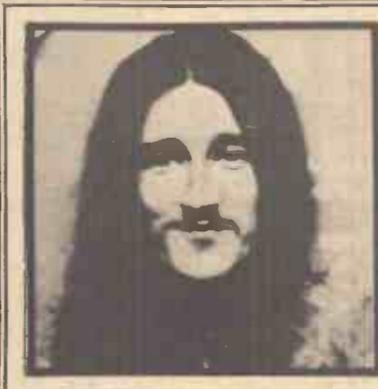
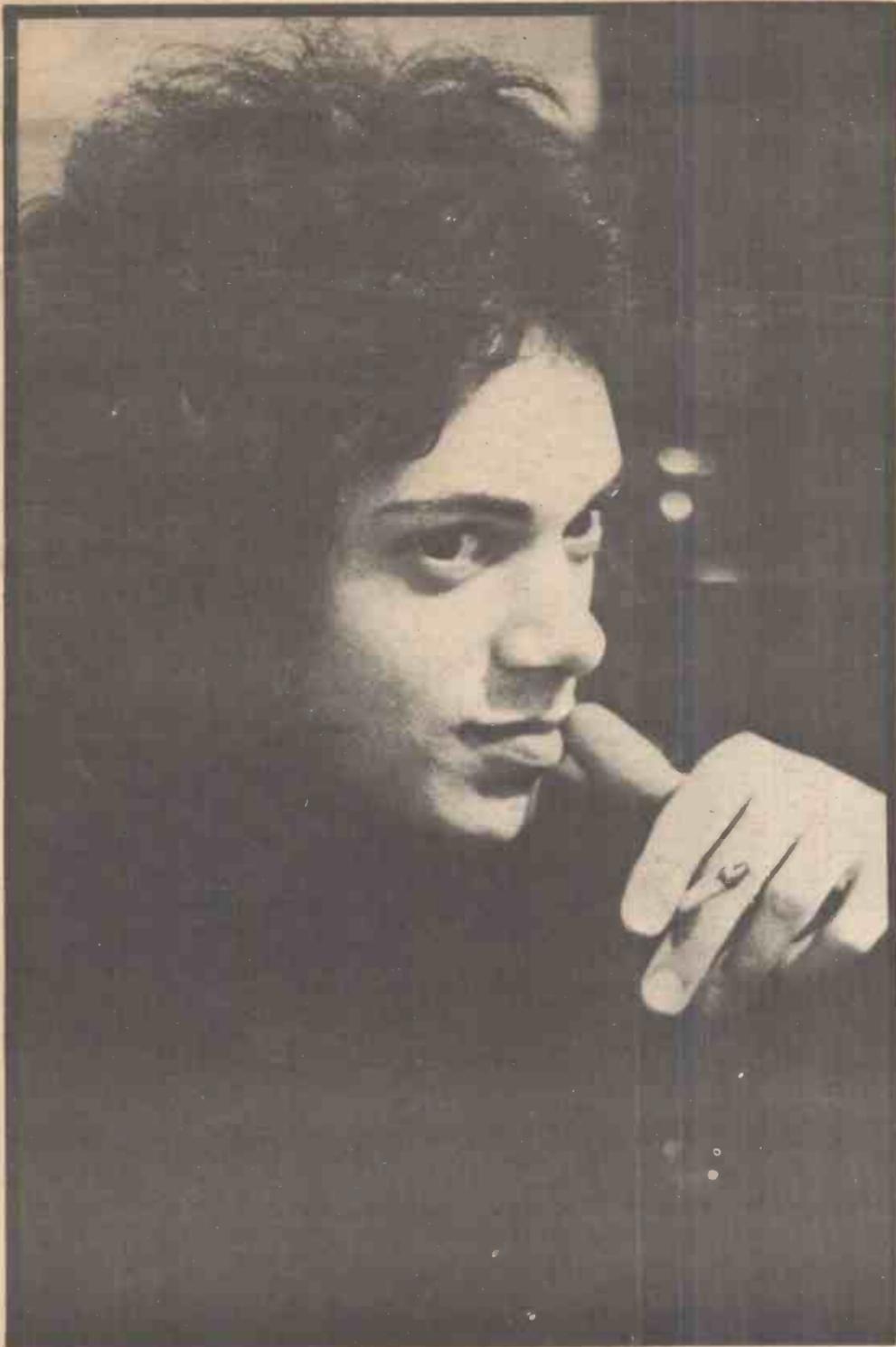


MUSIC IS THE MESSAGE  
**SOUNDS**

JULY 22, 1972 6p

# FRASER QUITS FREE



## ROOSTER VINCENT in the Talk-In



## Stewart

A NEW ALBUM  
FROM ROD  
Page 14

## Fleetwood

TO HELL  
AND BACK ...  
Page 7

## Sutch

TALKIN' TO  
HIS LORDSHIP  
Page 25

## McDowell

TRIBUTE TO  
A BLUESMAN  
Page 10



## Pentangle

JACQUI'S  
EYE VIEW  
Page 15

### *Tetsu, Rabbit for Japan*

IN A shock move Andy Fraser announced on Monday he had quit Free.

He will not be accompanying the band on their forthcoming Japanese tour which opens this week.

No definite reason has been given by either Fraser or the band for this move. SOUNDS understands that the decision was taken by Fraser during rehearsals with Free midway through last week and took the whole band by surprise.

#### NO PLANS

Fraser says he has no plans at the moment and refused to give a statement over his leaving.

Over the weekend the remaining members of Free called in Japanese musician Tetsu on bass, and John 'Rabbit' Bundrick on keyboard to complete the line-up for the Japanese tour. Both Tetsu and Rabbit are friends of the band and recorded an album with Paul Kossoff and Simon Kirke last year during the band's original split.

#### AUGUST DATES

At that time both Fraser and Rodgers had formed individual bands but before either could get off the ground, Free had re-assembled as a permanent unit.

It's not known at present whether Tetsu and Rabbit will become permanent members of the Free line-up on their return from Japan. Free return to Britain in August for a series of club and ballroom dates and will then go to America for a coast to coast tour starting in October.

110 AVOVA

# LINDISFARNE: TOUR, ALBUM

LINDISFARNE ARE back on the road with a new album and comprehensive tour later this summer.

Their new album — as yet untitled — will be released by Charisma on September 8 and at the end of the month the group return to their hometown of Newcastle to begin a 21-day tour, Glen Colson announced this week.

They open with a charity gig for the Lifeboat Society at Newcastle City Hall on September 13, and are then joined by Genesis and Rab Noakes for the remainder of the dates, starting at Newcastle City Hall on October 1. The tour continues with Sheffield City Hall 3, Music Hall Aberdeen 4, Green's Playhouse, Glasgow 6, Empire Theatre, 7, Free Trade Hall, Manchester 10, St. George's Hall, Bradford 11, De Montfort Hall, Leicester 12, Winter Gardens, Bournemouth 13, Coliseum, London 15, Top Rank, Liverpool 16, Top Rank, Watford 18, Trentham Gardens, Stoke on Trent 19, Top Rank, Bristol 20, New Theatre, Oxford

## Tour starts in Newcastle

21, Guild Hall, Preston 22, Guild Hall, Portsmouth 24, Odeon, Birmingham 25, Top Rank, Cardiff 26, Top Rank, Brighton 27.

Genesis have completed their new album with Bob Potter and Lindisfarne are in the final stages of their album with producer Bob Johnson. Both will be issued on September 8.

## SLADE OPEN

SLADE AND Steppenwolf have been booked to open the first of Britain's new rock

venues — The Sundown Theatre at Mile End and Edmonton — this September.

The first of the new Sundown chain will open on September 7 at Mile End Road with a concert by Slade. The second on September 15 with Steppenwolf. Further bookings for both venues include Fanny, Three Dog Night, Uriah Heep, Hawkwind, Osibisa and Fleetwood Mac.

The next Sundown will be launched at Brixton at the end of September.

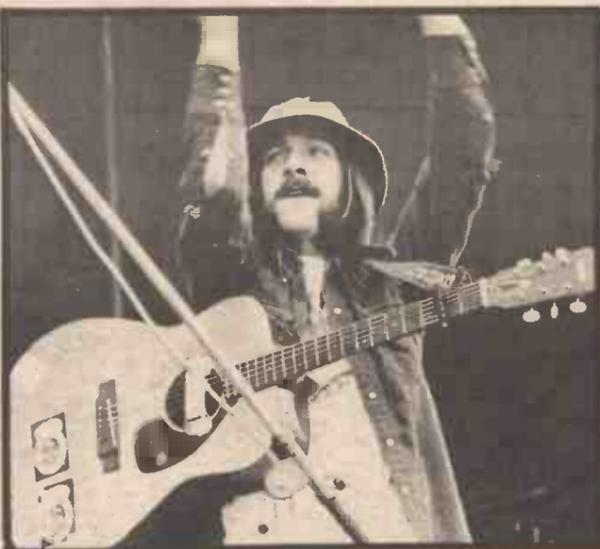
Sundown plan to launch 16 similar venues in provincial cities next year and future plans include extending the chain — run by Rank — into Europe.

NEMS director, Neil Warnock, is sole booking representative for the chain and ex Rainbow crew Joe's Lights and Ian Knight will be resident with the theatre company.

## ARDEN SUES

DON ARDEN on behalf of the Move is to start legal proceedings against Ray and Ron Faulk, organisers of the Wembley Rock and Roll Festival, it was announced this week.

Explaining the action, a spokesman for the Move told SOUNDS that the contract was for the appearance of Roy Wood's new band Wizard and not the Move. "It seems that the promoters are trying to get extra people to buy tickets on the strength of the Move's name but the terms of the contract were that the group's name



LINDISFARNE: back on the road

wouldn't be mentioned" he said. "But they've been listed as appearing in all the ads".

A spokesman for the promoters told SOUNDS that as far as they were concerned the Move had been booked to play and that somewhere there seems to have been a mix up.

And in answer to further allegations that the original Drifters would not be appearing, the promoters claim that the group represent the nearest thing to the original line-up possible, and the same goes with the Platters and the Coasters.

The MC5 have been added to the Wembley bill and this week work began on setting up the vast 150 foot stage.

## NEW HOOK

HOOKFOOT'S bass player, Dave Glover, has quit the band after being with them for five years.

His place is being taken by Fred Gandi — a friend who

originally played with Caleb Quaye in Bluesology. The band are currently rehearsing for two weeks with Gandi before going into the studios to cut their third album.

Hookfoot return to live gigs in Britain in mid-August before leaving for the States at the end of September.

## BOWIE 'BYE

DAVID BOWIE will play the Rainbow Theatre on August 19 along with Roxy Music and Lloyd Watson. It will be Bowie's last British date this year. On August 6 he flies to America for a spot on the Flip Wilson show, and after returning to play the Rainbow he flies off again to play dates in Australia and Japan.

## FUNK ALBUM

EMI ARE rush releasing a Grand Funk Railroad album of their best material next Friday (21). Entitled "Mark, Don and Mel" 1969-72".

# Riots end Joe's tour

JOE COCKER'S European tour ended in riots over the weekend with 200 fans storming past security guards and jumping on stage at the 12,000 seater Lawfordik Stadium in Genoa.

The invasion came as Cocker neared the completion of his 90 minute set with the Chris Stainton Band before a capacity crowd. The band's roadies rushed to rescue Joe from the crowd and chaos ensued. The house lights were put on, the act was stopped and scuffles broke out between fans and security guards.

After the intervention of the band's manager, Nigel Thomas, all 200 fans were allowed to remain on stage while Cocker and the band finished their set.

The concert in Genoa looked like being stopped earlier in the evening when over 2,000 people were turned away as the hall reached capacity. Fights broke out with the police when the crowd tried to rush the artists entrance.

Cocker and the band returned to Britain this week for their last British dates — at the Rainbow Theatre this weekend — until next year. They go into the studios here to complete work on their album before returning to America for a second nationwide tour in mid-August. The band go on to tour Australia and the Far East during October and November.

# Fanny tour late Summer

ALL GIRL Los Angeles group Fanny are set to tour Britain and Europe late summer, Johnny Jones of MAM announced this week.

The group open at the Kinetic Circus, Birmingham Sep-

tember 27, and move on to Green's Playhouse, Glasgow 29, Belle Vue, Manchester October 1, Bristol Polytechnic 4, Leicester Poly 5, Leeds Poly 6, Bradford University 7, Dunstable Civic Hall 9, Liverpool Stadium 12 and then dates in Scotland after which Fanny will be touring Europe with Slade.

"To many who will undoubtedly buy his new Cube album for its brilliantly contemporary 1973 feel, it will come as something of a surprise. The title of his new album just says it all, simply, uncomplicatedly: a writer of songs. A damn good one." (Melody Maker, Karl Dallas)—"A singer-songwriter of the first order." (Folk Review)—"An outstanding collection." (Record Mirror)—"This album is near perfect, for aside from laying down the real Harvey Andrews and illustrating the best of his songs, it also shows that the backing musicians have respect for the artist and sympathy with the songs." (Sounds, Jerry Gilbert).



"He cares more for the people than the events going on around them" (Belfast Telegraph)

## Harvey Andrews 'Writer of Songs'

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# Tommy leaves Mark/Almond

TOMMY EYRE has left the Mark / Almond band after a row blew up during the group's recording session at the Manor Studios last week. Eyre blamed a general slackness which had caused the group to fall behind schedule as his reason for quitting, and this week the keyboard player / guitarist was looking for a new band.

"We'd only laid three tracks down all the time we'd been there," he explained "we just see nothing of Jon (Mark) and Fatty (Johnny Almond), and Bruce Botnick who came over the the States to produce the album was all ready to split this week.

"I suddenly realised I was sitting down working my ass off for no purpose and at one stage we were going move into Island Studios just so we could get some proper time schedules to work to . . ."

Mark / Almond's troubles build as they are also without a bass player since Roger Sutton quit several weeks ago; they were using session men including Danny Thompson on the album.

"It's a shame this has happened and I'm really choked," Eyre went on. "It's just so weird because we had all the facilities we wanted. We laid down three good tracks the first night we were there but that was it — we've done nothing since. Those three tracks were really beautiful — vintage Mark/Almond."

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# GUNNE HERE!

JO JO GUNNE'S tour is on. The Asylum band arrive in Britain on September 21 and are expected to play 10 dates. At presstime dates were still waiting confirmation — including an appearance at the Rainbow Theatre — but the following are definite: Newcastle University 29, Loughborough University October 6, Leeds University 7 and on the 8th they return to the States.

Jo Jo Gunne will be in Britain for two weeks in all and Asylum are likely to issue "Shake That Fat" as a single to coincide with the tour.

MAM announced this week that they will be bringing in the Dutch group Focus for a tour in October/November and American band Rare Earth, who will tour from November 17.

No dates have yet been set for Rare Earth, but Focus will be playing the following venues: University College London October 13, Loughborough University 14, Kingston Poly 18, Os-westry Tech 20, Leeds University 21, Tricom Portsmouth 24, Cardiff University 25, Cavern Liverpool 26, Treni Poly 27, Bradford University 28, Pandora's Swansea 29, Granary Bristol November 1, Maidstone College of Art 3, Exeter University 8, Shenstone College 10, Friars Club Aylesbury 11, Brunel University 15 and Kensington Court Club 16.

## GLADSTONE BACK

AMERICAN country/rock group, Gladstone, currently touring Britain are to return here in the Autumn when they will support Three Dog Night during their October tour.

## McPHEE BREAK

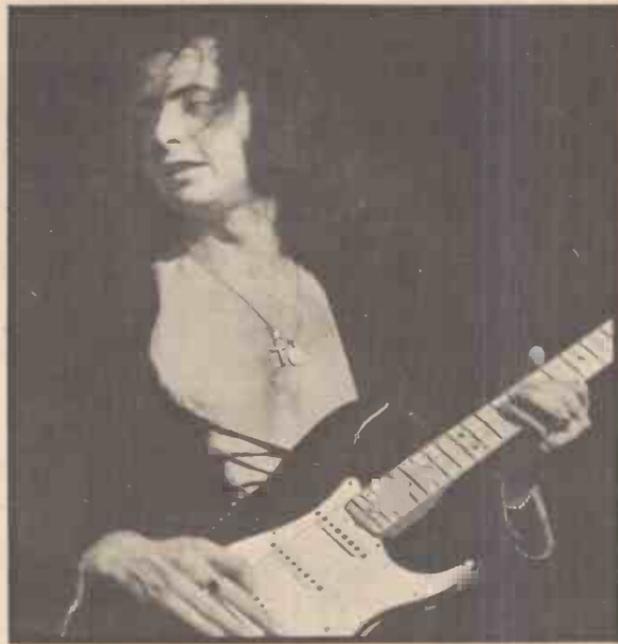
BAD LUCK and troubles for the Groundhogs when Tony McPhee slipped and broke his arm in three places after the band had come off stage after playing the Pocono Raceway Stadium, Pennsylvania, on their current U.S. tour. McPhee was taken to hospital

## FAREWELL WOLF

STEPPENWOLF'S farewell British tour is now definitely set — opening on September 15 at Edmonton Sundown.

The tour, which follows a coast to coast U.S. series of concerts by the band this summer, will last until mid-October. Dates confirmed are: Buxton Festival September 16, Newcastle Mayfair Ballroom October 6, Reading University 7, Brixton Sundown 8, Liverpool University 12, Sheffield University 13, Manchester University 14.

## Jo Jo, Focus, Earth all set for Autumn



● RITCHIE BLACKMORE

where he is being confined for two weeks. Meanwhile, the band's bass player and drummer, Ken Pustelnik and Pete Cruickshank flew home last weekend.

## ISLAND SIGN

ISLAND HAVE signed avant-garde Japanese percussionist Stomu Yamash'ta, who scored the soundtrack for the Ken Russell film "The Devils". His first album will be called "Floating Music", issued on the budget priced Help label in October. On August 26 he appears with Andre Previn at the Queen Elizabeth Hall.

## OPERA CHANGE

PETE SCOTT has left Savoy Brown to become lead singer with Beggars Opera. He replaces Martin Griffiths who has been ill.

Beggars Opera's album "Pathfinder" is released this week and the group will start gigging immediately with four days in Portugal followed by British dates.

## Purple's big tour

DEEP PURPLE will tour Britain this Autumn, opening at Southampton Guild Hall on September 13.

Purple will play 20 dates — including Manchester Free Trade Hall, Croydon Fairfield Hall and Brighton Dome where they had previously been banned from playing for over 18 months.

The rest of the dates are: Leicester De Montfort Hall 14, Brighton Dome 15, Bristol Colston Hall 16, Portsmouth Guild Hall 19, Glasgow 21, Edinburgh 22, Newcastle City Hall 24, Manchester Free Trade Hall 25, Sheffield City Hall 28, Leeds Town Hall 29, Birmingham Town Hall October 2, Bournemouth Winter Gardens 6, Croydon Fairfield Hall 8. Peter Bowyer of NEMS who is setting up the Purple tour is currently fixing further dates — to be announced next week.

## BOOGIE DATES

KING/EARL Boogie whose album "Trouble At Mill" produced by Dave Cousins was released last week, open a series of summer concerts at Barnstable Queens Hall on July 20.

Other dates are: Penzance Winter Gardens 21, Torquay Town Hall 22, and Plymouth Guild Hall 23.

The band tour Europe at the end of this month and return for more British dates in mid-August. A 25 city British concert tour is being lined up for them in October.

## FILLMORE

## RE-OPENS

FILLMORE EAST, the 3,000 seater New York venue that closed down last year is to re-open.

The theatre has been sold to Long Island real estate man and investor Frank Morgenstern who plans to re-start the Fillmore in September — ostensibly for live rock dates and ballet.

The Fillmore was originally opened by Bill Graham and became a showcase for the world's biggest rock bands and artists. No selling price was given when Morgenstern announced his takeover but the mortgage price on the Fillmore is understood to have been 330,000 dollars.

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# Top 30 Best Selling Albums

- |    |    |  |                |
|----|----|--|----------------|
| 1  | 1  | TWENTY DYNAMIC HITS, Various Artists                     | K-Tel          |
| 2  | 3  | AMERICAN PIE, Don McLean                                 | United Artists |
| 3  | 19 | ELVIS AT MADISON SQUARE GARDEN, Elvis Presley            | RCA            |
| 4  | —  | SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel | CBS            |
| 5  | 5  | SLADE ALIVE, Slade                                       | Polydor        |
| 6  | 2  | TRILOGY, Emerson, Lake and Palmer                        | Island         |
| 7  | 9  | THE RISE AND FALL OF ZIGGY STARDUST, David Bowie         | RCA            |
| 8  | 4  | BRIDGE OVER TROUBLED WATER, Simon and Garfunkel          | CBS            |
| 9  | 8  | LIVING IN THE PAST, Jethro Tull                          | Chrysalis      |
| 10 | —  | SCHOOL'S OUT, Alice Cooper                               | Warner Bros.   |
| 11 | 6  | BOLAN'S BOOGIE, T. Rex                                   | Flv            |
| 12 | 15 | CHERISH, David Cassidy                                   | Beil           |
| 13 | 10 | OBSCURED BY CLOUDS, Pink Floyd                           | Harvest        |
| 14 | 11 | EXILE ON MAIN STREET, Rolling Stones                     | Rolling Stones |
| 15 | 13 | HARVEST, Neil Young                                      | Reprise        |
| 16 | 14 | BREAD WINNERS, Jack Jones                                | RCA            |
| 17 | 12 | FOG ON THE TYNE, Lindisfarne                             | Charisma       |
| 18 | 7  | HONKY CHATEAU, Elton John                                | DJM            |
| 19 | 17 | HIMSELF, Gilbert O'Sullivan                              | MAM            |
| 20 | 16 | FREE AT LAST, Free                                       | Island         |
| 21 | 25 | STONES, Neil Diamond                                     | Uni            |
| 22 | 18 | ARGUS, Wishbone Ash                                      | MCA            |
| 23 | 20 | NICELY OUT OF TUNE, Lindisfarne                          | Charisma       |
| 24 | —  | LIVE CREAM Vol. 2, Cream                                 | Polydor        |
| 25 | 29 | WE'D LIKE TO TEACH THE WORLD TO SING, New Seekers        | Polydor        |
| 26 | —  | GOLDEN HITS, Drifters                                    | Atlantic       |
| 27 | 30 | TAPESTRY, Carole King                                    | A&M            |
| 28 | 23 | MACHINE HEAD, Deep Purple                                | Purple         |
| 29 | 26 | TEASER AND THE FIRECAT, Cat Stevens                      | Island         |
| 30 | 27 | GOLD, Neil Diamond                                       | Uni            |

Full-price albums supplied by: British Market Research Bureau/Music Week

# Britain's Top 30 Singles

- |    |    |   |                    |
|----|----|---|--------------------|
| 1  | 1  | PUPPY LOVE, Donny Osmond                                | MGM                |
| 2  | 2  | ROCK AND ROLL PARTS 1/11, Gary Glitter                  | Bell               |
| 3  | 3  | TAKE ME BACK 'OME, Slade                                | Polydor            |
| 4  | 13 | SYLVIA'S MOTHER, Dr. Hook and the Medicine Show         | CBS                |
| 5  | 6  | CIRCLES, New Seekers                                    | Polydor            |
| 6  | 4  | LITTLE WILLY, Sweet                                     | RCA                |
| 7  | 12 | I CAN SEE CLEARLY NOW, Johnny Nash                      | CBS                |
| 8  | 5  | VINCENT, Don McLean                                     | United Artists     |
| 9  | 9  | AMERICAN TRILOGY, Elvis Presley                         | RCA                |
| 10 | 7  | ROCKIN' ROBIN, MICHAEL Jackson                          | Tamla Motown       |
| 11 | 8  | OOH-WAKKA-DOO-WAKKA-DAY, Gilbert O'Sullivan             | MAM                |
| 12 | 16 | JOIN TOGETHER, The Who                                  | Track              |
| 13 | 30 | BREAKING UP IS HARD TO DO, Partridge Family             | Bell               |
| 14 | 10 | CALIFORNIA MAN, Move                                    | Harvest            |
| 15 | 11 | MARY HAD A LITTLE LAMB, Wings                           | Apple              |
| 16 | 19 | WALKIN' IN THE RAIN WITH THE ONE I LOVE, Love Unlimited | Uni                |
| 17 | 14 | THE FIRST TIME EVER I SAW YOUR FACE, Roberta Flack      | Atlantic           |
| 18 | 15 | LITTLE BIT OF LOVE, Free                                | Island             |
| 19 | 20 | NUT ROCKER, B. Bumble and the Stingers                  | Stateside          |
| 20 | 29 | STARMAN, David Bowie                                    | RCA                |
| 21 | 23 | SATURDAY NIGHT AT THE MOVIES, Drifters                  | Atlantic           |
| 22 | 26 | I'VE BEEN LONELY FOR SO LONG, Frederick Knight          | Stax               |
| 23 | —  | MAD ABOUT YOU, Bruce Ruffin                             | Rhino              |
| 24 | 17 | SONG SONG BLUE, Neil Diamond                            | Uni                |
| 25 | 25 | BETCHA BY GOLLY, WOW, Stylistics                        | Avco               |
| 26 | 24 | SISTER JANE, New World                                  | RAK                |
| 27 | 27 | OH BABE WHAT WOULD YOU SAY, Hurricane Smith             | Columbia           |
| 28 | 22 | METAL GURU, T. Rex                                      | T. Rex Hot Wax Co. |
| 29 | —  | SEASIDE SHUFFLE, Terry Dactyl the Dinosaurs             | UK                 |
| 30 | 18 | OH GIRL, Chi-Lites                                      | MCA                |

Supplied by: British Market Research Bureau/Music Week

# Virgin Top 30 Albums

- |    |    |  |                |
|----|----|--|----------------|
| 1  | 2  | TRILOGY, Emerson, Lake and Palmer                        | Island         |
| 2  | 1  | LIVING IN THE PAST, Jethro Tull                          | Chrysalis      |
| 3  | 14 | SCHOOL'S OUT, Alice Cooper                               | Warner Bros.   |
| 4  | 4  | THE RISE AND FALL OF ZIGGY STARDUST, David Bowie         | RCA            |
| 5  | 8  | OBSCURED BY CLOUDS, Pink Floyd                           | Harvest        |
| 6  | —  | SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel | CBS            |
| 7  | 21 | JOPLIN IN CONCERT, Janis Joplin                          | CBS            |
| 8  | 9  | EARTHBOUND, King Crimson                                 | Island         |
| 9  | 10 | THE ROAD GOES EVER ON, Mountain                          | Island         |
| 10 | 5  | SOME TIME IN NEW YORK CITY, John and Yoko Lennon         | Apple          |
| 11 | —  | GREASY TRUCKERS PARTY, Various Artists                   | United Artists |
| 12 | —  | ARGUS, Wishbone Ash                                      | MCA            |
| 13 | 3  | AMERICAN PIE, Don McLean                                 | United Artists |
| 14 | —  | EXILE ON MAIN STREET, Rolling Stones                     | Rolling Stones |
| 15 | 8  | BEARD OF STARS, T. Rex                                   | Blue Thumb     |
| 16 | 16 | ROXY MUSIC, Roxy Music                                   | Island         |
| 17 | 12 | LIVE IN EUROPE, Rory Gallagher                           | Polydor        |
| 18 | —  | MOVING WAVES, Focus                                      | Polydor        |
| 19 | 27 | IN SEARCH OF SPACE, Hawkwind                             | United Artists |
| 20 | —  | THE HISTORY OF ERIC CLAPTON, Eric Clapton                | Polydor        |
| 21 | 13 | HUNKY DORY, David Bowie                                  | RCA            |
| 22 | —  | DEMONS AND WIZARDS, Uriah Heep                           | Bronze         |
| 23 | 15 | LOU REED, Lou Reed                                       | RCA            |
| 24 | 24 | HARVEST, Neil Young                                      | Reprise        |
| 25 | 23 | SLADE ALIVE, Slade                                       | Polydor        |
| 26 | —  | FAUST, Faust   | Polydor        |
| 27 | 19 | JEFF BECK GROUP, Jeff Beck                               | CBS            |
| 28 | —  | KILLER, Alice Cooper                                     | Warner Bros.   |
| 29 | —  | MORRIS ON, Various Artists                               | Island         |
| 30 | —  | REVELATION, Various Artists                              | Mercury        |
| 30 | —  | NEVER A DULL MOMENT, Rod Stewart                         | Mercury        |

Supplied by: Virgin Records

# America's Top 30 Singles

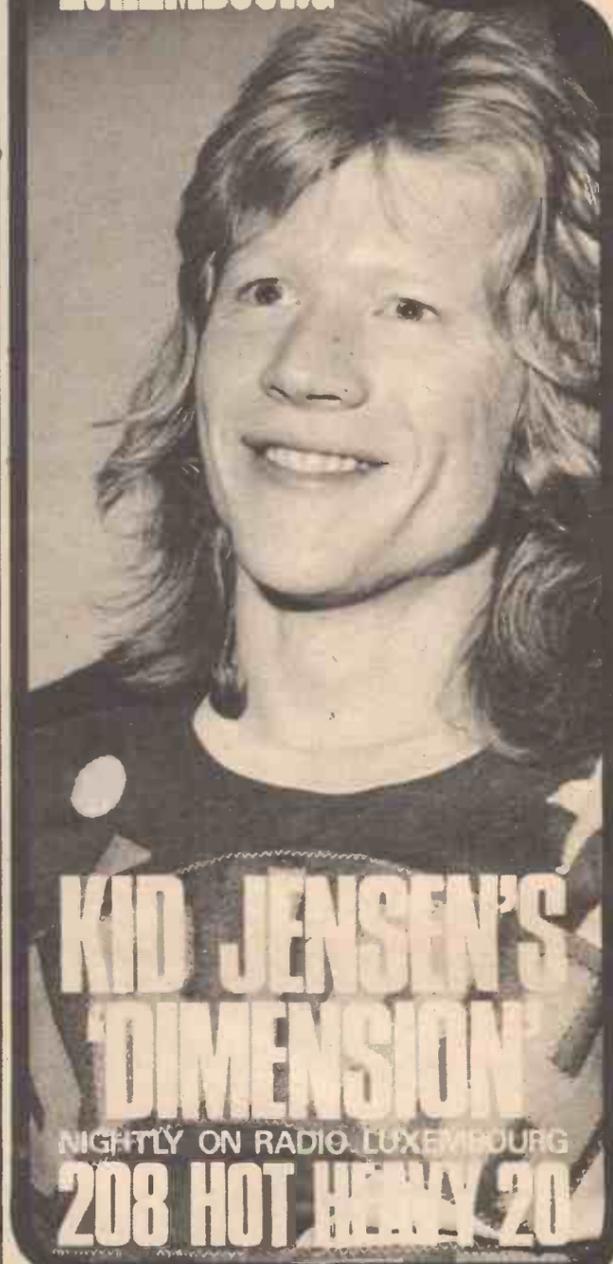
- |    |    |  |                |
|----|----|--|----------------|
| 1  | 1  | LEAN ON ME, Bill Withers                                       | Sussex         |
| 2  | 4  | TOO LATE TO TURN BACK NOW, Cornelius Bros. and Sister Rose     | United Artists |
| 3  | 2  | OUTA SPACE, Billy Preston                                      | A & M          |
| 4  | 3  | SONG SONG BLUE, Neil Diamond                                   | Uni            |
| 5  | 12 | BRANDY (You're A Fine Girl), Looking Glass                     | Epic           |
| 6  | 7  | ROCKET MAN, Elton John   | Uni            |
| 7  | 8  | DADDY, DON'T YOU WALK SO FAST, Wayne Newton                    | Chelsea        |
| 8  | 20 | ALONE AGAIN (NATURALLY), Gilbert O'Sullivan                    | MAM            |
| 9  | 10 | IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT, Luther Ingram | Koko           |
| 10 | 19 | WHERE IS LOVE, Roberta Flack and Donny Hathaway                | Atlantic       |
| 11 | 13 | HOW DO YOU DO, Mouth and McNeal                                | Philips        |
| 12 | 16 | SCHOOL'S OUT, Alice Cooper                                     | Warner Bros.   |
| 13 | 14 | TOO YOUNG, Donny Osmond  | MGM            |
| 14 | 17 | TAKE IT EASY, Eagles   | Asylum         |
| 15 | 15 | LAYLA, Derek and the Dominos                                   | Atco           |
| 16 | 18 | I WANNA BE WHERE YOU ARE, Michael Jackson                      | Motown         |
| 17 | 5  | CANDY MAN, Sammy Davis Jr                                      | MGM            |
| 18 | 6  | TROGLODYTE, Jimmy Castor Bunch                                 | RCA            |
| 19 | 22 | CONQUISTADOR, Procol Harum                                     | A & M          |
| 20 | 9  | I NEED YOU, America  | Warner Bros.   |
| 21 | 11 | NICE TO BE WITH YOU, Gallery                                   | Sussex         |
| 22 | —  | LONG COOL WOMAN, Hollies                                       | Epic           |
| 23 | 28 | DAY BY DAY, Godspell   | Bell           |
| 24 | —  | HOLD HER TIGHT, Osmonds  | MGM            |
| 25 | —  | THE HAPPIEST GIRL IN THE WHOLE U.S.A., Donna Fargo             | Dot            |
| 26 | 26 | ALL THE KING'S HORSES, Aretha Franklin                         | Atlantic       |
| 27 | —  | PEOPLE MAKE THE WORLD GO ROUND, Stylistics                     | Avco           |
| 28 | —  | COCONUT, Nilsson   | RCA            |
| 29 | —  | MARY HAD A LITTLE LAMB, Wings                                  | Apple          |
| 30 | —  | I'M STILL IN LOVE WITH YOU, Al Green                           | Hi             |

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# America's Top 30 Albums

- |    |    |  |                |
|----|----|--|----------------|
| 1  | 3  | HONKY CHATEAU, Elton John  | Uni            |
| 2  | 1  | EXILE ON MAIN STREET, Rolling Stones                               | Rolling Stones |
| 3  | 4  | ROBERTA FLACK AND DONNY HATHAWAY, Roberta Flack and Donny Hathaway | Atlantic       |
| 4  | 2  | THICK AS A BRICK, Jethro Tull                                      | Reprise        |
| 5  | 5  | JOPLIN IN CONCERT, Janis Joplin                                    | Columbia       |
| 6  | 8  | LIVE IN CONCERT WITH THE EDMONTON SYMPHONY ORCHESTRA, Procol Harum | A & M          |
| 7  | 7  | PORTRAIT OF DONNY, Donny Osmond                                    | MGM            |
| 8  | 16 | AMAZING GRACE, Aretha Franklin and James Cleveland                 | Atlantic       |
| 9  | 14 | STILL BILL, Bill Withers   | Sussex         |
| 10 | 11 | LOOKIN' THROUGH THE WINDOWS, Jackson Five                          | Motown         |
| 11 | 13 | NOW, Sammy Davis Jr  | MGM            |
| 12 | 6  | HISTORY OF ERIC CLAPTON, Eric Clapton                              | Atco           |
| 13 | —  | A SONG FOR YOU, Carpenters   | A & M          |
| 14 | 9  | FIRST TAKE, Roberta Flack  | Atlantic       |
| 15 | —  | GREATEST HITS, Simon and Garfunkel                                 | Columbia       |
| 16 | 10 | A LONELY MAN, Chi-Lites  | Brunswick      |
| 17 | —  | SCHOOL'S OUT, Alice Cooper   | Warner Bros.   |
| 18 | 18 | LIVE, Donny Hathaway   | Atco           |
| 19 | 23 | LIVE, The Osmonds  | MGM            |
| 20 | 12 | MANASSAS, Stephen Stills   | Atlantic       |
| 21 | 22 | MUSIC OF MY MIND, Stevie Wonder                                    | Tamla          |
| 22 | 15 | HARVEST, Neil Young  | Reprise        |
| 23 | 25 | LAYLA, Derek and the Dominos                                       | Atco           |
| 24 | —  | BIG BAMBU, Cheech and Chong  | Ode            |
| 25 | 20 | EAT A PEACH, Allman Brothers                                       | Capricorn      |
| 26 | 17 | TAPESTRY, Carole King  | Ode            |
| 27 | 28 | IT'S JUST BEGUN, Jimmy Castor Bunch                                | RCA            |
| 28 | 19 | JEFF BECK GROUP, Jeff Beck Group                                   | Epic           |
| 29 | 21 | GODFATHER, Soundtrack  | Paramount      |
| 30 | —  | ELVIS LIVE AT MADISON SQUARE GARDEN, Elvis Presley                 | RCA            |

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## TOP TWENTY WEEK COMMENCING TUESDAY, JULY 18

This Last Week Week

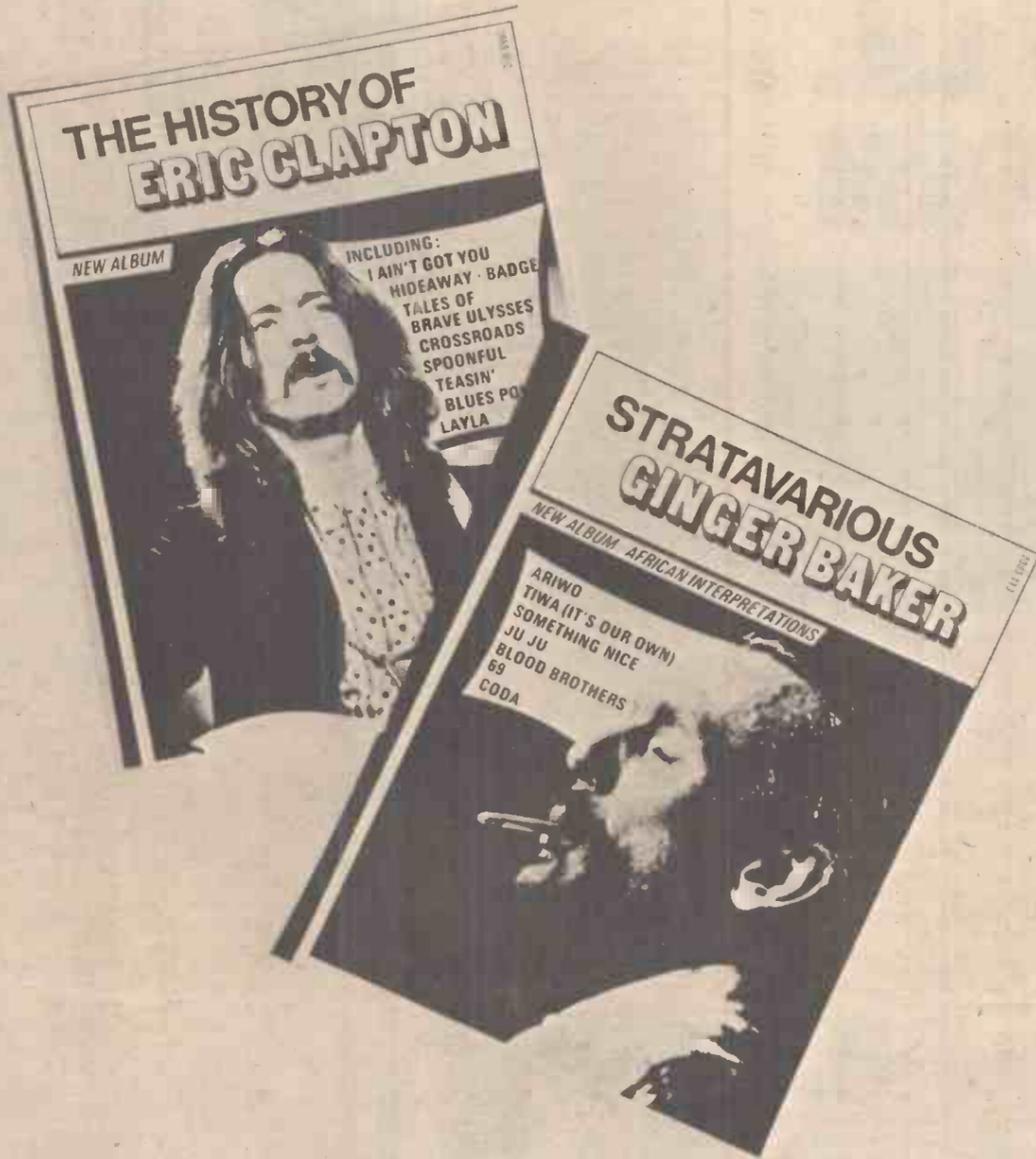
- |    |    |                                     |                       |               |
|----|----|-------------------------------------|-----------------------|---------------|
| 1  | 2  | The Rise and Fall of Ziggy Stardust | David Bowie           | RCA           |
| 2  | 5  | At last                             | Free                  | Island        |
| 3  | 8  | Living in the Past                  | Jethro Tull           | Chrysalis     |
| 4  | 4  | Made in England                     | Atomic Rooster        | Dawn          |
| 5  | 10 | Roxy Music                          | Roxy Music            | Island        |
| 6  | 9  | Live                                | Mountain              | Island        |
| 7  | 1  | What's going on                     | Marvin Gaye           | Tamla         |
| 8  | 3  | Jeff Beck Group                     | Jeff Beck             | Epic          |
| 9  | 6  | Joplin in Concert                   | Janis Joplin          | CBS           |
| 10 | 11 | Earthbound                          | King Crimson          | Island        |
| 11 | 15 | Lou Reed                            | Lou Reed              | RCA           |
| 12 | 18 | Captain Beyond                      | Captain Beyond        | Capricorn     |
| 13 | 7  | Roadwork                            | Edgar Winters         | White Trash   |
| 14 | 16 | Everything Stops for Tea            | John Baldry           | Warner Bros.  |
| 15 | —  | Trilogy                             | Emerson Lake & Palmer | Island        |
| 16 | —  | History of Eric Clapton             | Various Artists       | Polydor       |
| 17 | 12 | Exile on Main Street                | Rolling Stones        | Rolling Stone |
| 18 | 14 | Demons and Wizards                  | Uriah Heep            | Bronze        |
| 19 | —  | Bobby Whitlock                      | Bobby Whitlock        | CBS           |
| 20 | 13 | Obscured by Clouds                  | Pink Floyd            | Harvest       |

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Randy Newman

Reprise



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The History Of Eric Clapton

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# american notes

CHUCK PULIN: NEW YORK SHARON LAWRENCE: LOS ANGELES

## MASON GIG TAKES L.A. BY STORM

WHEN DAVE Mason can gather more honest passion and enthusiasm from the fans than the Stones, Led Zeppelin, Jethro Tull and Procol Harum — all big crowd pleasers in LA recently — you know he's doing something right. Dave's Santa Monica Civic gig was sold out quickly after tickets went on sale, and you could hear the audience still cheering a half hour after he and his tastefully put together new band had left the stage.

