

COLOSSEUM SPLIT—see page 2

MUSIC IS THE MESSAGE **SOUNDS**

November 6, 1971

6p

Free next week—

Leon Russell

colour poster



WE apologise to our readers for the fact that, due to a production difficulty, the poster planned for this issue has had to be postponed until next week.

LED ZEPPELIN TO TOUR BRITAIN



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Five-hour show at Wembley Pool

LED ZEPPELIN are back on the road in Britain this month.

They are set to play eight dates including Wembley's Empire Pool on November 20, where they will be heading a five-hour concert which is being produced by Rikki Farr for Buffalo Concert Presentation Limited in association with Peter Grant. The show will also feature other artists to be announced later, as well as "surprise" acts taken from the world of vaudeville and circus.

Said Rikki Farr: "this is a unique opportunity for us to present a highly original production of Led Zeppelin to a large London audience — in fact an audience that's not had the opportunity of seeing the boys for well over a year."

The price of the tickets will be 75p for all seats and the policy will be first come first served, Farr explained. No one person will be able to buy more than five tickets — and this is designed to eliminate fans having to pay high prices to ticket touts.

Tickets will be on sale at all branches of Harlequin Records from 11 a.m. on November 5.

Zeppelin will also be playing concerts at the following venues: Newcastle City Hall, November 11, Locarno, Sunderland 12, Caird Hall, Dundee 13, St. Matthews Baths, Ipswich 16, Kinetic Circus, Birmingham 17, Sheffield University 18, and Free Trade Hall, Manchester 24. It is expected that further dates will be announced later.

No date or title has yet been set for Zeppelin's new album.



DUANE ALLMAN KILLED

NEWS REACHED SOUNDS at the weekend of the tragic death in Macon, Georgia, of top American slide guitarist Duane Allman. It is understood that Allman died in hospital after his motor-cycle collided with another vehicle on the Macon highway. He was 24.

Born in Nashville, Tennessee, Duane "Skydog" Allman first came to prominence through his slide playing on the Aretha Franklin hit single "The Weight" and his early session work with Aretha.

Prior to forming the Allman Brothers with his younger
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**ELP TOUR—
SPECIAL
LONDON
DATES
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KRIS KRISTOFFERSON • GUITAR SURVEY

COLOSSEUM SPLIT — CLEM CLEMPSON JOINS HUMBLE PIE

COLOSSEUM HAVE split up this week, following the news that guitarist Dave Clempson had left to join Humble Pie. After returning from Continental gigs, they had begun rehearsing for an American tour with Deep Purple and Fleetwood Mac in November, and they were also planning a new album.

"At these rehearsals it just became apparent that everybody was going in different musical directions", said a spokesman for the band. "They decided they weren't working as a unit but as six individuals".

Jon Hiseman, Dick Heckstall-Smith, Mark Clarke, Chris Farlowe and Dave Greenslade have yet to state their intentions, but "Clem" Clempson replaces Peter Frampton in Humble Pie, and the new band will make their debut on November 4 in Rome. The band then tour Europe until December 21 when they close in Antwerp, and they may play two British dates prior to their tour of the States.

Of the decision to join Humble Pie, Clem Clempson said: "I'm now playing rock which is what I've always wanted to play. I left Colosseum because I felt musically inhibited within what was a very good band, but a difficult one to express oneself as an individual."

"Pie's motto has been 'rock on' and that's what I feel".

PROCOL LP

PROCOL HARUM, who are at present on their twelfth American tour, will record their next album live on November 19 with the Ed-

Black Sabbath British tour

BLACK SABBATH are to undertake a new British tour this month. Seven dates have already been finalised and the group will also be working on their fourth album between appearances.

The dates are: Southampton Guild Hall November 16, Newcastle City Hall 19, Birmingham Town Hall 22, Glasgow Green's Playhouse 25, Empire Theatre 26, University 27, and Manchester Free Trade Hall 29.

AMAZING BLONDEL play their first solo London date at the Fairfield Hall, Croydon on November 25, with John Martyn supporting. After that

'Musically inhibited'

monton Symphony Orchestra and Chorus in Edmonton, Canada.

The music for the concert has been written by Procol's pianist Gary Brooker who has also arranged the work with the lyrics by Keith Reid. Working with the group on the album will be producer Chris Thomas and Wally Heider engineer.

STRAY TOUR

STRAY EMBARK on a major British concert tour in December, opening on December 5 at Dundee's Caird Hall.

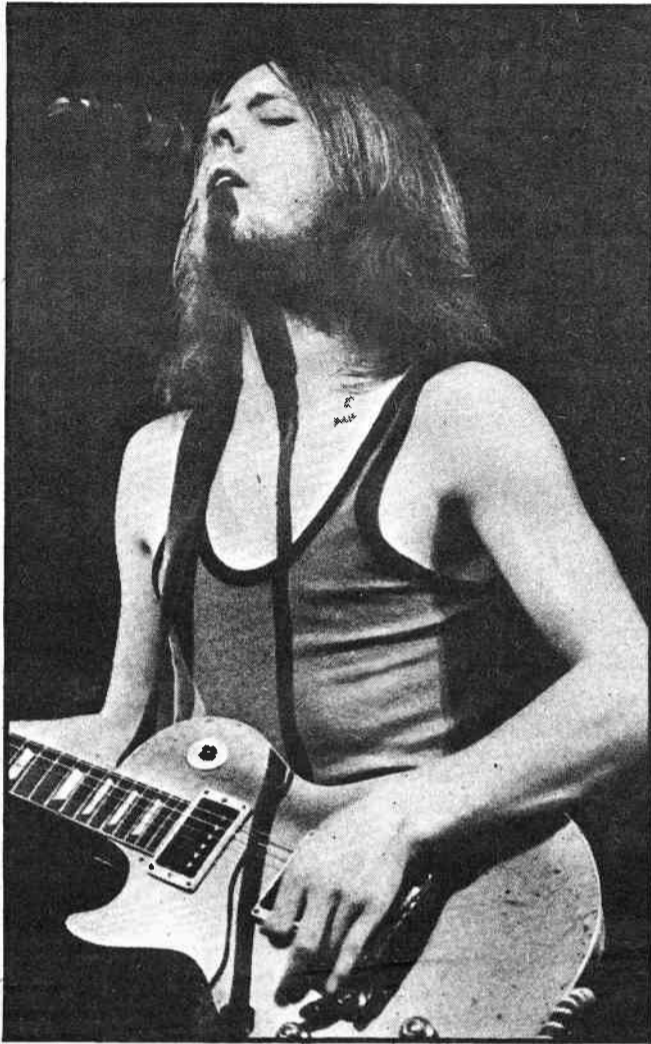
The tour continues until December 19 and on some dates the group will be supported by singer/guitarist Steve Tilston and Red Dirt.

Stray's third album, "Saturday Morning Pictures" will be released on November 12.

LABEL DEAL

WARNER BROS. Records have signed distribution rights with Albert Grossman for his Bearsville label. First British releases from the label will be by Todd Rundgren, Jesse Winchester, Lazarus in January.

Other artists signed to the label are Gill Evans, Great Speckled Bird, and Brandywine. Future projects planned for the label are albums by Band members Robbie Robertson and Rick Danko, and Peter Yarrow of the defunct Peter, Paul and Mary.



● CLEMPSON: joins Humble Pie.

RETURN

MAYNARD FERGUSON'S Big Band, currently touring America, has been re-booked for another tour in 1972.

Maynard's manager, Ernie Garside, reports: "After a sensational opening at New York Town Hall, we have had standing ovations everywhere."

There is also terrific interest in Ferguson's new Conn instruments, and on his one free day during the six-week tour Maynard is to visit the Conn works.

AL'S STAY

AL KOOPER arrives in Britain at the end of this month for a five-week stay, announced agents Johnny Jones and Ian Smithers.

He will be recording and making selected concert appearances.

YOUNG

NEIL YOUNG has decided to add a couple more tracks to his new album, "Harvest". This means that the album's release date has been put back yet again, and it is not expected, in this country before January.

JUDY'S LP

JUDY COLLINS' album, "Both Sides Now" has been withdrawn, but a new album called "Living" is to be released within the next four weeks. Meanwhile a single, "Open The Door", is released on November 19.

DEEP BACK

DEEP PURPLE'S four-week American tour has been abandoned because of the illness of singer Ian Gillan. He was rushed to hospital

in Chicago last week with hepatitis.

The group cancelled the rest of the tour and flew home. Gillan is expected to remain in hospital in Chicago for another week.

FACES

THE FACES' album, "A Nod's As Good As A Wink" is to be finished this week, and should be out in three or four weeks.

MEMPHIS

MEMPHIS SLIM returns to Britain this month to play four dates.

His dates are: Late Night Line-Up, BBC2 November 8, Bournemouth Winter Gardens 10, Leeds University 11, Hatfield Polytechnic 13, and Bristol Colston Hall 14.

IVANHOE

BURNIN' RED IVANHOE'S British tour opens Bumpers, on November 7, and proceeds as follows: Skewan Hall, Glamorgan 8, Tricorn, Portsmouth 9, Oxford Polytechnic with Spirit 12, Farx, Potters Bar and Temple Club 13, Torrington, Finchley 14, Quaintways, Chester 15, Concert Hall, Lewisham 16, Hypnotique York 18, and High Wycombe College 20. Further dates have yet to be confirmed.

NAZARETH

NAZARETH, WHOSE first album on B&C Pegasus label is released on November 12, have been added to the Atomic Rooster tour. Dates are: Newcastle City Hall November 3, Guild Hall, Plymouth 7, Guild Hall, Southampton 8, Town Hall, Middlesbrough 11, Glyderdrome, Boston 13 and King's Hall, Derby 14.

Win £350 worth of Laney amps



This Laney contest is free and open to anyone to enter. If you already play in a band, this Laney Amplification set-up will really improve your sound. Or even if you may be considering forming a band.

All you have to do is answer the five questions — all based on bands who use Laney equipment — then fill in the entry form and give the reasons how the amps could help your sound. Each entry must be accompanied by an entry form.

LANEY CONTEST QUESTIONS

1. Who plays lead guitar with Colosseum?
2. Name the band that Argent's Rod Argent started with.
3. What was Black Sabbath's first album called?
4. Who plays what in Hardin and York?
5. Who sings with the Groundhogs?

NOW... state in not more than 25 words how Laney amplification could help your band.

ENTRY FORM

NAME.....

ADDRESS.....

NAME OF BAND.....

Send your entries to:
LANEY CONTEST, SOUNDS, 12 DYOTT STREET,
NEW OXFORD STREET, LONDON, WC1A 1DA.

LANEY COMPETITION

Emerson, Lake, Palmer — special concerts

EMMERSON, LAKE AND PALMER will do three special concert appearances in London mid-way through their forthcoming British tour in December.

The dates, which have only just been finalised, mean that ELP will be the first band ever to play the London Pavilion, Piccadilly Circus. The Pavilion, built for Vaudeville, was last used for a concert in 1908 and has since been a major London cinema venue.

ELP will do six concerts at the Pavilion on December 13, 14 and 15 (two shows each night). Tickets will be on sale from the Rainbow Theatre next week.

ELP's tour opens at Newcastle City Hall on December 8. Other dates, as already run in SOUNDS, are: Sheffield City Hall 9, Manchester Free Trade Hall 10, Birmingham Odeon 11, Cardiff Capitol 12, Dundee Playhouse 17, Edinburgh Empire 18 and Glasgow Green's Playhouse 19. Keith Emerson will highlight the use of two moog synthesizers on stage for the first time ever during the tour.

The band, who leave next week for a four week US tour, have been awarded two gold discs for British sales of both "Emerson, Lake and Palmer" and "Tarkus" albums. Their opening US concert at Madison Square Gardens was sold out within the box office opening.

An album "Pictures Of An Exhibition" will now be released in Britain on November 12 and will sell at £1.49. ELP's new album is currently being recorded and will be released sometime in February.

MOODY SNAG

THE MOODY BLUES started their British tour at the Festival Hall, London, on Saturday — without the much heralded electric drum kit.

Graeme Edge, the group's drummer, had used the electronic kit in studio rehearsals, but technical problems made it

impossible to use onstage in its present form.

He found at rehearsals at the Coliseum last week that fluctuations in electrical power when the stage lighting was in use affected the drums, and the whole thing has to be modified and shielded before it can be used in concert. He is continuing for the tour with a standard kit.

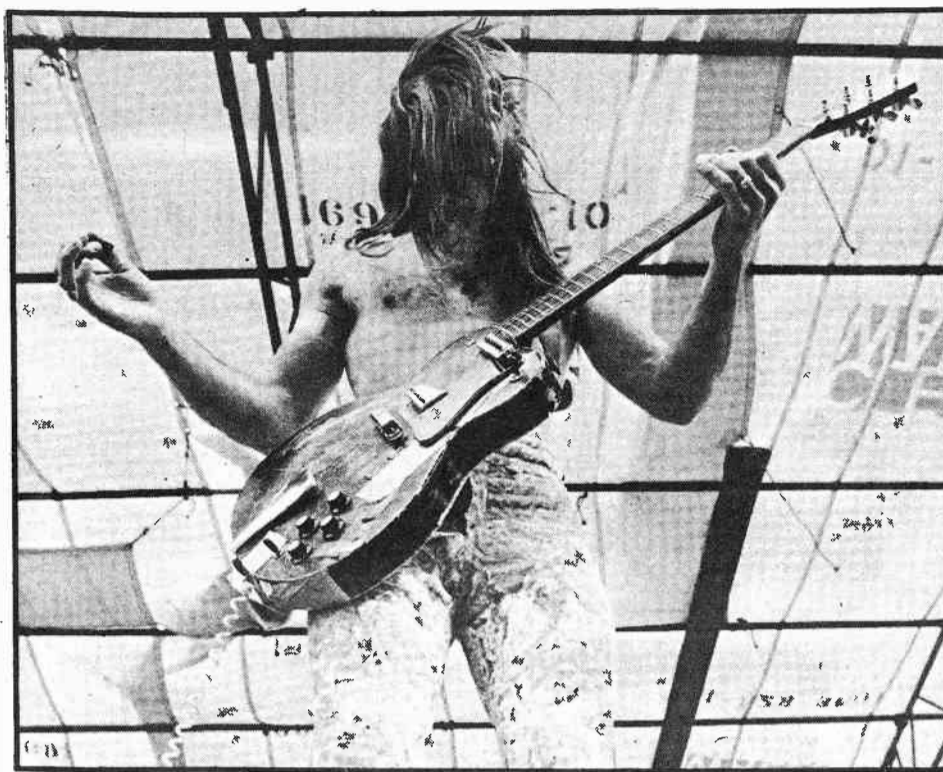
WONDERWHEEL

GARY WRIGHT and his new band Wonderwheel fly to the States this week for an extended tour. They return to England on December 19.