It was a real surprise to jaded LA rock writers who had never realized just how strong the Dave Mason underground is. At Santa Monica, Mason, with his now shoulder-length hair and thick beard, seemed shyly delighted with the crowd's incredible response to each number. Dave and Co. opened most effectively with Buddy Holly's "That'll Be The Day", and it was hard to keep the audience still after that. Dave did old songs, new songs, "a little tribute to Bob Dylan" in the form of "All Along The Watchtower" and played guitar so masterfully on "Look At You, Look At Me" that it almost brought tears to the eyes. With an im-



● PAUL SIMON

portant new record deal to be announced momentarily, it looks like Dave Mason's time has finally arrived.

JOHN AND YOKO'S pal David Peel has blown into LA from New York's Eastside, and the ever-present Rodney Bingenheimer has joined the band, he says, "on backing vocals and percussion."

SONGWRITER JIMMY Webb has been doing some work on Art Garfunkel's solo

album. Artie has been recording in L.A. and will also record in San Francisco. There will be at least one Randy Newman song on the album. No word yet on whether Paul Simon is represented.

FACES' RON Wood dropped in on a Stevie Wonder recording session in New York. Stevie had two days off from the Stones' tour so naturally he headed for his favourite place, the studio. Jeff Beck was also in to do some more recording with Stevie, whose dramatically different "Music of My Mind" album continues to hover in the top twenty American album charts.

### Originals

SPENCER DAVIS has a tasty new album, "Mousetrap", released through United Artists in America. It includes several Davis originals, songs by members of his "impermanent band" and a couple of tunes associated with Leadbelly. Sneaky Pete, Jesse Ed Davis, Jim Keltner, Larry Knechtel, Gib Gilbeaux and veteran trumpet man Harry "Sweets" Edison are just a few of the fine musicians backing Spence.

THE NEWPORT Jazz Festival which finished up last week in New York looks like a success. The total results on attendance and box office results aren't in yet; however, it looks like the Festival will return next summer. Miles Davis did not appear at a scheduled Carnegie Hall concert July 4. Davis said that George Wein had not booked him and a contract hadn't been signed. Davis in a New York Times interview, said



● STEVE MARRIOTT

"George uses jazz musicians like slaves, by using the same old musicians, it's like they're on a farm. They don't do anything musically, just the same old things they did 30 years ago". George Wein with a wry sense of humour called Davis the "Bobby Fischer of jazz", and said he and Davis had more than a verbal contract, because he accepted a deposit and the date. Davis said George didn't send him anything.

AT THE Festival Ornett Coleman premiered his new work "The Skies Of America". Reviewers generally liked the work and said they have to hear more to get into it. Roach got good notices at the midnight jam at Radio City Music Hall. Also jamming were Gene Krupa, Roy Eldridge, Bobby Hackett, Teddy Wilson and Many others. Another one of the crowd pleasers was the two hour ferryboat ride up and down the Hudson River with two fine New Orleans Bands, Kid Thomas and Preservation Hall Jazz Band. The Original Tuxedo Band and from Copenhagen Papa Blues Jazz Band. Besides the great jazz tunes; Basin Street Blues, Tiger Rag and Wary Blues; the river, air, beer and good vibes brought many jazz buffs out on board the boat and many danced to the Dixieland jazz with great fun.

### Russell film

LOOK FOR a Leon Russell film to be released sometime next year. The film was shot Sunday, July 16, at the Iowa State Fair grounds in Des Moines. The highlight of the day was a concert featuring Leon and his band, "The Shelter People". Scheduled to appear with Leon were Freddie King and J. J. Cale. The film will be similar to the Mad Dogs feature and last summer's film of Bangladesh. A portion of the concert profits would be donated to the election campaign of Senator John Tapscoff from Iowa.

### Beck sings

IT MAY not be earth shaking news, but Jeff Beck sings, and if all goes well a single or track on a forthcoming LP

will display Jeff's new talents. The singing Mr. Beck was recorded last weekend at the Electric Lady studios here in New York. The tune, written by Steve Wonder. "Don't be Superstitious" is a good hard-rocker with Jeff doing a bit of blues wailing. We won't tell you more about the track, just keep your ears open and look out for it. The sessions were produced by Bob Margouleff and Malcom Cecil.

### BST line up

BLOOD SWEAT and Tears will show New York their new line up in mid August with a Central Park date scheduled and one at the Harlem Festival. Bridge Over Troubled Waters is Sen. McGovern's campaign song. Cheech and Chong, who didn't do Carnegie Hall last Friday, do a Long Island date July 13-16. Flash comes to New York, July 17, for a Central Park gig and then go onward on their first states tour.

MIKE NESMITH is signing a contract with Elektra Records to start a country label for the company. The former Monkee will continue to record solo for RCA but will produce for and guide "Countryside", as the new label is to be called, from an LA home where a studio is now being installed.

DON McLEAN is back in the recording studios laying down some new songs which we are told are quite good. The sessions are closed and it's expected the album "may" come out in September following a finish in August.

### Funky cats

GRAND FUNK are recording this week in NASHVILLE. The Funk plan to use various Nashville studio cats to back the Funk up on the new LP. The original Sopwith Camel are reformed and are now on Reprise.

OPENING NIGHT at Galeic Park was pushed back to August 22, that's when New Yorkers will see Humble Pie and the Groundhogs.

THE DOORS new LP "Full Circle" is just about out and Charles Lloyd plays tenor sax on "Verdillac" and flute on "The Piano Bird". Some L.A. folks, four bassists play on various tracks. The gents are, Charles Larkey, Jack Conrad, Leland Sklar, and Chris Ethridge. On percussion are Bobbi Hall and the Chico Brothers. The LP is reported to be a bright "up" LP.

### Chicago out

CHICAGO V is the new LP we've been telling you about and it's out. We heard two tracks on the radio, Alma Matter with Bobby Lammon on keyboard. Patti Labelle and Labelle have a new LP Moon Shadow. Son Of Schmilsson is Harrys Schmilssons newie on RCA. UA will send a lot of their groups on the road this fall to do 15 free college concerts.

## PRAISE FOR SCHMIDT

IT'S VERY seldom these days that Bob Dylan speaks up to endorse an artist. But when the musician is Dylan's long-time friend Eric von Schmidt, that's a different story. Eric's album on the new Poppy label bears a yellow sticker which contains the following message signed Bob Dylan: "Of course, we had heard about Eric von Schmidt for many years. The name itself had become a password. Eventually, after standing in line to meet him, there it was — his doorstep, a rainy day, and he greeted his visitors, inviting them in. He was told how much they liked Grizzly Bear and then invited the whole bunch to the club, where he was about to perform the thing live. 'C'mon down to the club,' he said — 'I'm about to perform it live.'"

"We accepted the invitation. And that is what his record is. An invitation. An invitation to join the glad, mad, sad, biting, exciting, frightening, crabby, happy, enlightening, hugging, chugging world of Eric von Schmidt. For here is a man who can sing the bird off the wire and the rubber off the tyre. He can separate the men from the boys and the note from the noise: The bridle from the saddle and the cow from the cattle. He can play the tune of the moon. The why of the sky and the commotion from the ocean. Yes he can."

MITCH MITCHELL'S new group, Ramatam, has embarked on its first American tour. The five-man band, which includes a lady guitar player, will do a few club dates plus working in concerts with Emerson, Lake and Palmer and Humble Pie.

IS THERE a new Frank Zappa LP due this month? ... Paul Williams will be doing one of the Lincoln Centre Great Performer dates this fall or winter.



● JEFF BECK

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# TO HELL AND BACK

For years ago no band in the country could show Fleetwood Mac how to play the blues. Plenty tried but somehow no one could quite pull off all those twelve-var hard luck stories the way the Mac did — even the normally cautious self-centered Mayall admitted as much at the time.

It was Fleetwood Mac, along with Mayall's Bluesbreakers, Aynsley Dunbar's Retaliation and the Groundhogs who between them spawned and, unwittingly, created a seemingly insatiable interest in the blues among a public who, up to that time, had taken more than they could stand in the way of bands, pro and semi-pro, churning out indelicate versions of Motown and other soul records.

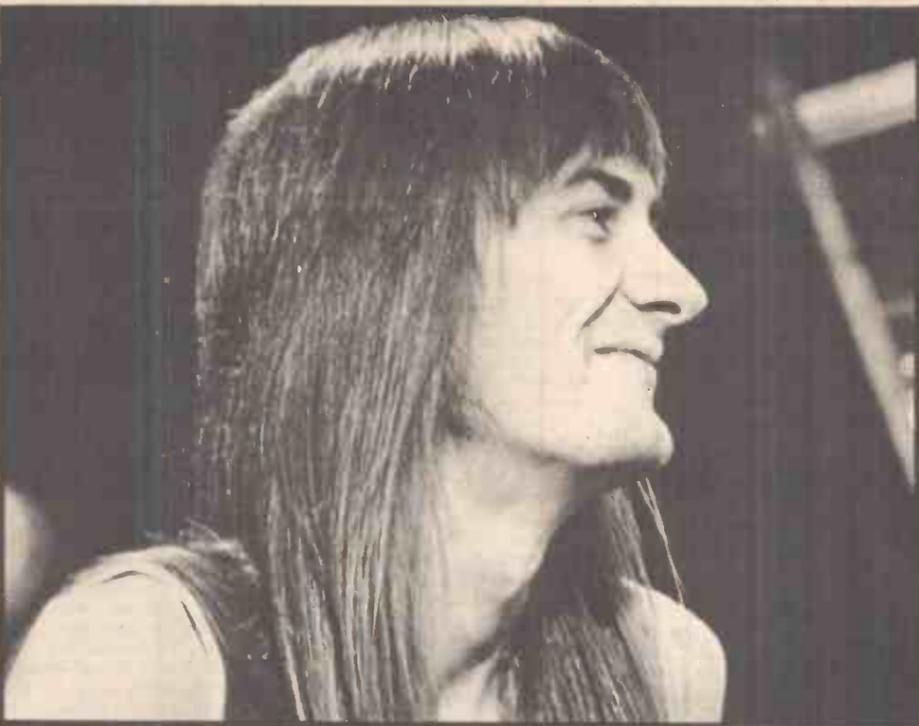
The blues sounded good and what's more it had a funkier image than anything which had gone before it so success was more or less guaranteed with the punters.

The punters, however, it seemed had a tough time sorting out which bands were actually giving them the truth and the ones that had merely hopped on the bandwagon aiming for a quick and easy ride into the promised land. But that's another story... in fact it's several other stories.

## Ray Telford talks to Mick Fleetwood

Since those long gone days Fleetwood Mac have been to hell and back and their music has changed accordingly. During the course of the past two and a half years they've lost Peter Green and Jeremy Spencer, the two guitar players who in their time have been responsible for influencing a thousand young aspiring guitarists. Wishbone Ash still name Fleetwood Mac as being their main guiding light in the early days of the band. Green now mans a petrol pump in the midlands while Jerry Spencer is still working it out with the Jesus Freaks in LA.

In a few weeks' time Fleetwood Mac leave to honour yet another fairly hefty American gig schedule. Mick Fleetwood reckons that they've spent half of the past twelve months in America, a position which he in no way bemoans for the group have been doing good business there thanks mainly to the success of their past two well above average albums — "Future



Games" and "Bare Trees".

The musical paths which the group have been treading since the release of "Future Games" and "Bare Trees" are very much the products of guitarist Danny Kirwan's boundless imagination. Mick sees musicians like Danny and Peter Green as the true artists in rock and roll while most of the rest, and here he includes himself, are purely functional, the pack-horses, the apprentice stone mason who helps the master: "Some people," says Mick, "see it as an art and others see it as a profession and between the two there's a world of difference."

Mick's arrived at this way of thinking after being on the road full time for something like ten years. He'd decided pretty early

on that he wasn't going to be the best drummer the world's ever seen and, he says, as a result he's suffered no ability hangups or ever become impatient with his lot.

There's no hint of bitterness in his voice, for example, when he's reminded that Fleetwood would almost certainly have been one of the biggest things in rock today had Green and Jerry Spencer stuck with it.

Shortly after Spencer split, the band had their hand forced into finding a new guitarist. They were introduced, via a mutual friend, to Bob Welch, an American who'd been playing with various pro bands around the west coast but who at the time of meeting up with the Mac was in

desperate need of a good gig.

Mick remembers there was no big audition scene. The band were happy enough about Bob's playing a couple of blows together and from there he worked himself in gradually until the band began to work on "Future Games".

Bob has not given up his American home because neither he, nor the rest of the band, finds his moving to Britain necessary: "What Bob does," Mick told me, "is about two or three weeks before the start of a tour he comes across here just to get back into whatever we're going to play. It maybe doesn't seem like an ideal arrangement but there's been no hassles so far."

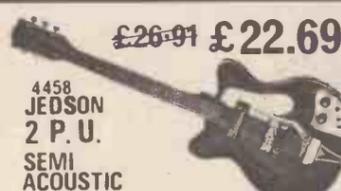
Fleetwood Mac's idyllic looseness even stretches to the business of making albums. Mick says that the band never have felt the need to bring in a producer for any of their work, except in the very early days when Blue Horizon boss, Richard Vernon, came in to lend a hand on a few of Fleetwood's very early straight blues cuts. Would he say Fleetwood Mac were an easy band to record?

"I can't really say if we are or not because I'm too involved in it on a playing level. We have slight inhibitions about studios, though, and unless a band, like say the Stones, can afford unlimited studio time, I think you always feel you could've done better. I personally find it very hard to get back into certain feel for a number just at any time. It's got to come out straight away without thinking about it. I know John (bassist John McVie) feels the same."

"That's why the Stones' Mobile Unit is a very good thing. We tried to get it on some of our last gigs in the States but it was being used elsewhere at the time but we'll definitely be recording some live things this next time round."

And that could mean there may be some live Fleetwood Mac on their next album due out on Warner Brothers late this summer. They also plan a college tour of Britain on return from the States which Mick is looking forward to immensely, although he confidently expects to be a bit worn out by then: "I'm gittin' old for these three months stints," he grinned, "we'll be there, though."

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# RIDERS ON THE STORM

Playing rock and roll music is a hard way to earn a living. Just about any musician will tell you that. Yet the music world still gasps whenever it is suddenly relieved of one of its greatest artists as it was through the tragic deaths of Janis Joplin, Jimi Hendrix and Jim Morrison.



● JANIS JOPLIN

It really shouldn't have been such a surprise. We should have been able to see it coming through the likes of Brian Jones and Bob Dylan. The red round his eyes showed that Brian was no child. He knew rock was killing him. He tried to get out before it did, but in his case the process was already irreversible. He quit the Rolling Stones claiming that they no longer played his kind of music. Mick said he left "for personal reasons". Whatever the reason, Brian died under what the press would term "mysterious circumstances" shortly after his departure from the Stones.

## CONFUSION

Rock and Roll is a tough life. Only the strong survive, and then only if they get out in time or make rock take them on their own terms. And to do that you have to have already made a name for yourself. Bob Dylan was able. He told us that "there's too much confusion here, I can't get no relief." But he was slowed down, and lived to sing about it. Jimi Hendrix sang "All Along The Watchtower" on "Electric Ladyland". He understood the confusion. But unlike Dylan, he wasn't able to get out from under it.

Dylan, like Brian Jones, was getting to that ragged edge during his last major tour in 1966. Pictures of him on the tour show Dylan as practically a ghost. His glazed eyes tell almost as much as his voice did. Tapes of his Royal Albert Hall concert make the spaced-out Dylan sound like a man reading his own epitaph. The audience is understandably puzzled when Dylan rattles off a string of nonsense sentences. He begins one song with a haunting harmonica riff and suddenly cuts

concert was the logical extension of the position in which he had found himself. He was a sensitive man expected to keep acting out his feelings as he had done in the beginning, when he was experimenting with rock theatrics. Morrison's act was built on sexuality. As art, and as a game, he quickly tired of the role. But his fans would not let him quit. So he drove the act to its logical termination. He showed the audience what they had been waiting to see. He was arrested for indecent exposure.

This arrest only served to extend the myth. As far as Morrison was concerned, the act was over. He would leave the Doors after the trial and completion of "LA Woman", his last album. And, much like Brian Jones, Morrison would die tragically, mysteriously, shortly after leaving the group.

It was reported that Morrison died of apparent heart failure while taking a bath. His wife said that when she found him he had a look of contentment on his face. Perhaps he had heard the scream of the butterfly. Or perhaps he had just accepted the inevitable.

While Morrison may have seemed inordinately concerned

with death, his concern was not unique. Most rock stars have at least toyed with the idea. John Lennon got "Yer Blues" on "The Beatles" album despite some feeling by the other Beatles that the song was not appropriate or perhaps too personal. In "Yer Blues" Lennon talks about death in general and suicide in particular.

## PROBLEMS

Lennon's dilemma was serious. When an artist is so down that he even rejects his art form ("even hate my rock and roll") he's in real trouble. Luckily Lennon found out that he could work out his problems through the form he understood best — music. His "John Lennon" album with the Plastic Ono Band has been criticised as a "wallow in self-pity", but it may have saved him from the fate of many of his fellow pop stars.

The album served as a safety valve for him to let off his pent-up emotions. By relinquishing the dream, Lennon has been able to do what Morrison and others could not: he separated the man from the myth. Like Dylan, he has survived the crises and



● JOHN LENNON

now rock music must take him on his own terms. Like it or not.

Paul Simon's solo album has been compared by many to Lennon's. Like the Lennon album, it is a personal statement. And like the Lennon album it expresses a great deal of pain.

The hit single from the album, "Mother and Child Reunion" is not just the simple ditty that it seems on the surface. It is a sombre song that is in every way as frightening as "Yer Blues".

The mother and child reunion, which is "only a motion away" in the first two stanzas becomes "only a moment away" in the final verse. If a person wants to be reunited with his mother and she is dead ("on this strange and mournful day"), then the only way he can join her is through death, which, by suicide, is only a motion (and a moment) away. "Mother and Child Reunion" is no "Cecilia".

## OVERDOSE

Janis Joplin made her fame as one of the greatest white female blues singers. Janis not only sang the blues, she lived them. Her life came to a tragic climax in Los Angeles where she died of a heroin overdose while finishing her album with Full Tilt Boogie. The fame Janis received as a singer was killing her. But she wasn't able, or willing, to fight it.

Like Janis, Jimi Hendrix was one of rock's most tragic figures. Hendrix had been unable to break into the rock scene in the US, so he went to England where he found a following. He made his triumphant return to the US at the Monterey Pop Festival where "The Jimi Hendrix Experience" blew away just

about everyone. From there it was straight to the top where he rested until his death.

Hendrix was a hard-liver with a sensitivity that made it difficult for him to cope with the pressures of rock stardom. He was warned by friend and foe alike that his face pace could only end one way. But he seemed to accept that fate and made it clear that he would not compromise when he wrote: "I'm the one to die when it's time for me to die. So let me live the way I want to."

Hendrix was a perfectionist. It was hard for his audience to conceive that he could know every sound his guitar could make. He did. And he instantly knew when it made a wrong one. It was a common sight for fans to see Hendrix stop in the middle of a searing number to tune his guitar. Most fans couldn't tell when he was out of tune, but Hendrix always knew and he demanded perfection.

Many of the albums coming out after Hendrix's death would never have been released had Jimi lived. One wrong note and he would scratch a song entirely. Jimi spent more time in the studio than most musicians would dream of. He would continue to work on a song until it met his high standards. In the end his obsession with perfection was one of the causes of the break-up of the Experience. It was also because of many of Hendrix's feelings of depression.

Hendrix had reached the top of the rock pile, and he knew he couldn't stay there for ever. His death preceded the release of his last official album, "Cry Of Love", and the songs showed a definite break from his old style.

Hendrix died under mysterious circumstances, like the other rock stars whose lives came to an end at around the same time. Hendrix took an overdose of sleeping pills and evidently drowned in his own vomit, unable to regain consciousness long enough to clear his throat. The death was ruled accidental, but the spectre of suicide remained. Certainly the album "Cry Of Love" has several songs on it that make it clear that Hendrix had at least been thinking much about death.

## CRYPTIC

The last song on the album, "Belly Button Window" is perhaps the most cryptic song Hendrix wrote. In it he expresses a feeling of depression due to being rejected by his audience. He talks about "going back to spirit land" and speaks about the possibility of reincarnation. His mention of "Pills for ills and thrills and even spills" is poignant when one remembers he died of an overdose of sleeping pills. The angel that rescued him before is "just a little too late" this time.

The lines that are the most puzzling are the ones: "give or take, you only got two hundred days". Was Hendrix telling us that we would only have him for 200 more days? If so, he was fairly accurate considering how soon he died after the song was written.

The deaths of so many rock stars in such a short period is undeniably tragic. Some may argue that the demands of rock and roll were the cause of the deaths. Perhaps. But people in rock and roll are really no different than other artists. They are as sensitive to suffering as anyone, and their music just serves to mirror their pain. They are looking for the same answers as the rest of us. If they died sooner than we would like, than maybe that's the price of looking too hard.

BY TIM FLYNN



● JIM MORRISON

Loggins and Messina 'Sittin' In' (CBS 64902)

Dismal new releases make me glad I don't have to pay for my albums. It's kicks, though, when the postman brings me something I would have been happy to buy anyway.

This is the first LP that Jim Messina has made with songwriter Kenny Loggins. As you might expect, his production is crystal-clean, and his use of organ, reeds, and hillbilly fiddle and harp has extended country rock even further than he did with Poco.

Although much of the album is a showcase for Loggins' spaced-out drawled vocals, Jim plays lead guitar, sings and writes six of the eleven songs. Where it might have been soggy he's kept it tight. 'Vahevela', a caribbean carnival song-cum-sea-shanty starts with a concertina backing and then gives way to a barrage of saxes, organ and steel drums. The playing and singing throughout are faultless. They even bring off Loggins' House at Pooh Corner—I mean, a song about Winnie the Pooh??? It works, though, sheer taste carries the day.

Verdict? One of the best and most melodic albums I've heard lately. It slowly uncovers itself and keeps you guessing right to the end. If pure subtlety can turn you on, then this will do it. No mistake, these boys have got a good band together, more spontaneous and less showbizzy than Poco. They are better than the Burritos or New Riders. I'd love to hear them at the Rainbow.

Allan Mackie

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ON July 3, the blues world said farewell to one of its greatest Mississippi blues and spiritual singers, Fred McDowell.

McDowell's illness in recent years had prevented him from returning to Britain last year although audiences were granted the opportunity of seeing him somewhere near his best at the beginning of 1969 when the newly formed National Blues Federation brought him in for a highly successful tour.

Clad in his familiar poncho and playing some beautiful top string slide on his electric guitar, Fred had made the tour a memorable one and left a legacy of two fine albums on Transatlantic "Mississippi Fred McDowell In London Vol. 1 and 2".

Fred McDowell was one of the most significant of all the rediscovered bluesmen and during the sixties he enjoyed tremendous success both as a soloist and alongside his wife Annie Mae McDowell.

Strangely, however, McDowell was not born in the Mississippi but in Rossville, Tennessee, around 1904-5. He grew up on his father's farm and became interested in guitar during his teens, learning from other guitarists at the Saturday night hops in and around Rossville. In 1926 he moved to Memphis and worked at an oil mill and sundry other jobs, and it was there that he was given his first guitar.

In 1940 Fred McDowell moved to the Mississippi and got a job as a tractor driver; in December that year he married Annie Mae Collins from Como, and settled down in Como where he was exposed to the wide range of music that the Mississippi harboured.

He developed an unusual bottleneck technique, the rudiments of which he had picked up from his uncle, and frequently working within the open chord tunings of E and G his playing was rich and intense.

In 1959 Fred recorded in Como for Prestige and featured some of his most famous sides such as "Keep Your Lamp Trimmed And Burning", "Shake 'Em On Down" and "Write Me A Few Little Lines", during the

# Fred McDowell: unspoiled master



Tribute by Jerry Gilbert

mid-sixties he recorded for Arhoolie and then Vanguard at the Newport Folk Festival in 1964.

He subsequently recorded for Testament and Arhoolie and he leaves behind many fine examples of his work, not least of which are his London recordings.

Fred McDowell will be sadly missed — not simply for his songs such as "Diving Duck Blues", "Get Right Church" and "You Got To Move", but also for his splendid personality and unique approach to the blues. For McDowell never allowed his music to become spoiled.



QUITE APART from the obvious difficulties of working regularly as part of a band after ten years on the road on his own, Mike Cooper is finding to his dismay that whatever the music's doing, one of the biggest hassles about being part of the Machine Gun Company is a question of image.

"It's very difficult to get work, because people know me as a solo performer. They're quite prepared to book you for ever on your own, but — especially if they haven't heard the band — they tend to think of it as Mike Cooper with a band, just like any other solo singer with a band.

"It's not like that at all — the Machine Gun Company isn't a backing band, it's a band and I'm a member of it. Because of that it's been hard getting work. If I hadn't played before it might have been easier, but when people think that way they tend to say yes, they'll book me but can I come without the band."

Nearly 10 years on the road, and a few albums under his belt, obviously puts Mike in a stronger position in a lot of ways than the rest of the band, and so far the band have been doing mostly his songs. But there's also a kind of vicious circle thing, where they aren't working as much as they want, and as things tend to change quite rapidly within the band, they come out sounding different at almost every gig.

They originally came together to do a Mike Cooper album called "Places I Know", and at the same time they recorded the first Machine Gun Co. album — in two

# COOPER'S QUESTION OF IMAGE

feature by Steve Peacock

nights. It was supposed to come out as a double album, but the band record got left for more than a year before it was released. "By the time it came out it was a joke to me — I just didn't want to know about it. I don't think it works half as well as it could have done, for lots of reasons. The band had never been on the road then, and we had to do it fast — incredibly fast."

## Writing for the band

"He'd used other musicians a lot before, in the recording studio, and he was finding increasingly difficult going out and doing gigs on his own. His writing had changed, so he needed a band to write for, and then once the band came together, his writing changed again to fit as part of what the band was evolving into.

"I was getting a lot of gigs with other bands — on the same bill as other bands at colleges and places, and it was really hard. I didn't mind the ones that were highly successful or the ones that were complete disasters — it's the in-between ones I couldn't stand. I hate that kind of limbo thing, when you haven't even succeeded in being bad, and I knew that it would be much better, much stronger with a band."

## Learning not to play

They've been through various line-ups, trying to settle into what they feel is right for the band: "I was still into a kind of jazz thing originally, and the band included a tenor player and a pianist, but now it's just two guitars, and a rhythm section. It means

that Bill (Boazman, the other guitarist) has taken over most of the front line stuff. It's taken a while to evolve because Bill was a solo performer as well, and we've both been learning to play electric guitars over the past year — it's a different thing altogether, learning to use guitars as a big sound, filling out.

"When it's just you and an acoustic, the performance has to be complete in itself — the guitar and the song and your presentation is all one thing. You can't work like that with a band, you can't work like that when you're playing electric guitar either, but it tended to be a bit like that at the beginning, Bill over there making a complete performance of his own, and me doing the same thing over here, and the rhythm section behind us. It was like two separate performances, not like a band at all.

"But it is coming together now — you learn, you realise that it's a question of not playing at times."

What he'd like to see the band settling into is a band like the original Burritos, but he's quite happy to let things take their own course. At the moment they're gathering their strengths for a new album, which he usually finds tightens up all the embryo ideas.

## Living down the past

"What happens after that I don't know — it depends what we hear, if you know what I mean. But whatever happens it's nice for me, because I'm playing things now that I never played — I never played rock and roll when everyone else did, I was playing country blues, so now it's really interesting. I'm playing things now that I should have been playing 10 years ago.

"But I still get people coming up and asking me to play things I did on my first album, back in '68. It's really strange that — you don't know what to say. I can't even remember them, let alone play them."

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in concert with the Barclay James Harvest Symphony Orchestra; conductor Martyn Ford, leader Gavin Wright.

DELIVERY Steve Miller and Richard Sinclair (ex Caravan)

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Phil Miller (ex Matching Mole)

C.M.U. with Ian Hamlet

SATURDAY, JULY 22

## ALEXIS

Alexis Korner and Peter Thorrup (ex C.C.S.), Ian Wallace, Mel Collins, Boz (ex King Crimson)

BROWN AND BOND Pete Brown and Graham Bond.

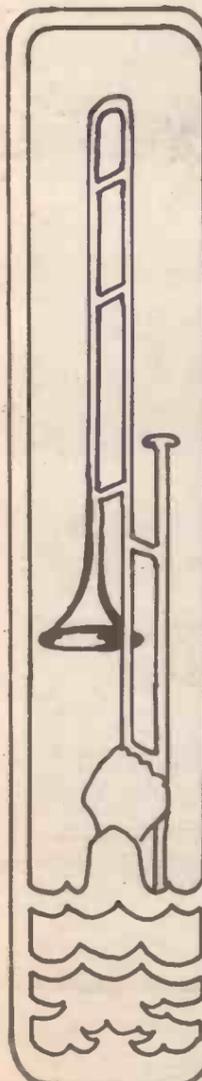
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# Fritz a sexy cat

**FRITZ THE CAT.** Director Ralph Bakshi (Black Ink Films).

WELL, that's certainly the first 'X' rated cartoon film I've seen. Fritz the Cat and his mates will be well known to devotees of the brilliant American cartoonist Robert Crumb, creator of such idols as the Fabulous Furry Freak Brothers and Honeybunch Kaminski; but as they spring to life in glorious animation, they tend to lose something of their original character, and the implied excesses of Crumb's drawings have a subtlety that the film loses. The film's adaptation of Crumb's ideas makes for a funny and barbed piece of visual lunacy though.

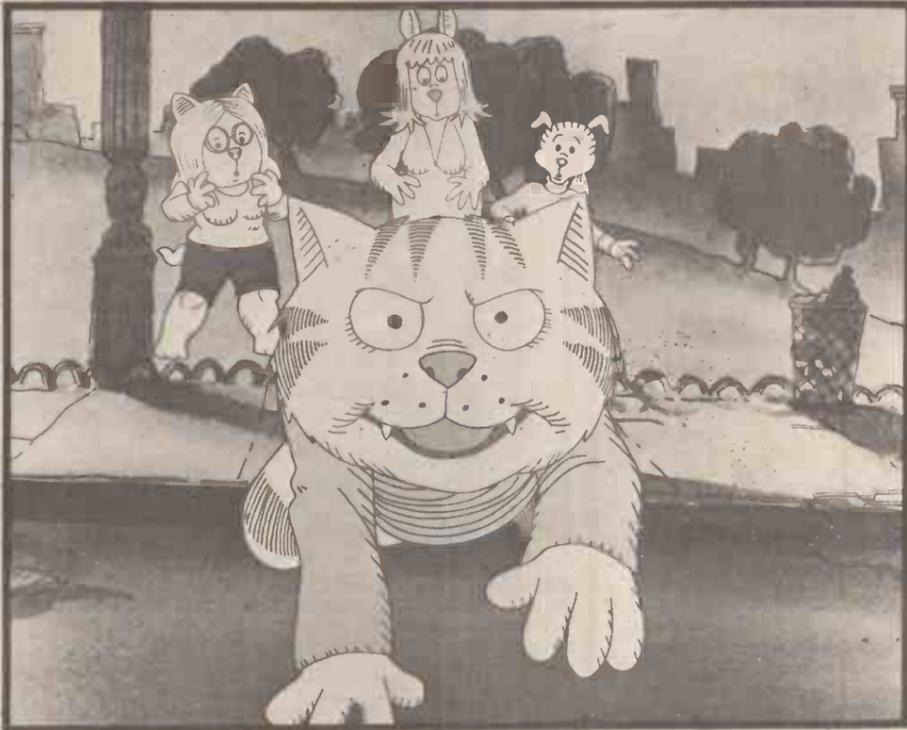
The soundtrack alone makes it worth your while going — put together by Fantasy, and featuring Bo Diddley, Charles Erland, Billie Holliday, Jim Post, Bernard Purdie, Merle Saunders, Alice Stuart, Cal Tjader, and the Watson Sisters.

The main action centres around Fritz trying to get laid, and succeeding, and in that pursuit he gets embroiled in various escapades; leading pigs a dance through a Jewish church, getting the heavy shoulder in Harlem, inciting the crows to riot, easy riding in a Volkswagen, blowing up a power plant — you name it. It's indictment by parody really, but done without malice. And in places it's very funny.

Whatever his adventures, Fritz, of course, ends up getting his rocks off once again. — STEVE PEACOCK.

## BANGLA DESH

WITH THE album of the Concert For Bangla Desh out



● FURRY FRITZ AND SOME OF HIS FOLLOWERS



for a few months now, most people probably know quite well what it sounded like to be in Madison Square Gardens that night — and so good is the atmosphere of that album that you've probably got a good idea of how it felt too.

It'll be pretty interesting though to be able to see and hear the concert in all its glory when the film opens at the Rialto, Coventry Street, London W1, on July 27. Director Saul Swimmer has recorded the concert on film pretty straight, which enhances rather than deadens the effect. Lasting over an hour and a

half, the film features George Harrison, Eric Clapton, Bob Dylan, Ravi Shankar, Leon Russell, Billy Preston, Ringo Starr, Klaus Voormann, Badfinger, Jesse Ed Davis, Jim Horn, Claudia Linnear, Carl Radle, and others.

Surprisingly, it hasn't yet been decided by the distributors, 20th Century Fox, to put the film on general release, which means that it'll only be in London at first. That seems a bit daft — but I'm sure they'll soon realise the demand and send it out to the rest of the country. — STEVE PEACOCK.

## JANIS

"JANIS": DAVID DALTON (CALDER & BOYARS AND NEW ENGLISH LIBRARY) £1.25.

FOR ONCE here's a rock and roll biography which really does get down to the real nitty gritty.

David Dalton is an American writer who for some months during and after Janis Joplin's first major US tour with the Full Tilt Boogie Band, lived on the road with the Joplin entourage, collecting small but significant scraps of information about Janis's attitudes to touring, performing and dealing with all the hassles which confronted her.

The book also gives insight into the way musicians behave on the road and the reasons why they are very often among the most misunderstood sections of the community. This in particular is what the book reveals and Dalton's depiction of the life is both factually true and honest.

Dalton does nothing to pretty-up the popular Janis Joplin image, but he's changed it from being that of purely a hard living/drinking female gypsy to, all these things but a woman who also was highly intelligent, sensitive and who'd

come to terms with her public image and the way she saw herself. She told Dalton: "I read a lot of books, you know — but don't tell anybody."

Part of the book is taken up by photographs of Janis which date from her very earliest days with Big Brother And The Holding Company, through to her slightly less demonstrative days with the Full Tilt Boogie Band. None of the photographs, by the way, is rubbish.

RAY TELFORD.

## PELVIS

"ELVIS A BIOGRAPHY" by Jerry Hopkins (Open Gate Books, £1.95).

DESPITE ITS absence of personal contact with Elvis Himself, Jerry Hopkins' very thoroughly researched and comprehensive book manages to build up quite a lot of flesh, around the 'skeleton of Elvis' public image.

By assembling nearly 500 pages of facts and opinions gathered from interviews with people close and not-so-close to the Presley organisation, he presents a view of Elvis that shows him to be in essence what the poor ol' Colonel has been telling us all these years — a down-home country boy who made it big and found himself a young god, having to create his own world because the real world was denied to him. But the essential difference is that where the public image is a caricature, good points emphasised and failings hidden, the picture that comes through Hopkins' book is rather more human.

The background is well documented, and the life from which Elvis grew as a poor sharecropper's son, his childhood; ambitions, the way he got into playing music and the events leading up to the start of his success, is recreated with abundant detail. One senses that it was this period of the man's life that interested the author most.

But for me some of the most interesting parts of the book come in the tales of Col. Tom Parker — his fairground

origins, his selling methods, the whole P. T. Barnum show-biz flair. The book could easily be subtitled "The Selling of a Rock Star", and though the insights into Presley are interesting, it's the insight into Parker, and thus into the showbusiness machine he manipulates, that is fascinating.

The book ends with Scotty Moore saying it all happened so fast, Elvis didn't really realise what was happening, what he'd done — and it's this, the reactions to the phenomenon, that shed most light on the Presley story. Elvis withdrew, to a certain extent; Parker got out there and exploited, to the fullest extent. It seems the archetypal tale, and if it had been a novel instead of a factual biography, I'd be tempted to think it was an over-simplification. But the way it's been done here, it seems it really did happen like that.

The effect the whole thing had on Elvis comes across clearly too. The chapter headed "The Memphis Mafia" shows him not as a quiet, shy hick, sitting home watching TV; but as the young blood he always was — living out the Cadillacs, sharp suits, womanising dreams of his impoverished youth. In the way he's constructed his book, Hopkins doesn't exactly explode myths, he fleshes them out and makes them credible. — STEVE PEACOCK.



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# MUSIC PEOPLE

EDITED BY MARTIN HAYMAN



## FRENCH FROLICS

AND NOW, ladies and gentlemen, a tale to make all aspiring rock and roll journalists tremble in their boots, and something by way of a tribute to hard-nosed determination to get the story out. For those who think we lead a life of ease, wining and dining under foreign skies — the inside story of the trip to see McCartney's Wings take off in the South of France, in all its grisly detail.

Sunday 16.30, Heathrow: party of "journalists" arrives at Air-France terminal. Kick heels until take-off, destination Marseille. Jokester from the rear shouts "Watch them

flaps, gvnor!" Champagne, jokes and the latest round-up of world news from the usual unreliable sources.

19.30: touch-down at Marseilles-Margiane airport. Hot blast of air behind plane turns out to be sea-breeze.

20.00: still no sign of promised cars. Gig turns out to be some hundred miles away. Phone-calls to no avail. Taxi-drivers mutter about millions of francs payment, play chicken with each other down the autoroute at ninety miles an hour.

21.30 approx: arrive Chateavallon. Two irate flics refuse to be persuaded to let the taxis go up the narrow

pinewood lane. Party gets out and sweats up the steep two-mile walk, puffing and blowing as though it was an army assault course.

21.45: arrive at the amphitheatre just as first set finishes. Long interval while English party hustles its way on to lighting roof. Lights keep fusing. Fighting breaks out next to the thirty foot unguarded drop into the audience. Decide discretion is the better part of valour, retreat.

After this point the time sequence becomes approximate.

24.00: Wings finish set, retire to have a drink. Press admitted to small enclosure behind chateau.

01.00: McCartney emerges, instantly cornered by microphones and cameras. Handles interviews superbly, gives short shrift to "controversial" questions.

02.00: dinner. "Looks like raw bacon to me," said one member. More wine than dined.

03.00: cabs to Grand Hotel, Toulon. Porter looks unenthusiastically on but is persuaded to locate a case of beer. Georgio Gomelsky entertains in hotel foyer.

04.30: last of the case of beer is consumed, just as car returns. As we wind down the canyon road towards Marseilles, the full horrors of the previous night's drive become starkly apparent.

06.00: arrive Marseilles-Margiane as ticket desk opens. Sun coming up, appalling thirst sets in. Heavy French



NASHVILLE guitarist J. J. Cale met with a little drama in Chicago recently when the hotel in which he was staying caught fire. J. J., making a rush for the exit, got stranded in one of the hotel's exits and was overcome by fumes. Later to be rescued by one of Chicago's fearless firemen and saved from a gruesome end. This, by the way, is J. J. Cale, and he's by God the smartest raccoon you ever did see. He works with a bass-player gifted with the extraordinary, Don Martin-style name of Nubert Pinnam. The five witty captions received by us for the above picture will win by return, a copy of Cale's excellent album "Naturally".

## God's here

LOU REED hit the town in no uncertain fashion. Arriving in London a few hours out of phase with our time, he drunk a lot of beers, got accosted by a spidery Teutonic lady, and kept demanding to be written up as God, also reports that he was not as happy with the production of his solo album as he would have liked.

## Flashy

STREAK SAID to be latest replacement for Grand Funk, promised incredible sums of money within six months. They use six thousand watts' worth of gear, for three musicians. Whew, 'nuff said. John Martin promotes concerts in Hungary at a large stadium, said to be taking Free there this year. . . . Frendz running an efficient public relations service for UA?

## GEORGIO-NOT REGRETTING

Georgio Gomelsky — an instantly recognizable name. The man who goofed signing the Stones but managed to get the Yardbirds instead, who did the first jazz movie in 1955, who did the first mix-down on quad sound. Of indeterminate origins and prodigious sociability, he could talk the hind leg off a donkey.

Now, apparently not regretting for a minute the Marmalade label set-up, he has moved to France where he says there's a

whole new thing going on, and like many intellectual Frenchmen, seems to be into dialectical abstractions: simultaneously attacking and admiring the English for their circumsppection (rather than confrontation) of personalities, laying into Paul McCartney for dropping his electronic music, cracking down on a BBC reporter for his absorption with the everyday. He is now, by the way, managing a band called Magma who, I understand from other sources, are widely regarded as France's top "Underground" band. Their personnel is one Red Indian, two Russian French and one American. He talks of getting them to England.

## 'Rockin' Pennebaker

D. A. Pennebaker's latest rock movie, "Keep On Rockin'" may soon be seen in Britain. I was fortunate enough to see a preview. It was shot at the "Live Peace In Toronto" event in 1969, and features four of the major rock and roll acts: Bo Diddley, Chuck Berry, Jerry Lee Lewis and Little Richard. Although the John Lennon/Plastic Ono Band was recorded — that's another spool of tape. There are really fine performances from all concerned, but what is most attractive about it is the incredible audience, to which Pennebaker has devoted quite a large percentage of the final running time.

## Hard Stuff: solid boogie style . . .

JOHN CANN is a guitar player who's always had this thing in his head about playing heavy music, but heavy music good and true.

That's why nearly a year ago he split from what he reckoned was a badly ailing Atomic Rooster to attempt getting an outfit together which would be more sympathetic to his approach to playing rock and roll. Drummer Paul Hammond also left Rooster, apparently for much the same reasons, to join up with John and John Gustafson, the veteran bass player from the early sixties Liverpool scene and several more recent bands, came in to complete a trio which took to the road during the latter half of last year under the name Bullet.

Since then they've been obliged to change their name to avoid confusion for it was just their luck that another Bullet, an American band found themselves with a freak hit on their hands in Britain, so Cann's Bullet switched their name to a fairly apt but unsubtle Hard Stuff.

When they were known as Bullet, the band got off to an encouraging start when last November they supported Deep Purple during their British tour which, says Cann, helped gell the band far quicker than had they stuck to the normal club and college scene and they were given a second booster at the beginning of this year when they supported the amazingly popular Uriah Heep on their British tour.

Hard Stuff's recently released debut album, out on



JOHN CANN

Purple Records, reveals that the group are in fact getting near to what Cann says he's aiming for — a kind of solid boogie with a lot of musical value. Cann lists Jeff Beck as being one of his main influences. He's never been a Clapton freak, although he digs a few blues players like Buddy Guy.

Along with John Gustafson, John writes most of the band's material, some of which he wrote while in Atomic Rooster but for some reason or other turned out to be unsuitable for inclusion in Rooster's repertoire. That's only one of the many grouses John Cann voices against his old band.

"Rooster was too insipid at times," said John. "Too much organ with no bass just didn't sound good and there never seemed to be any balls in the music. We tried telling Vincent

(Crane) to get a bass guitarist in but he'd never listen."

The next Hard Stuff album is already nearly completed but it probably won't be released until the Autumn. John's confident that it'll do well.

"The album we have out just now is selling pretty well, despite some knocks we've been getting from the press. It's the same with our live gigs, the audiences really dig it but then the press will give us a poor review. I think that's kinda strange."

There are a lot of bands jostling each other for favour on the British heavy rock scene these days. Black Sabbath, Uriah Heep and Deep Purple are the big daddies on this particular wicket — whether there's room for one more only time will tell. — RAY TELFORD

## NASHVILLE

JAKE HOLMES' love affair with Nashville has only existed for three short years, but they've been eventful to say the least. Two record companies, two producers, one hit single and some remarkable musicianship — even for Nashville — highlighting his albums.

Originally from San Francisco, Jake had played coffee houses and folk clubs from the Bitter End to the Hungry I and cut his records in New York. Then he met Elliot Mazer — who along with Bob Johnstone was one of the first "outsiders" to realize the true potential of Nashville. As Jake himself says, "I would never have even thought of coming to Nashville were it not for Elliot Mazer. Elliot came down to do an album with Ian and Sylvia called "Full Circle" which is a beautiful album. He used all the musicians and said they were out of sight. Elliot said "Just come down and cut one or two songs", so we went down to Cinderella and cut "How Are You?"

Elliot Mazer is shrewd. If he'd tried to get Jake to cut a whole album in Nashville, Jake probably would not have gone. Instead he let Jake "discover" Cinderella for himself and you can hear the result on his Polydor album "Jake Holmes", released here in 1969. "How Are You?" is the first track, four minutes thirty-eight seconds of Nashville funk as good as anything on the two "Code" albums.

Driving bass from Wayne Moss, sledgehammer drumming from "The Legend" and David Briggs solid piano — West Virginia, Tennessee and Alabama blending every bit as tight as Muscle Shoals or Memphis, yet overlaid with pure Nashville — the peerless steel of Weldon Myrick. No wonder Jake exclaims "I don't believe it" on the fade.

Was that reaction really genuine? "Yes, it was a live take. At the end of the record I'm yelling and screaming and saying it's the best fun I ever had. And those guys were really good. We had a good

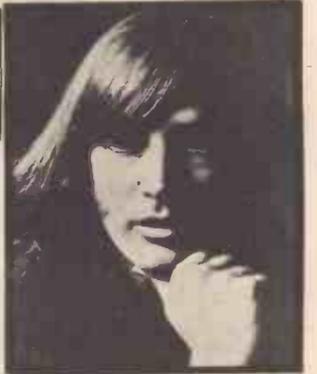
## Jake's grass roots people

time there and went back and finished the album. I was sold on the musicians, they were much warmer, they have more life, they're not as jaded as New York musicians. They're grass roots people — honest about their music."

The musicians, in turn, took to Jake and his slow ballad "Always The Same" was included on the second "Code" album. Featuring Weldon Myrick, it's one of the cuts with that unusual remixed steel "String" sound developed by Weldon and Wayne Moss.

Weldon has played on Jake's subsequent Nashville albums, including his new one, Jake's first for Columbia. In fact, Weldon told me that of all the artists brought into Nashville to record, Jake Holmes was his favourite. Weldon's reasons give a clue to why Jake Holmes has achieved only limited recognition to date, when Sinatra has thought enough of Jake to record a whole album of his songs.

To Weldon, Jake is a steel player's dream because of the many intricate and unusual chord sequences Jake uses, together with his keen sense of rhythm. When coupled with Jake's voice which could cut through ice, the combination is



an acquired taste, too good to be commercial.

Jake accepts this as valid criticism: "I should be more judicious about my voice; I write very rangy songs — I don't know why but my melodies seem to have incredible ranges to them. "So Close" is a very difficult song for people to sing. That's maybe why so few people record my songs. I do use a lot of chord and tempo changes — they're complicated songs. I also write very simple country songs."

"I'm conscious of writing in quite a few styles — I'm still looking for an identity. I may never find it which is cool with me because I'll keep looking. All my albums have been different, I'm more interested in developing than finding a formula. I have a style but it's in different areas and that's bad commercially."

With that very much in mind, Jake and his longtime friend and guitarist Teddy Irwin were in Nashville recently with a new producer — David Briggs — to try and record more good songs but with one eye on the charts. Jake commented, "Great records are made by sounds. A great song I can write, a great sound I still don't know how to make. David has such taste and he knows a good record and that's what I need."

— GEOFF LANE

**S**INCE undertaking the distribution of the Chess catalogue in Britain, Phonogram have shown tremendous concern and interest, such that they have already issued the first boxed set of what promises to be the definitive Chess collection.

Aside from the featured recordings, quite unique is the fact that a four album set of blues reissues is selling tremendously well.

This says a lot for the anthology — and indeed it is virtually without fault. The packaging is superb and who better to assemble the series than blues expert Mike Leadbitter? In addition to selecting the very best from the Chess catalogue he has compiled an invaluable sixteen page illustrated booklet.

So already it can be seen that "Genesis — The Beginnings Of Rock" is an item that any enthusiast would be proud to possess; and whether you regard the sub-title as a sales line or just a redundant description, the fact remains that — much of today's music has been

# THE ROOTS OF ROCK

made possible only by the legacy left to us by Chicago.

The first album deals with the pre-1950 period and features Sunnyland Slim, Muddy Waters, Leroy Foster, Forrest City Joe, Robert Nighthawk and Little Johnny Jones from the original Aristocrat recordings.

The primitive Waters recordings with Big Crawford immediately call to mind his Stovall's Plantation recordings seven years earlier before he moved to Chicago and of course his classic recording of "I Can't Be Satisfied" was taken almost note for note by the Stones on their first album.

Equally as important is the inclusion of Forrest City Joe's "Memory Of Sonny Boy" and the first sides recorded by Leroy Foster including his great

"Locked Out Boogie". It's a real vintage album featuring the first recordings of Robert Nighthawk, Little Johnny Jones and Sunnyland Slim working with Muddy Waters.

The second album is devoted entirely to the recordings of Muddy Waters between 1949 and 1952, and once again Mike Leadbitter hasn't put a foot wrong. "You're Gonna Miss Me" once again gives us the rural Muddy alongside some really percussive, trebly bass work from Big Crawford. "Rolling Stone" requires no qualification whilst the following two tracks — "Louisiana Blues" and "Evans Shuffle" are classics (particularly the latter) as they mark the beginning of Muddy's association with Little Walter Jacobs.

The later sides feature Jimmy Rogers on "They Call Me Muddy Waters" and "Please Have Mercy", while sandwiched between are other classic tracks like "Howlin' Wolf", "Honey Bee", "Long Distance Call", "She Moves Me" and "Still A Fool". An absolutely priceless album.



● MUDDY WATERS: primitive recordings

The classic "Me And My Chauffeur Blues" are the tracks — recorded with Joe Hill Louis, and an important inclusion on any Chess anthology. The Robert Nighthawk tracks are taken from 1949-50 and are variously recorded with Ernest Lane, Willie Dixon and Pinetop Perkins.

The remainder of the album is devoted to Washboard Sam and Big Bill Broonzy from recordings made in 1953-54. Big Crawford, Washboard Sam and Lee Cooper are behind Broonzy on "Jacqueline", "Lonesome", "Little City Woman" and "Romance Without Finance". The emphasis switches to

Washboard Sam, and his classic recording of "Diggin' My Potatoes" and five other tracks.

The final "pre-1957" album features the great Chicago guitarist Jimmy Rogers throughout. Definitely my favourite album of the set — a fact that reinforces my belief that this collection is absolutely indispensable. It opens with the well known "That's Alright", with Muddy Waters, Little Walter and Big Crawford. "Ludella" and "Going Away Baby" are also taken from Rogers' first recordings in 1950.

The Rogers cuts span a five year period and feature him with Eddie Chamblow, Elgin Evans, Otis Spann, JT Brown, Freddie Below, Big Walter Horton and so on.

And if the album opens with a memorable track, then it concludes with the same — "Walking By Myself", the finest of all his recordings. In between come "Money Marbles And Chalk", "Out On The Road", "Chicago Bound", "Sloppy Drunk" and "You're The One" among others. — J. G.

**GARY WRIGHT**, still bright and affable, has finished his flirtation with solo supersession projects and wants to work just within the band format again as he did with the long-defunct Spooky Tooth: "I think in a way every musician has that need sometime in his career as a musician, to prove to himself that he can do a solo album," he told me last week, "but I've been through that situation and now I want to work as a band again."

To recap briefly, Gary's last couple of albums have featured him in a stand-out singing role with a collection of ace musicians behind him: but on the new album guest appearances have been cut down to George Harrison on a couple of tracks and Klaus Voorman (playing harmonium) on another.

"Extraction" had an even more star-studded line-up and predictably, as Gary is aware, people tended to think, "Well look, he's got so-and-do and so-and-so behind him, just look at all those musicians, it's bound to be good."

## MOMENTUM

And while it's all very well working in the studio as a front-man, when it comes to live performances to keep up the momentum, you need a different sort of charisma: "You have to be like Joni Mitchell of Cat Stevens if you're a solo artist, you have to go in front of the audience on stage and really captivate them." And this was a role which Gary did not feel he was cut out for. The band he has now is a conscious move towards anonymity.

For a start, the emphasis on Gary's name in the title has been dropped and they are now Wright's Wonderwheel rather than Gary Wright. And... Archie Leggett has jacked in and gone to play full-time with Kevin Ayers (for whom he was doing sessions even before he quit Wonderwheel) and a new bassist called Tom Duffy has come in. He is also a good vocalist, which is part of Gary's reason for feeling happier with the band, as a band, than he has yet done so far. "We've now got a vocal situation very similar to what we used to have with Spooky Tooth," says Gary.

## GIRLS

"He doesn't sound like Mike Harrison, but he has a very meaty voice. When I was singing by myself I had to use girls on record and on stage where we didn't have them it wasn't all that successful with just me singing. Tom is a really big asset."

Wonderwheel have a new album — or rather, as it's a new band, an album — in the can and are awaiting the cover artwork for its release on A&M. It's the result of some weeks spent together in a cottage in Devon rehearsing. That time spent playing together in relaxed surroundings will, Gary feels make all the difference to the album. "I enjoyed doing the other albums at the time," he remembers, "but you don't spend the time on the arrangements. This one sounds more like a group album."

It has been recorded mostly at Olympic and at Apple's new Savile Row studios with one track done at Island, and will have nine

Interview  
by  
Martin  
Hayman

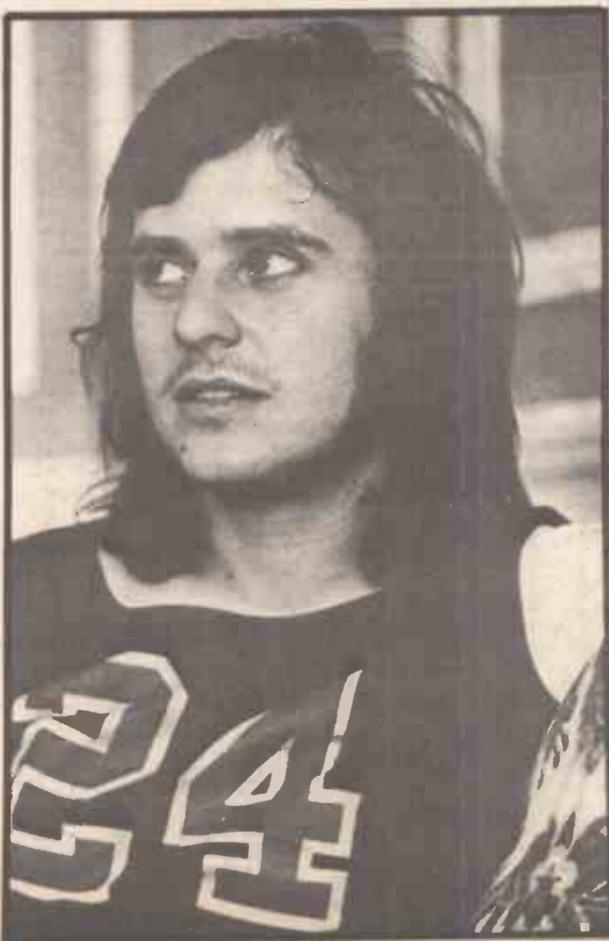
songs. "I like to be in a band where you're rebounding off each other — all the tunes were written as songs but during the arrangements they have gone through some changes. Mick and George (Harrison) got into a thing with the two guitars on 'Goodbye Sunday', so

we kept that in, for example." The album has been titled "Horny Chords", which Gary thinks appropriate but cannot quite say why: "It conjures up visions of funky soul chords, but it's not

really like that. Everyone combined to play on it, you don't have any restrictions and you also have a tightness which you don't have with people you haven't played with for a while, it's more fulfilling."

Gary is now moving out of his Mayfair flat to a house in Windsor — he claims he hated the flat, anyway — Mick lives in Portsmouth and spends a lot of time messing about with boats, and Bryson and Tom are both in London. And Gary sees England as his home now after five years, though the band are returning to the States for a large-scale tour soon.

"I don't think I could go back to the States now," he says, "But you can never make predictions more than a year in advance. But Wonderwheel will be a band just as long as it's a creative entity."



● GARY: still bright and affable

# GARY GETS BACK TO THE BAND

Music in The Moat of the  
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**R**OD STEWART is the most picturesque and positive element British music has allowed to the surface in the past five years. There is something very special about Stewart that allows him to stand alone — hunched shoulders and jutting face above all the other flamboyant elements that have emerged into a recently image conscious rock setting.

The difference between Stewart and his contemporaries is strongly marked and, I suspect, goes a long way to contributing to the kind of success he and the Faces are enjoying right now. An audience who have now come to expect the cramp, the outright horny and the shockability factor from their current heroes receive Stewart with affection because — and in a way it's a factor the Who have always retained — somewhere in their subconscious they realise this is not a put on. They may enjoy being put on, sent up and titillated, but they equally recognise the very natural image of a man like Stewart who is not putting across a cunningly executed and totally calculated performed act.

**RASCAL**

Hence it is that so many people smile merely at the mention of his name. That it evokes a warmth and spontaneity, even a kind of pleasing agro. That Stewart is the epitome — through his work on stage and on record — of a highly likeable Jack the lad, a splendid rascal of a figure who can get away with murder.

Rod Stewart is a picture postcard of Southend, of Uncle Albert with his trousers

**PREVIEW BY PENNY VALENTINE**

rolled up to his knees, white hanky knotted round his head, dabbling his feet in the sea, of toffee apples and candy floss and cockle stalls. A sort of Max Miller with soul. And yet . . . in there too is the face of a clown, head tilted and a painted tear ready to fall. Amongst all the raciness and the feather boas, the arched back and the sweaty face, the good time and the booze, there is a gentle wistfulness and a pain to be satisfied.

It is an intriguing combination giving Stewart an enviable amount of manoeuvrability within his music, and this balance of identity has yet to be fully exploited on any of his solo albums. Because of this — added to the fact that Stewart has now reached a position of status that tends to make one extra critical of his *Picture Tells A Story* — was the product — I found "Never A Dull Moment", his latest album, rather disappointing.

Admittedly Stewart is in a precarious position. "Every perfect Stewart album, highly personal and telling. And that



**It's Max Miller with soul**

collection — which so sealed his position in this country —

coupled with the band's combined effort "A Nod's As

Good As A Wink" put him on a par with Carole King. Just as her "Music" album never got near to the magic of "Tapestry" so "Never A Dull Moment" has difficulty retaining the spine tingling attack and solidity, the freshness and quality of "Every Picture".

In assessing exactly why this should be I must say that "Never A Dull Moment" possesses moments of splendid life and zest and is in no way a bad album. It's just that somehow one expected more. Stewart has never failed to exact and hold my attention, and so I found it rather disconcerting that sometime on the second side of "Never A Dull Moment" my mind was wandering off and I was having to force myself to bring it back to the job at hand.

With his usual friends gathered in the studio — the Faces en masse plus running mate Ronnie Wood, Ray Jackson on mandolin — who contributed so much to "Every Picture" — Martin Quintenton on acoustic guitar, Micky Waller, drums, Dick Powell on violin, Speedy Acquaye on congas and one Mr. Bibbs on balalaika — Stewart appears from the outcome of this album to have made one of two decisions. Either to be so stern a taskmaster to himself that he tried too hard, or chose material to give himself more room — and in doing so lost so much of the compact driving quality of his earlier album.

"True Blue" and "Lost Paraguayos" (two Stewart/Wood compositions) open the nine track set in mules

kick back atmosphere. True to form they possess all the qualities one has come to expect from the teaming — tight careering music, typical hilarious cynical lyrics, and a brashness which is re-captured again on "Italian Girls" and on Rod's composition with Martin Quintenton "You Wear It Well". All four have much of the spirit, the attack factor and the impact of "Maggie May" and the title track of the last album. For his others Rod has chosen Dylan's "Mama You've Been On My Mind", Hendrix's "Angel", the old blues number "I'd Rather Go Blind", and Sam Cooke's rocker "Twistin' The Night Away". And it's on these that Stewart tends to limp off slightly. Oddly he chooses to under-state — especially on "I'd Rather Go Blind" which I had a feeling, wrongly as it turned out, would get a really violent "Losing You" treatment in Stewart's hands even though previous versions have tended to encourage a laid back effect.

It is because of this that "Never A Dull Moment" comes off as a pot pourri that never quite gets into something solid and decisive. It opens with a punch and then fizzles out, so that suddenly you're left without those highlights those moments of drama, that telling force that Stewart has always possessed. He is an artist with much more to give than he has yet had a chance to lay down. Unfortunately "Never A Dull Moment" doesn't really push him out and give him that chance. And that's a shame.

**YUSEF LATEEF: "GENTLE GIANT"** (ATLANTIC K40359).

ALTHOUGH JAZZ is too radical a music form, with too many intricacies for many rock fans to interest themselves in, Lateef's simple, no messing brand of virtuosity is of a kind that can have instant rewards for the wary traveller into jazz.

The beauty of his playing — flute, bamboo and pneumatic flute, oboe and tenor sax — is nowhere better illustrated than on track one, titled "Nubian Lady", where his warm, reedy flute cuts crisply above the fine rhythm section that includes Eric Gale on guitar and bassist Chuck Rainey.

The gentleness of "Nubian Lady" is continued through "Lowland Lullaby", and Lateef's deep relationship with Eastern musical influences is very apparent. The Beatles "Hey Jude" has been worked on well, Lateef on oboe on this one, and builds gradually throughout to end with a good solid jam with rocking electric guitar.

"Jungle Plum" is basically a straightforward jazz excursion, while "The Poor Fishermen" is another Eastern flavoured package. A chance to hear one of the world's greatest multi-instrumentalists, in a gentle, flowing mood plus that

**Eastern excursion**



● YUSEF LATEEF

exciting, and at times, propulsive rhythm section. — B.W.

**"THE DEFINITIVE CHARLIE PARKER" VOL. 1: (METRO 2356 059).**

FROM 1948 until his death in 1954, Charlie Parker was under contract to Norman Granz, who recorded him for the American "Mercury" label. This is the first album of a series which is intended to contain everything he recorded under his own name for that company. When it is complete

it will mean that all Parker's studio recordings will at last be available.

To me as a devotee — fanatic even — this is important, but it should be just as important to anyone who claims an interest in jazz. There is no other jazz musician with Parker's extraordinary musical ingenuity, his ability to cut a melodic line into a bewildering series of facets by displacing the accents around the beat, or to lift a simple tune to undreamed-of heights by suggesting a whole new set of harmonies to fit it. But the thing which makes Bird supreme, for me, is the fact that this gigantic musical intelligence expressed itself in such passionate terms. It's the intensity, the relentless impetus of it all, that gets you first. And that amazingly human, crying and singing sound is the basis of his whole art. In Charlie Parker intellect and emotion are fused into a single element.

This album contains recordings with a variety of studio groups and the first of the "Bird With Strings" sessions. Metro are, I believe, going to issue one of these volumes per month, which is by far the most sensible way of doing it. Let us fervently hope that they display equal common sense when it comes to keeping them in the catalogue. They'll go on selling, slowly but steadily, for ever. — D.G.

**"THE EARLY COOL": CLAUDE THORNHILL (EMBER CJS 828).**

THORNHILL LED one of the moderately popular big bands of the 1940s. Like most of the others it had its "specialities", in this case a couple of french horns and a leaning towards arrangements of popular light classics. If this were all, then it would be pretty dull stuff by now, but the Claude Thornhill band is assured of a place in jazz history because one of its staff arrangers was a very young Gil Evans.

Over the intervening years Evans has developed into one of the two greatest writers in jazz — the other being Duke Ellington. This early work, then, is fascinating because of what it reveals about the birth of that enormous talent. And it is just about discernible in places: the lightness of touch, the avoidance of the obvious, the occasional richness of texture. If you compare the Evans arrangements with the others on this album these qualities stand out. The other tracks, by the way, vary from hack competence to indescribable dullness. — D.G.

**"SUGAR": STANLEY TURRENTINE (CTI CTL 2).**

THE GREAT thing about Stanley Turrentine is his craftsmanship. No-one would call him a great original artist, but he is a good, sound jazzier, with all the expertise and ingenuity which that term implies. You may remember that I wrote about his album of pop tunes, "Flipped Out", a few weeks ago. "Sugar" represents the straight jazz side of his style and, like the other record, it is a very honest and straightforward piece of work.

The whole of one side is taken up with a loose, jam session-type workout of John Coltrane's "Impressions", a model theme with very clear harmonic outlines. Turrentine blows a long and well-modulated solo perfectly in keeping with the surroundings and very enjoyable in its feeling of ease and power within the idiom. Even his tone is different from the one he uses on "Flipped Out". With other soloists of the calibre of Freddie Hubbard and George Benson, all 15 minutes of "Impressions" sustain the listener's interest without any sense of strain. This is the kind of blowing session one used to associate with the Blue Note label and it's good to see that CTI are taking up that fine tradition. Personally I hope they make a lot more albums like this. — D.G.

**JAZZ NEWS**

Compiled by John Jack

**GREAT JOY** in the Brotherhood of Breath camp when Louis Moholo turned up unexpectedly in London last week after an extended trip home to South Africa; the following night's gig with the band at Kendal Arts Centre was a great roaring reunion, and much dug by a large audience.

Quite a lot happening on the big band scene this week: on Thursday 20, Maynard Ferguson will be packing the 100 Oxford St. club with his dynamic blend of contemporary musicianship. On Monday 24 the club has a return visit from a similar sized band, with a line-up including many of the top younger, New Jazz, faces such as Harold Beckett, Henry Lowther, Malcolm Griffiths, Mike Gibbs, Alan Jackson, Olaf Vass, Dave Gelly, John Warren and Norma Winstone; who, under the direction of Alan Cohen, will add their own solo talents to the programme of original Duke Ellington arrangements.

On Sunday 23 the big band devotees can have a superb banquet when Bobby Lamb and Ray Premru field their 25-piece ensemble of top flight session men for a concert at Camden's Shaw Theatre, 100 Euston Road, Kings Cross, 8 p.m.

Several well-known jazz faces will be recognisable in the ranks of new pop group Solid Gold Cadillac when it makes its official public debut on Thursday 20, at the Tower of London as part of an amazing sounding multi-media spectacle devised by the "Cosmic Circus"; by the way, this and the following two nights' music shows at the Tower begin at the unusually early hour of 6.30 p.m.: the hoped-for appearance by John McLaughlin's Mahavishnu Orchestra is not now happening.

"Weather Report" with Joe Zawinal, Wayne Shorter, Miroslav Vitous, Eric Gravitt and Dom Um Romoa, are at Ronnie Scott's for two weeks currently; sharing the bill is "Elton Dean's "Just Us" combo with trombonist Nick Evans, and drummer Phil Howard.

Pianist/synthesizer performer Paul Bley, now proud possessor of an English M.U.

card, despite long-time residence in New York, plans to be back in Europe in August for festivals in France and Holland, with the hope of some gigs in England as well. The French label "America" has just released two albums of Paul; one with a trio recorded recently, and the other a first volume of live recordings from the Hillcrest Club, California in 1958 by his legendary quintet with Ornette Coleman, Don Cherry, Billy Higgins and Charlie Hadden. The Freedom label will be issuing a Bley album of concert recordings with Annette Peacock, Han Bennink, Mario Pavone and Laurence Cook in September.

Chris Barber's band plays the 100 Club on Sunday 23, and Ken Colyer is there on Wednesday 26, with Ron Weatherburn and Samms Rimmington.

The Manchester scene continues to build up after the doldrums of the late Sixties, and an increasing number of first class players of various styles are now finding opportunities to blow on regular weekly sessions. One of the latest is a Friday night residency at the Victoria Hotel, Deansgate, by a fine bebop-based quintet led by saxist Eddie Robinson and featuring Eric Ferguson on piano, and the excellent Kenny Shaw on guitar. This and several other groups around the area are well up to the standard of most bands which have air-time on the BBC, and deserve fairer treatment by the London based jazz producer.

Thanks to the enlightened attitude of the governor, and the music of Tony Lee's resident rhythm section, the Leather Bottle, Kingston Road, New Malden, is packed to capacity every Monday night to see and hear guest stars such as Kenny Baker, George Chisholm, Bob Burns and similar middle period players . . . good jazz can be good business.

Nucleus, with their new line-up of Ian Carr, trumpet/flugel horn, Brian Smith, tenor and soprano, Roy Babbington, bass/bass guitar, Martin Dichlin, drums, and Alan Holdsworth, guitar, journey to Berlin on July 28 for a one-nighter as part of the city's Summer Festival.

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**NEXT WEEK**

# PENTANGLE: feelin' right

THERE'S BEEN a long strong silence from Pentangle over the past 12 months. Well they're not the kind of band that attracts a real hullabaloo anyway — going about their business of music with authority and a knowledge culled from six years together, tucked under their belts.

But back last year they made the decision to lay off and rest for 12 months and did it, turning down a profitable US tour in the process.

Next month things start in earnest "getting back to work with a real vengeance" Jacqui McShee puts it. Their long awaited new album "Solomon's Seal" is out in August — including a much requested recording of their popular "Sally Free And Easy" — then they hit Australia, Scandinavia and in October throw themselves out back on the road in Britain with a packed tour.

Why the lay off? "Well," says Jacqui, "the American tour wasn't exactly a hardship to turn down and the band are never all that happy there, always ending up exhausted and niggly, fighting over ridiculous things and emerging like zombies at the end."

"We've always had good audiences and good reviews but we said we didn't want to go back to America under the conditions we'd had before — 14 nights on the

trot, all that travelling. There's nothing worse than working every night and not enjoying it, you don't feel like playing and you just get up on stage and go through the motions. When we finally stopped on the last American tour we just collapsed.

"We're not the kind of band that value some kind of status and think of the financial aspect all the time. It's more important that we feel right — especially now after six years — so we just decided it was time to have a rest and cut the album."

"You see another thing is when you're working at that pace all the time you suddenly find you have no new material, that there's been no time to get anything written. And we wanted this album to be very good, to be really pleased with it."

"We're not an ambitious group and with Bert and John working on solo albums it's necessary to lay back and have the time to think."

The new album is a combination that Pentangle devotees have come to expect — traditional mixed with new band numbers — all kept compact and short, no lengthy epics this time:

"We really wanted to get away from the very long tracks — mainly because it was always such a painful experience to do them on stage the first few times, nobody could ever remember which passage they were supposed to be playing. And we're very happy with "Solomon's Seal", it's the first album we've had

total control over and recording it with our engineer John Wood was really enjoyable."

The tour in October will be the first Pentangle haven't gone out "solo" on. This time around there will be musician mates from C.O.B. and Whizz Jones, which is a thought delighting the whole band right now not the least Burt who has been nurturing the idea to go out on the road with a bunch of friends for some time.

"We did a couple of dates in Holland and Belgium and Ralph (McTell) was in Amsterdam at the same time and we played on them with him and you know it was such a real pleasure to do. Normally we play concerts alone and we get to the stage where we're only talking to each other — finding it impos-

BY PENNY VALENTINE

sible to speak to anyone outside the band because we've become so insulated. "This time we won't just be shut in the same room — all five of us staring at the wall. There'll be sympathetic people around, and if we all feel right there's a chance for us to get up with Whizz or C.O.B. and play together. "I think this is why we're all looking forward to getting back on the road again. You know sometimes I've gone home after a tour and I've become so insulated within the band I haven't even been able to talk to my husband."