The band's A&M album "Footprint" will be released in January.

REDBONE

REDBONE'S European tour dates have now been set. The band fly in to Holland on November 12 and play four dates there before opening in Britain on November 18 at the Top Rank, Reading, continuing Doncaster College 19, St. Albans City Hall 20; Top Rank, Bristol 21, Denmark and Germany 22 to 25, Guildford City Hall 26, Dagenham Village Roundhouse 27, Royal



● GRAND FUNK: no hall in London.

Albert Hall with Spirit and Heaven, December 1, Bath University 3, Liverpool University 4, Redcar Jazz Club 5, Flintshire College 8, Glen Ballroom, Llanelli 9, Manchester University 10, Leicester University 11.

Redbone's single "With Queen Of New Orleans" is at present highly placed in the single chart. Their current album is "Potlatch".

ERIC OFF

A SPOKESMAN for Eric Clapton this week denied that the guitarist would be playing a charity concert in aid of Lifeline at the Belle Vue, Manchester, on November 26.

Concert promoter, Michael Blyth, was unavailable for comment.

NEW DEAL

AMERICAN BAND Catmother and the All Night Newsboys have signed a three-year British deal with United Artists — and they are being brought across by Chrysalis next year in a package deal involving them and the new Jimi Hendrix film "Live At The Civic Centre, Berkeley, California" featuring Jimi Hendrix, Billy Cox and Mitch Mitchell.

Catmother, a New York

band now living in California, record at Electric Ladyland — and on January 29 they are billed to appear at the Rainbow Theatre.

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GRAND FUNK NOT FOR BRITAIN

GRAND FUNK RAILROAD will not be playing a British gig on their European tour. They wanted a hall with a capacity of at least 10,000 and the only possibilities in London, — Wembley,

Olympia and Earls Court — were fully booked. Smaller halls were ruled out because the band thought that there would be problems with crowd control.

CONTEST THAT COULD BE

LAST WEEK Radio Luxembourg, at considerable expense, flew a party of artists, record producers and journalists to Luxembourg for the Grand Prix 1971.

The contest is to find the "best produced" record issued within the main listening countries of Radio Luxembourg.

For the record, Germany won with Miguel Rios' "Sonenschein Und Regenbogen" (Polydor) and Britain was second with a dreadful song, "Ring A Ring Of Roses", sung by Union Express (Decca).

The standard of most of the entries, as far as the songs and singers went was disappointing. One exception was Richard Harris' "My Boy" (by Bill Martin and Phil Coulter). While in no danger of becoming standard over the years, this song at least had a melody to it and at least put it over with conviction and some profes-

sionalism. But he wasn't even placed.

Why? Presumably because the competition was for the "best produced" record. Who chose the best produced record? A panel consisting mainly of journalists. This really reduced the contest to a farce. How do you choose the "best produced" record — especially if you are not employed in the music business? No wonder Martin and Coulter — and Richard Harris — looked choked when the result was announced.

The pity of the whole thing is that Radio-Té-Luxembourg could be sitting on a winner.

They have a vast TV audience on tap and, with their different radio services to Luxembourg, Netherlands, France, Germany and Britain they cover a multitude of musical styles including Kid Jensen's more contemporary

offerings.

The best part of the Grand Prix was when five top performers, picked by their respective division of Radio Luxembourg, sang two songs each on the last night's televised gala.

Though this was strictly a musical presentation, there was more sense of competition here than in the contest. And Lulu, by sheer professionalism wiped the stage with the others. Focus, a good, progressive Dutch group unfortunately had to mime.

If Radio Luxembourg could televise a contest so that viewers could share in the excitement they would be doing today's music a great service. And if they encouraged bands as well as singers they could offer Eurovision a different and entertaining package which most countries would surely snap up. — JACK HUTTON.

sounds

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Friars Earth Enterprises and Gaff Masters Ltd. present

Atomic Rooster

in Concert
(Final dates before U.S. Tour)
Special Guests
NAZARETH

Wednesday, 3rd November: Cith Hall, Newcastle-upon-Tyne.	Thursday, 11th November: Town Hall, Middlesbrough
Sunday, 7th November: Guild Hall, Plymouth	Saturday, 13th November: Glyderdrome, Boston
Monday, 8th November: Guild Hall, Southampton	Sunday, 14th November: Kings Hall, Derby.

BEST SELLING 30 ALBUMS

- 1 (1) **IMAGINE**, John Lennon, **Apple**
- 2 (2) **EVERY PICTURE TELLS A STORY**, Rod Stewart, **Mercury**
- 3 (4) **ELECTRIC WARRIOR**, T. Rex, **Fly**
- 4 (3) **MOTOWN CHARTBUSTERS Vol. 6**, Various Artists, **Tamla Motown**
- 5 (7) **TAPESTRY**, Carole King, **A&M**
- 6 (8) **TEASER AND THE FIRECAT**, Cat Stevens, **Island**
- 7 (5) **BRIDGE OVER TROUBLED WATER**, Simon and Garfunkel, **CBS**
- 8 (6) **MUD SLIDE SLIM AND THE BLUE HORIZON**, James Taylor, **Warner Bros.**
- 9 (15) **FOG ON THE TYNE**, Lindisfarne, **Charisma**
- 10 (9) **WHO'S NEXT**, Who, **Track**
- 11 (12) **PILGRIMAGE**, Wishbone Ash, **MCA**
- 12 (14) **I'M STILL WAITING**, Diana Ross, **Tamla Motown**
- 13 (17) **CARPENTERS**, Carpenters, **A&M**
- 14 (10) **FIREBALL**, Deep Purple, **Harvest**
- 15 (—) **BLUE**, Joni Mitchell, **Reprise**
- 16 (19) **SWEET BABY JAMES**, James Taylor, **Warner Bros.**
- 17 (25) **ANOTHER MONTY PYTHON RECORD**, Monty Python Team, **Charisma**
- 18 (21) **ANDY WILLIAMS' GREATEST HITS**, Andy Williams, **CBS**
- 19 (16) **EVERY GOOD BOY DESERVES FAVOUR**, Moody Blues, **Threshold**
- 20 (29) **RAM**, Paul and Linda McCartney, **Apple**
- 21 (11) **SECOND ALBUM**, Curved Air, **Warner Bros.**
- 22 (13) **MOTOWN CHARTBUSTERS Vol. 5**, Various Artists, **Tamla Motown**
- 23 (—) **THE YES ALBUM**, Yes, **Atlantic**
- 24 (—) **SYMPHONIES FOR THE SEVENTIES**, Waldo de los Rios, **A&M**
- 25 (—) **IN SEARCH OF SPACE**, Hawkwind, **United Artists**
- 26 (—) **ABRAXAS**, Santana, **CBS**
- 27 (—) **AFTER THE GOLDRUSH**, Neil Young, **Reprise**
- 28 (—) **L.A. WOMAN**, Doors, **Elektra**
- 29 (26) **LED ZEPPELIN II**, Led Zeppelin, **Atlantic**
- 30 (20) **LOVE STORY**, Soundtrack, **Paramount**

Full-price albums supplied by:

British Market Research Bureau/Record Retailer

BRITAIN'S 30 BEST SELLING SINGLES

- 1 (1) **MAGGIE MAY/REASON TO BELIEVE**, Rod Stewart, **Mercury**
- 2 (2) **WITCH QUEEN OF NEW ORLEANS**, Redbone, **Epic**
- 3 (3) **TWEEOLE DEE TWEEOLE DUM**, Middle of the Road, **RCA**
- 4 (5) **SIMPLE GAME**, Four Tops, **Tamla Motown**
- 5 (10) **SULTANA**, Titanic, **CBS**
- 6 (7) **FOR ALL WE KNOW**, Shirley Bassey, **United Artists**
- 7 (6) **FREEDOM COME, FREEDOM GO**, Fortunes, **Capitol**
- 8 (4) **YOU'VE GOT A FRIEND**, James Taylor, **Warner Bros.**
- 9 (20) **KEEP ON DANCING**, Bay City Rollers, **Bell**
- 10 (19) **TIRED OF BEING ALONE**, Al Green, **London**
- 11 (12) **BUTTERFLY**, Danyel Gerard, **CBS**
- 12 (18) **THE NIGHT THEY DROVE OLD DIXIE DOWN**, Joan Baez, **Vanguard**
- 13 (8) **DID YOU EVER**, Nancy and Lee, **Reprise**
- 14 (11) **TAP TURNS ON THE WATER**, C.C.S., **RAK**
- 15 (9) **HEY GIRL DON'T BOTHER ME**, Tams, **Probe**
- 16 (13) **ANOTHER TIME ANOTHER PLACE**, Engelbert Humperdinck, **Decca**
- 17 (23) **LOOK AROUND**, Vince Hill, **Columbia**
- 18 (25) **BRANDY**, Scott English, **Horse**
- 19 (14) **SPANISH HARLEM**, Aretha Franklin, **Atlantic**
- 20 (22) **TILL**, Tom Jones, **Decca**
- 21 (17) **COUSIN NORMAN**, Marmalade, **Decca**
- 22 (21) **SUPERSTAR/FOR ALL WE KNOW**, Carpenters, **A&M**
- 23 (29) **I'M LEAVING**, Elvis Presley, **RCA**
- 24 (—) **I WILL RETURN**, Springwater, **Polydor**
- 25 (24) **DADDY DON'T YOU WALK SO FAST**, Daniel Boone, **Penny Farthing**
- 26 (—) **COZ I LUV YOU**, Slade, **Polydor**
- 27 (16) **LIFE IS A LONG SONG/UP THE POOL**, Jethro Tull, **Chrysalis**
- 28 (—) **PUT YOURSELF IN MY PLACE**, Elgins, **Tamla Motown**
- 29 (—) **BANKS ON THE OHIO**, Olivia Newton-John, **Pye**
- 30 (15) **YOU DON'T HAVE TO BE IN THE ARMY TO FIGHT IN THE WAR**, Mungo Jerry, **Dawn**

Supplied by: British Market Research Bureau/Record Retailer

VIRGIN RECORDS 30 BEST SELLING ALBUMS

- 1 (1) **IMAGINE**, John Lennon, **Apple**
- 2 (3) **EVERY PICTURE TELLS A STORY**, Rod Stewart, **Mercury**
- 3 (7) **CAHOOTS**, Band, **Capitol**
- 4 (14) **IN SEARCH OF SPACE**, Hawkwind, **United Artists**
- 5 (5) **FOG ON THE TYNE**, Lindisfarne, **Charisma**
- 6 (6) **WHO'S NEXT**, Who, **Track**
- 7 (2) **LIVE DOUBLE ALBUM**, Grateful Dead, **Warner Bros.**
- 8 (4) **PILGRIMAGE**, Wishbone Ash, **MCA**
- 9 (10) **TAPESTRY**, Carole King, **A&M**
- 10 (12) **TEASER AND THE FIRECAT**, Cat Stevens, **Island**
- 11 (9) **BARK**, Jefferson Airplane, **Grunt**
- 12 (16) **RAINBOW IN CURVED AIR**, Terry Riley, **CBS**
- 13 (17) **VELVET UNDERGROUND AND NICO**, Velvet Underground and Nico, **Polydor**
- 14 (19) **LIQUID ACROBAT AS REGARDS THE AIR**, Incredible String Band, **Island**
- 15 (11) **A SPACE IN TIME**, Ten Years After, **Chrysalis**
- 16 (13) **SECOND ALBUM**, Curved Air, **Warner Bros.**
- 17 (22) **BLUE**, Joni Mitchell, **Reprise**
- 18 (21) **WHITE LIGHT, WHITE HEAT**, Velvet Underground, **Polydor**
- 19 (8) **ELECTRIC WARRIOR**, T. Rex, **Fly**
- 20 (15) **ZERO TIME**, Tonto's Expanding Head Band, **Polydor**
- 21 (23) **LITTLE BIG BAND**, Keef Hartley, **Deram**
- 22 (18) **THE NORTH STAR GRASSMAN AND THE RAVEN**, Sandy Denny, **Island**
- 23 (24) **L.A. WOMAN**, Doors, **Elektra**
- 24 (—) **MUD SLIDE SLIM AND THE BLUE HORIZON**, James Taylor, **Warner Bros.**
- 25 (—) **ANOTHER MONTY PYTHON RECORD**, Monty Python Team, **Charisma**
- 26 (20) **FILLMORE EAST—JUNE 1971**, Mothers of Invention, **Bizarre/Reprise**
- 27 (25) **TERRY RILEY IN 'C'**, Terry Riley, **CBS**
- 28 (26) **ALBUM II**, Loudon Wainwright III, **Atlantic**
- 29 (24) **WELCOME TO THE CANTEEN**, Traffic, **Island**
- 30 (30) **AMERICA**, America, **Warner Bros.**
- (29) **LIVE AT FILLMORE EAST**, Allman Brothers Band, **Atlantic**

Two titles tied for 30th position.