## 'Getting back to work with a real vengeance'



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## Next time you hear

# 'JOURNEY'

## by DUNCAN BROWNE

## on your radio. Turn it up

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RAK 135

■ **Had you played in any bands before joining the Crazy World of Arthur Brown?**

Nothing to speak of. When I left music college I tried to get my own group together which I think everybody does — but really it's the last thing you ought to do first off, because obviously you don't know anybody. You can have the best band in the world but you still wouldn't make it if you didn't know the right people — not that this one was.

■ **So you'd had a formal musical training?**

Yeah, I spent three years at Trinity College of Music and got a couple of degrees which of course is no help when you're starting out because you ring up somebody just to get a gig and they say "Do you read music?" and you say "I've got two degrees" and they say "Never mind that, do you read music?"

■ **You never had any desire to pursue serious music after college? You wanted to go straight into rock music?**

Well when I was still at college we had a little jazz trio. Classical music... there's just the technical problem really, you've got to have such a fantastic technique and you've got to start at five years old and I didn't start until I was 15. And although I caught up most of the people at college who had started from five, they were going on to teaching, they weren't going on to a concert career and the couple of people who were going on to a concert career were so far ahead of me technically that I realised all I'd be was a fiftieth rate concert artist. I discovered at college I could write music anyway so I thought I might as well concentrate on that.

### Arthur Came Along

■ **How long after leaving college did you spend with groups before joining Arthur Brown?**

It was quite a long period. I kept trying with different line ups and wasn't really getting anywhere. Then Arthur came along and we just did one gig together and I wasn't too keen on what he was doing, it was very different from what I was doing, but I knew he was going to be big just seeing him work with a crowd. I didn't really wanna see it because I didn't really like what he was doing at the time but I realised it would be sensible to go with him. I got an offer from the Foundations actually at the same time but I turned them down.

■ **So obviously you'd already got quite a name for yourself?**

Yeah I was getting a reputation around the business. I did a very strange thing with Hedgehoppers Anonymous right in the twilight of their career. I thought we were going to do some cabaret things just to make a bit of money but

then two people left and the cabaret thing fell through so they said let's all go back and stick with Hedgehoppers Anonymous — it was really strange because they were still doing their hit record. I tried to get Arthur in actually because the lead singer left but he was saying "Join my band" and I was saying "Join Hedgehoppers Anonymous".

■ **Had you known Arthur prior to working with him?**

Well there was this sort of communal flat up in Ladbrooke Grove where we'd met — I sort of

lived there for a bit and then he lived there for a bit. But for a long time we did absolutely nothing — we earned five bob one night from the take on the door.

■ **Did Arthur have an explosive stage act even in those days?**

Yeah he used to do somethings but it was a period of time in those days when UFO and the flower power thing came up and we really just fitted what Arthur was doing — we'd go on, do about three numbers and then do anything that took our fancy; a huge fat woman started dancing about the stage one night so Arthur sort of joined in, dancing with her, then he pushed her off the stage and she ran back and they all thought it was part of the act.

■ **But what sort of musical satisfaction were you getting out of this, or were you just using the group as a stepping stone as it were?**

Well I was to start with because it was very much just freaking about and there wasn't a very high musical content; but after a bit the music began to get better. With his album came the first chance for me to use all my orchestration knowledge that I learned at college into practice. It was just a case of getting used to a professional band — and there is a difference. I get the feeling sometimes that the bands today often lack the kind of professionalism that was going about a few years ago which I think is a shame; people don't realise that this is a serious business.

■ **How long had you been in the band when "Fire" became a hit and the group hit its peak?**

After about two years it really took off. The minute flower power and that whole bit came in the band took off then and we had about eight or nine managers all jumping around and trying to sign us up just because we were getting so big at the UFO.

But then after we had the big hit it really dropped off. It was funny because just as we got to the top we went to America and the mood just changed and they really didn't wanna know so much about the freaking about, they wanted the music again and Arthur couldn't really adapt and he hasn't adapted now. So the audiences didn't wanna know any more and it didn't matter if you were number one or anything.

In America the record had got us a gold single and number one album and we were in the position where you'd think nothing could go wrong; but by the time we got over there it was all mistimed and for a lot of it the management was at fault.

Now Arthur's in the difficult position of trying to break back after being very big and I think it's worse than never having done anything really.

### Going Down

■ **Do you think you got out at the right time as far as you were concerned?**

Yeah, he was definitely going down rather rapidly and if I'd hung-on too long I wouldn't have been able to approach any of the people I needed to. I thought that I could maybe — if I worked very hard — get Arthur back on his feet again but the direction he was going in was no longer the direction I wanted to go in so I thought I'd do better to form my own band and try it for myself.

■ **Aside from that there'd been some fairly outraged reactions to Arthur's stage act.**

Oh yeah. We got a big write up in the News of the World once; we had the Exploding Galaxy and they were all dancing about with flaming torches and then they all stripped off so there were eight naked girls in front of Arthur — but he was still singing the same. I suppose it was wrong that they should all start stripping off but the initial opening was fantastic really.

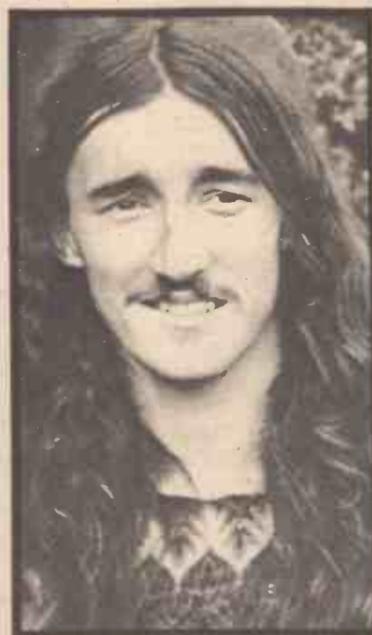
Later on he got this idea of having a flaming head which the guitarist knocked off like his own head had caught fire and that dropped on stage at the Middle Earth and set the whole stage alight and set Jeff Dexter's trousers alight; and I'm playing away and I've got my mixer and there's all flames licking up around it — it did everyone up really because you know the way flames run down floorboards, well it was doing that.

But Arthur was always hurting himself — he smashed his foot and got smashed on the

# VINCENT CRANE talk-in



## Interview by Jerry Gilbert



"Arthur couldn't really adapt, he hasn't adapted now"

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head with a guitar and I beat him on the head a couple of times. It's just the way the stage act is — you know with all the mucking about it's very easy to get injured and it always seemed to be Arthur that got injured.

■ **Aside from 'Fire' had you been doing a lot of other writing?**

Yeah I had a whole backlog of numbers which I'd written and which I had no outlet for because Arthur wouldn't just put one number in, he'd want to completely remould the stage act around an idea so the vocals came first but this isn't the way I saw it.

■ **So you had a definite conceptual idea for Atomic Rooster when the band formed?**

Yeah well Carl was in the group at that time and he hedged around it because he wanted to leave and I wanted to leave and we weren't too sure if the other one was thinking the same way. So we were phoning across the Atlantic for a week to try and get a bass player set up for us when we got back but of course we'd been away in America for about three months so all the people that were available when we went over were all working. The bass player with Humble Pie we contacted and he'd just started into that.

■ **And you ended up with Nick Graham. But did you carry over any of the material that you'd featured with Arthur?**

No, none at all. I had threequarters of the stage act already written but I didn't use any of the stuff we'd used with Arthur — just the stuff I'd been writing. In fact he dropped most of his own material when I left and he got his new band together.

### Reluctant

■ **In Atomic Rooster you started initially without a lead guitarist and you've always hedged around with different line up. Was this because you were looking for the right set arrangement or because you enjoyed constant variation?**

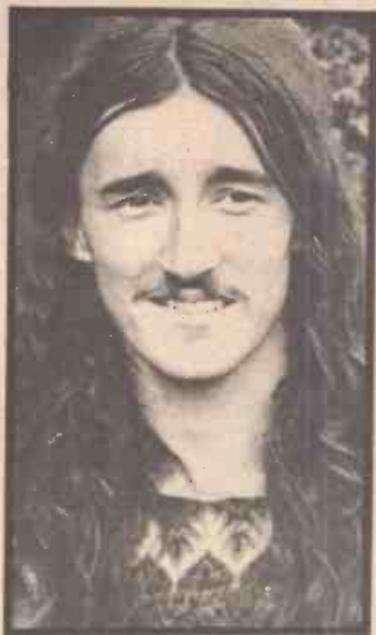
Well I was reluctant to use guitar because I hadn't really heard anybody else who I felt it really came off with, using the guitar the way I felt it should be used. It wasn't really until I tried it that I realised it could work for what we were doing. I mean a lot of numbers I wrote didn't have any place for guitar and we had to drop quite a few when John Cann first joined.

Deep Purple were the only obvious example and even with them I never really liked their ensemble sound when they were all playing together. When Richie Blackmore does a solo Jon Lord always drops out and when Jon does a solo Richie drops out which seems wrong to me. I feel if you've got a guitar there you should back the organ up and the organ should back the guitar up. That, I think, was the problem with John (Cann). It wasn't really his style—he was more of a guitarist who would be in a guitar only band so we got a lot of clashes because of this.

■ **So your role in the band has changed constantly?**

Well in a way. Now I've got this new set up with the organ and two electric pianos on top one of which goes through to the bass stacks and one which joins with the organ so I've got two available bass sounds and two available right hand sounds and it gives me a hell of a lot more scope. I think it's noticeable on the new album.

Ideally I'd prefer to play the piano to any-



**"I feel Marc Bolan is totally mediocre in every respect"**

other instrument — I think it's more valid but on stage it really is impracticable. I've never heard anyone mike up a piano that made it sound like it really sounds.

■ **Carl left to join Emerson, Lake and Palmer.**

Well we changed the line-up and brought John in on guitar and we were together like that for a long time. Then Carl left to join Emerson which I think suits his style more especially the sort of stuff we're doing now. I don't think we could be playing that style if Carl was still with us because he isn't a funky drummer, he's more of a jazz / rock drummer and we're not doing that.

I think he was right for the group when we first formed, and if he wasn't then it was my fault for not knowing exactly what I wanted to do. Carl was always very good at putting endings in and he liked to change rhythm patterns on the solos and so on, but he wasn't like Rick Parnell who's drumming for us now, who actually writes numbers — and pretty complicated numbers if you listen to "All In Satan's Name" which is very difficult to get together.

■ **Rick was in the band early on and then he left and eventually rejoined. How did that come about?**

Well he was the right sort of drummer and the only drummer I've come across who really fitted the style but there were a lot of hang ups with him and he was a bit unprofessional in the early days: his kit was always falling to pieces and things like that. I felt that in a year's time Rick would be a first-class drummer but I couldn't wait and now he's back in the band he's really got himself together.

### Friendship

■ **After that you had Paul Hammond and John Cann in the band and then they both split together. There was speculation that the band would break up completely and that there had been a few bad scenes. Was this so?**

I knew there was a danger that if I asked John to leave the band Paul would go with him because of their friendship: I thought it was necessary to take the risk because if John stayed with the band I couldn't do what I wanted with the group and it would just have been a waste of time.

I personally don't bear John any malice over what happened but I think it's been shown that he bears me a bit of malice and I'm sure there's a bit of bad feeling generated which I think is silly because I would never get rid of anybody for personal reasons because personal reasons don't come into it. It's the music that was wrong and that's why John had to go.

■ **At that time you also had your first four-piece band with a lead vocalist.**

Yeah we got Pete French in. I felt it was about time we had a vocalist who was really a lead vocalist. It's just a question of if you play a lead instrument it's very difficult to sing as well.

■ **You must be a lot happier now with Chris Farlowe up front?**

It makes a helluva difference because I think he's one of the top four singers in England but I think he's been hampered in the past because I feel that Colosseum didn't really feature Chris as a vocalist although he could sing what they wanted. Chris deserves to be treated as a vocalist rather than be fitted into some complicated arrangement.

This band gives more freedom for Chris to put in more original ideas of his own for although

the band is tightly arranged there's a lot of vocal freedom which wasn't the case with Colosseum. He's a very funky singer and so he should be with a funky band.

■ **Looking at Atomic Rooster's status, particularly in England, you've had chart-singles and chart albums and yet you're still not regarded in the top bracket. Do you sense that you've perhaps been underrated?**

I think that the reasons we're not rated so much is due to the personnel changes but I feel these were necessary anyway. I think that there has been a habit of not taking us seriously by the press, I don't know if this is due to all the personnel changes.

■ **Do you think that during that spate of changes the musical standard of the band dropped at all?**

No I don't think so, but I think to an extent it stood still because every time you change a musician you've got to get back to the state that you were with the musician before and this obviously takes time.

But I am tempted to feel that this is the first time Rooster is as I've wanted it to be, and this album we've got out now is so much better than anything else we've done noticeably. It's got so much more variety because Rick and Steve's styles are very different from mine but they still fit in with this Rooster contest and so we've got a much more varied album.

■ **The band aren't normally associated with America but has anything happened for you in the States?**

Well we did two tours which went quite well but they didn't quite go well enough. I think we've got a much better chance with Chris but the two singles that happened in England didn't happen in the States—the latest one is happening there but I don't want to go back unless we've got a record behind us that's done well.

### Professionalism

■ **You were talking earlier about lack of professionalism on the rock scene. Can you see a general trend towards mediocrity and that bands are getting more recognition than they deserve?**

Well take someone like T. Rex and you think how big they are. I feel Marc Bolan is totally mediocre in every respect — he can't sing very well, he can't play very well and he can't write very well but everybody's raving about them and that upsets me.

The music scene in England is in the doldrums, there's no direction and it is as though everybody's waiting round for something new to turn up. I don't think T. Rex is anything new at all.

It seems to me that the funky music there is in the States doesn't seem to be in here at all. I think as far as audiences go, you know, funk is a little bit more subtle and I think they feel that it isn't swinging because they can't jump up and down to it. That funk rhythm that moves forward all the time... you know, it's rock steady and I find it very satisfying when I hear a band that can do this like the Temptations. The time-keeping is absolutely one hundred per cent on, and very few drummers in England can do this.

Also the soul thing in America has moved into the trend of things but the soul thing in England has just fizzled out and hasn't gone anywhere; I feel in a way, Rooster are the nearest thing you'll get to what soul could have changed into. I think this is one of the reasons it suits Chris.

I think basically that the standard of drummers in America is much higher than the standard of drummers in England. If you listen to the average support band in America they sound better than the average English support group just because the drummers are usually quite good. The drummers in most English support groups usually aren't drummers at all and I think what generally holds English bands back is the lack of good drummers.

### Funky Drummers

There's only about four or five. I mean Ian Paice is really good and I feel our drummer Rick Parnell is one of the very few funky drummers in England. I've auditioned so many drummers and they've all almost got it but they're just lacking something which is the difference between doing an imitation of it and really learning it. I think English drummers tend to approach drums by technique rather than feel and this is why I think the standard is so low.

■ **In view of what you've said you don't see yourself working in the States either as a session man or with the group?**

No, what I'm going to do very shortly is release a solo single—just myself, Chris Farlowe and a string section which will later be included in a solo album that I'm going to do. There are a lot of musicians that I'd like to do the album with — I'd like to get hold of the bass player with James Brown for instance, and so I might have to do it in America.

You see there's another style of music that I write altogether which has no outlet at all in Rooster. The one we're going to release as a single is a slow ballad, for instance, and I really want to do more orchestral things, more piano stuff.

You know, the standard of ballads is pretty low and I feel it's one of the things I write best.

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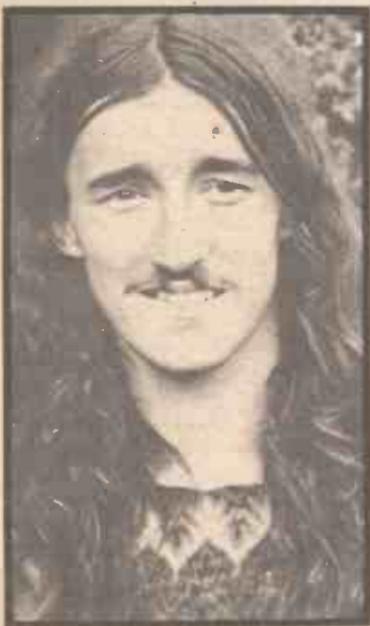
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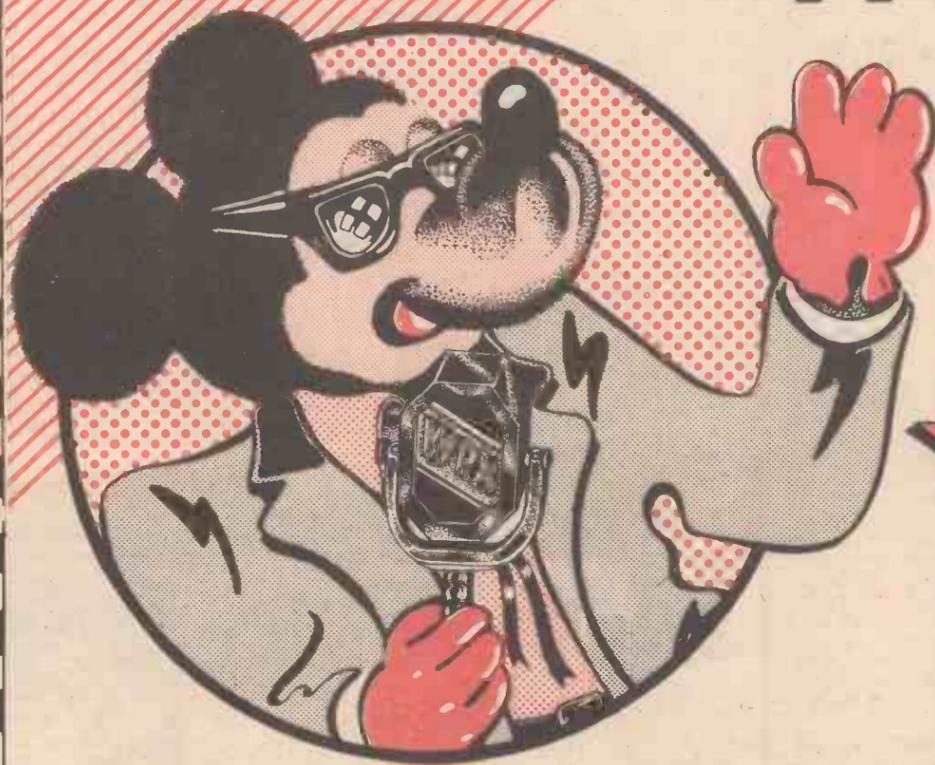
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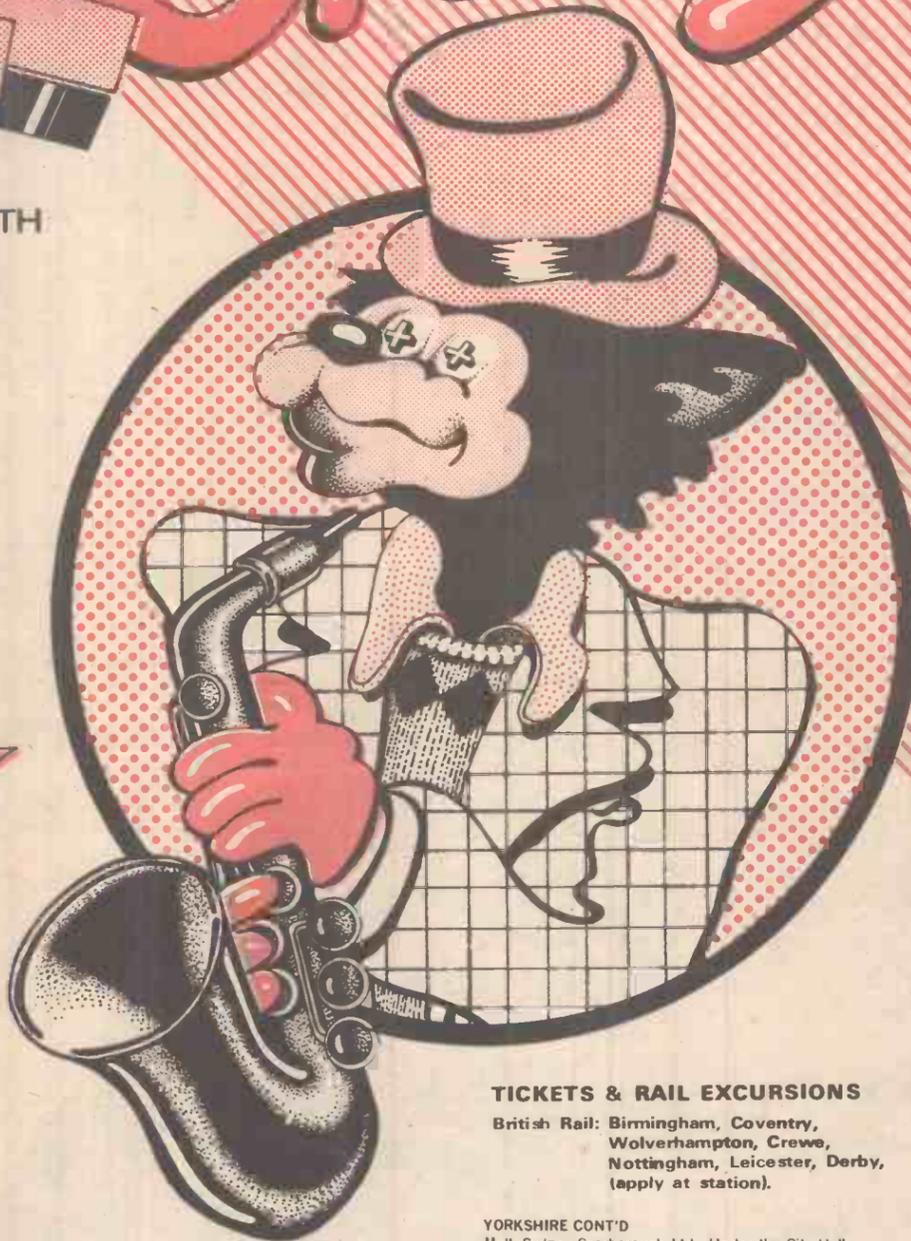
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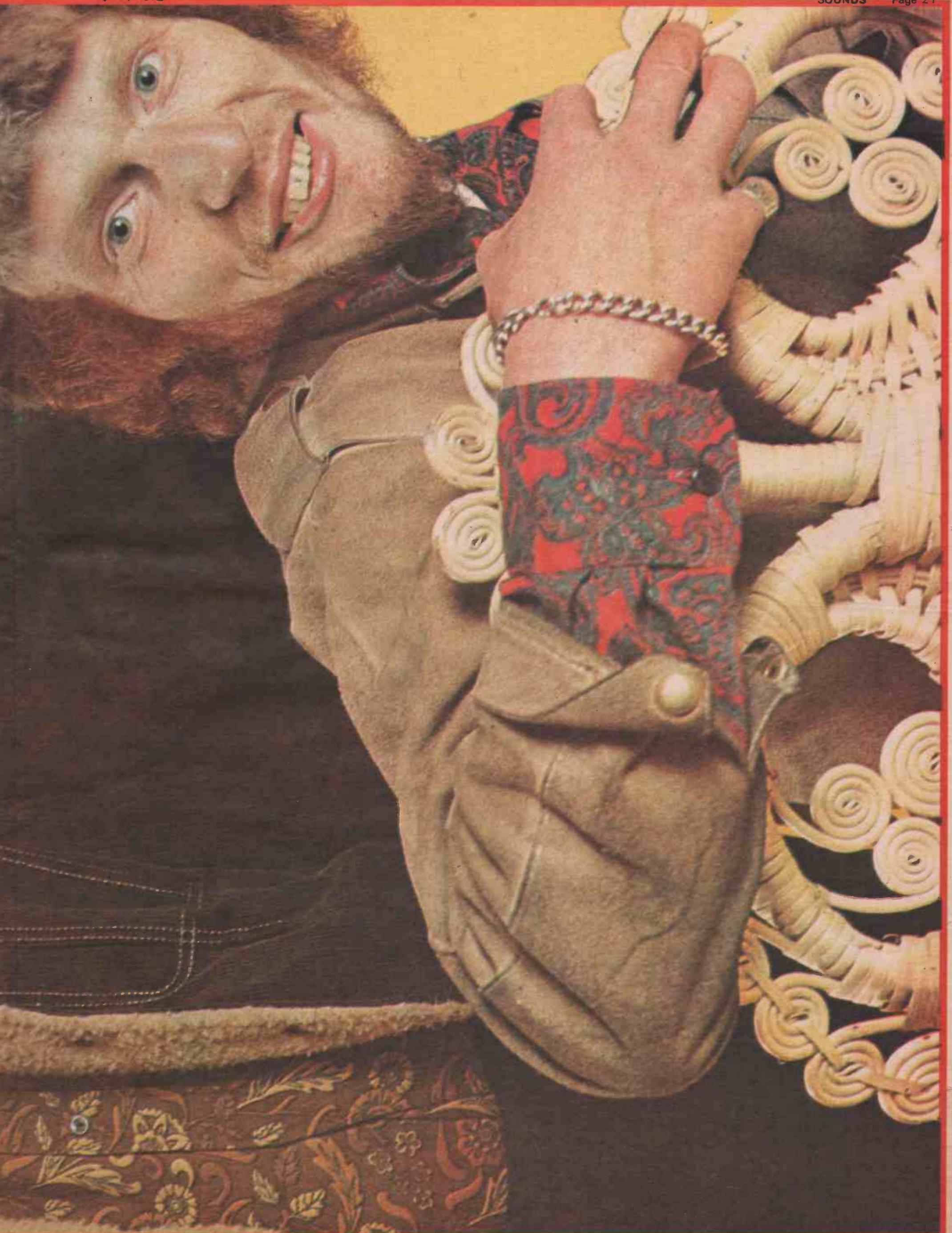
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# Cambridge

Jerry Gilbert previews the eighth Cambridge Folk Festival



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## Jeff Beck Group

THE EIGHTH Cambridge Folk Festival may not have the best bill of artists ever assembled within the stately grounds of Cherry Hinton, but somehow this year's Festival is more significant than any of its predecessors.

And I have no doubts that July 28, 29 and 30 will give us the best music festival in England this year, devoid of all the hassles that generally accompany extended events.

For this year organiser Ken Woollard is in the fortunate position of finding the limitations of his budget offset by



● OAK

the huge interest which has been shown on both sides of the Atlantic. One tends to get used to the usual perennials at Philly, Mariposa and Newport, but this year there is no shortage of American folkies who see Cambridge as being of great significance as an international festival.

It is about to become an annual pilgrimage for all folk affiliates.

The bill could have been more ambitious although one must congratulate Ken Woollard on not allowing the all too obvious politics to govern his choice of artists.

One assumes that Mr. Woollard would dearly have loved Don McLean to head his roster of artists — or the return of Tom Rush. Jack Elliott and Doc Watson were also one time possibilities, but instead we have Derroll Adams and Happy and Artie

Traum ... and that pleases me greatly.

For Derroll Adams, a once familiar figure on Britain's shores who largely gained recognition through his association with Donovan, is now living in Belgium and reportedly playing beautifully. He's been back to Britain comparatively recently but this will be his first major appearance here for some time and with him comes a breath of nostalgia and fond memories of a decade or so ago.

Similarly with Happy and Artie Traum who have always retained an inordinately clear perspective on America and are among the most important songwriters in the States today.

In addition Happy founded and edited the American folk magazine "Sing Out" and played banjo on the Bob Dylan "Greatest Hits" album. Artie is a fine songwriter and author of a guitar tutor, and at Cambridge we can expect to hear some traditional country picking in addition to their own material. The Traums will clearly be at their best if they can fall in with a couple of fiddles and harmonica.

Looking at the remainder of the bill there doesn't appear to be anyone who will cause a major surprise in the way that Jonathan Kelly and Harvey Andrews did last year but perhaps by organising extended club tent facilities, Ken Woollard is hoping that the major surprises will take place away from the main run of events.

John James Oak, Decameron and the Boys of the Lough are evidence of wise

planning but one felt there would have been room for the Albion Country Band, whom many will not have seen, and similarly the Watersons or some of the aspiring up and coming artists like the Natural Acoustic Band or the JSD Band.

Nevertheless it's reasonable to expect that lotsa unbilled artistes will turn up on the day — and despite the absence of Stefan Grossman and Diz Disley (both essential at any festival) there may yet be a guitar workshop with John James in the midst as well as a fiddle convention.

But an added bonus this year is the Grand Ole Opry — and the line-up of British country artists couldn't have been bettered, with Brian Golbey, Pete Stanley, Roger Knowles, Pete Sayers, Brian Chalke, Southern Ramblers and Radio Cowboys taking part.

How does Ken Woollard view this year's Festival? "Well Cambridge has grown towards the idea that we can't really afford the big American names but now with the help of big British acts like Ralph McTell and the Dubliners we are able to introduce people like Happy and Artie Traum and old timers like Derroll Adams — people who should be heard regardless of whether they are a good draw. I think people have come to accept Cambridge for what it is rather than on the strength of names that draw."

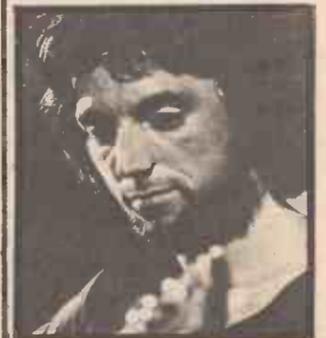
And what of the fact that it's become something of a pilgrimage for musicians on both sides of the Atlantic? "It must be any festival director's dream and it's damn gratifying that we've now reached the position where people are willing to come to Cambridge to play for nothing.

"When we started out, we were looking for 1,500 people and now it's grown to over 10,000. I think it's been so successful because the same people have been involved all along and we've all grown up together.

"I think the basic ingredient of any festival is to try and give a service to the customers. I know that's a terrible cliché but if you set out purely with profit in mind you will ultimately lose. We try and give a good service at prices people can afford and then everybody has a good time and goes home happy."

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● JOHN JAMES

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Ready' through more songs on 'Jeff Beck Group'. The music is tough, gutsy city blues. Taking in numbers by Dylan, Stevie Wonder and Beck himself. Steve Cropper produced it. You play it. You'll sell it.

# The Hurricane from Harrow

"ARE YOU ready for this? Are you ready for this, man?" Screaming Lord Sutch has his portfolio of old photos with him, and with gleeful relish produces a collection of side-splitters: the Savages from the year dot, amidst them some of the heaviest names in British rock and roll, Richie Blackmore in a choir-boy cut, Jeff Beck in a bear-skin, Keith Moon popping up here and there to join the lunacy.

Lord Sutch peels off his silver lamé jacket to reveal a bat-buckled belt and licks his lips in anticipation of a solid slab of reminiscencing. "Just flew in on the bat the other day," he cracks.

Lord Sutch has done a disappearing act for the last couple of years — he's been in the States — but now he's back to do the London Rock and Roll Show, and he's convinced that it's the start of the comeback, for himself, and for rock and roll: "I mean, rock and roll is what it's all about, isn't it? It's come full circle again."

## FANATIC

Tell me, er. Lord Sutch, how did you come by your rather unusual name? "Now they call me the Hurricane From Harrow, Screaming Lord Sutch, ready to go. As I come from a stately home at Harrow and I'm the Fifth Earl of Harrow and really a lord and all that bullshit, I was always going about in top hat and tails and being a rock and roll fanatic."

"I was influenced by the first trend of American rock and roll like my friends the Stones and the Beatles, and before them, I was influenced by all the greats — Bill Haley and the Comets and Little Richard and Gene Vincent. They excited me so much that I had to get up and jump around at this time I was a young kid and just left school, this was 56, 57 — that I one hundred per cent wanted to do it visually, as Lord Sutch. And that was my first title, Lord Sutch and the Savages." Numbered amongst the first Savages were Carlo Little, who went on to play with the Rolling Stones for a brief stretch at the Crawdaddy Club, Richmond, as did the bass-player Ricky Brown, who was with Georgie Fame's Blue Flames at the height of their success and Bernie Watson the guitarist, who appeared on John Mayall's first album recorded live at the Railway Hotel, West Hampstead and now teaches guitar at the Royal Academy of Music. "That shows his status," says Sutch proudly, "Segovia and all that stuff — forget it, he's the guvnor."

## LEGEND

There's a whole history attached to the hiring of Watson for the Savages: "Myself and Carlo Little were forming a band. And we were told about this great guitarist who was a legend around Wembley and Harrow, where he was playing."

"We went along to see him and we were completely knocked out with him. He could do all the Chuck Berry, all the Bo Diddley, all the early stuff, note for note, he was quick as greased lightning. So we said: 'Are you going to join the band?' He said, 'Ah, there's one little drawback', he said. 'I've got a mate who wants to join the band as well.' We said, 'We don't really want anybody else.' He said, 'Well he's not bad, he plays piano.'

"We weren't overkeen so we thought, well we'll just have this other mate of his for a while and then probably get him out. So we went to this school where they were rehearsing and saw this guy we were going to get lumbered with. And he later became the biggest legend out of the lot of them. His name was Nicky Hopkins. We couldn't believe it, there was this little baby-faced pianist, and he was a genius!"

And that was the first Savages who, according to Mick Jagger in Los Angeles a couple of weeks ago, were "the best band on the scene at



## INTERVIEW BY MARTIN HAYMAN

the time". Sutch says he feels pretty chuffed that now, after all the years, he's still around doing what he always wanted to: "To me rock and roll is crazy, it's mad, it's jumping about, looning about and going berserk. I don't do it for the money side of it, I do it 'cos I enjoy it, I'm just a lunatic at heart."

"When I first started out I got all the criticisms from the papers who said I was a freak, a flash-in-the-pan who'd last a year at the most — and that's over 14 years now."

At any point were there any lean periods when nobody was interested in seeing a freakish, horror-style show? "Not really, 'cos a visual act never really gets lean. I've always had good musicians all along the line, you see."

Which introduces the next ace — musicians — I have — known story: "I had this guy in my band, doing a bit of organ playing. On gigs he used to tune up his organ by playing a bit of classical stuff and we thought, 'That's a bit weird but we never incorporated it in the show. He did a session, as my musicians were always doing, and he started playing this classical stuff and they decided to record it."

## UNUSUAL

He came back and said, 'Oh, I've made an unusual record today, they're going to call it "Whiter Shade Of Pale"', and he, of course, was Matthew Fisher. It took Procol Harum three months to talk him into leaving me."

Some more Savage success stories: "Richie Blackmore, who just pipped Noel Redding to the guitarist's job after Bernie Watson, and stayed longer with them than with any other band apart from Deep Purple — "one of the best guitarists this country has seen"; Jimmy Page, who

Sutch gave a start to when he was fresh from his home, Epsom; Jeff Beck, who dropped in every now and then for a blow; and Albert Lee. "I've got a nose for good guitarists, see," says Sutch.

But Screaming Lord Sutch has more claim to fame than having set some of Britain's biggest musicians on the road to success. His own act was, in its way, very original. The first and longest-standing one, and the one which brought queues all round the block when it was billed recently at the Hound Dog Club, Wood Green, as the Coffin Show.

"Now I've got a system where I've got eight different stage shows. I go to a hall one night and I come out of a coffin — that's the main one, coming out of a coffin with the hooded monks carrying the coffin and opening the door slowly with creepy hands."

"I'll tell you how that came about. It was in the days of skiffle, and I was playing down the Two P's and at that time the first thing I ever did was to wear buffalo horns. I used to do a number called 'Bull Moose', it's a very old rock and roll record."

"I used to come running out into the crowd with these big buffalo horns on my head and leopard skins and big hairy feet — it was like a wild King Kong sort of number. I did that, and while I was doing that I did some shows with Chas McDivott and he said, 'Come round to this coffee-bar'. It was the Macabre, and we were in there having a bit of a giggle and he said, 'Christ, we're sitting on coffins!' and we started getting in the things."

"Then he started singing in one and he said, 'Christ, why don't you use this? This is your image, this is one hundred per cent you'. So that's how I got on to it, and I've never looked back since."

## keith peter CROSS & ROSS



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# SANTANA/MILES- MURKY ERUPTION

# album reviews

**CARLOS SANTANA AND BUDDY MILES: "LIVE!" (CBS)\*.**

WHATEVER CARLOS Santana may have got together with Buddy Miles, this album can hardly be a recommendation for either. They both seem at odds with each other: Santana, the fluent, supple guitarist twisting and turning with the Latinate rhythm section; or Buddy Miles, at the driving chair of solid, straight ahead funk bands. Mind you the mixture gelled when Miles played behind Hendrix — the freest guitarist in the world — but it's arguable that Hendrix took off in spite of, rather than assisted by, Miles. This is a live recording at Diamond Head Crater, presumably in California, and bills itself "Energy for the Universe from the centre of a volcano". It is, if you like, an eruption of sound, confused and murky and spreading in all directions. One whole side is spent on a tune called "Free Form Funkafide Filth" which is, at a guess, an improvised piece and suffers from lack of co-ordination: principal aim here seems to be to let everyone in the band have a good blow. There is some good playing, undoubtedly, from the Congas and from Santana himself on guitar, but it does not add up to very much. "Lava" which is a short outright guitar rave-up from Santana, is successful simply because it holds one mood down over the course of the one tune. — M.H.

\*Import

**GREASY TRUCKERS PARTY (UNITED ARTISTS UDX 203/4).**

THE TRUCKERS, as you ought to know by now, are a band of people who are working on various projects to provide both people and artists

## REVIEWERS:

- Jerry Gilbert
- Martin Hayman
- Steve Peacock
- Ray Telford
- Penny Valentine
- Billy Walker

with a relaxed, creative environment in which to enjoy each other. To raise funds they've been holding various benefit concerts, and this one, at the Roundhouse last February, was recorded and put out through United Artists; all royalties from the band and the record company will go to the Truckers — which is reason enough for investing your £1.50 in a double album. But beyond that, it would be well worth it anyway, because there's some fine music here. There are five tracks from Brinsley Schwarz, a side from Hawkwind, a side and a bit from Man, plus a track from Magic Michael, announcements by Andy Dunkley, and a remarkably friendly live atmosphere. Personally, I like the Brinsleys stuff best — live is the best way to hear them, and this live recording captures them on pretty good form. Man, I have mixed feelings about, but 22 minutes of "Spunk Rock" really puts you through a lot of changes. The Hawkwind stuff I can appreciate as pretty good Hawkwind, though I can't honestly say I like it, and Magic Michael is strange. Support your local truckers, and get some good music; but you'll have to be quick about it. The album's being deleted soon. — S.P.



● CARLOS SANTANA: fluent, supple guitar.

**JOHNNY OTIS SHOW: "COLD SHOT!" (SONET SNTF 613).**

SONET HAVE wisely decided to reissue this classic album from 1970 to coincide with the Johnny Otis Show tour. Not much can be added to the superlatives which greeted its original release — the album features the re-emergence of Otis and introduces his son Shuggy. This is the one that got Shuggy off the ground and it's solid funk throughout on a whole lot of new material. Sugarcane Harris is featured, so are Buddy Redd, Broadway Thomas, Mighty Mouth Evens, Al Rivera and Hootie Galvan. — J.G.

**JOHNNY NASH: "I CAN SEE CLEARLY NOW" (CBS 64840).**

"STIR IT Up" and "I Can See Clearly Now" are two of

the singles I've been happiest to see in the charts this year — particularly the latter — and it came as a bit of a surprise and a great joy to find that most of this album makes it as strong as those two cuts (both are included). The thing about Nash is that not only has he a beautiful voice, but he knows how to use it. Rabbit (John Bundrick) worked pretty closely with him on the album, and for me some of the best songs on the album are his — both he and Nash excel themselves on "We're All Alike" particularly. The arrangements he's used are tight but fairly sparing, and the production has an unusual clear quality — all of which shows off Nash's voice to its best advantage, controlled and soulful. Johnny Nash is one of the first people I've heard to take elements from different forms of black

music and synthesise them into a coherent and personal style that is entirely successful. A very fine album. — S.P.

**JOHN HAMMOND: "I'M SATISFIED" (CBS KC 31318)\*.**

ONE CAN'T help feeling sorry for John Hammond, for why he's never made it big is anyone's guess. He's proved that he can hold his own in whatever company and is as happy making it with Robbie Robertson and company as he is playing slide on his National with no further assistance. He is a powerful singer, adequate harmonica player and excellent acoustic and electric guitarist. Musically he's got everything going for him — but still he has to keep issuing albums in search of the success that has so far eluded him. Take this album for instance. It's a piece of sheer brilliance, recorded by Delaney and Bonnie, presumably in Memphis. There aren't too many sleeve credits but the back up work is of the highest order. And if Delaney Bramlett is the mastermind and composer behind much of the material then John Hammond is the man who fits perfectly into the slot arranged for him — whether it be a slow blues or up tempo funk. Don't miss this album. — J.G.

**LOL COXHILL: "TOVERBALL SWEET" (MUSHROOM 150 MR 23).**

WHAT COULD be a more logical move for a musician like Lol Coxhill, who depends so much on the spontaneity of the moment for his inspiration, than a live album? With normal albums being so expensive and time consuming, recording tends to be something of an important occa-

sion, which doesn't suit all types of music. I'd love to hear what Lol could do given the run of a 16 track studio and unlimited time, but I also love to hear things like this — Lol in his natural habitat, trading ideas with two other inspired musicians, Jasper Van't Hof (piano, electric piano and devices) and Pierre Courbois (drums). The quality is more than fair, they've managed to mix it without losing the live feel, and the interaction between the three of them is quite astonishing at times. Their playing has a natural grace about it that allows them to suddenly lurch into a quick musical quip, and return to what they were playing without sounding in the least contrived. Listen, for instance, to the way they come out of "Five To Four" into 24 seconds of "Clompen Stomp". "Toverball Sweet" is an absorbing, exhilarating, thoughtful and good natured album, and one that I hope to play a lot. — S.P.

**JAKE HOLMES: "HOW MUCH TIME" (CBS 64905).**

A CANNY songwriter, indeed, is Mr. Jake Holmes and his latest album is superb and should augur well for his imminent visit. It was produced by Susan Hamilton but alas there are no further credits which is a pity as the arrangements, backing vocals and general back up work are spot on. Every track has its own strong characteristic whether it be a slide guitar backing or a strong vocal ensemble — or just Jake's singing. He is at his best on slow ballads with an orchestral backing but like his CBS stablemate Mac Davis he is an extremely versatile writer and performer. — J.G.

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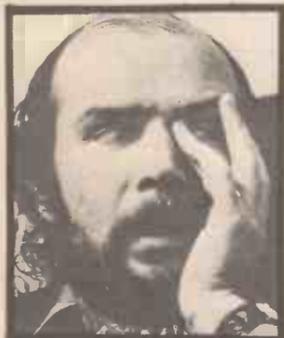


**T. REX: "THE SLIDER" (T. REX HOT WAX BLN 5001).** LOOKING LIKE a sultry dark-eyed Theda Barra on the front and Oliver Twist's mate, Fagin, on the back (courtesy of Ringo Starr, who took the pics), Mr. Marc Bolan presents his hottest album yet in the context of timing and content. This is Rex's first official collection since "Electric Warrior" — the first total set that represents on record the combined Rex line-up of Bolan, Finn, Currie and Legend as they come over on stage. In its way it's a much more important album than "Warrior", which tended to be a 'bridge' between old and new Bolan, and it's a much more satisfactory one in that it does consolidate in one package the aim of Bolan and his men. Recorded in Paris and Denmark with Tony Visconti producing and Howard Kaylan and Mark Volman giving over with their chicks choral back-up, "The Slider" is a very precisely thought-out set of 13 tracks directed totally to Rex's audience. Each track from the "Metal Guru" opener — is a solid piece of chart appeal, a whole string of commercial enterprises, many of which could be whipped off as a single any time. Because Bolan's mind has been orientated to his huge and fanatical audience, each number is a careful conglomeration of everything that the audience have come to expect — solid laid down riffs from Currie and rabbit thumping drum work from Legend. The songs themselves — aside from the well known "Telegram Sam", "Spaceball Richocet" and "Guru" — have been kept clean edged, far sharper than the "Warrior" tracks. All tied up by Bolan's frugal repetitive lyrics that are simply a series of images and twists: "Riding Sliding Sourceress In Your Dungarees"... Cadillac. New York, Kansas City, Pasolini, Buicks, Chevies, Cowboys and Witches all thrown in for good measure to make one highly visual orientated and consequently sellable album.

Of shoes and ships and ceiling wax and cabbages and kings... — P.V.

**JOAN BAEZ: "CARRY IT ON" (VANGUARD VSD 79313).**

JOANIE AND the original soundtrack of the film "Carry It On" which featured her and David Harris and appears on her old label Vanguard. It's very much Joan Baez, folk singer, the only augmentation to her own voice and guitar coming from Richard Festinger. A good selection of Joan's favourite material — a little predictable, maybe if you've seen her recently, but, nevertheless, good. She starts with "Oh Happy Day", finishes with "We Shall Overcome", and in between she sings "Hickory Wind", "Joe Hill", "I Shall Be Released", "Suzanne", and "Love Is A Four Letter Word", very much as you would imagine. There's also several monologues taken from the film, featuring David on draft evasion, Joanie on her music and a general over-riding philosophy and critical look at The System. — J.G.



● PAXTON

**TOM PAXTON: "PEACE WILL COME" (REPRISE K44182).**

TONY VISCONTI produced Tom Paxton's latest after he and Mary Hopkin met Tom on a plane bound for Australia. The meeting was a fortunate affair indeed for Tony's production is sensitive and Mary sings some backing tracks, and in addition they have brought in musicians of the calibre of Dave Mattacks,



● BAEZ

Danny Thompson, Terry Cox, Gordon Huntley and Bobby Orr. "Peace will come... and let it begin with me" sings Tom in typical fashion, and once again there is no shortage of witticism and satire. "The Hostage" is a tremendous ballad and "Jesus Christ S.R.O.", is a wonderful send up of religious musicals with the immortal lines "Singin' them rock and roll songs, by golly, betcha you learned 'em from Buddy Holly". It is an album of shifting moods without any lyrical weaknesses and as usual there are plenty of thought provoking statements from Mr. Paxton. — J.G.

**TOM GHENT: "YANKEE'S REBEL SON" (MCA MUPS 451).**

THIS IS the near perfect Nashville's album and one can see Mr. Ghent following in the traditions of Mickey Newbury, Steve Goodman and Kris Kristofferson for his writing is warm and sensitive and the backing is spot on. Norbert Putnam produced and the players are Mark Shannon, Billy Sanford, Charlie McCoy, David Briggs, Bob Thompson, Jerry Carrigan, Ben Keith and more. Tom Ghent has one of those naturally rough voices which suggest a lifetime of liquor and hard travelling, and some of his lines are impeccable. The title track and "Dreams Are Better Slept On Than Lived", are beautiful compositions and there's not a bad track to be found anywhere on the album. — J.G.

**JOHN BALDRY: "EVERYTHING STOPS FOR TEA" (WARNER BROTHERS K46160).**

SOMETIMES HE pulls it off, sometimes he tends to be hovering around the competent - but - rather - ordinary mark, and on this album Baldry has turned up two or three tracks that I'd be happy to play any time, one piece of the kind of eccentric idiocy he's very good at, and a handful of things I don't really have much feeling about either way. The title track is from the musical "Come Into The Kitchen", produced by Rod Stewart, with orchestra by Dick Katz, and Rex Harrison-style vocals by Baldry — it's great fun. But I find most of the rest of the Rod Stewart side a little too loose to come over with much strength. I tend to dose off until "Armitt's Trousers". On the Elton John side, things are a little more organised, and when Baldry sets himself the task of really getting inside a song and making it work, as on "Come Back Again" and "Jubilee Cloud", he can be very good. "Seventh Son" comes out OK, but I've heard that song so many times that I don't find it too interesting any more, and his version of "Iko Iko" is a bit weedy, S.P.

**BOBBY KEYS (WARNER BROS. K 46141).**

IT'S STRANGE how rock instrumental albums very rarely make it as well as you'd expect. On this one there's an impressive list of sidemen (see SOUNDS 27/5/72) and a lot of the people play very well, with particularly breathtaking moments from the bass lines, but somehow it doesn't really add up to anything very much. The sound, for most of the album, is rich and full, the production (by Keys, engineer Andy Johns, and Jim Gordon) makes the most of what they've got, but the material just doesn't seem strong enough to make any of the album stand out as anything very startling. I quite like it, but I doubt if I'd get around to playing it very often out of choice. — S.P.

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## Discotheques and the Professionals

IN WHAT is, unfortunately, an essentially amateur business it's refreshing to meet a man who's an obvious professional, a man who has no qualms about working and working hard. The business is mobile discotheques and the man is Gavin Breck.

"There's a lot of amateurs in the discotheque business who have given the whole thing something of a bad name," Gavin said. "Every kid who manages to put some equipment together believes he immediately becomes a DJ because he can play records. He may even know something about music but he's usually got no idea of talking to the public."

### ACTOR

If there's one thing Gavin's very strong on it's talking. That's probably because he spent several years as a professional actor before starting as a DJ for another fleet operator two years ago.

"I place great emphasis on communicating with the kids in the audience. They have to be able to hear every word the DJ says to them, if it comes out as a mumble — forget it."

"There's many times, though, that it's wrong for a DJ to chat. In certain circumstances all that is required is continuous music and any DJ obviously has to be able to supply this."

Since branching out on his own six months ago Gavin has very quickly built up a full date book and apart from working six nights every week himself he also employs two DJs to operate his discos for him in venues keen to have a Gavin Breck discotheque.

"I own three complete sets of equipment at the moment and I vet the DJs who work with me very carefully. It's the



● GAVIN BRECK

presentation thing I'm concerned with — they have to be able to present a show if it's needed.

"I'm just about to buy some more equipment — there's so much work about for good DJs. All the clubs and pubs have had the kids in and they realise that when they get a professional show and records played on first class commercially built equipment they should stick with it."

"I also place a lot of importance on reliability. When one of our discos is booked for a gig not only does the customer get his full confirmation at the time of booking he also gets another letter of confirmation immediately before the gig. The tales I've heard about DJs not turning up, it's a wonder there's work for anybody."

"I have several main aims for the future of Gavin Breck discotheques. The first is to get the largest possible fleet of regularly working discotheques after which I would like to start some regional offices with managers and sub managers to look after them. I would want people to think they can ring up and know that they are booking a really good show that is guaranteed to turn up."

"How about radio work?" I asked.

He smiled. "I can't say it hasn't crossed my mind. I've done quite a bit of broadcasting as an actor but at the moment it's just in my mind."

ROGER SQUIRE has operated a mobile discotheque since they first became popular in the mid-sixties.

Today he has a fleet of discos on the road and he has a fully equipped DJ studio which makes broadcast tapes for radio stations round the world as well as making many thousands of audition tapes for hopeful DJs.

Here he talks about dee-jaying, the do's and don'ts, and he gives advice to people who may be thinking about taking a discotheque on the road.

## DO'S AND DON'TS

To start with, a DJ has to be a certain sort of person. Only one young man in a 100 has the right personality, you've got to be an extrovert and you've got to like people and you've got to be able to shake off all your inhibitions.

A fatal mistake is for a beginner to model himself totally on a successful radio DJ. He may draw from the top pros, but he has to start developing his own style right from the beginning.

A question I'm often asked is "How much should a DJ talk?" The answer is that he mustn't talk too much or he'll break up the continuity of his records. He's got to get his personality across — so everyone will remember him — but he mustn't get in the way of the music. Very important parts of the show are the openings and the closings. How you open the evening decides how people view you and how you close the evening decides how people remember you, and to remember you is exactly what you want them to do.

A fundamental for any DJ is clarity. He has to be heard, if he's not then he's failed. It's a good general rule not to have a break between records, but to talk over the intros and the outros. You don't have to spend a fortune on a mike either. Make sure that you get a cardioid mike and the higher the sensitivity and anti-feedback characteristics, the better.

Showmanship is also a fundamental for a disc jockey. It may sound an old-fashioned word — but it all adds up to your being remembered. A bit of humour perhaps, or the odd competition all helps. There are some DJs who are doing impersonations and some of them are very successful.

When it comes to considering what music a DJ should play, the most important word is continuity. A DJ has to play the right music in the right order. You mustn't give

in to awkward requests — you might please one person but you might spoil the mood for all the others. Remember that an audience likes to know what to expect. A shy boy in a club may take two or three numbers to pluck up the courage to ask a chick to dance and it's no good if he finally gets her on to the dance floor to find something on that it's impossible to dance to.

The classic example of what not to do is to play one fast record, then one slow and so on. Put a group of records together but keep your finger on the pulse of the audience — in some ways you are leading the mood and in some ways you are following it.

A big problem for many new DJs is equipment. The main thing not to do is to get up to your neck in HP straight away. Start modestly and work up to it — it may sound obvious, but there's many DJs with the very best equipment and with no bookings.

If your budget is tight and you've got the know-how, you can throw a DJ system together for about £100, but you're eventually going to need some commercially made gear. Looks play an important part and if your gear looks tatty, people don't get the right impression.

Reliability is a fundamental. If a DJ breaks down on a gig, he may, just may, retain his job. If he breaks down a second time he's had it.

A DJ has to be together. He has to think about the music, the people, his equipment, his presentation and all the little details of a show all at the same time — it's hard work but great fun.

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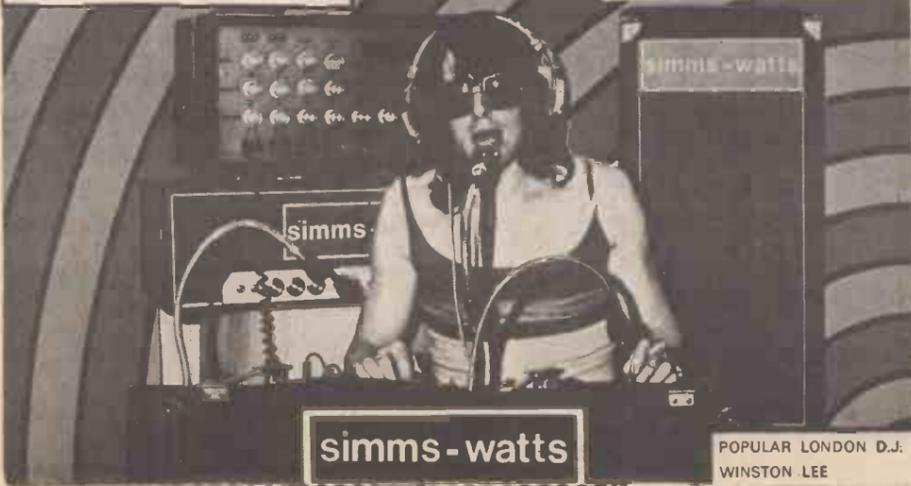
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# DISCO SOUNDS

**FIRST THING** you have to learn about Discoscene is that it's also Discosound and DJ. Electronics. Those three names are among the best known in the field of DJ equipment and I was pleased to visit the main manufacturing plant at Southend and discover the sort of experience and ability that goes to make such popular equipment.

The Discoscene scene — if you see what I mean — happens in Prittwell a mile or so outside the main resort where there is a retail shop, a discotheque showroom and studio and a factory. The man in charge at Southend is 37-year-old Bill Greenhill.

"We started Discoscene in October last year. It came out of Discosound and DJ Electronics. We were manufacturing in London and that is very expensive so we decided to locate a company in Southend. We called the Southend part Discoscene and we originally wanted to keep Sound and Scene separate. There's absolutely no difference in the equipment, only in the badge."

### SHOPS

"At the moment we have four shops, one here, two in London and one in Birmingham. They all sell either Discoscene or Discosound equip-

## SCENE AT SOUTHEND

ment. We are just about to open a fifth shop in a prime position in London.

"As well as making deck units and amps, we also manufacture disco lighting and we find that this is very popular indeed. Apart from selling through our own retail outlets we distribute to the trade in general and we are always in a permanent state of demand exceeding supply. We export a lot of equipment overseas and we do arrange the fitting of some permanent disco installations for clubs."

Discoscene like to make their customers feel like friends and they are keen to give newcomers to deejaying all the help they can. Bill's son, 17-year-old Ray, is a professional DJ and during the day he helps look after the busy shop.

"If we can pass a booking on to a customer we like to but it's very difficult to please one person without upsetting another," Ray told me. "There's lots of work for DJs in the South East but there's a lot of price cutting that goes on."

The range of equipment

marketed by Discoscene is very wide. For £70 the Disco Imp is available and this unit combines two decks with the necessary pre-amp controls for the smooth running of a show. At the other end of the scale is the Disco Supreme. This unit contains three decks, a 100 watt amplifier and full controls. Price £261.

The impression you get from Discoscene is one of a boom business. There's the happy smiles from people who know they're onto a winner and who are confident that they're going to go on winning.

### COST

"I think we've been successful because we've refused to put up our prices unless it's absolutely necessary. We haven't had a change now for three years although the cost of materials has really risen. I think we'll have to introduce a new range and then maybe we can price things a little more realistically," Bill told me. "Top of our list, though, is reliability. That's the one thing no DJ can do without."



NEWHAM'S COURIER DE LUXE STEREO

## DISCO NEWS.....

## SIMMS-WATTS AND WINSTON LEE

SIMMS-WATTS have just published a new catalogue of their discotheque equipment. Featured on the front cover is popular DJ Winston Lee and the Simms-Watts Disco-Dex unit has been designed in collaboration with DJs.

For use with the Disco-Dex Simms-Watts can supply complete amplification systems of 70 watts, 100 watts and 200 watts... London's Newham Audio market a wide range of DJ equipment including disco-

decks, amplification and lighting equipment.

An example of the deck range is the Courier De Luxe Stereo. This unit features twin Garrard decks, slide faders and is priced at £145. In the lighting range the Soundlite costs £39, Rainbow Strobe is £210 and the Masterstrobe is £59.

### EXCITING

Exciting Lighting of Soho's Wardour Street lives up to its name. Many different types of lighting effects are available — all designed specifically for discotheque use. Of particular interest in the range is the La-

sergraph which projects a tiny beam of red light which is stimulated by the music into producing an endless variety of patterns. Price is £250. Exciting Lighting market a light for almost every need and Sound to Light units range in price from £75 to £350 depending on the number of channels. Other units available include Liguascopes, Sploscopes, Slide projectors and Light Adaptors... TDC Enterprises, the Huddersfield discotheque company, is currently operating three disc jockeys, mainly in the north of England. The DJs are Andy Hoffman, Steven Peters and Rod Christian and as well as being kept busy with live work the boys also undertake local radio work... Rosko has just ordered another 10,000 watts of Orange equipment for his giant roadshow.

### PSYCHO

Dennis Searle is an optical firm in Purley, Surrey, who are currently producing a range of psycho slides for discos. The slides are available in a "do-it-yourself" form and it is possible to make up many interesting patterns using the slides provided with a sheet of polarized material.

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DJ.70S MIXER/AMPLIFIER. 70 watt rms. output for 8-16 ohms. 2-mic, 2-aux/decks. Master volume/Bass/Treble. Size 15 1/2" x 5" x 6".

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Size 18" x 6" x 7" (excluding bulbs)

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### ASSEMBLED DISCO THEQUES

DISCO-FLEETE. Consists of 2 turntables fitted with high quality ceramic cartridges. The unit has a built in cross-fade rotary control for transferring the sound from left to right decks. The unit has no amplification built in and must be used with amplifiers such as the D.J. 105S or D.J. 70S. Size 32" x 14 1/2" x 7" (incl. lid). £55.00

DISCO-IMP. The latest addition to the Discosound Range of discotheques. Even smaller and more compact than the Disco-Mini, it contains all the necessary features for the smooth running of a mobile unit. Size 29" x 18 1/2" x 7". £79.00

DISCO-MINI. Complete portable Disco with built-in full function preamplifier/mixer. For use with any power amplifier such as "Discosound". Size 30" x 20" x 8". £98.50

DISCO-STANDARD. Has all the facilities of the Disco-Mini with the addition of a built-in 100 watt power amplifier making it a completely self contained disco unit. A V.U. meter gives visual indication of output levels. Size 32" x 27" x 7". £130.00

DISCO-SUPER. A slightly larger version of the Disco-Standard. Fitted individual controls for both mic. and deck inputs plus a cross-fade for deck to deck transfer. A built in P.F.L. cueing system, mic. over-ride, also a V.U. meter gives visual indication of output levels. DJ. 30L (3000w) 3-channel psychedelic light unit is a standard fitting. Deck cut out switches are also featured for ease of cueing. Size 38" x 27" x 10". £224.00

DISCO-SUPREME. All facilities of the Disco-Super plus a third turntable which can be used for jingles or other effects without using the main deck system. Flexi lights are also fitted. Size 50" x 27" x 10". £261.00.

### DISCO MINI

Hardly larger than a suitcase yet contains all the necessary features of a high quality mobile unit. The pre-amp has separate tone controls for both mic. and decks, and each input has its own individual volume controls and inputs, plus the addition of a cross fade for deck to deck sound transfer. A built in P.F.L. system for cueing, together with mic-over-ride facility are standard on all units. Response 20-20,000 Hz. Mic. input 6mV, 50K. Output 1 volt.

McDonald M.F.60 Turntables are used with high quality ceramic cartridges, and each deck has its own individual cut out switch fitted. This unit is suitable for Discos or Clubs having a power amplifier, or for use with the Discosound 100 watt power amplifier as above. Size 32" x 20" x 8". £98.50.

### MIXER UNITS

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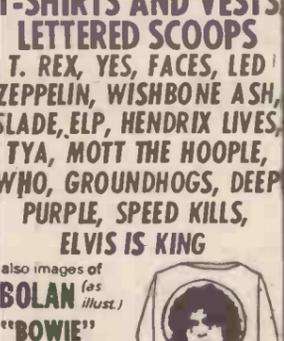
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# FORGET ABOUT LABELS

I AM complaining about the pseudo-intellectualising of the present music scene. Today we have folk, folk-rock, rock, jazz-rock, blues-rock, soul, reggae, Tamla, soul... you name it, someone will put a label on it.

Rather than help music spread, this has hindered it. — PAUL ALEXANDER, CHATHAM, KENT.

● **TOKEN WINNER**

## REGRET

WHAT A disappointment Humble Pie are without Peter Frampton. No disrespect to Dave Clempson, but I don't think he's suited to Pie's brand of rock. — GRAEME, STANMORE, MIDDX.

## BRILLIANT?

PAUL McCARTNEY is the best songwriter in the world, is he? Evidently C. McDonnell has never given a listen to the brilliant Jake Thackray. — ANTHONY C. TEAGUE, MOTHERWELL, LANARKSHIRE.

## SHAME

AFTER WATCHING "Top of the Pops" my friend and I have come to one conclusion — poor Gary Glitter! — SUE AND SIAN, WEDNESFIELD, STAFFS.

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## WOW!

HAVING FINALLY recovered from the effects of David Bowie's "Ziggy Stardust" I can only sum up energy enough to say this — it's out of this world! — LIZ, WHITBY, YORKSHIRE

## BRITISH

I AM sick of hearing there are no good British bands. Don't forget Cream and the Beatles were the two best bands in the world. Now the Rolling Stones are the best. So why don't people stop knocking British bands? — N. McMAHON, LONDON, W.10.



● **McPHEE** — compared to Hendrix

# HENDRIX GREATEST GUITARIST?

IN REPLY to Allan Smart's letter comparing Tony McPhee's guitar playing to that of Jimi Hendrix, I think that this is an insult to the great master himself.

Hendrix was the greatest electric guitarist who ever lived, McPhee is a very poor imitation. There is just no comparison. — PHIL ALEXANDER, HYDE, CHESHIRE.

## OPINION ONLY

I WOULD like proof that Hendrix / McPhee / Clapton / Harrison / Townshend / Bolan / Zappa / Stills / Marriot / Howe or anybody is the best guitarist. Perhaps you could prove who is the most popular guitarist but opinion is not fact. — JOHN FLETCHER, ST. HELENS, LANCS.

## THE GREATEST

NO-ONE COULD be as good as Hendrix, not a fraction as good. — CAROL STOKES, NEWPORT, MONMOUTHSHIRE.

## THE INNOVATOR

WHEN WILL people realise Hendrix was beginning to use techniques such as feedback before any other musician realised their prospects in music. — TARK RAMADAN, LONDON, S.E.17.

## OWN CLASS

TO COMPARE Tony McPhee with Jimi Hendrix is like comparing Marc Bolan with Jim Reeves. Hendrix was and is in a class of his own. — P. R. RAWSON, PETERBOROUGH.

## LAY OFF

PERSONALLY I did not like Hendrix very much but I think he is a great deal better than Tony McPhee. Lay off Hendrix and try comparing McPhee with Messrs. Alvin Lee and Eric Clapton which, of course, would be impossible. — C. MARENGH, EDINBURGH.

## CLAIM

I AM beginning to realise Brian Wilson (Beach Boys) was born too late, a few hundred years too late. He could have been ranked alongside Mozart, Bach or anyone. He is the most musically minded person alive today. — ROB WHITEHEAD, BARNSELY, YORKS.

## GRIN

DAVID BOWIE on "Top Of The Pops" — it took hours for the grin on my face to wear off! Auntie Beeb has gone Bowie-mad — even the dreaded Blackburn album tracking from "Ziggy Stardust"!

The Establishment has now recognised you as a STAR, David. Long may it last! — MARY CONELAN, CHORLTON-CUM-HARDY, MANCHESTER.

## GONG!

STEVE PEACOCK deserves a medal! Every week he does twice as much work as anyone else on SOUNDS. On top of this his articles are well written, interesting, correct factually and well worth reading.

Keep up the good work Steve, SOUNDS and all of us readers need you! — LESLEE, HEMEL HEMPSTEAD, HERTS.

● Thank you, Mrs Peacock. — EDITOR.

## SUGGESTION

AFTER FREAKING out to "Bolan's Boogie" we would like to suggest a title for T. Rex's next number one LP — "Ride A White Hot Telegram Jeepster". — JOHN, DAVE AND MIKE, MARPLE, CHESHIRE.

## EH?

ALL ROCK music is recorded to stir an emotion or a combination of emotions. Since most rock musicians stir only the aggressive or joyful emotions, why not listen to an LP which will stir almost every emotion. It's called "Faust". — GEOFF THOMAS, RHUDDLAN, FLINTSHIRE.

## SHOW OFF

AFTER THE Faces' show being postponed three times in Dundee, we are now told it is cancelled with no reason or apology.

If Rod Stewart boasts of his Scottish patriotism, he can surely spare his thousands of Dundee fans one concert. — ANNE MUNRO, DUNDEE.

## POSTERS

LOOKING BACK at SOUNDS posters each week, we see names like Gary Brooker, Steve Howe, Ian Anderson, Tony McPhee and Alvin Lee. Are these musicians the only ones in their respective groups, or just the most popular? — STEWART TRAY, TONY SWINDELLS AND LESS GOODALL, SALFORD, LINCS.

● It is often difficult to get good photographs of an entire group. We use the best available at the time. — EDITOR.

## SURPRISE

AFTER READING your recent article on "Glitterbiz", all I can say is, I agree. Groups like Slade, T. Rex, etc., are good but will never be a patch on the Stones.

I'm surprised "Top Of The Pops" doesn't show one recorded film each week of earlier groups. When seeing Mick Jagger in full flight, perhaps today's boppers would realise how today's top groups try to imitate him, and also how sick Rod Stewart is! — PAUL, HARWICK, ESSEX.

## GREAT!

HAVING JUST heard the B side of "Little Willy" by the Sweet, I was almost struck dumb. I had thought of them as rather commercialised, but now I have completely changed my opinion of them. They're marvellous! — JULIE BISHOP, LARKFIELD, KENT.

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Admission by programme 25p



# SURFEIT OF MAGIC FINGERS

I DON'T know if the Jeff Beck Group was ever intended to be more than a vehicle for the elaborate talents of Mr. Beck, but that's how they're turning out.

Playing at the Top Rank, Birmingham, on Friday, comparatively little playing time was devoted to music by the whole unit, and therefore, proportionately more freedom was given to his own self-expression. Most times, that's okay. Beck's sideways style, facing offstage, showing off playing left handed only and demonstrating some nifty slide technique is fascinating to watch, and quite interesting to listen to. But two or three numbers on the trot and it's a little too much, and the appetite dies of a surfeit.

The criticism really is not so much of Beck's playing, but that the rest of the band is wasted. Bob Tench is a fine vocalist, and Mac Middleton, on electric piano, deserves far more of the spotlight, which sadly seemed for ever glued in a tiny circle around the magic fingers.

It's nice to have Beck around again, and with a good band too, but what a shame if he doesn't make the most of the opportunity. — HOWARD FIELDING.

## Lou Reed

KING'S CROSS Cinema was well packed on Friday night (Saturday morning really), to see if "the legendary" Lou Reed was all he was cracked up to be. The unsmiling American from the Velvet Underground did not disappoint, though perhaps there was not the spark of weirdness that everyone had hoped for.

Backed by four American musicians known collectively as the Tots, he turned in a set which rocked along and most of the time managed to capture that murky guitar-thrash feeling that characterises Reed's songs.

Some of his stage display is similar to David Bowie's, and Reed has made his show that much more effective by incorporating a few of his tricks, though at times, on the most personal songs the bassist's forwardness seemed to irritate a little.

"White Light/White Heat" and "Waiting For The Man" we fully expected to see, but the closer "Heroin" I never imagined for a million years Reed would be caught performing in public again. Most of the tunes were from his last album — presumably the new material is not yet ready. "Walk And Talk" was effective, breaking into a double-time at the end.

It promises well for Lou

THE WEALDSTONE Football Ground is not what you'd readily call the best of places to hold an open air afternoon rock concert but when you're a football club in need of a quick kitty booster, a couple of thousand or so people who are willing to lay out £1 to sit around the pitch and do nothing more than listen to music, must seem like a good proposition.

It's doubtful, however, if it paid off for Wealdstone FC last Saturday for, despite unbeatable weather conditions, the ground was far from being full and all afternoon there seemed to be a steady stream of bored faces exit the ground, even though there was some fine music being put down.

The first two bands to play were FleSh and Walrus, who I unfortunately missed thanks to a remarkably snail-like train journey from London, but who evidently had got things off to a good start for the appearance of Smith Perkins and Smith whose set suffered badly because of poor sound balance. Throughout the afternoon all the bands battled royally against the limitations of the inadequate P.A. The sing-

ing of Tim Smith, of SP&S, was barely audible above the band's raucous and action packed rhythm section and Smith looked less than pleased with his afternoon's work as the group left the stage.

Next on were Patto, a band whose following appears to be growing among the, dare I say it, slightly hippier rock and roll fiends. Over the past months Patto have been developing a humorous side to their act. Once it was limited to a few old rock standards played at the end of their normal set, but nowadays they're opening their gigs, or at least they did on Saturday, with three or four pure comedy numbers before, as they say, getting down to business. Anyone whose ever heard the band before knows all about what a great guitar player Ollie Halsall is and how Mike Patto can at once be quite lovable and totally repugnant. Musically, you can sense they actually enjoy playing together, the smiles and grins that emanate from Patto's roguish face after a particularly clever lick for Halsall or bass player Clive Griffiths' amplification is proof enough of that. Every-

one would have liked to have heard more of Patto but time was tight and the show rolled on... to Atomic Rooster.

The Rooster played better than they did when I heard them at a recent Lyceum Mid-night Court, but they still appear to have a communication problem. Vincent Crane's and Chris Farlowe's announcements to the crowd were nearly always laced with cynicism of some kind or another and it gave the impression that they weren't really interested in playing at all, just in coming over very cool. At the end of a Rooster's gig the applause sounded scrappy and a bit half-hearted but again you got the feeling that the band weren't worrying too much about a thing like that.

Before Stone The Crows came on, The Roy Young Band, collected for themselves an incredibly enthusiastic reaction. Their big brass section sounding out loud and clear in the afternoon sun and the obvious togetherness of the whole outfit had a goodly section of the crowd up on their feet. Roy Young, no matter what or where the gig may be, always has a grand sense of

occasion when his band is on stage. In this respect, you'll know he's been around a while but still digs what he's doing.

Topping the bill, Stone The Crows played a tasteful but largely uninspired set. It may have been the rather untogther atmosphere surrounding the whole event but the Crows obviously felt that this was not going to be one of their best gigs ever.

Maggie, in one of her far-out thirtyish dresses, chanted her way through a nicely balanced programme and sounded in good voice, especially on her old war horse "Penicillin Blues", a song which also gave vent to some of Jimmy McCulloch's sympathetic guitar licks. By the time the band had played a couple of numbers most people had got to their feet to boogie at Maggie's beckoning and, despite this being a very much half-powered STC, it was enough to send those who stuck around home smiling and feeling good. On this occasion that is about as much as the Crows could have been expected to achieve.

— RAY TELFORD.

# LIVE SOUNDS



● BECK

good Rolling Stones jam. Alan Hull admitted before the show that his favourite — "Wake Up Little Sister" — could have been written in the late fifties, early sixties. It received the best reception of the new material.

"Plankton's Lament" was part of a trilogy on pollution — one for each of the worldly elements, air, sea and land. It was given the country-style flavour with Rod Clements jiggling slickly on the electric violin. Others reverted to a pure rock sound — "Ono. Not Again", "Go Back", "Don't Ask Me", and "Bring Down The Government". — BOB CRAMPTON.

## Machine Gun Co.

SOMETIMES THE border line between success and failure can be a narrow one indeed, and the fault with Mike Cooper's Band at the 100 Club last week, wasn't so much that he strayed beyond the demarcation line, but rather that he refused to use the area at his disposal: like a goalkeeper who won't take advantage of his penalty area.

The best thing that can be said of Mike on the strength of last week's showing, is that his band is still in its formative stage, for since dropping brass from the line-up, Mike has had to make a whole reappraisal of his repertory.

In the band, Cooper plays rhythm with slide poised at the ready, and Bill Boazman is

presumably the lead guitarist. Behind them are bassist Les Calvert and drummer Tim Richardson and they form a tight rhythm unit indeed. But possibly because both Cooper and Boazman are acoustic guitarists who still play their axes like acoustic guitars and without any stridency.

Having said all this, the remedy is a simple one — Mike Cooper needs a lead instrument, and a pruning of the material to settle into a tight, neat American west coast group sound of the mid-sixties. That seems to be his natural bent. JERRY GILBERT.

## Pocono festival

THE ONE day festival at the Pocono Raceway ended on Sunday morning, July 9, at 7 a.m. with 200,000 kids having stood all night in temperatures below 50 degrees with drenching rain and clay mud up to their calves.

In general the festival — a "Ten Hour Happening For The People" — was depressing, badly run. Major hassles were only averted by the simple fact that the bands booked — many of whom had been waiting around for three or four hours — went on and played in spite of the dismal surroundings to the young wet cold kids who stuck it out and deserved something more from the music industry rather than yet another bad experience.

The music started on Saturday with opening sets by Mother Night, a new soul group, Claire Hamill and an electric set from the Groundhogs. By the time Cactus came on three hours of rain had made the large race track infield look like a clay swamp.

The quality of the music — from Edgar Winter, Humble Pie, J. Geils, ELP, Three Dog Night and The Faces — was fair, but as one musician said "how can you play on a wet stage with the fog rolling in?" And the fog which had rolled off the nearby hills covered audience, stage and musicians so badly many of them had a hard time seeing their instruments at all.

ELP finally got on stage at 4.30 in the morning. By now Black Sabbath had cancelled because of sickness, Badfinger had waited around eight hours only to be finally pushed off the bill completely, and it was at 5 a.m. — after the security staff had decided to leave — that the Faces finally got in front of the audience.

Having waded through mud to get there, and hung about for five hours, they found the audience was about to engulf the stage itself. Once on Ian McLagen discovered that the piano wasn't working and took an axe to it in fairly good natured style considering the circumstances.