AMERICA'S 30 BEST SELLING ALBUMS

- 1 (2) **IMAGINE**, John Lennon, **Apple**
- 2 (1) **EVERY PICTURE TELLS A STORY**, Rod Stewart, **Mercury**
- 3 (3) **SHAFT**, Soundtrack/Isaac Hayes, **Enterprise**
- 4 (4) **SANTANA**, Santana, **Columbia**
- 5 (5) **TAPESTRY**, Carole King, **Ode**
- 6 (8) **TEASER AND THE FIRECAT**, Cat Stevens, **A&M**
- 7 (7) **CARPENTERS**, Carpenters, **A&M**
- 8 (6) **EVERY GOOD BOY DESERVES FAVOUR**, Moody Blues, **Threshold**
- 9 (9) **RAM**, Paul and Linda McCartney, **Apple**
- 10 (10) **WHO'S NEXT**, Who, **Decca**
- 11 (11) **BLESSED ARE**, Joan Baez, **Vanguard**
- 12 (12) **BARK**, Jefferson Airplane, **Grunt**
- 13 (13) **BARBRA JOAN STREISAND**, Barbra Streisand, **Columbia**
- 14 (14) **SOUND MAGAZINE**, Partridge Family, **Bell**
- 15 (15) **(For God's Sake) GIVE MORE POWER TO THE PEOPLE**, Chi-Lites, **Brunswick**
- 16 (16) **MASTER OF REALITY**, Black Sabbath, **Warner Bros.**
- 17 (17) **JESUS CHRIST, SUPERSTAR**, Various Artists, **Decca**
- 18 (20) **RAINBOW BRIDGE**, Jimi Hendrix/Soundtrack, **Reprise**
- 19 (19) **ARETHA'S GREATEST HITS**, Aretha Franklin, **Atlantic**
- 20 (21) **WHAT'S GOING ON**, Marvin Gaye, **Tamla**
- 21 (22) **CAHOOTS**, Band, **Capitol**
- 22 (24) **GOIN' BACK TO INDIANA**, Jackson 5, **Motown**
- 23 (18) **MUD SLIDE SLIM AND THE BLUE HORIZON**, James Taylor, **Warner Bros.**
- 24 (29) **HARMONY**, Three Dog Night, **Dunhill**
- 25 (23) **DONNY OSMOND**, Donny Osmond, **MGM**
- 26 (—) **WELCOME TO THE CANTEEN**, Traffic, **United Artists**
- 27 (6) **AQUALUNG**, Jethro Tull, **Reprise**
- 28 (—) **GRATEFUL DEAD**, Grateful Dead, **Warner Bros.**
- 29 (30) **SURF'S UP**, Beach Boys, **Reprise**
- 30 (25) **FIFTH**, Lee Michaels, **A&M**

Supplied by: BILLBOARD

AMERICA'S 30 BEST SELLING SINGLES

- 1 (1) **MAGGIE MAY/REASON TO BELIEVE**, Rod Stewart, **Mercury**
- 2 (4) **GYPSIES, TRAMPS AND THIEVES**, Cher, **Kapp**
- 3 (3) **YO YO**, Osmonds, **MGM**
- 4 (2) **SUPERSTAR**, Carpenters, **A&M**
- 5 (9) **SHAFT**, Isaac Hayes, **Enterprise/MGM**
- 6 (20) **IMAGINE**, John Lennon, **Apple**
- 7 (6) **DO YOU KNOW WHAT I MEAN**, Lee Michaels, **A&M**
- 8 (5) **THE NIGHT THEY DROVE OLD DIXIE DOWN**, Joan Baez, **Vanguard**
- 9 (15) **PEACE TRAIN**, Cat Stevens, **A&M**
- 10 (11) **I'VE FOUND SOMEONE OF MY OWN**, Free Movement, **Decca**
- 11 (7) **GO AWAY LITTLE GIRL**, Donny Osmond, **MGM**
- 12 (12) **TIRED OF BEING ALONE**, Al Green, **Hi**
- 13 (14) **TRAPPED BY A THING CALLED LOVE**, Denise LaSalle, **Westbound**
- 14 (10) **IF YOU REALLY LOVE ME**, Stevie Wonder, **Tamla**
- 15 (17) **THIN LINE BETWEEN LOVE AND HATE**, Persuaders, **Atco**
- 16 (8) **SWEET CITY WOMAN**, Stampeders, **Bell**
- 17 (19) **NEVER MY LOVE**, Fifth Dimension, **Bell**
- 18 (13) **UNCLE ALBERT/ADMIRAL HALSEY**, Paul and Linda McCartney, **Apple**
- 19 (21) **INNER CITY BLUES**, Marvin Gaye, **Tamla**
- 20 (29) **EASY LOVING**, Freddie Hart, **Capitol**
- 21 (—) **HAVE YOU SEEN HER**, Chi-Lites, **Brunswick**
- 22 (18) **AIN'T NO SUNSHINE**, Bill Withers, **Sussex**
- 23 (23) **BIRDS OF A FEATHER**, Raiders, **Columbia**
- 24 (27) **ONLY YOU KNOW AND I KNOW**, Delaney and Bonnie, **Atco**
- 25 (25) **STAGGER LEE**, Tommy Roe, **ABC**
- 26 (28) **ONE FINE MORNING**, Lighthouse, **Evolution**
- 27 (16) **SO FAR AWAY/SMACKWATER JACK**, Carole King, **Ode**
- 28 (—) **EVERYBODY'S EVERYTHING**, Santana, **Columbia**
- 29 (—) **THE DESIDERATA**, Les Crane, **Warner Bros.**
- 30 (—) **YOU'VE GOT TO CRAWL**, 8th Day, **Invictus**

Supplied by Billboard

RADIO LUXEMBOURG

KID JENSEN'S 'DIMENSION'
NIGHTLY ON RADIO LUXEMBOURG

208 HOT HEAVY 20

TOP TWENTY WEEK COMMENCING TUESDAY, NOVEMBER 2

This Week	Last Week	Artist	Label
1	1	Santana	CBS
2	3	A Space in Time	Chrysalis
3	5	Fog on the Tyne	Charisma
4	—	Madman Across the Water	DJM
5	8	Look At Yourself	Bronze
6	2	Second Album	Warner Bros.
7	9	Tightly Knit	Harvest
8	4	Teaser and the Firecat	Island
9	13	Rainbow Bridge	Reprise
10	12	At Fillmore West	Atlantic
11	—	Cahoots	Capitol
12	7	Pilgrimage	MCA
13	15	In Search of Space	UA
14	17	Live in Concert	Probe
15	—	The First Great Rock Festival of the 70s	CBS
16	6	Electric Warrior	Fly
17	10	Future Games	Reprise
18	20	Sometimes I Feel Like Smilin'	Elektra
19	11	Welcome to the Canteen	Sana
20	14	Peculiar Friends	Polydor

FEATURE LP
Liquid Acrobat as Regards the Air
Incredible Sting Band
Island

ALBUM OF THE YEAR
Imagine John Lennon Apple

RAINBOW RECORDS

NEW! NEW! NEW! NEW! NEW!

DOUBLE ALBUMS AT £4.60

- RC 248 THE MOTHERS — Pop History, Vol. 7
- RC 249 THE BYRDs (featuring Tambourine Man, etc.)
- RC 250 ERIC CLAPTON — Pop History, Vol. 9

ALL AT £2.35

- RC 251 JIMI HENDRIX — Voodoo Chile
- RC 252 MIKIS THEODORAKIS
- RC 253 DAEVID ALLEN — Gong by Gong

ALL AT £1.50

- RE 1 RARE EARTH — Ecology
- RE 4 MASON WILLIAMS

AT £1.85

- RC 10 JOHNNY MATHIS
- RC 12 HARRY JAMES — Greatest Hits
- RC 14 BEST OF BARBRA STREISAND

ALL AT £2

- RE 3 THE BEST OF STEPPENWOLF
- RC 9 MARTY ROBBINS — El Paso
- RE 51 THE BEST OF JEFF BECK
- RE 53 THE STEVE MILLER BAND
- RE 55 SMALL FACES In Memoriam
- RE 149 THE SOFT MACHINE — Best of
- RE 56 GOLDEN ALBUM (Mamas & Papas/Grass Roots, Three Dog Night, etc.)
- RE 57 IMRAT KHAN — Ragas
- RE 58 RAVI SHANKAR IN SAN FRANCISCO
- RE 59 RAVI SHANKAR AT THE MONTEREY INTERNATIONAL POP FESTIVAL
- RE 65 QUICKSILVER MESSENGER SERVICE (The Best of)
- RS 72 ANDY WILLIAMS
- RS 75 ROLLING STONES — Flowers
- RS 76 ROLLING STONES — Bravo
- RS 77 ROLLING STONES — Got Live If You Want It
- RE 502 OHIO KNOX (John Sebastian, Dallas Taylor, etc.)

ALL AT £2.20

- RE 50 THE BEACH BOYS — Live in London
- RE 54 THE NICE — Hang on to a Dream
- RE 60 THE CRUST OF HUMBLE PIE
- RE 61 AL KOOPER & STEVE KATZ
- RE 62 THE MOTHERS — Freak Out
- RE 63 THE MOTHERS — The? of the Mothers
- RE 85 THE MOTHERS — Absolutely Free
- RE 87 THE MOTHERS — Lumpy Gravy
- RE 88 THE MOTHERS — Mothermania
- RE 64 PROCOL HARUM — Portrait
- RE 66 SMALL FACES — Wham Bam
- RE 90 VELVET UNDERGROUND II
- RE 91 VELVET UNDERGROUND III
- RS 70 BOB DYLAN — Greatest Hits, Vol. 2
- RS 71 BOB DYLAN — Greatest Hits, Vol. 3
- RS 73 AUM — Resurrection
- RS 74 MONGO SANATAMARIA — Workin' on a Groovy Thing

ALL AT £2.25

- RC 92 LITTLE RICHARD
- RC 93 ARETHA FRANKLIN — Greatest Hits
- RC 94 RAVI SHANKAR — CHAPPAQUA Film Soundtrack
- RC 95 MONGO SANTAMARIA — Stone Soul
- RC 96 MUSIC OF THE NEAR AND MIDDLE EAST
- RC 225 RAVI SHANKAR — The Genius of

ALL AT £2.30

- RE 52 JOHNNY KIDD MEMORIAL ALBUM
- RS 97 YVES MONTAND — Sentimental
- RC 124 CHARLES AZNAVOUR — La Bohème
- RC 128 JAMES BROWN — The Dynamic
- RC 129 BANANA MOON — (Daevid Allen, Garry Wright, etc.)
- RC 130 JAMES LAST — Non-Stop Dancing II (inc. El Condor Pasa)
- RC 147 GEORGE MOUSTAKI
- RC 148 GEORGE MOUSTAKI — Le Meteque

ALL AT £2.35

- RC 245 BAOULE CODE (African Tribal Music)
- RC 246 AMBIANCE AFRICAN — (Rumbas: Calypsos; High Life, etc.)

AT £2.55

- RE 191 MATT MONRO — En Espana

ALL AT £2.60

- RE 100 LITTLE FEAT
- RE 101 LOVECRAFT — Valley of the Moon
- RE 102 CHARLIE WRIGHT & THE WATTS 103rd STREET BAND — You're So Beautiful
- RE 103 THE BEATLES — Magical Mystery Tour
- RE 106 GOOSE CREEK SYMPHONY — Welcome to Goose Creek

ALL AT £2.75

- RC 131 BEN E. KING — Seven Letters
- RC 132 SONNY & CHER — Good Times
- RC 133 IRON BUTTERFLY — Heavy
- RC 134 VANILLA FUDGE — Beat Goes On
- RC 135 CHER — Chastity
- RC 136 MONGO SANTAMARIA 70
- RE 156 YOUNG BLOODS — Ride The Wind
- RE 158 LAMB
- RE 159 MICHAEL HURLEY & PALS — Armchair Boogie
- RE 160 THE FUGS — Golden Filth Live At The Fillmore East
- RE 161 ELECTRIC PRUNES — Release Of An Oath
- RE 162 THIRTY DAYS OUT — Various
- RE 163 SAVAGE GRAVE
- RE 164 DUSTY & SWEDES McGHEE (FILM SOUNDTRACK) — (featuring Van Morrison / Blues Image / Del Shannon, etc.)
- RE 166 BEAVER & KRAUSE — Gandharva (featuring Gerry Mulligan, Mike Bloomfield, Ray Brown, etc.)
- RE 167 SUMMER OF '42 (FILM SOUNDTRACK) — Michael Legrand
- RE 169 HAPPY & ARTIE TRAUM — Double Back
- RE 183 SERGIO MENDES in Person
- RC 184 ARETHA FRANKLIN — Spirit in the Dark
- RC 185 BROOK BENTON — Home Style
- RC 187 NINO & APRIL — Great Songs
- RE 223 BULLITT (Film Soundtrack)

DOUBLE ALBUMS AT £2.75

- RE 150 THE SONS OF CHAMPLIN — Loosen up Naturally
- RE 151 IKE & TINA TURNER — Live In Paris
- RE 152 MERRY WEATHER — Word of Mouth
- RS 155 HAMPTON GREASE BAND — Music To Eat
- RE 501 FRANK SINATRA — My One & Only Love

DOUBLE ALBUM AT £2.95

- RE 208 FRANK SINATRA — What is This Thing Called Love?
- RE 209 NAT KING COLE — Walkin' My Baby Back Home
- RE 214 DEAN MARTIN — You're Nobody 'til Somebody Loves You
- RE 216 NANCY WILSON — For Once In My Life

DOUBLE ALBUMS AT £4.25

- RE 201 MOTHERS OF INVENTION — Mothers' Day
- RE 202 VELVET UNDERGROUND & NICO

DOUBLE ALBUMS AT £4.50

- RE 200 ERIC BURDON — Love is
- RE 206 ERIC BURDON — Star Portrait

BUMPER 3 RECORD SET AT £5.25

- RE 203 STEVE MILLER/THE BAND/QUICK SILVER MESSENGER SERVICE

JAZZ BLUES & FOLK

ALL AT £1.35

- RS 7 CHARLIE MINGUS PRESENTS
- RS 8 EARL HINES IN PARIS

AT £1.85

- RC 227 ROBERT PETE WILLIAMS — Ahura Mazda

ALL AT £2

- RS 78 HERBIE MANN — Big Boss Mann
- RS 79 MILES DAVIS — The Essential

ALL AT £2.20

- RS 80 DAVE BRUBECK — Carnegie Hall
- RE 67 THE BLUES PROJECT — Projections
- RE 68 THE BLUES PROJECT — Live at the Town Hall
- RE 174 THE BEST OF ACKER BILK

ALL AT £2.25

- RC 143 DJANGO REINHARDT PLAYS GLENN MILLER
- RC 144 BILLIE HOLIDAY — Greatest Hits
- RS 81 FILL YOUR HEAD WITH JAZZ (Don Ellis, Miles Davis, etc.)
- RC 226 BADEN POWELL QUARTET — Vol. 2
- RC 228 JELLY ROLL MORTON & THE 7 HOT PEPPERS
- RC 229 DUKE ELLINGTON — The Perfect Era
- RC 230 LEADBELLY — Recorded 1942-1949
- RC 234 GEORGE LEWIS — Musical Tour of New Orleans
- RC 235 DIXIELAND ALLSTARS — Dixiecats
- RC 236 JUANITA HALL SINGS BESSIE SMITH

- RC 237 AL HIRT / PETE FOUNTAIN, ETC. Mardi Gras in New Orleans
- RC 238 THOMAS JEFFERSON FROM NEW ORLEANS
- RC 239 — FOLKSAY — A Collection of American Folksongs
- RC 240 SNOOKS EAGLIN — Portraits in Blues
- RC 241 AN EVENING WITH BIG BILL BROONZY
- RC 242 CHAMPION JACK DUPRE — Trouble Trouble
- RC 243 JOSH WHITE — Blues Singer & Balladeer
- RC 244 CARL HODGES & BIG JOE WILLIAMS — Blues around my bed

ALL AT £2.30

- RC 140 LOUIS ARMSTRONG
- RC 141 ASTRUD GILBERTO — The Shadow of Your Smile
- RC 142 HERBIE MANN — Yardbird Flute

AT £2.35

- RC 178 ELLA & BASIE — Sunny Side Of The Street
- RC 180 ARMSTRONG FOR EVER
- RE 172 VICTOR FELDMAN — Suite Sixteen
- RC 231 PAUL BLEY — Ballads
- RC 232 DAVE HOLLAND & BARRY PHILLIPS — Music from Two Bases
- RC 233 BOBO STENSON — ARILD ANDERSON — JOHN CHRISTIANSON — Underwear

ALL AT £2.60

- RE 108 B. B. KING — Live at the Regal
- RE 109 B. B. KING — Mr. Blues
- RE 110 BO DIDDLEY — Boss Man
- RE 111 SONNY BOY WILLIAMSON — The Real Folk Blues
- RE 112 HOWLIN' WOLF — More Real Folk Blues
- RE 113 HERBIE HANCOCK — Mwandishi
- RE 114 JIMMY SMITHS — Greatest Hits-2
- RE 116 ELVIN JONES — Dear John C

ALL AT £2.75

- RC 138 KING CURTIS — Get Ready
- RC 139 RAY CHARLES AT NEWPORT
- RC 181 THE GREAT RAY CHARLES
- RC 182 THE BEST OF RAY CHARLES

DOUBLE ALBUMS AT £2.75

- RE 153 THE BEST OF HERBIE HANCOCK
- RE 154 CANNON BALL ADDERLY

DOUBLE ALBUM AT £5

- RE 205 JOHN COLTRANE — Live in Seattle

DOUBLE ALBUM AT £5.50

- RE 204 JOHN LEE HOOKER — Endless Boogie

COUNTRY AND WESTERN

ALL AT £2.20

- RE 69 MERLE HAGGARD — The Best of
- RE 84 THE BEST OF BUCK OWENS
- RE 170 MERLE HAGGARD — Branded Man
- RE 171 MERLE HAGGARD — Okie From Muskogee

ALL AT £2.70

- RS 118 SKEETER DAVIS — Skeeter
- RS 119 DELL PARTON — The Best Of
- RS 120 JESSIE COLTER — A Country Star is Born
- RS 121 JERRY REED — Nashville Underground

AT £2.75

- RC 146 JOHNNY CASH — I Walk the Line (Film Soundtrack)

DOUBLE ALBUM AT £2.95

- RE 210 MERLE HAGGARD — Same Train Different Time

SPECIALS!

- RE 107 GENE VINCENT GREATEST HITS at £2.60
- RE 247 JAMES GANG LIVE IN CONCERT at £2.75
- RE 2 SEATRAN at £1.50
- RE 207 BEACH BOYS — All Summer Long, Double Album at £2.95
- RE 105 FANNY (4 girl rock band) £2.60
- RS 123 FLEETWOOD MAC — English Rose £2.70
- RE 165 GRATEFUL DEAD 1 £2.75
- RE 168 BAREFOOT JERRY (ex Area Code 615, Kenneth Buttrey and Wayne Morris) £2.75
- RE 211 HEADS HANDS & FEET Double at £2.75

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I AM/AM NOT INTERESTED IN CLASSICAL RECORDS (delete as necessary)

TAYLOR STOPS ALBUM

WARNER BROS. Records report that James Taylor listened to what might have been his "live album, due for release this month. James didn't like what he heard, and so the live album won't be coming out... EVER.

FLEETWOOD MAC, Deep Purple and Daddy Cool played the Felt Forum a few weeks ago (October 22). Daddy Cool's the new Warner group from Australia.

JOHN EVAN, the fleet-footed piano and organ man, and Martin Barre guitar, both of Jethro Tull visited the Warner Bros. new New York offices and got a guided tour and were gifted with some nifty Warner albums. On top of their lists were a few Frank Sinatra-Count Basie albums. Then the whole band went to see Dionne Warwick at the Copacabana. Tull fans have been asking about "Life Is A Long Song" not yet available here. The group leaves the States in mid-November after their best tour yet. "Aqualung" has sold two million copies.

Yoko films spark row

THE BAND will be doing three maybe four days at The Academy Of Music in mid-December... John and Yoko displayed "Fly" and "Bottoms" on Television Station WNET, and caused a bit of a fuss. It seems "Fly" showed scenes of the fly walking across a female breast, and bare bottoms were sighted when a segment of "Bottoms" was shown. The station received many irate viewer phone calls and letters in the days following.

WE HEAR that Apple will release some of Phil Spector's hits from a few years back... Columbia (CBS) released Lesley Duncan's first album called "Sing Children Sing"... The new Isaac Hayes album "Black Moses" is due out shortly, and it is Isaac's first double set. Isaac's soundtrack to the "Shaft" film.

Melanie's neighbours

MELANIE AND her husband Peter, have formed their own record company "Neighbourhood Records"... Neil Young was recording in Nashville, and a film was made of the sessions. The album "Harvest" is not finished yet. As Neil has a couple of tracks to finish... Capitol Records are releasing "The George, John, Paul, and Ringo Songbook", with Stu Phillips and The Hollyridge Strings.

THE WORLD now seems to be ready for. The Second Coming of Crosby, Stills, Nash and Young. And it is coming. First, a Crosby and Nash album which is already under way at Heider's in San Francisco. Then, maybe five months later, Stephen's going to go in the studios with David and Willie for a new Crosby, Stills, Nash AND album. And about five months after that, it looks like a new Crosby, Stills, Nash and Young album will take place. Bill Halverson, the wizard

engineer they use, captured all of the combinations live at various points on the recent record-shattering Crosby and Nash tour. Including, according to Nash, a really magic live, C, S and N version of the classic "Helplessly Hoping".

A DOUBLE treat on California television last week, the repeat of KPPC — radio and KCET — T.V.'s spectacular "simulcasts" of Cat Stevens and Leon Russell. One-and-a-half uninterrupted hours of sheer joy.

Wet Willie at Whiskey

ANOTHER MACON, Georgia/Capricorn Records group. Wet Willie, made their Hollywood debut alongside the now-famous Fanny at the Whiskey a few days ago. Wet Willie's singer, Jimmy Hall, is outstanding: he sings and struts around like a cross between Jagger and Cocker, and plays his tenor sax the way Clapton plays his guitar — if you're ready for that?

RECENTLY, THIS column accused Aretha of releasing a new single every month. Actually, it's every TWO months it seems, because here she comes with a new single, this one called "Rock Steady". Straight into the Cashbox chart at 46. With the inevitable bullet. Other singles about to explode are "Grandma's Hands", by Bill Withers, plus the solos from Michael Jackson (5), "Got To Be There", and David (Partridge) Cassidy, "Cherish".

Whiter Sabbath?

STEPPEWOLF'S NEW single is the title of their new record "For Ladies Only"... The Bee Gees released "Don't Wanna Live Inside Myself" from "Trafalgar". "Shape Up Or Ship Out" is a new Bobby Bland release... Black Sabbath showed up at the Whiskey A Go Go wearing white tuxedos, white spats, white top hats, and white gloves... Richie Havens going to Philharmonic Hall for two concerts November 23 and 25... Gordon Lightfoot holds forth at Carnegie Hall November 11 and 12... Howard Stein's busy booking his Academy of Music for late November-early December... November 27 finds Procol Harum and King Crimson on the same bill, December 1 Alice Cooper makes a visit at the Academy, and Humble Pie holds down two days December 3 and 4... All kinds of Rock 'n' Roll films being shown in New York. One theatre showed "Yellow Submarine" and "Montezy Pop", while another screened "A Hard Days Night" and "Gimmie Shelter".

WOODSTOCK TO be sold? Dairy farmer Max Yasgur, who owned the land in Sullivan Country, New York, has put his 500 acre farm up for sale. Yasgur's land was the site of the 1969 Woodstock Festival. Max is asking a \$1,000 American dollars per acre. The land has three houses two barns and two ponds; any takers! "MINGUS DANCES" is the name of a ballet choreography by Alvin Alley, and the work is based on many selections written by Charlie Mingus... The work is being presented at New York City



● JAMES TAYLOR: stopped live album.



By Allan McDougall and Chuck Pulin
Hollywood New York

centre, and it's danced by Alley's ballet company. COLUMBIA RECORDS will release a recently recorded album featuring jazz saxist John Handy... Chicago recently played The Kennedy Centre in Washington and it was recorded... There's a new concept in stereo sound available on a record called "Environments"... Side one is called "The Psychologically Ultimate Seashore" and side two is "Optimum Aviary". Syntonic Research claims the album if played at mealtimes, will increase appetites, help insomniacs fall asleep, and improve "lovemaking". The seashore side is a continuous sound of the seashore — waves breaking on the shore, and the Aviary is birds chirping.

THE LATE King Curtis' sax can be heard on Gary Wright's just released album "Footprints". The cut which the King can be heard is "Stand For Our Rights".

Leon is a motel man

LEON RUSSELL as you may or may not know has a motel in Oklahoma. With a 16 track studio and living quarters are being built next to the motel for Leon to live and work in... Jerry Weintraub, who promoted some Elvis concerts last year, has been talking to screenwriters about turning some of James Taylor's songs into films... Feelers are out for Loudon Wainwright to do

Edgar Winter to play the Apollo

EDGAR WINTER and his band White Trash, may play the Apollo Theatre in Harlem sometime this month (November). If it works out, Winter and White Trash will be the second white group to play the Apollo... Rumours still persist that Rick Derringer (of White Trash) may join Humble Pie...

PIG PEN of The Grateful Dead was recently released from a West Coast hospital. Pig had been treated for a liver condition and possible ulcers. Pig was ORDERED to take it easy for a few months, and he'll miss some American Dead gigs. THE DOORS hit the road on November 12. In all they will do 9 concerts across the country and in Canada... Ray Manzarek and Robbie Krieger will handle the vocals for the group, and they will not replace the late Jim Morrison as lead singer. As mentioned November 23 they stop off at Carnegie Hall...

a film... Humble Pie's "I Don't Need No Doctor", recorded live at the Fillmore is getting good New York radio airplay. The live "Fillmore album by the Pie is out... Ike and Tina's new album "Nuff Said", is just about out. There's unTina like photo on the cover of the album.

THE KINKS will play Carnegie Hall November 21... Bill Withers, will play his first major N.Y.C. concert November 27 at Alice Tully Hall, in the Lincoln Centre complex... Emerson, Lake and Palmer have added the J. Geils Band to their November 25 Madison Square Garden date. The Geils Band is a heavy rock group from Boston, who got the Fillmore audiences up and dancing when they played there last winter and spring... The Beach Boys are on the American concert circuit again, for about a month, doing mostly one nighters in the mid west and west sections of the States.



STACKRIDGE

SIXTY ALBUMS TO BE WON

TWELVE Sounds readers can win a set of five MCA albums in this easy free competition. Simply by answering the questions below, you could add to your collection the following five LPs:

- "PILGRIMAGE" — Wishbone Ash
- "OSIBISA"
- "BUDGIE"
- "STACKRIDGE"
- "LIVING GAME" — Mick Greenwood

All of them by exciting new MCA contemporary acts who have come to the fore within the past 12 months. Wishbone Ash were the recent winners of our SOUNDS poll section for the Best New British Group.