At the Pocono Festival last weekend the Faces have to get an award — simply for managing to get a dawn-weary, wet, dirty audience up on their feet CHUCK PULIN

# SUMMER SOUND ON PRECISION TAPES...



## Top Pops

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| Dennis Coulson, Dixie Dean, Hughie Flint, Tom McGuinness | Lo and Behold<br>ZCDJL 424 Y8DJL 424                            |
| Judy Collins   | In My Life<br>ZCK4 42009 Y8K8 42009                             |
| Roxy Music   | Roxy Music<br>ZCI 9200 Y8I 9200                                 |
| Mountain featuring Leslie West, Felix Pappalardi         | Mountain Live<br>ZCI 9199 Y8I 9199                              |
| Free   | Free at Last<br>ZCI 9192 Y8I 9192                               |
| Emerson, Lake & Palmer                                   | Trilogy<br>ZCI 9186 Y8I 9186                                    |
| Various  | Clogs<br>ZCPSB 1 Y8PSB 1  |
| Steeleye Span  | Please to See the King<br>ZCPEG 1029 Y8PEG 1029                 |
| Arlo Guthrie   | Hobo's Lullaby<br>ZCK4 44169 Y8K8 44169                         |
| The Everly Brothers                                      | The Golden Hits of the Everly Brothers<br>ZCK4 46005 Y8K8 46005 |
| Buddy Greco  | It's My Life<br>ZCP 18381 Y8P 18381                             |



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# SOUNDS AROUND

Every effort is made to ensure the accuracy of events in SOUNDS AROUND are correct at the time of going to press but dates may be subject to late changes. Before going to any event we suggest that you check with the club that the event is still taking place.

## WEDNESDAY

JEFF BECK / HOME, Top Rank Suite, Southampton.  
 FAMILY, Town Hall, Torquay.  
 AMAZING BLONDEL, Congregational Hall, Newquay, Cornwall.  
 ARTHUR BROWN'S KINGDOM COME / SWASTIKA, Assembly Halls, Worthing.  
 AL STEWART, Richmond Community Centre, The Quadrant, Richmond.  
 FLAMIN' GROOVIES / ALEXIS KORNER / BRINSLEY SCHWARZ, GYPSY / GNIDROLOG, Bumpers, Coventry St., W1.  
 GLADSTONE / NATURAL ACOUSTIC BAND, Town Hall, Oxford.  
 SNAKE EYE, Growling Budgie, High Road, Ilford.  
 IF, Bulmore Lido, Newport.  
 UFO / SUNRISE, Marquee, Wardour St., W1.  
 QUIVER, Tally Ho, Fortress Road, NW5.  
 OVARY LODGE, Upstairs at Ronnie's, Frith Street, W1.  
 WRIGHT'S WONDERWHEEL, Greyhound, W6.  
 DIZ DISLEY, Uxbridge Folk, Villier Street, Uxbridge.  
 JOY HYMAN, Dingles, Adam's Arms, Conway St., W1.  
 COLIN SCOTT, Holy Ground, The Royal Oak, Bishops Bridge Rd., W2.  
 CAPACITY BROWN, Ceda, Birmingham.  
 E. ROSKO ROADSHOW, Chelsea Village, Bournemouth.  
 ACKER BILK, 100 Club, 100 Oxford St., W1.  
 FUSION ORCH / BLITZKREIG, West Byfleet Park.  
 ABEDNEGO, Huddersfield Builders Club, Huddersfield.

## THURSDAY

MOTT THE HOOPLE, Watford Top Rank, Watford.

EDGAR BROUGHTON / MICK ABRAHAMS BAND, Starkers, Royal Ballroom, Boscombe.  
 COSMIC CIRCUS, Tower of London Concert, Tower Moat.  
 AMAZING BLONDEL, Kensington Court Club, Newport, Monmouthshire.  
 A. BROWN'S K.C. / SWASTIKA, The Pier, Hastings.  
 WILD ANGELS / BISHOP'S BIG BOPPERS, Town Hall, Crayford.  
 FUSION ORCH, Cleopatra's, Derby.  
 GLADSTONE, Lyceum, Wellington St., WC2.  
 NUCLEUS, Torrington, Lodge Lane, Finchley.  
 STRIFE, Cavern Club, Mathew St., Liverpool.  
 MIDAS / THE EARTHQUAKES / LADY ASTORATH, Cleopatra's, London Rd., Derby.  
 NATURAL ACOUSTIC BAND, Rainbow Rooms, Manor House, Green Lanes, N4.  
 SPIKE, Greyhound, W6.  
 MAHATMA KANE JEEVES / COPPERFIELD, Marquee, Wardour St., W1.  
 SHAMELADY, Growling Budgie, High Road, Ilford.  
 DIZ DISLEY, Hammersmith Folk, Prince of Wales, Dalling Rd., W6.  
 GASWORKS, Barnet and Whetstone, Black Bull, High Road, N20.  
 OAK / SWAN ARCADE, Waterloo Park, Highgate Hill, N6.  
 THE YETTIES, The Stag, Allington St., Victoria.  
 GORDON HASKELL, Mere Folk, Pied Bull, Liverpool Rd., N1.  
 MAYNARD FERGUSON BIG BAND, 100 Club, 100 Oxford St., W1.  
 PETE LEMER'S E, Little Theatre Club, Garrick Yard.  
 TONY LEE 3 / GUEST, Bull's Head, Bames Bridge, SW13.  
 JOHN CHILTON / WILLY FAWKES, Crown and Anchor, Cross St., N1.  
 ROCK OF ALL AGES, The Bull, Upper Richmond Rd., East Sheen, SW14.  
 ABEDNEGO, Mr. Smith's, Manchester.

## FRIDAY

JOE COCKER / CHRIS STAINTON BAND, Rainbow, Seven Sisters Rd., N4.  
 BLOOD, SWEAT & TEARS, The Dome, Brighton.  
 BARCLAY JAMES HARVEST / CMU / DELIVERY, Tower of London Concert.  
 FAMILY, Queens Hall, Barnstable.  
 GLAMIN' GROOVIES / MAN / MR. MOSES' SCHOOLBAND, Kinetic Circus, Birmingham.  
 HOOKFOOT, Nag's Head, London Rd., High Wycombe.  
 FUSION ORCH / ABEDNEGO / LOL COXHILL / DAVID BEDFORD, Toffen College, Southampton.  
 SMITH, PERKINS & SMITH, Town Hall, Cheltenham.

GENESIS, Red Lion, High Road, Leytonstone.  
 GLADSTONE / NATURAL ACOUSTIC BAND, Town Hall, Cambridge.  
 A. BROWN'S K.C., St. Andrews Hall, Norwich.  
 IF, Lyceum, Wellington St., WC2.  
 STATUS QUO / SNAKEYE, Dreamland, Margate.  
 TEA & SYMPHONY / EVOLUTION, Cavern Club, Mathew St., Liverpool.  
 BEES MAKE HONEY, Tally Ho, Fortress Rd., NW5.  
 NATURAL ACOUSTIC BAND, Town Hall, Cambridge.  
 CARAVAN / PARLOUR BAND, Kings Cross Cinema.  
 WARM DUST / BADMANNERS, Sirius Club, High St., Southgate, N14.  
 MANFRED MANN'S EARTH BAND, Falcon, Lingfield Crescent, Rochester Way, SE9.  
 STUD, Harrow Inn, Abbey Wood.  
 BREWER'S DROOP / AFFLUENCE, Nag's Head, London Road, High Wycombe.  
 PAHANA, Greyhound, W6.  
 CYMANDE, Upstairs at Ronnie's, Frith St., W1.  
 QUICK LIQUID, Rock Bottom Club, White Horse, Liverpool Rd., N1.  
 BAY CITY ROLLERS / STATESMEN, Park Hall Ballroom, Wormelow, nr. Hereford.  
 DAVID McWILLIAMS, City Hall, Newcastle.  
 BUDGIE, Top Rank, Doncaster.

## SATURDAY

JOE COCKER, Rainbow, Theatre, Seven Sisters Road, N4.  
 BLOOD, SWEAT & TEARS, Odeon, Hammersmith.  
 STONE THE CROWS / ROXY MUSIC, Civic Hall, Dunstable.  
 MOTT THE HOOPLE, Bridlington Spa, Bridlington.  
 FAMILY, Guildhall, Plymouth.  
 EDGAR BROUGHTON / PETER BENNETT, Public Hall, Wimbledon.  
 GENESIS, Alex Disco, Salisbury.  
 JULIE FELIX / CURTIS MALDOON, Fairfield Hall, Croydon.  
 NATURAL ACOUSTIC BAND, Open Theatre, Crooms Hill, Greenwich.  
 BUDGIE, Town Hall, Trowbridge.  
 GARY GLITTER, Kings Cross Cinema.  
 PRETTY THINGS, Civic Hall, Orpington.  
 A. BROWN'S K.C., Corn Exchange, Newbury.  
 LOU REED, Town Hall, Wimbledon.  
 TEA & SYMPHONY / EVOLUTION, Cavern Club, Mathew St., Liverpool.  
 BEES MAKE HONEY, Tally Ho, Fortress Road, NW5.  
 PRAGER & RYE, Anglers Folk Club, Teddington.  
 RALPH McTELL / NATURAL ACOUSTIC BAND, Well Hall Theatre, Well Hall Rd., SE9.

MAN, Kings Cross Cinema.  
 ALEXIS / BOND & BROWN / GNOME SWEET GNOME, Tower of London Moat.  
 HOT CHOCOLATE, Tiffany's, Basildon, Essex.  
 RAYMOND FROGGATT, RAF Cosford, Northants.  
 PIONEERS, Dreamland Ballroom, Margate.

## SUNDAY

JEFF BECK / HOME, Roundhouse, Chalk Farm, NW1.  
 STACKRIDGE / CAMEL, Civic Hall, London Road, Guildford.  
 NATURAL ACOUSTIC BAND, Happy Valley Festival, Croydon.  
 GENESIS, Wake Arms, New Epping Road, Epping.  
 FUSION ORCH, Harrow Free Festival.  
 KEN COLYER, Camberley, J.C. Camberley Hotel, London Rd., Camberley, Surrey.  
 BONO / SNOW LEOPARD, Pied Bull, 1 Liverpool Road, N1.  
 MAN, Torrington, Lodge Lane, Finchley.  
 TOM GILGELLON, Folk at the Brig, Adelphi Leeds Bridge.  
 BEES MAKE HONEY, Tally Ho, Fortress Road, NW5 (lunchtime).  
 NIGHTHANKS, Three Horseshoes, Heath St., Hampstead, NW3.  
 ABEDNEGO, Tivoli Ballroom, Buckley.  
 HOT CHOCOLATE, Bridge Hotel, Tenbury Wells, Worcestershire.  
 MAC AND KATIE KISSON, Dreamland Ballroom, Margate.  
 MIKE MARAN / JOHN TIMPANY / AUDREY SMITH, Crypt Folk Club, London.



## MONDAY

MUNGO JERRY, Chelsea Village, Bournemouth.  
 DAVE BURLAND, Royal Oak, Peel Hd., Wealdstone, Middx.  
 FUSION ORCH, Growling Budgie, High Rd., Ilford.  
 BEES MAKE HONEY, The Kensington, Russell Gardens, Holland Rd., W14.  
 JOHNNY JOHNSON AND THE BANOWAGON, Dreamland Ballroom, Margate.  
 HOT CHOCOLATE, Pembroke Castle, Pembroke.

## TUESDAY

JOHNNY OTIS, 100 Club, 100 Oxford St., W1.  
 GENESIS, Civic Hall, Solihull, Birmingham.  
 EAST OF EDEN, Marquee, Wardour St., W1.  
 MUNGO JERRY, Top Rank, Sheffield.  
 FUSION ORCH, Greenford Hall, Middx.  
 JOHN MARTIN, The Boathouse, Surrey.  
 IAN CAMPBELL FOLK GROUP, Battersea Park Concert Pavilion.  
 RAYMOND FROGGATT, Ship and Rainbow, Wolverhampton.

## COMING EVENTS

CAMBRIDGE FOLK FESTIVAL, (July 28, 29, 30).  
 ARLO GUTHRIE / EDGAR WINTER / STONE THE CROWS / OSIBISA / ROXY MUSIC / LOGGINS AND MESSINA, Crystal Palace Garden Party (July 29).  
 SLADE / JUICY LUCY / MAX MERRITT AND THE METEORS, Rainbow Theatre (July 29).  
 LITTLE RICHARD / DRIFTERS / CHUCK BERRY / BO DIDDLEY / PLATTERS / JERRY LEE LEWIS / COASTERS / SCREAMIN' LORD SUTCH / GARY GLITTER, Wembley Stadium, (August 5).  
 ARGENT, Kings Cross Cinema (August 11).  
 MOTT THE HOOPLE, Kings Cross Cinema (August 12).  
 NATIONAL JAZZ, BLUES AND ROCK FESTIVAL, (August 11, 12, 13).  
 CURVED AIR, Kings Cross Cinema (August 18).

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Artie and Happy Traum	Gillian McPherson	
Derrol Adams	Oak	CHERRY HINTON HALL GROUNDS
Alex Campbell	Totem	
The Boys of the Lough	Decameron	All day buffet and bars
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Gun Co.	The Radio Cowboys	One-day Ticket £1.00
Alex Atterson	The Southern Ramblers	Weekend £1.70
C.O.B.	Brian Golbey	Tickets: Guildhall Box Office.
Allan Taylor	Pete Stanley & Roger Knowles	Phone: Cambridge 57851, and
Barry Dransfield	The Down County Boys	Harlequin Records, 67 Gt. Titchfield St., London, W.1. Phone: 636
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**JONI MITCHELL,** "Both Sides Now"; Bridget St. John, Traffic, Radha Krishna, George Harrison singles, S.a.e. please. — Tony Hardy, 10 Maple Road, Alderley Edge, Cheshire.

**JESUS CHRIST SUPERSTAR,** brand new, £3.50. — Apply: A. Crawford, 74 Daleview Crescent, London E4 6PG.

**JOHNNY WINTER STORY** (Double), excellent condition, £2.50 o.n.o. Or swap for Dinby, Rooster or Fragile, Yes Thanks. — Julie Twite, 18 Fifth Avenue, Mount Drive, Wisbech, Cambs.

**JOHN LENNON'S 3 LP's,** 4 singles for sale / swap. Write for list, s.a.e. or offers. Mark, 11 Rockford House, Grove Street, SE8 3LX, London.

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**JOHN'S CHILDREN** single, Go-Go Girl, written by Bolan, offers? — John Weaver, 108A Argyle Street, Birkenhead, Cheshire.

**JOHN'S CHILDREN,** Go-Go Girl / Jagged Time, Lapse, extremely rare, offers over £1.50 with s.a.e. to — Russell Salton, 35 Redford Drive, Edinburgh EH13 0BE. Tel. 031-441 3332.

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**JUCY LUCY 2** and 3 for Umma-gamma or £1 each. — Write: M. Ridley, 29 Ashwood Avenue, West Didsbury, Manchester 20.

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**KINKS 1st LP,** surface scratches but plays very well, offers about £1.25 inc. p.&p. Write or phone evenings. — Jeanette Rance, 145 Fullers Mead, Harlow, Essex. Tel. HAR 28828.

**KOSSOFF,** Kirke, Tetsu, Rabbit by K.K.T.R., £1.50. Immaculate nick, offers to — W. A. Pickup, 58 Abingdon Road, Drayton, Berks. Tel. 561.

**KWYET KINKS** and Kinksize Kink e.p.'s, offers please. — Pete, 16 Peel Grove, Longsight, Manchester M12 4WE.

**KING OF THE Rumbling Spires,** original, Debora, Swan, for Alice Cooper singles, preferably his last — John Shields, 21 Alderman Place, Glasgow G13 3YN. Tel. 041-959 9991.

**LIEGE LIEF,** All Fairport, Steeleye, Swarb, Solo Carthy Swarb, Exchange S. Fingers, T.T.P.D. More! — Phone Newhaven 5447.

**LET IT BLEED,** £1.20; John Barley Com, £1.50. Both in very good condition. — J. R. Brumpton, 79 Linden Crescent, St. Albans, Herts.

**"LIVE DEAD"** and "Live", £2.25 each. "Monster" Steppenwolf and Watt, £1.25. — K. McCrea, Role Equip (VC10), RAF Bazeley, Norfolk.

**LAST PUZZ.** Spooky Tooth, played half a dozen times, brand new condition, £1.25 and 15p p.&p. No scratches. — B. Maynell, 3 Banbury Avenue, Sunderland, SR5 4LE, Co. Durham.

**LOVE ME DO,** America (nice), Ride A White Swan, offers S.A.E. wanted LPs. Alice Cooper, Zeppelin, Strawbs, Wishbone cheap. — Matthew Freeston, 101 Badger Road, Woodhouse, Sheffield 13.

**LED ZEPPELIN,** £1.90 or swap for Hawkwind, Floyd, Genesis, John Pine, Ry Cooder, Atomic Rooster. — Ken, 205 High Street, Wickham Market, Suffolk. Phone 243.

**Lps for sale,** Let It Be, Volunteers, Pilgrimage, Fire and Water, Sticky Fingers, £1.30 each. — Kevin Bryan, 87 Pelham Street, Worsop, Notts.

**LIE BAACK** And Enjoy It, World East Of Eden, Spooky Tooth, Samplers singles, sell or swap for New Leaf, Bowie Stones S.A.E. please. — Alan Maskell, 4 Westgate Avenue, Holcombe Brook, Bury, Lancs.

**LP.** — Sale/swap, O. Redding / Remembering, Richard / Hits (Live) World of Hits 2. Condition varies. Offers to — Kev. Steans, 605 Berridge Road, Nottingham.

**LENNON IMPORT.** — Single Woman Is The Nigger of the World. Highest offer secured. — Douglas Robinson, 35 Listerstock Green Road, Hemel Hempstead, Herts.

**LONG PLAYER,** £1.30, Zeppelin II, £1.30, Piper At Gates of Dawn, Parachute, Pretty Things and McCartney 1st. All £1. — Barbara, 36 Riding Dene, Mickley, Stockfield, Northumberland.



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**LIVE, TASTE,** good nick, for any Floyd album. — Jim Thorburn, 79 Glasgow Road, Dumbarton, Scotland.

**MOODIES T.O.C.C.C. Q.O.B.** Crow Music, perfect, £1.50 each, or swap for Genesis, Free, Faces, Pie. — Derek Minnis, 22 Central Parade, Heme Bay, Kent.

**MACHINEHEAD,** very good condition, will sell, preferably swap, any offers. — Dippy, 80 Beverley Drive, Prestatyn, Flint.

**MONKEES LPs** for sale, MTM, MOTM HDQTRS, P.A.C.A.J. TBTB. Head. Offers S.A.E. — Pamela Law, 130-2 Glasgow Road, Bumbank, Hamilton, Lanarkshire, Phone Hamilton 21813.

**MOTHERS.** Another Band from L.A. only played once, bargain, £1.50 or best swap offered. — Write to David Smith, 31 Vernon Avenue, Handsworth Wood, Birmingham. Phone 554 4440.

**200 MOTELS,** Frank, Zappa, £2 and S.A.E. — Alan, 119 Hewitt Road, London, N8 0BP.

**MUNGO:** Their records as good earth on cassette, S.A.E. — R. Dunne, 56 First Avenue, Gillingham, Kent.

**MOODIES, CHILDREN'S** Question, LPs, Lennon's Live Peace in Toronto, Sticky Fingers, £1.50 each or £5 the four. Any offers. Hey Jude LP, all very good condition. — Ian MacLennan, 39 Gamrie Road, Glasgow G53 7DP. P one 041-883 4911.

**MAD DOGS,** Cocker, £2, Woodstock, 2, £2. — Steve, 34 Berkshire Close, Hatley Heath, West Bromwich.

**MONKEES,** singles I'm a Believer, last Train, The Girl I Knew Somewhere, very good condition. Offers to: Tim Dixon, 3 Glen Drive, Oakham, Rutland.

**MAGGIE MAY** Get It on Telegram, Sam Brown, Sugar, 40p each or £1.50 the lot. — Mark Crumley, 41 Kenwood Avenue, Leigh, Lancs. Phone Leigh 4176.

**MY J.C.** Superstar for Your Four Way Street; also have MacDonald and Giles, any offers? — J. S. Davies, 12 Woodland Road, Abergavenny, Mon. Phone 0873 2261.

**MONO LPs** Piper / Floyd, Peppers / Beatles, Satanic Majesties / Stone, Perfect, S.A.E. with offers. — Paul, 75 Longridge Road, Preston.

**200 MOTELS,** £2 or swap for Trout, Mask, Replica, or Yeti, please help, excellent condition. — Tom Clark, 14 Ontario Park, Westwood, East Kilbride, Scotland.

**MY GENERATION,** The Who, mint condition, unplayed, original label. Offers. — Dan Casey, 34 Southway Park Road, Bermondsey, London SE1.

**MAYALL** (World Of), 75p, EP, £1.25. Good condition. — H. C. Crann, The Old Cottage, Ashley, near Wirsborough, Derbs.

**MELANIE** Starport, brand new, unused, best offer to. — "Bobby", 110 Whitefield Drive, Kirkby, Lancs.

**MARC BOLAN,** 10 in. x 8 in. prints, 5p and large. S.A.E. — Susan, 58 Broadoak Road, Abston-Under-Lyne, Lancs.

**MEALNIE,** Early Stones, Tull, S. Faces, Mac, Purple, many others S.A.E. — Dave, 18 Monscombe Road, Torquay, Devon.

**MARC BOLAN** poster, 30 in. x 40 in., 55p, very good condition, colour. S.A.E. to — Graham Kennedy, 35 Mains Drive, Dundee DD4 9BN. Phone 0382-42222.

**MATTHEWS,** Southern Comfort "Same Year", Stones, "Gimme Shelter", £1.20 each. John, 116 Glenhurst Avenue, Bexley, Kent.

**MANY OLD** and new singles, 30p-5p, large. S.A.E. — Craig Westwood, 12A Derwentwater Avenue, Acklam, Middlesbrough, Teesside.

**MARC BOLAN'S** Book "Warrior Of Love", also poster. Offers S.A.E. to — Ed, 43 Manor Park, Bistol.

**MOTHERS.** Weasels, very good condition, highest offer secured. Send S.A.E. — Frank Bennett, 10 Treacastle Road, Northwood, Kirkby, Lancs.

**MAYALL U.S.A.** Union, £1.25, or swap for Johnny Winter and Live. Must be in very good condition. — K. Ludlam, 34 Broseley Road, Firwood, Manchester 16, Lancs. Phone 061-881 8261.

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TULL SINGLES Living, Love Story, Sweet Dream, Witch's Promise, offers with s.a.e. — M. A. Wheatley, 46 Queenhill Road, Seisdon, Surrey CR2 8DQ.
THE (MONKEES) record, v.g.c., only £1. — Dave Hampton, 29 Greenville House, St. Georges Square, Portsmouth PO1 3AZ.
THANKS TO Sounds for such a brilliant pop-paper also for John Lennon brilliant interview. — Michael Milne, Spypie Schoolhouse, Quarrywood, Elgin, Moray-shire.
T. REX, Slade, Ringo, Jethro singles for sale + more. — Tony Gould, 49 South Street, Sebastopol, Pontypool, Mon.
UNWANTED GIFTS. 3 mint LPs, James Gang — Thirds, + Rides Again, + Santana. Abraxas, all £1.90p each. — D. R. Currie, 115 Vicarage Rd., Kings Heath, Birmingham, B14 7QG.

UNICORN Tyrannosaurus Rex near mint condition. Any sensible offers, also Redbone's "Potlatch" LP offers. — Pat Fitches, 33 Eastcroft Rd., Gosport, Hampshire. Tel. Gosport 85045.
UNDEAD-TYA (v.g.c.) and £1 for Digramme or Fearless, must be in good nick. — Brian Clarice, 15 Kimberley Jouse, Holborn Viaduct, London, EC1A 2AU.
UNWANTED SINGLES: 15 in all, including a few T. Rex, A. Rooster, M. Jerry, D. Purple, J. Collins (A.G.), J. Tull, Who, Family. 10p each or swap lot for decent album. Write first please. — Stephen Kidd, 80 Camreagh Bend, Rathgoole, Newtownabbey, Co. Antrim N. Ireland.
UNDERSOUND — Uppersoul: Double (tracks by Steppenwolf Three Dog Night, Mamas and Papas and other American Bands) v.g.c., 75p. — Brian Spence, 4 Mount Ferredith, Forfar, Angus.
UNICORN, Tyrannosaurus Rex, superb copy. £3.50 o.n.o. — Syd Wall, 22 Renslyn Road, Walmey, Sutton Coldfield, Warwickshire. Tel. 021-351 2587.
UNWANTED LPs Spooky Tooth 1st, Picnic Sampler, Skip Bifferty, Satin Chickens, Rhinoceros. All v.g.c., £1 each. — Paul Thompson, 16 Brignall Gdns., Denton Bum, Newcastle/Tyne. NE15 7AA.
"UNDEAD" — T.Y.A., "Rebirth", Blonde on Blonde, £1, Mighty Baby, £1.25 o.n.o. All E.X.C. or swap. — Kipper, 8 Warren Dale, Welwyn Garden City, Herts.
UNWANTED GIFT "J. Geils Band" £1.50 or swap. — Dave, 22 Silkstone View, Platts Common, Bamsley, Yorks.
VELVET UNDERGROUND White Light Heat, offers or swap for Bowie, Matching Mole, K. Ayers, W.S.B.W.S. — S. Goffe, 66 Wolverhampton Rd., Oldbury, Warley, Worcs.
VDGG, Pawn Hearts, £1.50 mint condition. — Bob Daines, 3 Burdett Ave., Shore, Nr. Gravesend, Kent.
VERTIGO annual £1. Who sell out £1. Rare Bird, £1, Trippin Cuby, £1, Witches Promise, 30p. — Glenn, 77, The Glade, Shirley, Surrey.
VELVET Underground "White Light/White Heat" 60p or will swap for any heavy ... peace man. — J. Timperley, 26 Nearhill Road, Kings Norton, B'ham 30. Tel. 021-458 6461.
VARIOUS 45s 1958 to 1964 in good condition considering age. Send S.a.e. for details. — K. P. Wallford, 66 Oldfield Cress, Lache Lane, Chester. Tel. 23449.
VERY RARE Cream LP, Cream on Top, sell or swap for Led Zeppelin IV, Tull. — Ken Mullins, 203 High St., Wickham Market, Suffolk, Tel. 243.
VOODOO CHILE with picture cover, perfect condition, offers — Pete Newby, 126 Highfield Road, Beverley, Yorks.
VARIOUS ALBUMS Jazz, Folk, R&B, clearing out record collection, send for list. Prices 50p-£1. — C. Roze, 112 James Riley Point, Carpenters Road, London E15.
VINTAGE ROCK'n'ROLL — have over 700 rare 1950s titles for sale, large stamped addressed envelope. — Dave Crosby, 2 North Road, West Kirby, Cheshire.
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VINTAGE Albums D.D.D.B.M.T., all albums/Hollies, golden hits Monkees, more of highest offer accepted S.A.E. — C. Dixon, Downside, Stratton-on-Fosse, Bath, BA3 4RJ.
VERTIGO, annual 1970 £2, swap for Backtrack, Arthur Brown and 50p, 15 singles Beatles, Kongs, 20p each. — A Murcutt, 101 Hazelwell Rd., Three Bridges, SX, Tel. Crawley 20086.
WISHBONE ASH Argus and Wings Wildlife £2.80 for the two of them. Send me a P.O. quickly, if anybody wants these. — J. Boggan, 315 Ballyfermot Road, Dublin 10.
WILL SELL "Music People", Triple Sampler £1.50, or best offer, swap for Elp's first. — D. Prestoon, 7 Marden Road, Keynsham, Bristol.
WATT (Tya) £1, Mad Dogs £2, Tarkus £1.25, will swap for dead LP's. — Richard Parkinson, 15 Beaumont Road, Carlisle, Cumb. Tel. 27366.
WOODSTOCK, played once, swap for double and single LPs or three single LPs or £5. — Tony Montgomery, 79 Lansdowne Park, Belfast, BT154AG.
WILL SWOP my Led Zepp 4 (v.g.c.) for Wishbone's 1st or T.Y.A.'s Cricklewood Green (must be v.g.c.). — Iain Turner, 57 Roney Park, Dalton-in-Furness, Lancashire.
WHO will sell me Aquicence, My Generation, Who on Tour, £1, each vgc. — Alan Heald, 155 Gerald Road, Salford 6, Lancs.
WARRIOR and Best of T. Rex to swap for Pilgrimage, must be in good condition. — Richard Johnstone, 4 Melbreak Close, Mirehouse, Whitehaven, Cumberland, Tel. Whitehaven 2305.

WILL SWOP Monty Pythons LP (2nd) for Black Sabbath's Paranoid LP. — Stephen Chevris, 276 Mackenzie Way, Gravesend, Kent. Tel. 68285.
WHO's got Fragile Barclay James Harvest to swap for Music Czar King, Middle Floyd. — Write: Brian Munro, 77 High Street, Alness, Ross-shire, Scotland.
WILL SWOP Wings Wildlife (perfect stereo) for Thick As A Brick (v.g.c.). — S.a.e., E. Carron, 64 Fairfield Drive, Wandsworth, London S.W.18.
WOODSTOCK 1 and 2, £5 for both, Rainbow Bridge, £1. — Please write, 3 Brandywell Ave., Derry, N.I.
WOODY GUTHRIE — Terry Album Twenty top class traditional folk music albums. Excellent condition. — S.a.e. for list, John Hartery, 24 Whitdalehead Road, Whitburn.
WILL GIVE T. Rex, R.A.W.S., H.L., G.I.O. and Electric Warrior, slightly scratched for pictures by Elp. — Anne Evans, 12 Reeves Ave., Bootle 20, Lancashire, England.
WOODSTOCK two double, fairly good condition, £2.50. — L. Taylor, 61 Alverstone Road, Milton, Portsmouth, Hants.
WISHBONE "1st", £1.50; Hendrix "Rainbow Bridge", £1.50; Faces "Nod As", £1.50; Who "Who's Next", £1.50; Who "Meatybeaty", £1.50. — Philip Hill, 41 Central Drive, Shevington, N. Wigan, Lancs.
WITH THE BEATLES, in mint condition, £2.50 (o.n.o.). Cover also in good condition. — Anne Butler, 5 Allison Road, Brinsington, Bristol 4.
WANT to swap in Hearing Of for Zior plus cash? — Al Davey, 22 Curlew Crescent, Kingswood, Basildon, Essex. Tel. Bas 23273.
WILD TURKEY Battle Hymn, Lindisfarne Fog, both £3.50 or £1.75 ea. Also Floyd's Meddle, £2.00. — Ken, 103 Hallam Grange Rise, Sheffield S104BE, Yorks.
WILL SWOP six singles, v.g.c. (s.a.e. for list) or "Help" for Tea For Tillerman" (gc). — Wendy, 14 Castle Avenue, Pystermouth, Swansea, S. Wales.
WOODSTOCK One, £4, Supremes! A Go-Go, £1; Ram, Bayou Country (Creedence), First Utterance (Comus), £1.30 each. — Kevin Bryan, 87 Pelham St., Worksop, Notts.
WOODSTOCK, Mathews Inside Looking Out, Grand Funk, Cash offers please. — John Wilkinson, 3 Danholm Road, Burnage, Manchester 19.
WHO, Stones, Creedence for sale (VGC). Send s.a.e. for list. — 249 Ralph Road, Shirley, Solihull.
WITH THE BEATLES LP (title), good nick, price £1.75. Photo of Group on cover. — Katherine Trainor, 43 Corporation Road, Cleethorpes.
WILL SWOP T. Rex double (v.g.c.) for Beatles White or Sgt. Pepper and Abbey Road (v.g.c.). — S.a.e. to: P. Raffles, 2 Stanhope Road, Carlisle.
WILL SWOP Pretties, Alice Cooper, Skyline, Dylan; for Tapestry and Yes album. Offers Sell £1.25. — Mr. D. Sides, 36 Dixon Road, Edlington, Doncaster.
£1.20 World of D. Bowie and Swegas, each, or swap for Allmans Floyd, Miller, Blossom Toes. — Chris Brown, 41 Nursery Row, London SE17 1LY.
WORLD OF DONOVAN, 1965, v.g.c., £1 or Beatles "Help". — Chris, 16 Claines Road, Northfield, Birmingham.
WHO Observer Article, 6 pages colour photos and informative notes. Swap for any "Nice" pics. — 7 Maple Avenue, Beeston, Notts.
WANT SOME Zeppelin, Byrds, Cream or Buffalo! Get Homer, Best Money Floyd, Tull, E. John LP Gets it. — S.a.e., Dave, 23 Ennisdale Drive, West Kirby, Wirral, Cheshire. Tel. 051-625 5245.
WANTED: Dazed and Confused by Zeppelin, will swap. — Alex Lvanov, 95 Rycroft St., Stapleford, Notts.
WILL SELL Paranoid / Sabbath, £1.40 or swap for Pilgrimage / Ash. — James Young, 94 Cantside Road, Busby, Glasgow G76 8DQ.
WINGS, Wildlife for sale (VGC), £1.50 (s.a.e.), please or swap for Argus, B.O.T.W., Sgt. Pepper. — R. Bridge, 55 Bedford Road, Ilford, Essex. Tel. 01-478-8739.
WOODSTOCK: Joni Mitchell, one. Three Dog Night, both 25p, 5p p&p. — Diane, 12 Kellands Ave., Inverurie, Aberdeenshire.
W.O. PROG. Music (gc) + House T. Track Built (gc), S.P.U.H.P. (mint), inc. and Best of Marmalade (b.s.), £3 or swap all for Fill Your Head With Rock + Together. — Write to: A. Wylie, 274 Delgatie Ave., Pittuechar, Glenrothes, Fife.
WHEELS OF FIRE (double) / Cream (mono), unwanted gift, played once only, perfect nick, £2. — Phone / write s.a.e., Nige Franklin, 1 Albany Close, Bushey Heath, Herts. Tel. 01-950 3701.
WARRIOR T. Rex, vgc, £1.50; also Dylan JWH, £1.25; Hendrix, Hits; Donovan, Golden Hour, £1 each; T. Rex, Prophets (fair) 75p. — T. Leech, Flat B, 14 St. Marychurch Road, Torquay, Devon.
WAINWRIGHT, 2nd album, almost brand new, hardly played. — S.a.e. please to Patrick, 12 Parkland Grove, Ashford, Middx.
WALK TALL, Val Doonican; Diamonds In The Sand, Jim Reeves; Creation, Rick and Sandy; Beneath The Willow Tree, The Bachelors, 20p each. — Paulus Discs, 109 Harrison Road, Norton, Stoke-on-Trent, Staffs ST6 8DA.
WANTED: Papa's Got A Brand New Bag, Otis Redding, also Mr. Pitiful, up to 40p paid. — C. J. Rose, 51 Hayes Road, Bromley, Kent. Tel. 01-460 6220.
WISHBONE ASH 1st and Pilgrimage also Wahone, offers. — David Sherratt, 11 Woodland Grove, Burslem, Stoke-on-Trent.
WHO "My Generation" c/w "Shake and Shimmy", original 1965 single, scratched but playable. — Offers to: Phil Duncan, 107 Moss Park Road, Stretford, Manchester, M329HN.
WHO DIRECT Hits, vgc, £1.10, Blue Matter, Savoy B, 75p, gc, Jan, 14 Balmoral Road, Castle Bromwich, Birmingham B36 0JS.
WHO'S ACTION and Fooled Again with cover, 40p each. All vgc. — Keith, 24 Barrington Ave., Marden Estate, Whiteley Bay, Northumberland.
WAR COMICS 3p each. Battle, War, Airace and Western picture libraries. P.O.s or stamps to: J. Hardcastle, 20 Boroughbridge Road, Northallerton, Yorks DL7 8BE.
WHO — "Magic Bus" single, vgc. — Offers to: Don Leslie, 31 Bonaly Cres., Edinburgh EH13 0EN.

WHO sell out, 75p, Led Zepp 3, £1. — Steve, 38 Cardoness Road, Sheffield S10 8RU.
WILL SWOP "Demons and WIZARDS" — Uriah Heep (mint) for "Killer" — Alice Cooper, also excellent condition. — Jed, Beech Villa, Wortley, Sheffield, Yorks. Tel. Stocksbridge 3157.
WARRIOR (original poster) + Sam, excellent nick, £2 (20p post). — "Gas", 146 Cambridge Road, Gt. Shelford, Cambs.
WILL SELL T. Rex Autumn Tour poster. Offers over 35p with s.a.e. — Bernie, 27 Essex Road, Huyton, Liverpool.
WOODY is my name and I Want Black Night for 15p. — Steve Woodhouse, 3 Kattifer Lane, Malmesbury, Wilts.
WANNA swap my B.O.G. (Hendrix) for Bowie or T. Rex LP's or offers (S.A.E.). — Lee, 17 Larchwood Road, Hemel Hempstead, Herts.
WHITE SWAN T. Rex Apeman, Kinks (single) swap both for Vincent, or sell, offers. — Elaine Stephenson, 78 Albert Ave., Anlaby Road, Hull.
YES ALBUM & Fragile (V.G.C.) £1.50 each, both for £2.75. — M. Mamuzelos, 58 President House, Goswell Rd., London, E.C.1.
ZEPPELIN 2, 3, 4, Leon Russell, Leon Russel, & Shelter People, £1.25 each, fair condition. — M. Barlow, 14 Stanhope Rd., Billingham, Teesside, TS23 2JY.
ZAPPA/MOTHERS: "Uncle Meat" (double) £3; "Hot Rats", "Weasels", "Sandwich", £1.60 each. All excellent condition. — John Parkin, 2 Rowan Road, Mastin Moor, Chesterfield, Derbyshire.
ZAPPA'S Ruben & Jets, V.G.C., offers, and T. Riley's Anthrax £1.60 V.G.C. — John Nantwich, Cheshire, 64455, after 6 p.m.
ZAPPA'S Burnt Weeny Crismo's Poseidon £1.25 each, Led II Fresh Cream £1.15 each, any three for "Taylor Made". — Chris Findlay, 4 Laburnum Place, Johnstone, Renfrewshire.
ZEPPELIN: Perfect condition, offers over £1.60p. — K. Butcher, 21 Bridge Lane, Wimbington, March, Cambs. PE15 0RR.