MCA ALBUM COMPETITION

1. Name Wishbone Ash's two lead guitarists.
2. Mick Greenwood has just formed a band with two ex-members of which one of these groups: Steeley Span, Fotheringay or Dando Shaft?
3. Budgie's first album was recorded at which of these studios — Rockfield, Apple or AIR London?
4. Complete the following sentence: Osibisa — Criss-cross rhythms that _____ (three words)
5. Stackridge live in — Edinbrugh, Margate or Bristol?

SEND YOUR ENTRIES TO: MCA ALBUM COMPETITION, SOUNDS, 12 DYOTT STREET, NEW OXFORD STREET, LONDON, WC1A 1DA.



BUDGIE



OSIBISA



● RAY JACKSON: Amazed at album sales

Lindisfarne appear through the 'Fog'

SUCCESS HAS stunned Lindisfarne with the force of a sledgehammer. It has been so sudden that if there was a Stock Exchange strictly for bands the rise in Lindisfarne share prices would probably be sensational.

Cause of all the commotion is, of course, their new album "Fog On The Tyne" which has been received with about the same amount of joy and thanksgiving as the Ten Commandments brought down from the mountain by Mr. Moses.

What the album has done is to crystallise the power of Lindisfarne's visual, vocal and musical impact. It is the kind of reward that comes occasionally from months of slogging away on the road, and is proof that people do take note of an exceptionally good working band. Lindisfarne have been lucky and able enough to capitalise on this situation by producing such a splendid album.

JUBILATION

Thus they have become something of an instant success story in terms of national popularity. It is not an uncommon story in rock where bands are hailed as new at the time they become popular. This spiral of success is now working for Lindisfarne and is getting steeper and gathering momentum all the time.

But this is exactly what these five Geordies have been working towards and they reckon they can cope. Anyway it's a chance to show the flag for the North-East and that they are enjoying. Their home town, New-

BY DICK MEADOWS

castle, is enjoying the action too; it's a bit like winning the F.A. Cup with a folk-rock band instead of their football team. Record sales there have been phenomenal, with reports of shops under siege from impatient buyers ready to spend their dole money on a copy of "Fog On The Tyne", their own, dear, dirty Tyne.

This week the album reached No. 9 in the SOUNDS chart, and Lindisfarne's mouth harp and mandoline man Ray Jackson surveyed the rapid climb with a mixture of jubilation and bemused amazement: "I can hardly believe what is happening. The whole band will be over the moon if it gets higher still. I never realised something like this could happen so quickly.

"It is very surprising compared with the first album. That one took a year to sell 20,000, but this has taken two weeks to sell more than that. The first album which we made in August 1970 is history now, although I'm not ashamed of it. It was completely different to the present one, what with things like organ and electrical gadgets that we used.

"Since then we have come on streets in terms of our playing. For that first album we had been together for only five months although we had a lot of songs bottled up. Now we have more experience and are tuned in together. I consider that "Fog On The Tyne" is an honest album; it's representative of what we are on

stage, apart from multi-tracking on some vocals."

Producer for the album was Bob Johnston whose credentials are better than most. He has recorded the likes of Dylan, Leonard Cohen, Simon and Garfunkel, and Jacko put his importance to Lindisfarne in perspective: "What he did was help us to produce an album of which we are proud. He is a man who understands the temperaments of musicians, but he's a slave driver in the nicest way."

Their respect for each other was underlined last week when Johnston was the man called in to produce their new single "No Time To Lose", a new song by pianist and guitarist Alan Hull. It features two mandolins.

FILM SCORE

That retreat to the studio came in the middle of a pretty frantic programme of club gigs which will continue until next month when Lindisfarne will be recording a film score for the movie "Some Kind of Hero". The songs have been written by Hull and bass player Rod Clements. After that episode is over, the band will be playing fewer clubs for the time has come to switch to concert halls. The reason is, of course, a financial and economic one. Jacko, while obviously pleased about their pulling power in terms of cash, views the impending switch with displeasure:

"I would rather play the clubs. I always have back in the folk and blues days. Clubs are like playing in someone's front room. It's dirty and sweaty, with none of the pressures of concerts. But we realise we must adapt to concerts, although the trouble is this barrier between stage and seats which you have to penetrate."

A breath of fresh air

"The air we breathe is not too good
The food we eat we never should
The clothes we wear were never grown
There's too much concrete in all our homes"

Fields

60069

The words are from a new organ based rock group—Fields. A group comprising Graham Field, founder member of Rare Bird, Andrew McCulloch who has previously worked with people like King Crimson and Alan Barry who recently played on Gordon Haskell's first solo album—**Fields unique first album 'Fields' is a real breath of fresh air.**

Dial 01-493-7232 anytime day or night, 1st-15th. November, and listen to the sound of Fields.

Since his appearance with John Lennon in Toronto as part of the Plastic Ono Band, Alan White has had a hectic and enjoyable career over these last two years. He's also become one of the most successful session drummers around and until now, Alan has been almost totally ignored by the press and public. [He wasn't mentioned in the recent pop polls]. His only recognition has come from fellow musicians, especially drummers, who are knocked out by his ability to literally "drive" the music with loads of punch and funk. His Geordie mumble was a bit difficult for my Californian ears to decipher at first, but once I got the hang of it, we settled into a long in-depth conversation covering the whole of his professional career.

ALAN THE THUMP AND FUNK MAN



● ALAN WHITE: successful as a session drummer.

■ **When did you first start playing?**

My first professional chance was when I was thirteen. I started in the workmen's club circuit up North in a local group. We played six or seven nights a week. It was good experience I guess. All the miners would go to drink at night after work. We used to play other peoples' songs on stage. I'll always remember, this guy came up to me after we finished playin' one night and he said, "You'll be playing with the Beatles someday". I always think about that. It was seven or eight years ago.

■ **What made you choose to play drums?**

I played the piano for eight years, before I played the drums. My uncle was a drummer and he got killed just after I started fooling around with some drums that my parents had bought us for Christmas. He played with dance bands and things and was really good at it. He could feel it. I just gradually built up from there. I really wanted to do something after his death because he was one of my favourite people. I still did piano lessons and that, but the piano started to fade out and the drums started to fade in. Especially since I was making money playin' drums while I was still at school.

GROUP

■ **What happened after that?**

I played in that group for two and a half years or something like that and after that I left school. I then went to technical school for about two weeks and this new band I was in won a competition, down in London, at the Prince of Wales where Ringo, Cilla Black, Brian Epstein and some other person judged it. That was the first time I got involved with that scene. (The Beatles). It keeps coming into it at certain points in my life. The group was called the Downbeats and there was a lot of good groups and we just happened to win it. We did one single with Pye, but it was pretty ordinary.

After that I got asked to join a group called the Gamblers who were going to Germany and I joined because I wanted to go. They were from Newcastle. I spent about three months with them in Germany. We played seven and three quarter hours a night, six nights a week. Actually, they were Billy Fury's backing group. It was when I was about 16 or 17 I played with them backing him for about two weeks in carbarret up north. It was really funny. He kept movin' his hands around.

The Gamblers broke up in Germany and I came back to join a group some friends of mine were starting called Happy Magazine. It's a terrible name but two of the guys are still with me in a new group we've started called Alva Séfan. We did a lot of gigs in London and did all the club scene before I got asked to join Alan Price. He was the manager of Happy Magazine and he pulled me out of the band. I played with him for about a year. That band got me into playing with a big band. It had eight pieces, I really enjoyed it.

DRAG

■ **What happened to the Alan Price Set?**

Alan Price left and Paul Williams, now with Juicy Lucy, took it over as the Paul Williams Set which didn't last long. Then this friend of mine called Peter and I started a band called Griffin. From then

by Danny Holloway

on I went into the whole thing with Balls and the Peace in Toronto happened.

■ **How did you meet John Lennon?**

I think he'd seen me play at a club or something. Terry Dornan, he's a really good friend of mine, he was George's right hand man. I came back and the gig had been cancelled for the weekend and we hadn't very much money and we were all feeling down about a drag week-end with no food. I got a phone call from Apple, it was Terry Dornan and he said "Do you want to go to Canada tomorrow?" And I thought all my birthdays had come at once. And he said: "John wants to do a gig and he wants you to do it. Eric Clapton is doing it too and Klaus Voorman, yourself and John." It took a lot of guts to say "Yes, I'll do it", because I'd never played with any of them before, which is really frightening. So anyway I said "Yeah, man, I'll do it. Better than a drag week-end at home". (Sarcastically).

NERVOUS

■ **Were you confident?**

This is like a different matter. We didn't even have any rehearsal before we went on stage. We were all so nervous we were nearly sick. It was the first gig John had done in almost four years and we hadn't rehearsed with the band and I just met them eight hours before. In the back of the plane we ran through a basic idea of what we were going to do. I just had some sticks on the back of a seat. It was an incredible scene though. We had a convoy and had to be guarded by the police.

■ **It must have been like becoming a Beatle?**

Right. Like Beatle for a day. Nobody believed, when we got to the gig, that the Plastic Ono Band were actually going to play. We were hidden in this dressing room where they had a couple of amps and still no drums. When we were thrust out on stage, all the lights were out and the drums weren't mine. I had to rush and see if I could get them into place and feel comfortable.

When they hit the first chord of the number, all the lights in the stadium went on. I didn't play really incredible, nobody did on the album, because it was a "let's have a blow" sort of thing. But there must have been sixty or seventy thousand people there.

■ **Did you know it was being recorded?**

No, not at the time. I thought the mikes were just

for the P.A. system. And then, all of a sudden, it was all over. John went and freaked out with all them noises and feed-back. The atmosphere in the stadium was really strange. I don't know how he created it, but just being him and doing something like that. Lennon, he was swinging guitars around and yelling out.

FREAKING

■ **Was it all spontaneous?**

Oh yeah! It was freaking me out man. I was thinkin', "What do I do to that?" Do I kick all of my drums over or what? But, I just started freaking around a bit. Then, they left all the guitars on the floor and we all went to the back of the stage and lit a cigarette up. We just stood there and everyone stood there watching this noise. John banged the drums a bit and then we walked off and left the noise. Everyone thought we were going to come back on, but we had gone back to the dressing room, and it was ages before anybody had the nerve to turn the amps off.

■ **What happened after that gig?**

I came back with Griffin and things were a bit dodgy there. I think we all knew what was going to happen because I started getting a lot of publicity from the Plastic Ono Band thing. I got asked to do an album with Rick Grech and Denny (Laine) and Trevor (Burton). And after the album was finished, Denny and Trevor asked me if I'd fancy teaming together with them, which turned out to be an unfortunate mistake. We came together, and I started doing a lot of work with George (I did an album with Doris Troy) and a few sessions here and there with George and Ringo. The first time I met Ringo, there was some really strange vibes but after a while he's a really nice person.

■ **What was the situation that led you to join Air Force?**

Denny was in Air Force first, and I was in Balls by then, and I got a phone call at the studio saying, "Ginger wants you and Trevor and a couple of horn players to join Air Force. Do you know any horn players?" I thought, "Yeah, I know a couple of friends of mine named Beddy and Steve, who are now with me in Alva Séfan, and I got them into Air Force. And Trevor and I drifted into Air Force. And that lasted for about five or six gigs I think. The original Air Force band had some incredible looners in it. When I was in the band there was Graham Bond, Ginger Baker, Phil Seaman, Denny, Trevor, Rick Grech,

Janette Jacobs, and Jenny, the two chick singers, and Harold McNair. All together there was were thirteen pieces. In between numbers there was a mad dash for your next instrument and people all crashing into each other on stage. It was far too big a band. Me and Trevor quit the band because it was all too hectic. And we just continued on with the Balls thing. I couldn't see eye to eye with Denny at all. I played one gig with Balls. And I just can't play bad music on stage. I feel guilty doing it for money.

■ **You must have been offered a mass of session work after Lennon?**

Yeah, I couldn't do all of them. I did George Harrison's solo album. That was really great. Did Johnny Almond's solo album. I also did Gary Wright's album called "Extraction". And did a couple of sessions with Derek and the Dominos. I've done about eighteen or twenty albums in the two years since the Toronto thing. I've always done one main thing and lots of other things on the side with other people.

■ **When did you get your band together?**

Well, it was about a year ago.

■ **When did you start playing with Terry?**

It was around the same time I started my band. Before last Christmas I joined on a temporary basis because they had eight gigs to do. And I enjoyed it and they still needed a drummer, so I worked on a gig-to-gig basis just like a session guy.

■ **Have you ever played in the States?**

I've never actually played there. I've been offered to be flown over for sessions. Lots of work in L.A. I'll go over soon, but I'm an Englishman at heart.

FUNK

■ **Do you prefer session work or playing live?**

I prefer playing live actually. You get a lot of money for session work, but everything's dragged out. I love doing it live. I get loads of feeling off that. Just get it all out of my system.

■ **What type of bass player do you enjoy playing with?**

Lee Miles (Terry Reid's bassist) is very good. But, Colin, who's playing with me in Alva Séfan, has got a rolling style, very clicky and he rolls through it all. I like that because I can stick the funk around it. Lee's different, he plays funk rolls, in and out of the things I'm doing.

■ **You have a hell of a thumping bass foot.**

My right leg, yeah, every-

body says that. It's amazing that I don't break any skins. I go through a bass drum skin about once every six or eight months. There's a tremendous amount of feeling behind it. I don't believe in playing unless you're peaking all the time. There's nothing worse than a drummer that sits back and rests on the rest of the band. You gotta be up there kicking them up the arse. That's what they want. That's what they need.

■ **Do you like working with Klaus Voorman?**

Yeah. He's really tasty. He picks a lot of really nice notes. A really nice bass player. It's a great atmosphere that surrounds the whole of that scene. John's a very clever man.

■ **How much were you on "Imagine"?**

I was on about seven tracks. His material's fantastic. He's a really good person to be around.

SPECTOR

■ **How did "Instant Karma" come about?**

Again, I just got a phone call, saying, "John wants to do a session at E.M.I." I turned up, and Phil Spector was producing. He got incredible drum sounds on "Instant Karma". We spent about a half an hour to an hour to get the drum sound right. I did the whole thing on the bass tom-tom with a cloth over the rhythm. And then we did those drum breaks in a completely different time which gave it a whole other thing. It was a tremendous atmosphere in the studio as well. There's four of us playing piano on that. There's two grand pianos with George down on one end and me up here and John on the other grand piano and Klaus playing an electric one. This is Phil Spector for you man! Phil Spector records the whole thing with tape echo.

■ **Does he listen to the song and then paint his own picture of what it's going to sound like?**

Yeah, that's his way of producing, but he's a musician as well. He's a great technician and he can appreciate sounds. Sometimes a hundred musicians play on a session.

■ **What do you see in store for you in the future?**

Alva Séfan is where I've always been at, this type of music with these people that I'm playing with. If it's the last thing I do I'll get it off the ground. We've been rehearsing for a year. To me, they're really top class musicians. I really dig them all. I'll still do sessions but it's just a matter of fittin' it all in. I like doin' things with the Beatles. They're good people.

HOW TO WIN A WARNER BROS. ALBUM

Want to win a free Warner Bros. album? SOUNDS is giving away ten albums every week. It's easy to win, too. Just listen to Radio Luxembourg on Wednesdays after 12.30 p.m. for all the facts.

YOU COULD WIN WARNER BROS. VAN MORRISON ALBUM

HERE ARE THIS WEEK'S L.P. WINNERS.

Sgt. P. A. Jones, RAF Alconbury, Huntingdonshire. Edmond Allaway, Swindon, Wiltshire. John Shipley, Gosforth, Newcastle-Upon-Tyne. P. Richardson, Whitstable, Kent. Huw Davies, Waunfawr, Aberystwyth. Arthur MacFarland, Renfrewshire, Scotland. Chris Wood, Walton-Le-Dale, Preston. Alex Georgiou, London, E.3. R. Hamlet, Manchester. Leslie Javan, Hebburn, Co. Durham.

DON'T FORGET — SOUNDS GIVES AWAY TEN ALBUMS EVERY WEEK.

STRIPPED OF all its romantic veneer, pure artistry is an innate gift — a legacy to be used or abused.

Buffy Sainte-Marie is an artist who inherited the indigenous natural grace of the Indian tribe into which she was born, and although her formative years were spent under suppression of the American educational system, the seed had been sown and she had long since manifested a precocious musical talent.

Leaning to apply her talents — learning to share her gifts as she puts it — has always been her aim, at the same time trying to efface the *bete noir* of an image which, it was decided, would make her a saleable product.

"I'm half Cree Indian and half white, and the fact that people have leapt on the fact that I'm half Cree as a gimmick when I've never wanted them to has led to a lot of strain," she says.

HONESTY

"I feel that as an artist I have more to give than what has been allowed the public by the record company and the publicists in terms of artistic honesty and personal honesty."

It is a claim which she constantly feels the need to press as she sits in her hotel room nursing a cold and wondering how much longer she can afford to ignore her health, which takes an extreme battering when she is working.

For Buffy Sainte-Marie grew up in a genre of itinerant folk musicians and eight years later the world continues to disappear over her shoulder as this fragile, extremely fluid traveller adheres to a life on the road. She justifies it by saying: "I know my audience better than I know my husband."

As she talks she focuses upon a vase of roses — a fond reminder of her recent concert in Paris. The roses were a gift from Mick Jagger, whose record company is strongly fancied for Buffy's signature.

This is Buffy's life — a path which she has chosen and sings about in "It's My Way". A path which she joined eight years ago in Greenwich Village.

"I left college after my last exam and didn't even wait for the grades to come through — I just split. I took some high heels and a bag and my guitar and I went to New York and played. I guess I'd been playing the guitar for about three years by then: anyway I stayed at the YWCA and took a taxi to Greenwich Village in my high heels, and I sang at Gerde's Folk City and the Gaslight," she recalled.

FOLK

"Bob Dylan was at the Gaslight, and he wasn't known then: he told me I should go over to the Bitter End the following night which I did, and that night all the business people of what they were calling folk music were in the Village. You know, they had something to sell called folk music — the package was ready. Peter, Paul and Mary were in the Village and Joan Baez was quite well known; and in those days it was the custom for young ladies to sing in a high pitched sweet voice Anglo-Saxon ballads and stuff."

But even at this time the young folk singer had an advantage over her contemporaries. Before it had become fashionable to sing new material, she had already written such extant pieces as "Now That The Buffalo's Gone".



**BUFFY
SAINTE
MARIE**

and guitar. 'Poppies' sounds like there's an orchestra on it, and I like songs on there such as 'Guess Who I Saw In Paris', and 'Suffer The Little Children' and 'The Dream Tree' for what it's worth — and I really like the Leonard Cohen words (God is alive, magic is afoot) which was just done by picking up the book in the studios."

Even with the "Ballerina" album musical politics became involved. "Some musicians in the studio seemed jealous of my relationship with Jack Nietzsche because he happened to be producing records for them also."

Finally her problems were solved when she teamed up with Area Code 615. "It was really lucky because over four years I've been introduced to different musicians in Nashville, and being completely disenchanted with both LA and New York as far as musicians go, no matter how good they might be, I asked Chet Atkins and other people who wouldn't want to steer me into a bid situation about who I should make an album with."

NEW ALBUM

"I explained what I wanted and everyone gave me about four suggestions, and the same name kept coming up — Norbert Putnam. So I called him up and he said, 'Wow, out-astight, get down here.'"

"And to go down to Nashville and actually meet five people who owned the studio and set up the microphones the way they wanted, and you could sit down and record as early or as late as you wanted ... To have 'em listen to a song once and then sit down and then pick up lick for lick everything I was doing and also finding them respecting my inconsistencies instead of trying to fill in the whole canvas was great because to me the spaces are very important."

Her new Quadrophonic album is one on which Charlie McCoy can be heard on guitar and Norbert Putnam on bottleneck bass — that's how far the inconsistencies go.

**A portrait
of the artist**

By Jerry Gilbert
First of a two-part
SOUNDS exclusive

appraisal sound all the more feasible. "You know every morning when I wake up I don't feel like a singer. I don't feel like a writer. I feel more like an eavesdropper."

"I don't consider myself a writer, I consider myself a listener — listening to things that have always appeared in my head. Why they do is anybody's guess, but to me those things mean more to me than what I read in the papers and I really do try and make them come true, and think it's worth devoting your life to whether it's on stage or elsewhere."

She was much happier with the "Country Girl" album which stemmed from an invitation by Chet Atkins to go down to Nashville, and also the other concept album, "Illuminations", for which Michael Czajkowski composed an electronic score.

"I think it's the best electronic album I heard because the guy was good enough to do it simply the way I wanted it by synthesising just voice

FAITH

"I really think the voices that are heard in peoples' heads are the most important voices, and any bitterness I have towards Vanguard, any punishment I've taken on the road, has been because of a complete faith in the things that are here inside and a real desire to wanna give those things to the people, because I think that they can be shared ... unless something comes between me and thee."

It becomes almost vocational and without any allusion towards the semantics of her people when she sings: "Put down the story I have known, you're bound for glory on your own, put down the story that I say, you're bound for glory all of your own one day." It is an urge for young people not to follow her life style but to find the path of their own choice.

"I've done something like ten albums for Vanguard now, although they don't want to release the new one, 'Moonshot', now that I've left them."

Her extended absence from Britain was also due to the situation with Vanguard and she fought to have her records recalled. In the interim she was in Britain to record "Soldier Blue" and also when the film "Performance" was being made — but not for any live appearances, and she places little value on the initial impact which she built up and then allowed to drop in England.

She says quite simply: "I think I have something valuable to contribute and will go out of my way to stop it if I think it is being desecrated or perverted."

and "Universal Soldier", and that summer she remained in the Village and wrote "Cod'ine" and "He Lived Alone In Town".

"I walked on stage and sang my songs and the fact that I did sound different from Joan and I was writing my own songs about subjects quite different from what other writers had been trying to sell to the charts ... I mean I'm really surprised I got put into a folk bag at all."

The fact that she was already employing a variety of unorthodox guitar tunings and singing with a natural swoop between octaves and demonstrated an ability to sustain a powerful, chilling vibrato, attracted the recording company moguls.

"But managers immediately started talking quite seriously about my career with capital letters, and I was insulted by all the contracts they had to offer, so I went back to Maine and didn't sing again all summer."

She duly signed (and subsequently re-signed) with Vanguard. Her records induced a soul sickness which she was only able to alleviate with her live appearances. "It was always disturbing me that the

people were getting a false impression of who I was. It bothered me in an egotistical way and an artistic way, and it bothered me in a kind of semi-political natural way, firstly because the record company tinted my covers red and did a whole lot of gimmickry about Red Indians, you know — 'Another exotic folk singer and this one's an Indian' — and I just wasn't ready for that."

In 1965 she came to Britain virtually unknown and appeared on a concert tour with the Rev. Gary Davis and Jack Elliott. "Imagine being a girl alone with those two", she giggled.

IMAGERY

Her first album, "It's My Way" had been issued in England, and songs such as "Cod'ine", "Now That The Buffalo's Gone", "Cripple Creek" and "The Universal Soldier" were quick to catch on for whatever reasons.

Donovan's recording of "The Universal Soldier" expedited her progress and her second album, "Many A Mile" was quick to follow, containing "Until It's Time For You To Go", "Fixin' To Die", and "The Piney Wood Hills", which confirmed, for anyone still doubting her ability, her supreme versatility as an interpreter of songs.

Her portrayal of the traditional Anglo-American ballads moved the imagery into something far more real and vital.

Buffy Sainte-Marie's reaction to the term "musical career" makes her own self-



coming soon

- Nov 12/13 Mountain & Wishbone Ash & Gordon Haskell
- Nov 14 Mott the Hoople
- Nov 19 Stoneground & Peace
- Nov 23/24 Osibisa & Others
- Nov 26 Theoderoakis conducts Theoderoakis Family & Terry Reid & America
- Nov 27 Fairport Convention
- Dec 2/3/4 Leon Russell & Others
- Dec 10/11 Frank Zappa & The Mothers of Invention

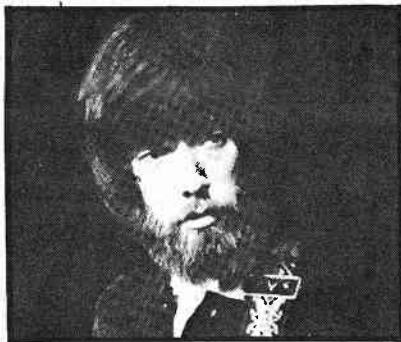
Also: Argent & Climax Chicago & Duffy Power presented by Astra Agency Nov 15 (50p in advance 60p on the day)
Al Green & Rufus Thomas & Tami Lynn presented by Blues Soul & Music Review Dec 5
The Rainbow Theatre (formerly the Finsbury Park 'oria) tickets: £1.50, £1.25, £1.00, 75p
telephone: 272 2224 232 Seven Sisters Road London N4 Box office open 12-10pm



**'I walked on stage and
sang my songs'**

MUSIC PEOPLE

EDITED BY MARTIN HAYMAN



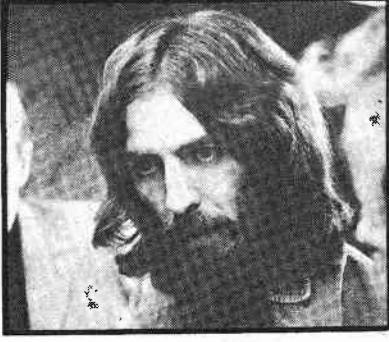
● HARVEY MANDEL



● BOB DYLAN



● ERIC CLAPTON



● GEORGE HARRISON

BILLY WALKER returned from the States with a hair-raising tale of being held up at gun-point in the street, and files the following anecdote: when you walk into any club and see Bob Dylan and George Harrison sitting in the audience, you know something big is going to happen, and when that club is Folk City, their appearance is even more startling.

David Bromberg, the guitarist who played on Dylan's "New Morning" album, was opening his week-long stint at the City and old friend Dylan turned out to see him, heavily disguised in a sort of pork-pie hat and heavy shades but still looking unmistakably like Dylan. There's no escape, it seems.

During the show Dylan and Harrison got together and finally left, possibly to talk about the Bangla Desh album. It's been a long time since artists of that stature so obviously bothered to catch an act, and it didn't seem to bother Bromberg too much.

What a guy!

A STRANGE meeting occurred one evening recently at the Speakeasy, when Toby Bonham, a newcomer to the dynamic world of rock music promotion, was seen entertaining a tall, wraith-like figure in a brown velvet suit who looked a little the worse for wear. Socialite Toby was telling aforesaid gentleman, who purported to be from the musical press, of the genesis of the new act he was presenting that evening.

Apparently the concept for the group, named Firework, came to him in a flash of inspiration when he was lying in a contemplative mood in the bottom of his yacht during Cowes Week, observing a firework display. He decided there and then that he had to

have a group called Firework, complete with all the pyrotechnic effects.

General impression, at the end of a Barry Mackenzie-style evening on the front two tables, seemed to be that the five-piece group were "strong on rhythm, weak on lead and guitar". After pop PR, ever onward to parliamentary privilege. . . ?