RECORDS WANTED

Any amount, lists condition and prices required first. Tony's Records, The Cabin, Shude Hill Market, Manchester. Telephone 061-834 2450.
ALBUMS or singles by Free. — Margaret Bekkevoold, 2 Ridley Gardens, Swallow, Newcastle-on-Tyne.
ANY Zappa L.P.'s wanted, good prices given. Please send s.a.e. — T. Smith, 131 Thompson Street, Glasgow.
AMERICAN Amboy Dukes, "Journey To The Centre Of The Mind", Head Machine, "Orgasm". Good nick. — D. Wilson, 50 Mourmeville Avenue, Lurgan Co. Armagh, N.I.
ATTENTION: 60p paid for Pewter Suitor by Marc Bolan, good condition please. Also Degree Gumbo. — Miss A. Fraley, 23A Swiss Road, Ashton Vale, Bristol 3.
AL CAPONE, Prince Buster; Hi Ho Silver Lining, Jeff Beck Group; any reasonable price paid. — Steve Griffith, 90 Wakefield Road, Rothwell High, Leeds, Yorks. Tel. Leeds 823407.
ANYONE know address of Creedence Fan Club? — C. Knowles, 44 Elmor Lane, Whaley Bridge, Derbyshire.
AQUALUNG, TULL: Wanted, state price and condition. — 12 Rose Brae, Liverpool 18.
ANYONE SELLING any cheap records? Hard up student needs music. — Pete, 26 Witham Road, Anerley, S.E.20.
ANY TYPE of record for disco, etc. — 38 Selby Road, London, S.E.20. Phone 01-778 7008.
AIRPLANE SINGLES WANTED: White Rabbit, Have You Seen The Saucers?, Mexico. Will buy or swap, state condition and price please. — Richard Parkinson, 15 Beaumont Road, Carlisle, Cumb. Tel. 27366.
ANY OLD 45's, v.g.c., especially Money Monkey, Satisfaction, Who's, Stones. — Diana Strettel, Tel. 01-398 1092.
ALL WHO singles wanted and High Numbers singles. State price, must be in good nick. — Pete, 8 Beckenham Gardens, Battle Hill Estate, Walsand, Northumberland.
ALBERTROSS by Mac, and Mama by Dave Berry. Will pay 30p each. — Dave Bradley, 43 Garnet Toe, Leeds 11.
ANY PIC'S, etc. of E.L.P. wanted, I am schoolboy and broke. — Allistar, 64 The Gardens, Dodinghurst, Essex.
ALICE COOPER Fan: Must have "Killer", state condition and price. Thanks. — Kevin McFarthing, 13 Surrey Road, Norton, Teeside, TS20 2QZ.
ALRIGHT: Who will swap me either Faces A Nods or Any Rod Stewart album for "Meddle". Urgently needed. — Alan Keen, 27 Spencer Drive, Paisley PA2 0TU.
AEROSOL GREY, Graef Generator, wanted. Swap twenty singles + L.P. Write first. — 90 Church Street, Swinton, Mexborough.
ALLMAN BROTHER'S BAND: Any photos, pics, info wanted. State price. — Nick Hough, Stanton Harcourt, Oxford.
ANYONE GOT: Cocker, Who, Hendrix for sale. Reasonable prices please. Especially Cocker. — Mick Keating, 79 Headingley Avenue, Leeds 6, Yorks.
ANOTHER LP. by The Spinners (Spinners). — John Rogers, 19 Cecil Street, Wavertree, Liverpool L15 1HP.
ANYTHING unwanted to do with Adam Faith, will pay postage. — Sandy, 7 Twycross Grove, Hodge Hill, Birmingham B36 8LB.
ANYONE SELL ME: "Unicorn", Tyrannosaurus Rex, £3.50 for good stereo album, write first. — G. Cole, 7 Wolfe Close, Cowbridge, Glamorgan.
A CZECH BOY wishes Goldrush, Fragile, will send goods in exchange. Write for address to. — Edward McLeod, 7 Prestongrange Terrace, Prestonpans, East Lothian, Scotland.
ANY T. Rex LP's will swap 250 soccer programmes. All letters answered. — I. Gardner, 25 Commander Close, Bishop's Tachbrook, Leamington Spa.
ANY PICTURES or info of the Faces! Sorry no bread. — Kevin Wilson, 40 Fairlie Crescent, Bootle 20, Lancs. Tel. 051-922 2609.
ALICE C. "Killer", "Back Track I", swap E.L.P., "Pictures", "Mighty G'Hogs", s.a.e. please. — Mick Colinese, St. Peter's College, Oxford.

ASSOCIATION, "Birthday", Turtles, "Golden Hits", v.g.c., £1.30 or swap. — Linda, 403 Norris Road, Sale, Cheshire.
ANY information Lindisfarne, will swap for info on other groups. Thanks. — Denver Thorpe, 10 Hayes Road, Hartsill, Nuneaton, Warwick. Tel. Chapel End 393306.
A.A.A.A. Elton John's Your Song and Pictures of Matchstick Men required, excellent nick only, please. — Peter McAllister, 2 Cheltenham Avenue, Sefton Park, Liverpool 17.
AUDIENCE'S Polydor album, Free's Hunter single, state price. — Philip, 8 Eastbrook Road, Waltham Abbey, Essex.
ATTENTION. Wanted single moody blues Nights in White Satin, v.g.c., 50p offered. — Mrs. A. C. Bennett, 3 Radnorshire Drive, Cheshire Hulme, Cheshire. Tel. 061 485 3660.
ANYTHING by Camino Real, Sweet and Sour, Yes Anything. Good price paid. Write immediately to Nigel, 36 Pierremont Cres., Darlington, Co. Durham, DL3 9PB.
ALBATROSS, Fleetwood Mac. State price and condition. Moon Shadow, Cat Stevens, state price and condition. — Bryan Beaumont, 25 Hedden Avenue, Weaste Salford, Lancs. M6 8BY.
ALBATROSS, Fleetwood Mach, Silver Machine, Hawkwind. Must be v.g.c., will pay up to 40p each. — Ian Livingston, 102 Beauchamp Ave., Bridgeman, Gosport, Hants.
AFTER the Goldrush and S. Francisco (Scott McKenzie), will pay £1.30p and 35p, v.g.c. only. — Yvonne Cameron, 3 Inchmead Drive, Kelso, Roxburghshire.
ALLO, found me then I want Aerosol import by Van Der Graaf, in v.g.c. Neil Thomas, Tree Tops, King Charles Road, Newbridge, Mon. NP1 4HF.
ANY TULL/Purple singles wanted, state price, condition. — S. Hyde, 38 Okehampton Sq., Harold Hill, Romford, Essex.
ANY Floyd or Yes Albums (not fragile) will give Tapestry (King), must be v.g.c. — C. Throssell, 93 Allen Road, Rushton, Northants.
ANY RECORDS by Free, Sabbath, Floyd, Deep Purple, state price. — Anthony, 102 Sandhall Green, Halifax, Yorks.
ALICE COOPER, single, "I Wanna Be Your Lover", pay 30p. Good nick. — Sandra, 20 Lichfield Drive, Warden Hill, Cheltenham, Glos.
ANYONE GOT Zeppelin or Alvin Lee Sounds posters or any pics on other progressive groups. — T. Dinham, 43 Church Hill, Brinsington, Bristol.
ANY RALPH McTELL LP (v.g.c.), will pay up to £1. Write first, stating price (s.a.e.). — D. Firth, 4 Coquet Avenue, Gosforth, Newcastle-on-Tyne 3.
ALICE COOPER single Under My Wheels, must be v.g.c., will pay up to 50p. — Sue Hockton, 38 Cashmore Road, Bedworth, Nuneaton, Works.
ANY OFFERS for 120 Speedway Stars, and 155 assorted speedway programmes. — R. Hawke, 44 Longacre, Woodford, Plymouth.
ARTHUR BROWN, single Devil's Grip, wanted, state price. — 11 Norwood Ave., Clacton, Essex.
ANYONE got Elton John album Empty Sky, will pay up to £2. — Phone Pete 01-622 8926.
ANYONE got Tull's Benefit, utility case, spiograph, will give £1 each, must be good nick. — Rob Dalloway, 27 Crophorne Close, Woodrow, Redditch, Worcs.
AHA! Ummagumma, £1.75. Relics, 65p; A.H.M., £1.25; Cricklewood Green, Sash, £1 each; Emerlist Davjack (Nice) £1; 34 Hours; Tontos; Coloured Curved Air, £1.25 each; Sgt. Peppers, 75p. — Tony Wilson, 20 Park Avenue, South Shields, Co. Durham.
AHA! Plastic Ono Band; Santana Abraxas; Quatermass, £1.25 each; Full Cream, Spooky Two, 75p each; Tons Sobs; Canned Heat (double), £1.25. — Tony Wilson, 20 Park Avenue, South Shields, Co. Durham.
AHA! Tommy, £2; Heaven, £1.50; (doubles), Paranoid, 75p; Wasawasa; Tarkus; Renaissance, T.C.F.T. Bomb, P. Fairies — Never Never Land; Act One, Beggar's Opera, £1.25 each. — Tony Wilson, 20 Park Avenue, South Shields, Co. Durham.
ANY Crimson LP, will swap in hearing of, v.g.c. — N. Wetton, 75 Hungerhill Road, Droppingswell, Rotherham, Yorks.
ALICE STEWART LP, for Share The Land, Guess Who, in v.g.c. — S. Scrivener, 7 Teignmouth Road, N.W.2.
BOWIE, Prettiest Star, and pre Oddity singles. Also first LP, v.g.c. only, your price paid. — Peter Holgate, 113 Dunoon Drive, Blackburn.
BOREDUM, by Tea and Symphony (single), good condition if poss., state price. — Rog Deakin, 42 Lancaster Road, Stafford, Staffordshire.
BORN To Be Wild by Steppenwolf, will pay 75p if in v.g.c. — Kevin Gallacher, 89 Ryedale Road, Barnulph, Glasgow, G21 3LG. Tel. 041-558 8921.
BOWIE Man Who Sold World, £3, paid. — Giles Bottington, 22 Upper Glenfinlas Street, Helensburgh, Dunbartonshire.
BUY / SWOP CSN & Y group / individual albums, for albums by ELP, Nice, King, Taylor and Stevens, also wanted "Taylormade". — David Travis, 183 Withens Lane, Wallasey, Cheshire.
BLUES JAM At Chess, will pay £1.50 for it, also F/Mac lyric sheets, books and photos wanted, state price. — Kevin Hughes, 36 Agnes Street, Glasgow G20.
BOJANGLES, Jerry Walker, Love Me Do, Beatles, Walk Away Renee, Four Tops, Loving Things, Marmalade. — Denise Holden, 13 Northroy Road, Southbourne, Bournemouth, Hants.
BAND OF GYPSIES, Pilgrimage, Paranoid, Let It Be, swap any for Zepp 1 or 2, or all for Live On Blueberry Hill, all vgc, send s.a.e. — Jimi, 38 Maple Drive, Bamber Bridge, near Preston, Lancs.
BOWIE, Space Oddity single, mint condition, will pay 65p, write first. — R. Lamming, 3 Westgate Close, Christchurch Road, Norwich, Norfolk. Tel. Nor. 52777.
BLACK SABBATH, vgc, swap for Gentle Giant, GG, must be vgc, offers to. C. Allen, Garras Stoke Road, Noss Mayo, near Plymouth, S. Devon. Tel. Newton Ferries 223.
BADGE, Cream, My Bonnie, Beatles wanted, good price paid. — P. Rusby, 51 Thornley Avenue, Billingham, Teeside TS23 3RS.
BEATLES, Let It Be with book, very good condition. — J. Wischhusen, 118 Russells Ride, Cheshunt, Herts.
BEATLES, Get Back + Something + Gilberts W. Will, 30p each (gc). — Paul, 6 Queen Elizabeth Road, Wakefield, Tel. Chantry Bridge 453.
"BLOSSOM TOES" / "If Only For A Moment", LP wanted, stereo, vgc if possible, state price. — Terry Ryder, 29 Wharton Street, Hartlepool, Co. Durham.
BEACH BOYS, Pet Sounds, must be stereo, perfect record and cover, write first, £1.50 offered. — R. Lamming, 3 Westgate Close, Christchurch Road, Norwich, Norfolk. Tel. Nor. 52777.
BEATLES records wanted, good prices paid, 45, LP photos, monthlies and solo records. — David Nunn, 19 Bixley Close, Norwich, Norfolk.
BOWIE ALBUMS before Hunky Dory, v.g.c. — Lesley, 8 St. Cuthbert's Avenue, Chester-Le-Street, Durham.
BOWIE SINGLES LP's wanted not Ziggy, Stardust, Starman, B.E.R. Send s.a.e. and price, good nick. — Andy, 36 Gracey Lane, Buttershaw, Bradford 6, Yorks.
BOWIE Rubber Band and Love You Till Tuesday. Please write, stating price and condition, s.a.e., thanks. — Vivien Gyte, 46 Garswood Road, Fallowfield, Manchester 14, M14 7LL. Tel. 061-226 2620.
BEATLES Love Me Do, Please Please Me, Pay 50p each. — A. Cooke, 36 Mostyn Street, Hereford, Tel. 68387.
BEATLES, Long Sally, Beatles singles, exchange or buy. — Peter Gifford, 29 Thornfield Road, Middlesbrough, Teesside.
BLACK MAGIC WOMAN, Fleetwood Mac, will pay 60p if in perfect condition (write first). — Mick Curran, 5 Endrick Street, Glasgow, G21 1ER.
CREATION singles, Painter Man, Making Time, v.g.c. — Jim Green, 12 Wey Tree Road, London, W12 0TJ.
CASH PAID for unwanted albums pre-1965. Send details to — Dick, 23 Benhurst Ave., Hornchurch, Essex.
CASH PAID for your unwanted singles. Send details or records to — Dick, 23 Benhurst Ave., Hornchurch, Essex.
CREAM, foreign L.P.s, E.P.s, 45s, particularly Germain "S.W.A.L.A.B.R." LP, "Savage Seven", any photos, pay well. — Mr. B. M. White, 87 Southill Park, Hampstead, London N.W.3.
CHEZ S & G, or any early Tom and Jerry singles, write and state price and condition. — A. Brandie, 102 West Road, Peterhead, Aberdeenshire, AB4 6AQ.
DEREK And The Dominos single, Tell The Truth, state price required. — David Swift, 7 Meadow Bank Avenue, Reedyk, Burnley, Lancs, BB10 2LT.
DUNCAN BROWNE album, Give Me - Take You, good price paid. — M. Greene, 10 Ormond Rd., Sheffield 8.
DOORS Riders On The Storm, Light My Fire (v.g.c.) 40p. — Peter, 12 Thurliegh Rd., Didsbury, Manchester M20 0DJ.
DESPERATE for any info on Zep., would be grateful for any reply. — T. Scott, 61 Ballindalloch Dr., Glasgow G31 3DL.
DEEP PURPLE In Rock wanted, state price and condition. — P. Kinder, 8 Blackburn Terr., Dingle, Liverpool L8 9TU.
DYLAN, Mothers, Roy Harper, John Martyn L.P.s wanted, will swap Moodies' EGBDF, Genesis, samplers, S. Hoggett, C/o Silcoates School, Wakefield.
DEEP PURPLE single, Black Knight (good nick). — Paul Allen, 91 Marten Rd., Walthamstow, London E17.
DION, Dion And The Belmonts, singles, L.P.s, E.P.s, details. — Neaves, 40 Locksley Road, Eastleigh, Hants.
DAVID CASSIDY singles, Bell, 1130, 1150, 1173, 1203 wanted, cash paid. — 35 Oakwood Grove, Spinney Hill, Warwick, Warwickshire. Tel. 42554.
DYLAN singles, Mixed Up Confusion, Corina Corina, I Want You, 4th Street, v.g.c., pay 75p ea. — John Crawford, 51 Hill Top Ave., Cheadle Hulme, Cheshire. Tel. 061-485 3171.
DAVE BERRY records, good condition, "Crying Game", "Mama", "Little Things". — Anne, 12 Hardy St., Blackburn.
DESPERATE. Singles, L.P.s, anything, any condition. Sorry, no bread! — Ring Katherine after 5 p.m., 800-8581. Ta!
DYLAN, Crawl Out Of Window, single wanted, offers? — Dave, 16 Mayflower Way, Beaconsfield, Bucks.
DESPERATELY WANTED. We Will, Underneath The Blankets, Gilbert O'Sullivan. State price, s.a.e., thanks. — Liz B Hill Crescent, Harrow, Middx. Tel. 01-863 4425.
DEEP PURPLE singles, before Black Night, except Hush, s.a.e. — To Ian, Cresswell, 11 Rosslyn Road, Whitwick, Leicestershire.
DAVID BOWIE single Holy, Holy, I'll pay your price! — Tilsed Harkness, 4 Broadhurst, Ashted, Surrey. Tel. Ash-ted 73828.
DESPERATELY WANTED: Kinks Waterloo Sunset; Jimmy James Red Red Wine; Nice America, 50p each offered. — Phil Alexander, 11 Railway Street, Hadfield, Hyde, Cheshire.
DAVID BOWIE, The Man Who Sold The World, will give £4 and Deep Purple In Rock. — Ken, 136 Tunmarsh Lane, Plaistow, London 9NG.
DAVID BOWIE records, pics, anybody's views, good prices paid. — Mick, 37 Eastfield Road, Ashby, Scunthorpe, Lincs.
ELVIS, hmv records, state price to: Geoffrey Higgs, 28 Hill Avenue, Gorteston Great Yarmouth, Norfolk.
ELTON SINGLES before your song wanted. — Sue Smith, 10 Herrick Place, Graig-Y-Rhacca, Machen, Mon.
ELECTRONIC SOUND, G. Harrison. State prices. Also Two Virgins and Life With The Lions, John Lennon. — M. F. Mynott, 116 Churchhill Road, East Barnet, Herts.
£1 EACH for Deep Purple's Hush. Also Pink Floyd's See Emily Play (v.g.c.). — Tom Ellis, 8 Bakewell Street, Gorton, Manchester, M18 7AP.
FOG On Tyne, £1.75, good condition. Also Stones Scrap Books, 80p each (valuable info). — Janie, 44 Harris Road, Sheffield, Yorks. Tel. 342561.
60P for any Alice Cooper singles in good nick, Before Schools Out. — Phil, Tel. 385-6456.
FLL your Head £1. Bumoers, 75p. Fat Mattress, £1. Roy Orbison, £1. All o.n.o., many more, swaps welcome. Thanks. — Tony Wilson, 20 Park Avenue, South Shields, Co. Durham.

WHO sell out, 75p, Led Zepp 3, £1. — Steve, 38 Cardoness Road, Sheffield S10 8RU.
WILL SWOP "Demons and WIZARDS" — Uriah Heep (mint) for "Killer" — Alice Cooper, also excellent condition. — Jed, Beech Villa, Wortley, Sheffield, Yorks. Tel. Stocksbridge 3157.
WARRIOR (original poster) + Sam, excellent nick, £2 (20p post). — "Gas", 146 Cambridge Road, Gt. Shelford, Cambs.
WILL SELL T. Rex Autumn Tour poster. Offers over 35p with s.a.e. — Bernie, 27 Essex Road, Huyton, Liverpool.
WOODY is my name and I Want Black Night for 15p. — Steve Woodhouse, 3 Kattifer Lane, Malmesbury, Wilts.
WANNA swap my B.O.G. (Hendrix) for Bowie or T. Rex LP's or offers (S.A.E.). — Lee, 17 Larchwood Road, Hemel Hempstead, Herts.
WHITE SWAN T. Rex Apeman, Kinks (single) swap both for Vincent, or sell, offers. — Elaine Stephenson, 78 Albert Ave., Anlaby Road, Hull.
YES ALBUM & Fragile (V.G.C.) £1.50 each, both for £2.75. — M. Mamuzelos, 58 President House, Goswell Rd., London, E.C.1.
ZEPPELIN 2, 3, 4, Leon Russell, Leon Russel, & Shelter People, £1.25 each, fair condition. — M. Barlow, 14 Stanhope Rd., Billingham, Teesside, TS23 2JY.
ZAPPA/MOTHERS: "Uncle Meat" (double) £3; "Hot Rats", "Weasels", "Sandwich", £1.60 each. All excellent condition. — John Parkin, 2 Rowan Road, Mastin Moor, Chesterfield, Derbyshire.
ZAPPA'S Ruben & Jets, V.G.C., offers, and T. Riley's Anthrax £1.60 V.G.C. — John Nantwich, Cheshire, 64455, after 6 p.m.
ZAPPA'S Burnt Weeny Crismo's Poseidon £1.25 each, Led II Fresh Cream £1.15 each, any three for "Taylor Made". — Chris Findlay, 4 Laburnum Place, Johnstone, Renfrewshire.
ZEPPELIN: Perfect condition, offers over £1.60p. — K. Butcher, 21 Bridge Lane, Wimbington, March, Cambs. PE15 0RR.

RECORDS WANTED

FREE SINGLES urgently wanted. I'll be Creepin', Broad Daylight, The Hunter, All Right Now. Please write, stating price. Must be in good condition. — Sue Dutton, Old Marton, Ellesmere, Salop.

GALACTIC ZOO, Dossier, Kingdom Come, write. — Steven, 439 New Hey Rd., Salendine Nook, Huddersfield, Yorks.

LET IT BLEED, Through The Past Darkly, £1.10: Crazy World, Arthur Brown, £1; Hendrix Smash Hits 70p; Chicago, Transit Authority, £1.20. — Tony Wilson, 20 Park Avenue, South Shields, Co. Durham.

OVERTURE to Tommy by Assembled Multitude. — Please phone Garston 73955.

PICS/CUTTINGS of pop stars for sale, see for list. — Bill, 48 Shelley Road, Reddish, Stockport, Cheshire.

BOY of 14 needs girlfriend, aged 12-14, to write to. — Ian Chapman, Berraw Wood School, Pendock, Nr. Staunton, Gloucestershire.

ENGAGEMENTS WANTED

ACCEPT no substitute in discoteque shows. — Phone Wombat at Armadale 30967. Hupmobiles the name Sianthe.

ABSOLUTELY ANYWHERE in Western Europe, £10 + expenses. Hupmobile disco and light show. — 0501 30967.

ANTENNA are happening, help them happen. For engagements please ring. — Alan 969 4027, thank you. — Alan Springer, 29 Victor Road, Willenden, London N.W.10. Tel. 969-4027.

AVING A PARTY? Get the (noted) J.L.S. Road Show, oldies + newies. Pretty lights — Jamie Lyons, 24 Windermere, Albany Street, N.W.1. Tel. 388-2173.

AQUEBA SOUNDS. The best sounds! Aqueba disco wants dates and residency. 021-357-1781 evenings. — Richard Baker, 46 Baltimore Road, Birmingham, B42 1QN. Tel: 021-357-1781.

ARIESOUNDS DISCO. All the best sounds. — Tel. 274-1388 — for all occasions.

ABRAXAS mobile discotheque. 200 watt stereo sound, phenomenal light show, rock classics. — Stewart Fulton, 6 Gillies Street, Troon, KA10 6GJ, Ayrshire.

PERSONAL

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ANDY in Reading is loved & missed by Clodagh in Dublin. Good times ahead of happy memories, so keep trying.

A BAND called Taurus who come from Carlisle but have just moved to Birmingham, did a gig with Renaissance at Loughborough. The guy who plays bass in Taurus is called Dennis. Please Dennis ring me again or anyone who knows him send me his address. It's urgent. — Jo Salt, 5 Woburn Close, Loughborough, Le. 68346.

ALLAN, Jim, Scots want females to write (17-21). — 68 Stoddart Street, South Shields, Co. Durham.

ANDY and Chas desire freaky females Medway towns area, 15-17. — Andy Gibson, 6 Pine Rise, Hook Green, Meopham, Kent.

ASLAN, gotta ramble on find the queen of all my dreams. — Agadinmar.

ANY CHICK (13-15) digging Tull, Ash, Strawbs. — Please write (+ photo), Rick, 7 Culford Close, Bournemouth.

ATTRACTIVE GIRLS wanted (hair?) for party, Harlow area. — Steve Parsons, 22 Willow Field, Harlow, Essex.

ALL GORGEOUS CHICKS! send photos and address to handsome Dave. I'll write back and I'm sure we'll get on fine. — Dave, 9 Poplar Avenue, Heatham, King's Lynn, Norfolk.

CANT REPLY to all 69 of you!!! Thanks for everything. — Love, Linda Simpson, 271 Underland Road, South Shields, Co. Durham.

CAROL, 16, wants good-looking male, long-haired, 16-18, Digs T, Rex, Slade, Glasgow area. — Carol MacLennan, 9 Howat Street, Govan, Glasgow G51 3AN. Tel. 445-4649.

CHICKS, 16-60, university student wants your letters. All answered. — R. Moore, 36 Churchill Road, Stamford, Lincs.

CHICKS company wanted, I'm 20. — Phone, any time, 01-693 7076, write Steve, 16 College Gardens, London SE21 7BE.

CHICKS, Alan (14) needs you now! — 38 Wheelers Lane, Epsom, Surrey, Tel. Epsom 27329.

CALLING all hairy handsome males in Manchester. Two insane chicks need you. Photo if possible. — Gill and Gail, 21 Bloomfield Drive, Unsworth, Bury, Lancs. Tel. 766-7491.

CHICKS (16-18) wanted for penpal. Tull, Zepplin, Cream, Floyd etc. Photo needed. — Please write: Brian Lamb, 11 Bell Crescent, Irvine, Ayrshire.

CRAZY GIRL (17) wants equally crazy male penfriends (18-25) from any part of the world. — Write: Cathie, 54 Ellison Road, London, S.W.16 5BY.

CHICK (15-18) into Rex wanted for guy (17), must be sincere. — Eddie Burns, 15 Hutton House Road, Huyton, Liverpool, Lancs.

DAVE (EPSOM), 17, seeks extraordinary girl to become girlfriend. — Write Box 202.

DAVE (BLVTH) supposed to meet Sue, 3 Mile Inn. Someone please tell him; contact her, 84 Fawdon Lane, Gosforth.

DATES ARRANGED by post. Age 16 upwards, everywhere. — For free brochure, write stating age: Mayfair Introductions (Dept. S1) 291 Finchley Road, London NW3 6ND.

DIANE wanted, boy or girl penfriend, digs T, Rex, photo please (12). — 145 Wicklow Drive, Leicester.

DIANE AND Jane, remember Keith and Tom at Festival, contact. — Keith, 15 Appleby Gdns., Wallsend, Northumberland.

DAVE, seeks chick, 14-16, to write to. Photo if possible. — David, 136 Well Lane, Nr. Tranmere, Birkenhead, Cheshire.

D. P. AINSWORTH. Can't you see I love you as much as T. Rex. — Luv, Clive Frear, Omckfar.

DAVID MACFARLANE, 30 Hardthorn Road, Dumfries, Dumfriesshire, DG2 9JQ.

DEEP PURPLE — Thanks for two great gigs at the Rainbow. — Love, Lesley and Marian.

EMERSON, Lake and Palmer. Keep up the fantastic work. Peace be with you. — Dave Ronald.

ELTON Hercules John. Get well soon. Hope it doesn't hurt, I love you. Love, Light and Peace. — Super Shmuck.

ELTON JOHN. Hope you feel better soon. — Love and peace from Pink.

ETERNALLY FREAKED guy, into heavy, would dig to hear from crazy, lunatic chick. — Ian, 46 Grange Road, Orpington, Kent.

FIVE lonely sincere males (16), wish relationship with five similar females. Phone any Saturday, between 6 p.m. and 9 p.m. — Dave, Birkenhead area. Tel. 051-608 7212.

FREE HOLIDAYS abroad if willing to work. S.A.E. details. — Healdagencies, 13 Heathwood, London SE7 8ES.

FOR YOU personally! Exciting scientifically matched dates. The reliable, modern way to meet the opposite sex. — Write S.I.M. (S/B), Braemar House, Queen's Road, Reading.

FLOYD FREAK wants sincere girl (13-15), into Floyd, Rory and Yes. Please send photo. — F. Stergar, 112 Milton St., Motherwell, Lanarkshire.

FREAKY GUY, 16, into T. Rex and Marc Bolan. — Write or phone Don McColl, 3 Blackwood Ave., Newton Merns. Tel. 639 1436.

PERSONAL

**FUZZY FREAK** (17), seeks groovy chick, into Yes, Faces, with view to relationship. Photo required. — Dave, 25 Tower Avenue, Tower Estate, Lincoln LN2 5QQ.

**FREAKY GUY**, digs Chicory Tip, wants chick (14-17), anywhere, to correspond. Photo please. — William Clark, 5 Ardmaleish Street, Castlemilk, Glasgow S5.

**FIRST** girl to write gets my photo, hand autographed. Must have your photo too. — J. Lobi, Bloxham School, Banbury, Oxon.

**FREAKY BOY**, 15, wishes to meet girl, same age, interest Dylan, Zappa. Send photo please. — Paul Saunders, 35 Kingshurst Road, Lee, SE12.

**FEMALE** (16), seeks guy (18-20) as penfriend, i.e. Purple, Hawkwind, G.F.R. — Denise McPherson, 47 East Avenue, Manor Park, London, E12.

**FREAK**, digs Deep, Purple, Dylan, wants rave chick, 15-16, photo. — Write Pete Hobbs, Meadhurst, Uppingham, Rutland. Tel. 2206.

**FREAKY SAILOR** wants smoothie chick. Must like T. Rex, Animals. 15-17 age. — Dick Sharp, 91 Westcombe Hill, Blackheath, London SE3.

**FOUR CHICKS** want four insane haires. 20+. Into Heep, Groundhogs, Zeppelin. Anything goes. — Dymchurch 3258.

**FOUR** good looking males, into Floyd, Hendrix, Mayall. — Write Richie Hansen House, Casterton, Koylonsdale, Camforth, Lancs.

**2 FREAKS** (20, 23) seek attractive lovable chicks, into Hendrix, Tull, Wishbone. — Clive Warwick, 54 Tyrrell Road, E. Dulwich, SE22 9NE.

**14-YEAR-OLD** female seeks male penfriend. — If interested, please write to Carol Wealthy, 4 Armthorpe Drive, Little Sutton, Wirral, Cheshire. Tel. 339 5299.

**FELLA**, Alice concert, who took pic of Glen outside, please send copies. Will pay. — Kay Armstrong, 89 Green Meadow Road, Birmingham B29 4DP.

**FREAKY CHICK** seeks hairy guy (16-18), digs Purple, Zeppelin, i.e. Photo if poss. Thanks. — Jenny, 14 Spencer Avenue, Byfleet, Weybridge, Surrey.

**FREE** — My Brother Jake, wanted, must be in very good condition. 50p paid. — Keith Richardson, 95 Dunbar Rd., Rowton Manor Estate, Hartlepool.

**FAMILY**, Thanks all who replied, Albums bought. The names Geoff, by They Way Frank. — G. Dickens, 11 Castle Road, Weddington, Nuneaton, Warks.

**FACES**, Rod, pics, posters, records, not E.P.T.A.S., A.N.A.G. Info. any kind wanted. State price. — Moira McCall, 3 Bettman Close, Coventry, Warks.

**FIVE** lonely sincere males (16), wish relationship with five similar females (15-17). Phone any Saturday, between 6 p.m. and 7 p.m. — Dave, Birkenhead area, Tel. 051-608 7212.

**GIRL** (14), wants male pen-pal (15-18), into Lindisfarne, Neil Young, Sabbath, Bread, Byrds, Who. — Liz Parkinson, 15 Beaumont Road, Carlisle, Tel. 27366.

**GUY**, 17, needs chick or guy for companionship for Wembley Stadium rock concert, August 5, Wakefield or Leeds area. — Box No. 201.

**GIRL**, 17, commune accommodation, anywhere. — Sue, 50 Kidderminster Road, Bromsgrove, Worcs.

**GUY**, 17, moving to Bristol area. Chick to write in same area, 15-17. Photo. — Chris Bolton, 19 Greville Park Road, Ashted, Surrey, Tel. Ashted 74064.

**GUY**, 17, digs Tamla Motown, wants girl pen-pals (photo). — Paul Shearing, 197 Victoria Road, Devizes, Wilts.

**GUY**, 16, wants girls for love and peace. Loves Free. — Phone Leeds 636220.

**GIRL** (15), seeks male penfriend, 14-16. Likes T. Rex, Slade. Will answer all letters. — Susan Wilkie, 63 Tasman Drive, Westwood, East Kilbride, Scotland.

**GOOD LOOKING GUY**, 18, seeks girl friend in North London area. Photos please. — John Peshett, Flat 2, 205 Albion Road, London N16.

**G. DEAD**, Hendrix freak just arrived in Leeds, wants chick for friendship (17-20). — Kirk White, 52 Richmond Mount, Leeds 6.

**GIRL** required to share holiday, late July. — Alan, 192 Langsett Road, South Oughton, Sheffield.

**GUYS** (15-16), write to us! — Viv Brown, 5 Stockerley Road, Dalves Lane, Consett, Co. Durham.

**GUY**, 18, needs girl friendship. Concerts, travel. All answered. — Greg, 75 Hillfield Road, London NW6 1QB.

**GUY** seeks chick. Must be nice. Photo appreciated. — 12 Peregrine Place, Long Benton, Newcastle on Tyne.

**GUYS** interested in forming heavy band, 15-18. No smoothies. — Write now, Kev Piddington, 147 Regent Street, Kettering, Northants.

**GUY** (15), needs chick same age to write to. Dig Who, Hogs, Heep. Photo if poss. — John Carruthers, 15 Barra St., Glasgow G20 OAX, Scotland. Tel. 041-946 1600.

**GUY** (17) wants girl (15-16) in Liverpool area, pref. Bootle or Netherthorpe. Photo please. — Alf J. Berrington, 48 Sherborne Ave., Netherthorpe, L30 5RF.

**GUY** (16), write or meet nice girl (15-17) in Glasgow. — Billy, 13/6/32 Pinkston Drive, Glasgow.

**GEOFF & DAVE** need two girls, 14-16. Dig Faces. — G. Leighton, 334 Clarkston Road, Glasgow S4.

**GORGEOUS HEAD** (17-19) wanted (Photo please) for pretty chick. Maria, 38 Iscoed, Stradey, Llanelli, Wales.

**GUY** (17), lonesome, digs Hendrix, wants chick (local). — Graham, 11b Wells Close, Warden Hill, Cheltenham.

**GIRL**, 14, digs everything mad and Elton, wants hairy fella to write to. Photo please. — Mary, 34 Underhill Road, Alum Rock, Birmingham B8 3AH.

**GEOFF EVANS** wants female correspondants, all sizes, all shapes, all ages. — 267 Yew Lane, Sheffield.

**GROOVY** fellas require two birds for relations, 18/20. Have transport. Tel. Please write — D. G. Sanderbidge, 2 Kemp St., Fleetwood, Lancs FY7 6DY. Tel. 3453.

**GUY**, into Hendrix, wants chicks with photos to write to him. Must be very smart chicks. — John Hardiman, 126 Cock Road, Homingsham, Warrminster, Wilts.

**GUY**, 18, seeks pen pal, 18. Must be female. Please send photo. — Mr. D. G. Nun, 19 Bixby Close, North Earham, Norfolk.

**GUY**, 16, wants holiday anywhere, August, anything considered: camping, hitching, even working! — Ring Joty, Sedgfield 20722.

**GUY** needs chick, 16-15, digs Who, Floyd, Argent. — Phil Sey, 15 Conifer Grove, Billingham, Tees-side.

**GUY**, 15, seeks girl friend (photo). Into progressive, preferably Bourne-mouth. — Write: Rick, 7 Cullford Close, Bourne-mouth.

**GOOD PRICES** paid for your unwanted 45s and LPs, send records / details to: F. L. Moore (Records) Ltd., 7 North Street, Leighton Buzzard, Beds.

**GUY** (19) would like girl of same age to write to. Photo please. — Write to Andy, 79 Downham Way, Bromley BR1 5NY.

**GUY** (19), into Crimson, Moodies, Yes, seeks girl (17-20). Photo if possible. — Ian Hall, 11 Beresford Road, Dorking, Surrey RH4 2DB.

**GUY** seeks girl, nearly 17, into Hendrix. — Colin Toms, 6 Willow Park, Oxford, Kent. Oxford 2820.

**GOSH**, I'm Paul and into T. Rex. Please write to me soon. — Paul Dines, 27 Blackfriars, Rushden, Northants.

**GIRLS** (15-16), write to me (must like Doors, Faces, Three Dog Night), in USA or London? — David Benson, 49 Deepdale Drive, Morton Park, Carlisle CA2 6LS.

**GOODLOOKING** college boy, 14-17, likes T. Rex, good for loving. Please send photo. All letters answered. — Miss A. Urtil, 10 Greenland, Panside, Newbridge, Mon. S.W. Tel. 686.

**GUY WANTED** (10-12), must dig Junior Showtime, Hector's House, Hawkwind, Gerry Munroe. — Tel. 041-277 4039, Margaret.

**GUY** (15), seeks local, good looking, T. Rex-like chick, 14-15. I'm lonely but genuine and good looking. — Ian Cook, 28 Ardgowan Road, Carford, London SE6 1AJ. Tel. 698 8477.

**GUY** (13), digs Wishbone, Gallagher, ELP, wishes chick (13) to write. — Georgie, 12 Reid Avenue, Dalry, Ayrshire.

**GILL**, do you know that I still love you passionately? Think of me! Thanks! — Mike.

**GUY**, 19, seeks sincere chick to get it together. Into Jethro Tull, ELP, Free, Gasgway area. — Alex Wood, 5 Aitkenbar Circle, Bellismyre, Dumbaron, Scotland.

**GIRL** (14 years old) seeks boy penpal, age 14-18. Digs T. Rex, Slade, Tanya. Interested? Then write to — Jo Daynes, 29 Links Avenue, Wirral, Cheshire.

**GUY** wants female penfriend (15-16) out of London. Digs Steve Miller, Love, Spirit. — Mark Copeland, 94 Sandy Lane, Cheam, Surrey.

**GUY** (16), seeks chick (15-17) urgently, any area. Write/meet into Sabbath (photo if poss.). — Ian, 55 Beck-hampton Road, Nottingham NG5 5LE.

**GUY** (17) wants sincere chick (16-19) to write to. Digs Cat, Don, Slade. Please hurry. Thanks Sounds. — Bobby Watterson, 82 Thompson Drive, Airdrie, Lanarkshire, Scotland. Tel. 65361.

**GUY**, 18, seeks chick to write to. Digs Ash, Uriah, Alice. — Peter Townsend, 21 Rochester St., Bradford 3, Yorkshire.

**HOOPS & BIZARRE** new single "All The Young Dudes" will crash into the charts soon. — Pete.

**HENDRIX VOW** L.A. Sky High, Hawaii, Floyd, Ummagumma, all wanted. — Barry Foley, 175 Davids Close, Farnborough, Hants.

**HENDRIX**, newspaper cuttings, old programmes, articles wanted urgently. Cash offer waiting. — Dave, 8 Woodsome Road, London, NWB.

**HAWKIND** First LP wanted for cash or swap. — Mandy Leith, 69 Columbus Ravine, Scarborough, Yorkshire.

**HENDRIX MATERIAL** still urgently required, Madison Square, etc. — S. Rawlings, 46 Hatch Lane, Basingstoke, Phone 22066.

**HELP** wanted, Beatles LP offers? Max. £1.40. — Dave Waddington, 48 Dodney Drive, Lea Preston.

**HARD** Road Cross-roads, Cream, Deep Purple single, Your Song, Elton, for Alexander Beetle Melanie (very good condition). — Clive Davidson, 102 Manor Farm Road, Bitterne Park, Southampton.

**HARD CASH** paid for Tull, Living In The Past (double album), Pojo and Friends, King Edward School Magazine (good nick). — G. Rekabnek, 103 Hallam Grange Rise, Sheffield Yorkshire.

**HENDRIX**, "Black Messiah", "New Jersey" wanted also newspaper cuttings. — Send to: Dave, 8 Woodsome Road, London NW5.

**KEEP SINGLE**, The Wizard, urgent, please hurry, pay 40p. — Michael Hockmans, Preshute, Bath Road, Marlborough, Wilts. Phone 2291.

**HAIRY** unbalanced prog. guy (16), seeks pleasant girl (14-18) to write into ELP, Yes, Who, Floyd, Roxy. — Graham Kane, 37 Hamilton Ave., Pollokshields, Glasgow.

**HUNGUP** guy (20), needs freaky chick (17-20), who digs Lindisfarne, Sabbath, Purple. Photo appreciated. — Brian McIntyre, 11 Machanhill View, Larkhall, Lanarkshire.

**HAIRY**, (14), digs ELP, Rory and Wishbone, wants chick (13), to write. Must dig rock. — John, 38 Wingate Ave., Dalry, Ayrshire.

**HAIRY** freak wants bird, likes softs, send photo. — Dave, 24 Rooks Hill, Welwyn Garden, Herts.

**HAIRY MALE** groover, into Purple, Tull, Rex, seeks chick, 13-15, concerts. Send for photo. — Nick, 12 Bond Road, Bitterne Park, Southampton. Tel. 0703-57324.

**HAIRY FREAK** (16) seeks beautiful girl(s) for correspondence. — Andy, 671 Sidcup Road, Eitham, S.E.9. (Photo).

**HAZEL** Smoove freak missing you like hell. Dat's you Teit. — Dave.

**HEAD** (15) into Sabbath, Stray, etc., would dig to hear from loony chick. — S.a.e. to Ian, 46 Grange Road, Orpington, Kent.

**HAPPY BIRTHDAY** hippy Jim, going to see Aurora Borealis or in Wimbledon. — Love Liz.

**HAIRY GUYS** write to chick (17), digs Free, Santana, hates T. Rex. — Pia Milberg, Vattugatan, Myobly, Sweden.

**HOT GUY** digs the Love, Band, wants girl for correspondence (15-16). Like Americans. — Jerry Dallas, 10 Meadowside Road, Cheam, Tel. 642-9738.

**INTELLIGENT GIRLS**, 14-16, into progressive/classical. — Please write to Simon, Mount Vernon Lodge, London Road, Ratford, Notts.

**IAN HAMILTON** (16), seeks nice girl (16), photo please, likes Yes, Strawbs, for London where Ian lives. — Ian Hamilton, Lawrence House, Hailey Burv, Herts.

**I** (16), would like to write to a chick (14-16), into W. Coast Music, (Airplane, Dead, CSNY, Doors, etc.). Write or phone, after 6 p.m. — Richard, 15 Beaumont Road, Carlisle, Cumb. Tel. 27366.

**INSANE SCOUSER** (16), seeks girl (16), nearby. Letters. — Steve, 114 Crescent Road, Walton, Liverpool L9 2AR, Lancs.

**IAN** 17, seeks girl 16-17, to write to, must dig Rex, Slade. Photos please. — Ian Thompson, 21 Slade Road, Swinton, Yorkshire.

**JEALOUS** boyfriend wants chicks to write to him (20). — Bob, Manor Park Lodge, Manor Park Road, Sutton, Surrey.

**JAN AND JANETTE** want two guys (16-18), into Heep, Purple. Photo please. — J. C. Roskell, Poolfoot Farm, Thornton, Blackpool.

**JOHN** with Tel. No. 061-633 4431, please contact Gill, at Newcastle-U-Lyme 561576.

**JOE** (19), seeks chick (16-18) for discos, concerts, etc., and friendship. — Joseph Hunter, 21 Humphrey Davy Road, Bedworth, Warwickshire.

**JUNE** wants male 16-18, to write to. — 11 Palmerston Road, Carshalton, Surrey.

**JILL** and Sally, 16, into Purple, Zepp, need fellas, 16+ to correspond, photos. — 2 Langton Terrace, Rochdale, Lancs. All letters answered.

**JOHN WORRELL**, I'll love you for ever. — Love, Sally, 2 Langton Terrace, Rochdale, Lancs.

**JACKIE P.** Thanks for making my life happy. I am very fond of you. — Tony P. SE23.

**LONELY GUY**, 28, seeks relationship with chick, 20-26. Photo if possible. — S. Thompson, 47 Woodfield Road, Ellesmere Port, Cheshire.

**L. JOHNSON**, have lost your address. Thanks for ELP pictures. — Gill Douglas, 9 Garth Place, Mynachdy, Cardiff, S. Wales.

**LONELY FREAK** seeks correspondence with way-out chick (15-17), in Chesterfield area. Digs Lindisfarne and Elton. Steve, Meadow Cottage, Quarry Lane, Bolsover, Chesterfield.

**LOCAL YOUNG** lady, 18-21, wanted for mutual friendship, genuine! Graham Powley, 106 New Park Drive, Hemel Hempstead, Herts.

**LISA NASH** (Torquay G.S.) Still love you, happy birthday, July 2nd. — Chris, RAF Benson.

**LONELY GUY** (19), 5 ft. 7 in., wants nice bird, Glasgow area. — Alex McQueen, 125 Coats Street, Coatbridge, Lanarkshire.

**LESLEY**, Katy, need two handsome guys to write (18-19), into King, Taylor. Please send photo. — Katy and Lesley Stenton, 8 Unity Crescent, Stanley, Wakefield, Yorks WF3 4PA.

**LONELY DEPRESSED** bass guitarist. Left group for girlfriend. Then she left me. Desperate for affectionate chick. Looks immature. Photo appreciated. — K.D., 43 Chiltern Drive, West Moor, Newcastle-upon-Tyne 12. Tel. 667360.

**LONELY GUY** (18), wishes to correspond with lonely chick, dig Lindisfarne. Photo if possible. — N. Hadfield, 15 Brierton Lane, Hartlepool County Durham TS25 5DN.

**LADS** wanted for correspondence by two gorgeous (but lonely) chicks. All letters answered. (No boppers). — Babbs and Julie, 70 Deepdale Avenue, Grove Hill, Middlesbrough, Teesside.

**LONELY STUDENT**, 19, seeks girl, likes any good music, Hadyn, 120 Maesfallen, Corwen, Merioneth.

**LONELY GIRL** seeks kind hairy male to write to: Likes Lindisfarne, Free, Quintessence, Cat Stevens. — Lynn Comer, 49 Fostoff Ave., Gorleston, Norfolk.

**LEE** (19) wanted girlfriend (18-21), Lancaster area. — Lee Howson, 12 St. Paul's Drive, Lancaster.

**LONELY GUY**, 28, seeks hairy girl, 20-30, for correspondence/meet, into Curved Air, Melanie, Stevens. Love and peace. — Tony Bennett, c/o 145 Stow Hill, Newport, Monmouthshire.

**LIKE** to get in touch with Kate, sorry about everything. — Please phone Ken, Chichester 83469.

**LOOK HERE**, you female? (16-19), dig Softs, Gallagher, Pythons, I need you. Photo please. — Ta, 93 Park Drive, Sprotborough, Doncaster. Tel. 851453.

**LOVING CHICKS** for party, August 12, Harlow area. Any age. Write for info. — S. Parsons, 222 Willowfield, Harlow, Essex.

**LONELY GUY** seeks penfriends, likes T. Rex, Chicory Tip, Sweet, Bowie, and David Cassidy. Love. — Charles Greene, 8 Silver Lane, Purley, Surrey. Tel. 01-660 3639.

**LONELY B.W.** (freak?) (18), seeks chick (16+), N.W. Kent area. Peace. — 42 Haven Close, Swanley, Kent.

**LONELY GUY**, 24, seeks similar in Glasgow. — George Davies, 112 Haywood Street, Lambhill, Glasgow, G22 6QG. Tel. 336 7762.

**LONELY GIRL** seeks freindly guy to write anywhere in England (16+). Peace and love. — Angela Mortimer, Greatfield, Sunnysbank Lane, Batley, Yorks. Tel. 3642.

**LORRAINE** wants one fella, into Slade, Zeppelin and others, age 18-20. Photo if poss. please. — Lorraine Howes, 71 Metersburg, Basildon, Essex, Bas. Tel. 05899.

**LONELY** girl seeks friendly guy to write/meet with, lonely guy (17), into F. Mac, J. Cocker, Tull, etc. Must be London area. — Susan, 59 St. John's Court, Queens Drive, London N.4.

**LONELY HAIRY** guy (17), seeks chick (15-18) into Zeppelin, Purple, Gallagher, etc. Photo appreciated. — Philip, 170 Albert Drive, Sheerwater, Woking, Surrey.

**LEAMINGTON**, somebody please tell Joy Batchelder I love her. — Paul.

**LONELY GUY** seeks chick (14-18) for gigs friendship, etc. digs Zepp, Uriah, Floyd. — M. Gresty, 20 Littlewood Street, Salford 6, Lancs. Tel. 061-736781.

**LOST JOHN** and Alec, we know they are members of a group called Crumble. — Lorraine Wilson, 60 Easterton Ave., Busby, Glasgow, Scotland. Tel. 041-644 1062.

**MAGGIE** (17) wants male penpal, digs Faces, Slade, Lindisfarne. Write to 18 Burnside, Belford, Northumberland.

**MY FRIENDS** call me a freak because I go around smiling at everybody I meet.

**MAD T. Rex** fan (16) wishes chicks to write, ages 14-18. — Russell Adamson, Flat 6A, 9 Cambridge Drive, Wynford Estate, Glasgow.

**MALE** penfriend (16-20) for girl (16), digs Sabbath, Heep, Ash, Photo? — Miss S. Nixon, 12 Tansley Drive, Wincobank, Sheffield 9 1LH.

**MATURE GUY**, digs Moog, artistic temperament, (sports car), seeks freaky chick (18-25) anywhere. — James Gorman, Belmar, Castle Road, Skelton, Renfrewshire.

**MANCHESTER DOLLY** seeks Rod Stewart type boys for dates. All letters answered. — Miss Eileen Meadows, 12 Bryan Road, Chorlton, Manchester.

**MARY HOPKIN**, you're my heroine. I love you. Please write. — Brian Lumley, 126 Mellish Road, Langold, Worsop, Notts.

**MAD GUY** (13), digs Rory and E.L.P., wants insane chick to write. — Georgie, 12 Reid Avenue, Dalry, Ayrshire.

**MARY**, 14, wants freaky guy to write to, digs Purple, Free. Photo if possible. — Mary, 34 Underhill Road, Alum Rock, Birmingham, B8 3AH.

**MARK** (15) likes Dylan, Steven's String Band, wants chick (13-14) near home address, + Photo please. — Mark Canham, 6 Rochford Road, St. Osyth, Essex, CO16 8PJ.

**MALE**, 18, wants lonely girl penfriend, 16-18, anywhere. — Martin MacGregor, 51 Altenburg Ave., Ealing, W13.

**MIXED UP GUY** (18), would like girl to write to. Put ad here I'll write. — Ian Shire, 34 Blackdown Road, Wellington, Som. Tel. Well. 3731.

**MALE SPECIES** wanted for Crombie girl (14), all letters answered. — Angela Wilson, 5 Northfield Rd., Market Weighton, E. Yorks, YO4 3DU. Tel. 2387.

**MIKE AND NEIL** wish to thank Miss Geraldine Elliott for teaching at Saint Mary's College. — M. Williams, 17 Sutton Rd., Wallasey, Cheshire. Tel. 638 2855.

**NICE GUY** (21) seeks nice, attractive, sincere girl (19-22), 5' 5" or under. Answer all replies. — Paul, 5 Evesham Road, Alkrington Middleton, Manchester.

**1954** gorgeous chick wanted, Georgie land. Exchange photos. — Bob, 17 Lancaster Road, Hartlepool TS24 8LP. (Cheers).

**POEMS WANTED** now, £1,200 in prizes. Beginners welcome. Send poems for free opinion and subscription details. — Atlantic Press (CP), 122 Grand Buildings, London WC2N 5EP.

**PENFRIENDS WANTED**, all ages. — S.A.E. Postal Penfriends, P.O.B. 14, Faversham, Kent.

**2 PYTHON** addicts (16) (also Floyd, Harper, Stevens, Tull) require female mail. Photos welcome. Silly this is silly. — Dave + Malcolm, 1 Rutland Terrace, Haswell, Co. Durham, DH6 2ER.

**PARIS** July 22-28 2 girls (19/20) into Gallagher, Zeppelin, Clapton, Taste, etc., need 2 guys for holiday. — Clodagh and Sheila, 87 Poddle Park, Kimmage, Dublin 12.

**PHIL CHRIS** love Yes V. Joe, Hogs Chick 15 + photo please. — 4 Manor Farm Drive, Leeds, LS10 3RW.

**PAUL** (19) needs a chick escort, have own car. — 38 Wheelers Lane, Epsom, Phone 27329.

**PLEASE WRITE** if you saw King Crimson on their American tour! Also give Earthbound a listen! Tal — Groom, 81 Moorlands, Prudhoe, Northumberland.

**PURPLE IN ROCK**, Swan, £1 and 40p or swap for Lindisfarne album. — Lesley, "Conifers", Manor Road, Penn, Bucks.

**PROPHETS**, SEERS/Tyrann, Rex, offers with sae, perhaps swap for Alice/Love It To Death. — Ian Nicoll, 60 Fortescue Road, Parkstone, Poole, Dorset.

**"PICTURES"**, ELP, 90p. MW&F 1st. £1.20, or swap both for "Shades" Deep Purple. — M. P. Simmonds, 27 Crescent Way, Horley, Surrey RH6 7LW.

**QUIET CHICK** (13-15) wanted, correspondence, friendship, or camping — no skins — (photo). — 28 Grasmere Road, Long Eaton, Notts.

**QUIET GIRL** (15) would like to write to sincere boy (16-19). Likes Lindisfarne, Carol King. — Alison King, 23A Leicester Ave., Cleveleys, Blackpool.

**QUICK!!** Chicks, hurry to Alan (14), 38 Wheelers Lane, Epsom, Surrey. Phone Epsom 27329.

**QUICKSILVERS** first LP Idewild South, Allan Ross, first LP — Steve Hutchings, 13 Mossbank, Walderslade, Chatham, Kent.

**REX** 1st 3 albums. — Pevtor Sutor, needed for collection, swaps considered or cash, urgent. — Carl Brassington, Knysley Park Farm, Lodge Barn Road, Biddulph, Staffs. Tel. S-O-T 513268.

**ROD MCKUEN!** Live concert tapes and rare records wanted, big money paid. Write including details to: Derrick Stott, 17 Marsel Close, Southend on Sea, Essex. Tel. South 521345.

**REQUIRED QUICKLY**, Right On Brothers and Sisters, Junior Walker, Go Now, Moody Blues, high prices paid. — B. Edwards, 55 Lenard Rd., Dunton Green Sevenoaks, Kent.

**ROLLING STONES** "Interesting" material wanted, will buy or exchange. — Graham Whyde, 23 Harvey Road, Wallasey, Cheshire, L45 5HP.

**RAINMAKER** LP by Michael Chapman wanted, but can't give more than a quid. — Alison Thomas, Bittons, Ipplepen, Newton Abbot, Devon.

**RECORDS** for sale or swap, G.C. details, S.A.E. — Robert, 31 High St., Meldeith, Cambs. Tel. 568834.

**"ROCK AND ROLL"** is here to stay, LP, wanted (G.C.). — 29 Hartwood Rd., London, W.12.

**R. W. SWAN** Get It On, fair price. — Adrian Walker, 39 Hillside Road, Ackworth, Pontefract, Yorks, WF7 7NL.

**ROBIN WILLIAMSON'S** "The Head" poem wanted, Photo/copy will do. — John Powell, 6 Greentrees Drive, Walkinstown, Dublin 12, Ireland.

**ROD STEWARTS** old Raincoat and Gasoline Alley, state price and condition, also picture's and cuttings of Rod and Faces. — Kev, Roseville, Second Avenue, Porthill, Newcastle, Staffordshire, Tel. 561101.

**REQUIRED** any Samplers, please state price lists to. — Eddy, 26 South Hill Road, Birkenhead, Cheshire.

**ROUNDABOUT** Yes single wanted urgently. — Please send conditions etc. — John, 184 Chapelton Rd., Bromley Cross, Bolton, Lancs. Tel. Bolton 852365.

**RAY**, Just to tell you I think you're great Love, Babs. — Babs, Wivelsley, Middx.

**R.W.**, please contact me at address below. — Sue Ruff, 66 Victoria Road, Kirkcaldy, Fife, Scotland.

**RUTH**, from Poole, remember us in Pontins, Prestatyn, please write, 96B Athol Street, Liverpool 5.

**ROD** Mather, please get in touch with Antonia urgent. I need you. — Antonia Remedios, 66 Greenbridge Close, Castlefields, Runcorn.

**RHYDIAN** + Owen (Essex), Remember Linda and Penny, Caerleon College, June 10. Please Phone Cwmbran 4230. Penny. — Penny Rollinson, 37 Ashford Close, Croesyceiliog, Cwmbran.

**ROCK** ON Elton John, with love to Jan of Leeds and all Honky cats. — Oli Olsson, 11 Beechwood Ter., Thornhill, S/Land, Co. Durham. Tel. 70878.

**SHY BOY** (19), own car, seeks sincere girl, into E.L.P., Moody's, Yes. Photo please. — Ron, 16 Lansdowne Rd., Luton.

**SHY BLOKE** (15) desires girl (14-15) pen-pal. Into CSN&Y, Ash, Hendrix, Zep, Elton, Tolkien, similar tastes, sincere replies. — Jon Radford, 111 Clober Road, Milngavie, Glasgow.

**SINCERE**, loving chicks (14-18) for six Jesus freaks (starting group). — Roger 01-903 1059.

**SURREALIST** artist digs Zappa, seeks feaky female companion 16-19 for European holiday, photo please. — Alan McGinley, Kelsale, Horsewood Road, Bridge of Weir.

**SALLY** Jenny, seek guys, age 19-23. — 6 Twineham Road, Brighton, BN2 5LR.

**SHY** chick 18, wants sincere guy penpal. Likes C & W. — Sandy, 83 Glanville Road, Bromley Kent.

**SKIN BOY** (16) for skin girl. Write to — Jean, 81 Birch Crescent, Newcastle upon Tyne.

**SHY BOY** 19, wishes to meet equally shy girl, photo please, digs Broughton, Led Zeppelin. — J. Lynch, 102 Walter Street, Glasgow G31 3PR.

**SHY** lonely guy (18) would like sincere female penfriend. — David MacFarlane, 30 Hardthorn Road, Dumfries.

**SINCERE CHICK** seeks hairy guy (18-20) for pen-pal. Photo if possible. Digs Purple, Wishbone, etc. — Yvonne Daniels, 11 Leaswood Pl., Clayton, Newcastle, Staffs.

**SMOOTHIE** (15) wants smoothie chick (14-15) Glasgow area who digs Alice, Zeppelin and Stone the Crows. — Martin Provan, 29 Gordon Rd., Netherlee, Glasgow, S4.

**STUPID IDIOT** needs stupid wench for stupid reasons! Into Zepp, Who, etc. — Tel. Rainford 3343.

**SMOOTHY** (16) digs Andy Capp, into Slade, photos. Smooth girls only, Scouse power. — Joey W., 32 Brabant Rd., Liverpool 17.

**SPACED FREAK** (15) into heavies seeks crazy chick (similar), s.a.e. to — Ian, 46 Grange Road, Orpington, Kent.

**SUPERB**, handsome guitarist seeks love. Own house. Send photo please. — Pete, 54 Psalters Lane, Rotherham.

**STELLA**, (Galadrial) from B.S.A. Please send full address, must contact, urgent. — Philip Brady, 9 Liddon Grove, Acocks Green, Birmingham 27.

**SALFORD** Steve, missing your left foot. Love and pieces. — Lynda of the 84y.

**SINCERE DAVE** (16) seeks lonely good-looking girl, photos please. — 306 Osborne Cr., Osbome Ave., Jesmond, Newcastle upon Tyne.

**SOMEBODY** please tell Dave (Slade) I love him. — Vikki, Reading, G4408.

**STATUS QUO** you are brilliant. Come back to Marquee very soon. Love to Mike. — Wendy and Bob, 50 Wordsworth Road, Wallington, Surrey. Tel. 669 2372.

**STONES** come to Cardiff and play the "Pig and Whistle". See you soon! — S.

**TWO GIRLS** wish to meet boys, 16-18, for friendship. — Margaret Tisdale, 4 Leyton Grove, Kingstanding, Birmingham 44.

**TWO** fed-up females require summer jobs, anything considered. — Replies to: Miss K. Wood, 71 Brick Lane, Enfield, Middx.

**THREE GIRLS** (13-15) for camping holiday. Send photos. — Jon, Ju, Pete, 21 Cranmer Street, Long Eaton, Notts.

**TWO GUYS** from heavy group, seek girls to write, 16-20, photos if possible, digs rock. — Tony and Dave, 10-13 Caroland Close, Smeeth, Ashford, Kent.

**TONI**, come to me, you turn me on. — N. Davies, 32 Bead Road, Chatham, Kent.

**TWO** hairy chicks wanted for two freaky guys, must dig Zeppelin, Hendrix, Free, Sabbath, 16-18. — Bernie Edwards, 25 Burney Villas, Deckham, Gateshead, Co. Durham.

**THREE** lonesome sailors need three chicks, age 15-17. — Write quick, Bob, Al. Steve, Mess E3, Priony House, HMS Dryad, Southwick, Hants.

**TWO GIRLS** wanted (15-17) for company, Portsmouth, August 6-13. Photos if possible. — A. N. Duxbury, Highpoint, Morton, Nr. Keighley, Yorks.

**THREE** lonely musicians, 16, into L. Zepp, seek three chicks to write to, etc. — B. Bailey, 53 Valley Cres., Wrenthorpe, Wakefield, Yorks.

**TWO GIRLS**, 15-17, for friendship, Chris (Rocker) and Al (Smoothie). — 309 Broadway, Horsforth, Leeds.

**TELL JANE** from Crawley to contact Paul, lift to Orchid, Sunday, remember? — Phone Epsom 27329.

**THANKS**, all you fun lovers who answered our ad, couldn't reply to them all, cheers. — Dave and John, 16 Bowd Road, Clapham Common, West Side, London SW11.

**TWO GUYS** into Zappa, Stones, Tull, Purple, seek two crazy chicks, 14-16, for friendship. — Paul, 14 Delamere Avenue, Salford 6, M6 7WS.

**TWO SOUTHPOT** chicks (14-17) wanted for two guys (17) on holiday, August 5-19. Photo please. — Jim Rudge, 1583 Dumbaron Road, Glasgow G14 9XE.

**TWO CHICKS** (16+), desire hairy guys (17+) for correspondence. — Ann, 5 Shipton Road, Scunthorpe, Lincs.

**TWO CHICKS** need guys resembling Robert Plant, Steve Marriott, 16-18, must be far out. Peace. — S. Tredgold, 17 New Windsor Drive, Rothwell, Yorkshire, Tel. Leeds 821067.

**TWO** freaky chicks wanted, must dig progressive music. — Alan Dale, 7 Chevet View, Royston, Nr. Bamsley.

**TWO GIRLS** (14) dig Rory Gallagher, want two long haired boys (15-16), to write to. Photo if possible, all letters answered. — Cheryl, 31 Prior Road, Tweedmouth, Berwick-upon-Tweed.

**TWO** females, 15/16, want two guys to correspond with, into light rock, pics appreciated. — Jeanette, 27 Orangefield Road, Belfast 5, N. Ireland.

**TWO GUYS** need two girls (16), in London in August. — Alex, 3 Norrie Street, Dundee.

**THREE HAIRIES** wanted to write to three girls, into Free, T. Rex, Gallagher and others. Peace! — Kas, Sue, Angle, 14 Somerville Road, Small Heath, Birmingham 10.

**TWO ATTRACTIVE** girls want male friendship, like progressive music/dances. — Devi, Ima, Frenchay Hospital, 8 Block, Bristol. Tel. 652659.

**TWO** crazy chicks wanted for two guys. Please write, photos apprec. Into "Pie", Ash, Zeppelin. — Walter and Alan, 4 Camp Wood View, Mayfield, Dalkeith, Midlothian.

**TWO MALES** seek two girls, 16-18, photos please. — Will, 27 Patrick Road, Pennywell, Sunderland, Co. Durham.

**TWO GUYS** need two understanding chicks for friendship, into Hawkwind, Floyd, photos if possible please. — Dave and Jim, Flat 3, 15 Clarendon Street, Earlsdon, Coventry, Warwks.

**TWO** 17-year-old birds want two fellas, write or meet London area. — Phone Rosie, write Janet Hunte, 96 Pratt Street, Camden Town, London NW1. Tel. 387 3294.

**TWO** chicks wanted, 14-17, to write and come hitching. — Patrick Burfield, Red Cross, Hurst College, Hagscocks.

**TWO** freaky lonesome boys (14 years) require two lonesome chicks, Rex lovers. — Pete and Chris, 25 Cavendish Gardens, Trouville Road SW4, Clapham. Tel. 673 1416.

**TWO GUYS** (19) into Cat Stevens, Cohen, want chicks for correspondence / meetings. Pics please. — Mick Linley, 32 Eastbourne Terr., Pontefract, Yorks. WF8 1HZ.

**TWO GUYS** wish to know girls (16-18) into Lindisfarne, Wishbone. Photos please, all letters answered. — Milne and Fred, 8 Alexander Drive, Armagh, Co. Armagh, N. Ireland.

**TELL BETHAN JONES** I love her madly. — Please contact Lynd immediately at Cardiff 65337. Peace.

**THE MOST** obscure artists of the 20th century, David Huxley and the Rocking John Delany. — David Huxley, 5 Edwin Road, Edgware, Middlesex.

**THREE CHICKS** into Wishbone, Slade, Faces, want three handsome males, same area, pics if possible. — Alex, Carole, Sue, 8 Swallowcliffe Gdns., Yeovil, Somerset.

**THANKS** to all who replied to ad, can't possibly answer every one. — David Mitford, Northumberland.

**TWO GIRLS**, 16, want two males for relationship (17-19), Glasgow area. — Phone Anne and Georgette, Shotts 3474.

**TWO HAIRIES** require cheap accommodation, South Coast, late July. Eg. sleep on your floor? — Please contact: Mr. D. J. Hayslop, 56 Hopwood Street, Accrington, Lancashire.

**TWINK** — We all miss your presence, Rock needs you. — From the Fairies in Swindon.

**URGENT**. We need a heavy organist for Edinburgh based group. Own gear essential. — Iain Campbell, 413 Ferry Road Place, Edinburgh, Scotland. Tel. 031-332 8602.

**UNUSUAL PENF**

**SOUND EQUIPMENT FOR SALE**

**ORANGE HIRE**

AVAILABLE FOR ALL OVER THE WORLD

**3 BROADWAY DRUMS**, snare, bass, tom-tom, everyplay heads, blue pearl. £25. — John Grant. Tel. 485-0333.

**COLOUR** Sound wah-swell pedal, £7. 4x12 (2) 2x12 empty cabs, £15; boom stand, £4. — Barry. Glamorgan. Tel. 3867.

**CASSETTE RECORDER**, H.M.V., plus two C90's and leather case, reasonable condition, only £7. — Phone Lincoln 790 991.

**CUSTOM BUILT** Fuzz boxes, £3.50; 20 watt amps, £21; 100 watt, £35. — John Goldsbrough, 105 Petersmiths Drive, New Ollerton, Notts.

**CUSTOM BUILT** Disco units, Garrard decks incorporated, 100W amps £90, s.a.e. enq. — John Goldsbrough, 105 Petersmiths Drive, New Ollerton, Notts.

**CASSETTE RECORDER** in ex. con., all extras, only 6 months old, hardly used, 5 free singles and 3 cassettes, cost £22, yours £13 o.n.o., p&p paid. — 19 Linden Road, Leeds 11.

**INSTRUMENTS WANTED**

**ALL GOOD** quality equipment purchased for cash. Will call. — Orange, 01-836 7811.

**ANY** condition Spanish guitar needed, no bread, write first. — Margaret Wilson, Lillingstone Lovell Manor, Buckingham.

**ANY** electric guitars wanted, under £5 or swap for £12 air rifle, very good condition. — R. Shields, 122 Coldharbour Lane, Kemsley, Sittingbourne, Kent.

**A GOOD DRUM KIT** is required to start a heavy rock band, £40 reward to anyone who can supply one. — Jimi Welsh, 60 Woodstock Road, Lanark, Lanarkshire ML11 7DH.

**ANY** drums, sorry no bread, will pay postage, any condition. — A.C., "Mount Pleasant", Cadeby, Doncaster, Yorks.

**ANYONE** with old tom-toms, with or without skins, please contact me, sorry no bread, but can pay a bit. — A. Twiby, "Mount Pleasant", Cadeby, Doncaster, Yorks.

**ALTO TENOR** or soprano sax needed very urgently, please help, not too much bread. — Boobalooatooba, Dave Forrest, 27 Cowan Road, Edinburgh EH11 1RL.

**BASS** for leamer, about ten notes please. — John, 85 Langdale Road, Wavertree, Liverpool 15.

**BROKE SCHOOLKID** needs electric bass, sorry no bread, refund postage. — Johnson, 130 Lawton Road, Alsager, Cheshire.

**BASS GUITAR** wanted, fair condition, around £10 paid, South London area. — Please write Tim Loughlin, Bowpits, Godden Green, Sevenoaks, Kent.

**INSTRUMENTS WANTED**

**WANTED:** Any old guitars, sorry no money, pay p&p. Thanks — J. Boyle, 8 Balcuirvie Road, Easterhouse, Glasgow G34 9QH.

**URGENTLY WANTED:** Drums, dirt cheap, any condition. — Al, Mount Pleasant, Cadeby, Doncaster, Yorks.

**MUSICIANS WANTED**

**AMATEUR GUITARIST** and drummer wanted to join two female girl vocalists (13-17). — Phone Leicester 769687.

**BASS PLAYER** required for progressive group in Newcastle area, needs at least 50w, age 15-18. — Chris Thompson, 68 Hillhead Park, Chapel House Estate, Newcastle. Tel. 677932.

**BASS GUITARIST** with gear, into Free, etc., good knowledge of bass riffs Phone between 7-10 p.m. — Kenny McDonald, 299 Kelso Street, Yoker, Glasgow, G13 4PG. Tel. 952 6750.

**BASS**, drums, vocals, Cardiff area, into everything good! Join 2 guitars. — Anthony, 35 Wyncham Crescent, Canton, Cardiff. Tel. 388254.

**BASS PLAYER** required for progressive 50w plus group in Newcastle area, age 15-18. — Tel. Chris 677932.

**BASS PLAYER** wanted, must live around Purley or Wallington, to join new group, based in Purley. — K. Smith, 142 Foxley Lane, Purley, Surrey. Tel. 660 4562.

**CONGA DRUMMER**. No experience needed to join bass/drums. In forming Afro-Latin American Band. G. Gray, 35 Tureen Street, Glasgow, SE. Tel. 041 554 0241.

**DRUMS / BASS / VOCALS**, local area, join guitarists, form rock/blues (anything) band, Cardiff. — A. Vitolo, Cardiff. Tel. 388254.

**DESPERATELY NEEDED:** any musicians in S. London area, to re-form amateur rock band (16-20) contact Dave. — Dave Elliot, 81 Lower Richmond Road, Putney, London. S.W.15. Tel. 788 1032.

**DRUMMER** let you down? Need a heavy? Keep ad, you may need it! — Harry, 01-204 0609.

**DRUMMER WANTED**, must be around Purley or Wallington, to join group based in Purley. — K. Smith, 142 Foxley Lane, Purley, Surrey. Tel. 660 4562.

**FEMALE DRUMMER/vocals**, wants musicians for rock/blues/freaky band. — Dez, 1 Foster Road, Gosport.

**FEMALE DRUMMER-vocals**, wants musicians to join rock/blues/freaky band, ambition to become famous. — 1 Foster Road, Gosport, Hants.

**FEMALE DRUMMER/vocals**, wants musicians to join rock/blues/freaky band, ambition to become famous. — Dez, 1 Foster Road, Gosport, Hants.

**FEMALE DRUMMER/vocals**, wants musicians for rock/blues/freaky band. — 1 Foster Road, Gosport, Hants.

**FRUSTRATED** Floyd follower (fifteen years old), wants to form spacey rock band (July). — Chorley, Lancashire 3739.

**GUITARIST** wants bassist, drummer, organist, etc., to form group, absolutely anything considered, Glasgow area. — Andy Jamie, 14 Greenwood Drive, Beasden, Glasgow. Tel. 041-942-6688.

**GUITARIST** wants bassist, drummer, organist, etc., to form group in Glasgow area, absolutely anything considered. — Andy Jamie, 14 Greenwood Drive, Beasden, Glasgow. Tel. 041-942-6688.

**KEYBOARDS, VOCALIST**, needs for semi-pro band, N.W. London. — Ring Ben, 01-458-5887.

**R. S. GUMBI** needs unusual instrument players, Brum area. No money fraks. — Phone Brian Parsons, 021-475-5266, 6.30-7.30 p.m.

**WANTED**. Lead guitarist for new group, brilliance not essential. — Reply: 13a Elmwood Road, Wallasey, Cheshire.

**SOMEONE** please tell Marc and Hickey (T. Rex) that we love them — Karen Bolan, Sue Finn, B'ham.

**EXPERIENCED** bass player seeks pro or semi-pro group willing to travel. — Edinburgh 031-443 5538.

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**GUITAR**, solid elec., 3 p/u, brand new, adjustable neck, £35 o.n.o., low action. — Chris Traynor, 9 West Bank, Nr. Openshaw, Manchester 11. Tel. 061-370-1937.

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**COME BACK** Steve Winwood all is forgiven, remember me in you Rainmaking Dreams. — Chas Calvo.

**CAT STEVENS**, very happy birthday on 21st, please play Newcastle on forthcoming tour. — Love Lisa.

**DAVID BOWIE**, thanks for fantastic Dunstable gig, we love ya, you're right Lipstick is expensive. — From Fans, Dunstable and Aylesbury.

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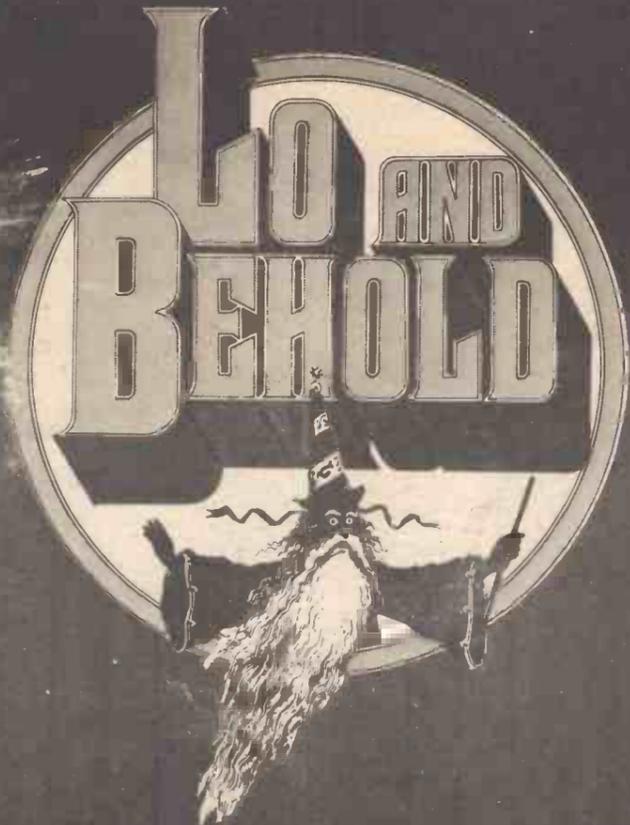
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