Harping on

KING BISCUIT Boy, alias Son Richard, real name Richard Newell, looked tired and a trifle unenthusiastic at an EMI reception for him the other day, after a delayed flight in from Canada. After he had already been grabbed and interrogated several times, we really didn't have the heart to put him through it all again, especially as interested readers will already have seen Mike Leadbitter's account of his early career.

Richard, who was christened King Biscuit Boy by his former boss Ronnie Hawkins, after their common harp idol, Sonny Boy Williamson 2, cites his other main influences as Shakey Horton and Little Walter. He doesn't really rate many of the white harp players around, only Charlie Musselwhite ("no competition") and Paul Butterfield coming into the reckoning. Butterfield reckoned, he

said, that Sonny Boy could blow any of Little Walter's stuff note-for-note. He disagreed. And he and Mike Leadbitter went off into a long and detailed discussion about blues records, while PR men twiddled their thumbs. Dedicated fellers, these bluesers. Meanwhile Biscuit releases an album, "Gooduns" on Paramount, and a single "Ranky Tank", and plays every night almost for about five weeks.

NICE TO find a club on your own doorstep . . . Rod Harrod (careful to hit the right keys) tells us that a new club called the In-cognito is to open in Westbourne Grove, hardly a stone's throw from the Social Security. It will feature singer/songwriters as well as after-hours eaters and drinkers . . . see you there . . . you certainly need a big ear to hear all about Armada's fourth week of residence at the Marquee . . . it gets pretty well filled. . . Manfred sending out letters from an office in "Mayfair, W.C.1" (sic) which exhort us to give the musicians from his Earth Band "some recognition in their own right". They are: Chris Slade, drums, Welsh; Colin Pattenden, bass, chubby; Mick Rogers, guitar and vocals, cool. . . Nick Perls, Yazoo Records, arrives in England in December and will be talking (says Jerry). . .

THE "EVENSONG" organisers got a bit stropy when we implied that their profits barely struggled into two

figures . . . "twisted" and "cynical" was the reaction from loveable Errol da Zilva, usually an example of politeness. For the sake of factual accuracy, the account sheet they sent us for three consecutive Sunday "Evensong" concerts at Bumpers shows, in chronological order, profits of £525, £13, and £2. . .

Lennon Lib

Their mates in the Music Liberation Front, Mike Evans and Mike Hart, received a letter of support from Mr. Power-to-the-People, John Lennon, who was writing in flight under an American Airlines dateline: "Sounds interesting, it ran, 'THIS IS A LETTER OF SUPPORT'". WE WERE hoping to feature a telephone interview with ex-Flagger Barry Goldberg, who recently had an album titled, "Blasts from My Past", released on Buddah, and stars Mike Bloomfield, Duane Allman, Harvey Mandel, Charlie Musselwhite and the Markeys; but unfortunately Barry, who was with the Electric Flag from the start and wrote one of their best-known numbers, "Sitting In Circles", is allegedly in the nick, so that was that. . . Buffy St. Marie apparently almost as great a fan of Jerry Gilbert as he is of her . . . mutual admiration society? "Sounds like a cross between Roger Chapman and Melanie," says our aphoristic features ed . . .

DOCTOR JOHN and Eric Clapton play together on "The Sun, The Moon and The Herbs".

"GODSPELL" OPENS at the Roundhouse on November 17. It's a musical interpretation of the Gospel according to St. Matthew, and received far more enthusiastic notices in New York than "Jesus Christ, Superstar", with which it's obviously being compared.

John-Michael Tebelak, the director, is a charming feller who wears dungarees. The cast were supposed to be on their best behaviour, but soon loosened up. Full report next week. . . Unfair Slugging Dept: Steve Miller's new album not so bad, depends how fanatical you are. Beggar's Opera may also be better than imagined. . .

Gareth goeth

BLONDE ON Blonde have a problem. Lead guitarist and writer Gareth Johnson left immediately after they recorded their latest album, "Reflections On A Life", leaving them with no lead for approximately 45 scheduled dates in clubs and colleges.

ANDREW OLDHAM, in a letter with all the American news that's fit to print, tells of his latest act, the Sunday Funnies, whose album on Rare Earth (Motown) has sold around 30,000 which he supposes is OK for openers on an unknown act.

NO ESCAPE FOR DISGUISED DYLAN

CAMPUS

LAST TERM I heard to my surprise that LSE were not holding any more concerts at the college. This was very sad news when it came out, because I think the small LSE hall is possibly the best I've been in — for a university, of course Seating 800 in comfort it is almost acoustically perfect and has a wonderful intimate atmosphere.

Consequently, I was very glad to notice that LSE was in business again this term. They started out a couple of weeks ago with an all-nighter featuring Procol Harum, Barclay James Harvest and Spirogyra among others, and I heard from many sources that it was very successful.

FESTIVAL

Jane Beeken of East Anglia is again making a serious attempt to take over this column, but so much is happening at East Anglia that I don't suppose I can really object. I was talking to her about the NUS Conference at UCL a few weeks ago (she had very strong views on that, which I will disclose next week) and she mentioned that she thought that something like a mini-Festival for Social Secretaries would be more useful.

Her idea was to have some sort of weekend do. Agents as well as students would be represented, and she hopes that they would bring along some of the groups that might appeal most to college audiences. It would be almost like a Trade Fair for Socials Secs — they would be able to meet the agents and get to know them (and vice versa) and they would have the opportunity to see a lot of small bands they might like to book.

CALENDAR

Starting this week, the Calendar is supplemented by a list of non-musical events such as films. Most people forget that in most Student Unions, especially the large ones, concert nights are very much in a minority during the week. And, since I'd like to expand Campus to take account of these, this week the Calendar caters also for films and other things of interest. This week, for instance, at the President's Formal Ball at Bradford, Monty Python are appearing in cabaret. Social Secretaries are cottoning on to the fact that people like things other than rock music every now and then.

This week also, I am printing the Calendar college by college for the whole week, to make it easier to read for those who haven't already strained their eyes trying to make out the small print the Calendar usually appears in. For the week November (Wednesday) 3 to (Tuesday) 9.

SOUTHAMPTON: Wed: "Diary of a Shinjuku Thief"; Friday Concert: Nucleus; Sat. & Sun: "The Italian Job"; Tuesday Concert: Mick Abrahams Band; OXFORD POLY: Wed: Spirogyra; Sat: Gypsy + Mick Greenwood; LOUGHBOROUGH: Wed: Disco; Thurs: "Trio" (film); Sat: Hollies; Tues: "Night of the Generals"; WARWICK: Thurs: Argent + Climax Chicago; SHEFFIELD: Thurs: Ian Anderson; Sat: East of Eden + Philip Goodhand Tait; BRADFORD: Fri: PRESIDENT'S Formal Ball; Hollies + Monty Python; Sat: Gringo.

SALFORD: Fri: Steeleye Span + McKendree Spring (from the USA); Sunday Folk: Pigsty Light Hill Orchestra; BRUNEL: Sat: Folk Club Special; PORTSMOUTH POLY: Sat: Legend + Sutherland Brothers Band; STRATHCLYDE: Sat: Argent + Brian Auger's Oblivion Express; UNIVERSITY COLLEGE LONDON: Sat: Hawkwind + Gnome Sweet Gnome; LSE: Sat: Steeleye Span + McKendree Spring; STIRLING: Sun: Kevin Ayres + Gong + Bridget St. John; EXETER: Sat: Tom Paxton in concert. — NEIL MUNRO

Savoy Brown's good-time rock and roll



● KIM SIMMONS: formed Savoy Brown.

ONE OF the best ever British electric blues albums was Savoy Brown's "Blue Matter". That was released almost two and a half years ago and it's taken them until now to break the mediocrity of their records since with "Street Corner Talkin'".

In a lot of ways Savoy are a unique band. Their central figure for the past five years has been guitarist Kim Simmons who formed them initially as an out and out blues

By Ray Telford

outfit and kept them rigidly in that category until after "Blue Matter" was released. Then the music began to break loose from its twelve bar cage in the ensuing albums like "Raw Sienna" and "Looking In" and you could expect at least one change in the Savoy Brown lineup every six months or so.

'BIT GRIM'

The current line-up consists of ex-Chicken Shack members Dave Bidwell (drums), Andy Silvester (bass) and Paul Raymond (keyboards). Kim Simmons (guitar) and Dave Walker (vocals). This time, Walker, who joined in May of this year, confirms that the group are happier now than they've been for a long time and adds that the good-time rock and roll on "Street Corner Talkin'" proves it.

Dave's last group was "Idle Race" from Birmingham, who he left because "things were getting a bit grim."

"We recorded 'Street Corner Talkin'" in about six

sessions and then left for the States," said Dave. "It was Savoy Brown's ninth tour across there but we knew that this one was going to be the hardest of the lot because this time it really was a new band playing new material. Of course the group are incredibly popular in America and even before we went they knew all about the changes but we were still accepted. It was a natural thing for Savoy Brown to move away from the blues but there was nothing planned and the kids in America really responded to it."

It has been a constant source of bewilderment to Savoy Brown why they should mean such a lot in the States (100,000 advance sales for the new album) and yet remain a decidedly dicey investment for British promoters.

"Look, I've been playing with various bands in England for nine years and it's been bloody hard work. You know, I've been led up so many blind alleys and this is the first good thing that's happened. I

can see no reason at all why we shouldn't be successful here too. If people came to see us they'd enjoy it because they'd understand what we're playing. There's no freaky sounds or noises and no political undertones.

"You can tell people till you're blue in the face how big you are in America but if they don't see it happening at home it doesn't give you much personal satisfaction. Apart from anything else it would be nice to make it here just to repay your family and friends for the sacrifices they've made for you."

FRONT MAN

What did he think of Savoy Brown before joining them? "Well, quite honestly I didn't know much about them. I just sort of knew that they were a known band here. Idle Race was a good group but their approach and priorities were all wrong. I was once in a group called The Redcaps who were around during the Liverpool thing and I've been in about four or five bands since then but Savoy has been the one that's given me a new lease of life because I'm very much a part of this band as a front man."



COUNTRY MUSIC, according to Kris Kristofferson, has a great deal in common with soul. "It's like where R&B and soul used to be, it's an expression. It was a little too much for the popular ear to handle but the people who really dug, really dug it and gradually people started picking up on it." Kristofferson was talking from CBS Records' huge office block in New York, fifteen floors up overlooking Manhattan.

"I think the first Top Forty guy to sing like Hank Williams sang, was Ray Charles, it's because it's the same background, it's all soul, one's white, and one's black, there's a lot of similarity. The roots are the same in the rural south with the Negroes and the poor white's backgrounds, so Ray Charles could take a Hank Williams song and just sing it the way it was felt."

NEW INTEREST

Kristofferson was born in Brownsville, Texas, and today, after a life that has stretched from winning a Rhodes scholarship, boxing in America's Golden Gloves competition, emptying ashtrays, serving as a helicopter pilot and teaching English literature at West Point, he is a giant in the country music field.

His success you might say has come easy to Kris in comparison with so many country artists that have kicked around their profession for years. But his brand of country music, or country soul, has given the word new interest and his name is listed alongside that of Johnny Cash, Tony Joe White and perhaps even Neil Young by those who see the latter's music as 'country'.

But there's been a change in country music. Once it conjured up a picture of elderly gentlemen in spangled suits, high boots and ten gallon hats. The music was predominantly of mother, home and the flag and generally was heavy with the western element of country and western tradition but Kristofferson, and a few like him, changed the music and outlook drastically.

Roger Miller was one artist who began this move away: "his stuff helped get country music accepted by a wider audience, things like 'King Of The Road' and he was also the first to record 'Me and Bobby McGhee'." He was a big draw, I remember seeing him and thinking if there's room for a maniac like that, there's room for me.

"A lot of people had an influence on country music, Dylan did and before his 'Nashville Skyline' album his close association with Johnny Cash brought his whole following into a sort of awareness that there was something worth listening to there."

Although Kris had been writing since 1958 his real

Kristofferson —new look on country's face



**Feature
by Billy
Walker**

in the Columbia Studios but not everybody thought the same: "This year I had two songs in the final and they drew out the new rule which eliminated those two. I have the feeling they're not going to get me back on that show."

Kris's writing career started in 1958 when he recorded with what he terms as "cheap, fly-by-night labels". On his stay in England he wrote about twenty songs. "I got in touch with Paul Lincoln, who used to be Tommy Steele's manager, and he got me a record deal with Top Rank."

Working under the name of Kris Carson he was told not to mention the word country when describing his music: "they didn't want anything to do with country, they dressed me up in a suit and Tony's arrangements were always nice but they were pop. I got away from all that finally and started writing again in the army."

"I had a little group while I was over in Germany, which was prior to going to Nashville. I tried to publish a couple of songs and really dug the atmosphere in Nashville which was very stimulating at the time. That was in 1965 and I don't think I made any impact until 1970, nothing."

The Music City of Nashville played as much a part on Kristofferson's influences as anything else, obviously his experiences outside contributed but the help and inspiration of listening to people like Micky Newbury, Dallas Fraser, Jerry Day as well as the more established names like Cash, Haggard, Snow, etc. is very prominent in his songwriting.

"All you can write about is what you know about and my background has been pretty gypsy, all over the place. When you get down to the final expression it's got to be

more of a gut thing or something you really feel, at least that's what I get out of writing."

Apart from a great friendship with Johnny Cash and respect for people like Newbury, Haggard, Hank Williams (who he admits was his hero), Kristofferson has an

awful lot to say about Tony Joe White and Jerry Reed, two artists that are at last getting a little of the recognition they deserve.

"Tony Joe doesn't even like country music and he's as country as a dirt road. I remember when I first met him when I went to work for

Combine Music, who he writes for too, and he said 'Kris how can you write a song like "Sugar Man", which is kind of bluesy and still do all that country music'. I said 'you don't even know how country you are'.

"Jerry Reed is one of the most talented guys I know, he can do anything. He can sing a really good ballad and he's in a certain bag right now, sort of almost talking blues type 'Amos and Moses' type thing. He's a great picker, Chet Atkins called him the greatest guitar player in Nashville. I'm just surprised he hasn't been big before this he's a presentable looking cat with a hell of a wit on him, he can sing and pick fantastically, he ought to be a big star."

TAGGED

The obvious comparison between songwriting and poetry has been drawn in Kris's work. He has been tagged with the modern poet label already but isn't that easily taken in by compliments: I think there's a difference between poetry and songs. I don't feel like I've ever written a poem in my life. All you've got to go is look at lyrics of songs you really dig without the music and there not really as heavy."

That's the sort of guy Kristofferson is. Unaffected by his sudden rise to fame and unlikely to take false praise easily. His two albums "Kristofferson" (retitled "Me and Bobby McGhee") and "The Silver Tongued Devil And I" are selling very strongly and his third album is almost completed and his only plans for his new-won acceptance is to help those people in Nashville that helped him — as I said, he's that sort of guy.

acceptance, if you can call it that, came when his song "Sunday Mornin' Comin' Down" was the shock of the annual Country Music Association awards show. His winning entry caused a lot of white faces in the Grand Ole Opry House last year and an awful lot of resentment. Kris remembers the incident vividly.

"We weren't even gonna go, we were recording at the time. My publisher said it's an honour to be nominated so we ought to go. I was sitting there looking at all the stars, and usually someone sweeps everything. The year before Cash had and I figured Merle Haggard would do it on this occasion. I was lucky in not being up against one of his best songs."

WARPED

"It was kind of interesting when I went on there everybody thought I was stoned which I wasn't. I wasn't even drunk, but I was lost for words and didn't know how to get on the stage or off it. It caused a lot of concern among the old-line people mainly because they thought I looked disreputable, someone said, I forget who it was, 'now we've seen our nigger and our hippie'. I figured it gotta be a real warped person to say a thing like that."

A lot of Kristofferson's real friends in Nashville were proud of his achievement and had remembered his humble beginnings emptying ashtrays



Gordon Giltrap

Gordon Giltrap is one of Britain's finest guitarists. He's been acknowledged as such for two or three years now.

Jerry Gilbert wrote in Sounds that he was "a magnet for anyone sympathetic towards guitar. An instrumental extrovert standing on a platform where everyone would like to imagine themselves."

He is also an exceptionally fine songwriter. And on his first album for MCA, A Testament Of Time, he sings and plays ten new compositions.

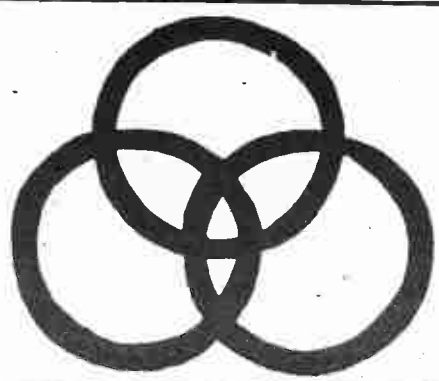
Those who know Giltrap will already be expecting something pretty good. The album won't disappoint them.

And as for new listeners, we think they are in for quite a discovery.

A TESTAMENT OF TIME MPKS 2020



● JERRY REED: "he's a great picker."



THELONIOUS MONK, who is playing in London on November 14, is unfashionable today. The approved critical line says that he has been overtaken by the melancholy fate which awaits all ageing revolutionaries — namely that events have passed him by, leaving him stranded like some staid, repetitious musical fossil.

Not only is this untrue, it is also unfair. None of the currently popular styles of jazz has anything to do with Monk's approach. Far from passing him by, the revolution has shot off in the opposite direction, leaving him as misunderstood as he was in 1947, although for different reasons.

The basis of Monk's art lies in the frustration of expectations. Since so much of today's music relies on the absence of expectation in the first place, it is not surprising that Monk is ignored. You can't have rhythmic displacements when there is no rhythm to displace; you can't have harmonic twists when there is no harmony to twist.

PERSISTENCE

Thelonious arrived on the scene with the be-bop movement of the '40s and, in a sense, he was the most thorough-going be-bopper of them all. He took the harmonic innovations of Bud Powell and Charlie Parker and followed them through with a kind of manic persistence.

The point is crucial and, to explain it, I'm afraid I must use a bit of dreaded musical terminology. The main harmonic discovery made by Parker and Co was that the flattened fifth of any dominant 7th chord could be used in that chord, either as an added note or as the root.

Monk said, in effect, "All right then, if the chord is C7th I'll just play F and G flat and that should be enough". The fact this must have sounded very peculiar in 1945 doesn't seem to have bothered him.

It is typical of Monk's character and approach that he stuck to this rigorous and daunting attitude regardless of the off-putting effect it had on almost everyone. There is a version of "The Man I Love", with Miles Davis, where he sets out to play the tune at half tempo, presumably intending one chorus to fit exactly into two.

COLLAPSES

Even Monk's impeccable sense of time can't bring it off and it collapses. The point is that nobody but Monk would even have tried such a dangerous trick in the middle of a recording. Miles Davis grumbled about it to all and sundry, complaining that Monk "doesn't give you any support".

But Monk (if he had been a verbal person, which he's not) might have answered that the whole point of improvisation is taking risks. John Coltrane said that playing with Monk was like being dropped down a lift-shaft. But he also said that it was good for him, and that being in Monk's quartet for a few months was a valuable part of his education.

Jazz composers are a very rare breed. Jelly Roll Morton, Duke Ellington, Charles Mingus, Gil Evans and Thelonious Monk: that's about the complete list. They are all so much more than theme-writers.

In some marvellous way



'The basis of his art lies in the frustration of expectations'

THELONIOUS

MONK

by **DAVE GELLY**

they seem to be able to impose an atmosphere on to a performance. After their version there is only one true way to approach a piece. Monk's most famous composition is probably "Round Midnight".

This has even become established as a sort of minor standard, but it is invariably misunderstood. Most people play it as a romantic ballad, all soft and sentimental. But listen to Monk's original performance, recorded for Blue Note in 1947, and you will hear it as he heard it: sombre, menacing, full of flitting shadows and midnight fears.

In a way he is a very traditional jazz musician. "Blue Monk" is a blues which, although entirely his own, recalls the melancholy Jimmy Yancey to mind. Similarly, Monk has frequently taken up

a recurrent theme in jazz history, the powerful "railroad" myth.

Ever since Cripple Clarence Lofton's "Streamline Train" and before, blues and jazz musicians have portrayed the railroad, the means of escape from hard times or the cause of painful parting. Monk's "Locomotive" is a great lumbering, clanking beast, while "Little Rootie Tootie" is rather like Ellington's "Happy Go-Lucky Local", trundling along optimistically with good times ahead.

Both these pieces have to be played with the composer's original idea in mind or they are nothing. Even the solos must fit into the overall picture, which is probably why Monk has often chosen to work with particular players — Ray Copeland, for example, or Charlie Rouse — who understand his music.

There have been a few orchestral recordings of Monk's music and they display very clearly his essential strength as a composer. "Monk At The Town Hall" has a ten-piece band playing orchestrations written by Hall Overton.

The arrangements contain

scored versions of Monk solos as well as the themes, and all the material was obviously very carefully considered by both Overton and Monk, so that the result is an amplification of Monk's original ideas.

The same is true of the CBS "Big Band and Quartet" album. By contrast, there is an unspeakably bad effort directed by Oliver Nelson, in which Monk is heard poking and prodding away unhappily as his themes are cruelly distorted and his cryptic harmonies ironed out by the hack arranging and studio musicians' playing.

URGENCY

But it is to the two Blue Note albums that I return time and again, and to the records with Rollins and Coltrane. In a sense the critics were right. Monk's work before 1960 all has an urgency which shines through the duff recording and under-rehearsal and which his later recordings lack.

He never surpassed the piano solo and accompaniment on "Mysterioso", but I have heard him, even quite recently, come close to it. I heard him play as well as that in New York in 1964, at 4.30 in the morning with the waiters stacking up the chairs. Perhaps he thrives on adversity.



● **DIZZY GILLESPIE: flights of fantasy.**

MILES DAVIS did not show up. That was the first blow. Then Phil Woods' European Rhythm Machine failed to make an appearance. Number two.

Two severe setbacks which left this year's Prague International Jazz Festival reeling as far as the music was concerned. Davis cancelled because, rumour had it, he didn't want to appear on a State Department-sponsored Eastern European tour. Woods' cancellation was apparently due to the non-arrival of a contract and plane tickets.

So what was salvaged? An excellent set by the Giants of Jazz — Dizzy Gillespie, Thelonious Monk, Sonny Stitt, Kai Winding, Art Blakey and Al McKibbin — some interesting offerings from the Mike Westbrook Band, romping piano and vocal blues from Grand Old Man George Webb, Bob Downes' personal flute sounds and a number of interesting items from several European bands. But these were spread thinly over four long, long nights of jazz.

So, with the best will in the world, this year's festival, in the attractive Czech city of Prague, was not one of the best. And things were not helped by the stifling hot, completely unventilated Lucerna Hall which houses the festival — a huge 3,500 seater hall completely below ground level.

UNHASTY

To be fair, however, the main problems of the festival were not the fault of the hard-working and hospitable organisers. The sub-problems — late starting, interminable waits between sets, etc. — were, though they could also be put down to the Central European unhasty way of life.

My own feeling was that each night went on too long, with four bands each doing around 45 minutes to an hour. This could comfortably have been chopped by a quarter, with no artistic loss.

The festival opened with the Francis Guin Swingers, from France, a fiery jazz-pop outfit. There was some really excellent trombone solos from leader Frick Guin, but the drummer never swung at all and the trumpet player was sharp throughout, which didn't help.

Czech Radio's Jazzovy Orchestra grafted onto the Modry Efekt (Blue Effect) rhythm section produced a fine big band sound. Forty-ish swing in the ensembles, but with a 1971 pop rhythm section. The marriage worked, too, and there were some fine musicianship and solo offerings.

Mike Westbrook's band closed the first night. Not their best ever set, I thought, but enough to acquit British music well. Norma Winstone is a good singer, but dominated the band too much for my taste, but there were nice moments from Malcolm Griffiths and George Kahn and immaculate drumming from Alan Jackson.

Pianist George Webb guested magnificently with the fine Prague Smetackovce band — a two trumpet band, in the Savoy Orpheans/Bob Crosby style, opening the second

A triumph for Jazz Giants at Prague

night. The band were the high-spot of the evening, playing blues and rags brilliantly. George Webb lived up to his reputation as the mastermind behind the traditional jazz revival in Europe, even though he played with two crushed fingers.

Of the rest of the evening, Bob Downes played brilliantly in a flute school from different countries.

Phil Woods' non-appearance meant a hasty re-arrangement of the third night. Best offerings of the night was the Polish Old Timers trad band, who played spirited Dixieland and some excellent ringing guitar work from Jazz Q of Prague.

Saturday night began with a fine modern quartet from Hungary — Rudolf Tomtsits Quartet. The four musicians were excellent, particularly trumpet player Tomtsits, but somehow the music never quite took-off. Rumania's Dan Mindrila Quartet followed with a lot of energy, but a shortage of invention.

The concert closed with a brilliant set from the Giants of Jazz, dominated by a magnificent version of Monk's "Round Midnight", with the pianist taking the honours.

HONOURS

Gillespie's flights of fancy were expected but none the less exciting his splintering runs and high notes as exciting today as they ever were and with a beautifully mellow tone in the ensembles. Impassive Monk's work at the keyboard was magnificent, occasionally spare but full of invention and a solid rock of sheer musical force behind the front line, aided by the superb striding bass work of Al McKibbin.

Saxophonist Sonny Stitt, on alto and tenor, provided some of the solo highspots along with Dizzy. Energy poured from his sparse frame and his solos exuded power and dexterity. Trombonist Kai Winding was technically magnificent, but never really caught fire solo-wise.

Spurring things on was Art Blakey, who has been a drum star for more than a quarter of a century and who knows implicitly the value of dynamics allied to swing.

It was, in effect, a triumph for "The Professionals" from the other side of the water and a reminder of the rich storehouse of music that still lives on. — **ALAN WALSH.**

JAZZ ALBUM

HOWARD RILEY: "FLIGHT" (TURTLE TUR 301): Personnel: Howard Riley (piano), Barry Guy (bass), Tony Oxley (percussion).

GOVERNED BY some unwritten convention, it seems that a spot of civil war has broken out in the Howard Riley Trio, with Riley and Tony Oxley the protagonists,

RILEY'S CIVIL WAR

and bassist Barry Guy caught somewhere in the middle. But just because the tussle of wills between Riley and Oxley is expressed within a kind of convention which reflects a mutual recognition of their musical responsibilities, and does not work to the detriment of the music, the sounds on this fine album work with an effect which is sometimes quite fascinating.

The main battle-ground is "Motion", which takes up the whole of the first side. Opening with Riley stating the theme, it gives way to a restless, neurotic solo on his conventional and electric kits from Oxley, demonstrating most clearly on record so far just how far he has moved away from conventional drumming ideas. Guy follows, sawing away vigorously, and

there is some electrifying interplay with Oxley before Riley hammers back in to develop the theme over a fearsome tossing and sparking background from Oxley and Guy.

Basically, Riley still seems to prefer to work from a theme, and is bending only gradually towards the freer areas Oxley is trying to hammer him into. The breath-taking barrage each levels at the other, but with each listening to the other, makes this an excellent, exciting track, with an ideal illustration of how rewarding the musical juxtaposition of different concepts can be when handled with responsibility.

TRACKS: "Motion", "Cirrus", "Forgotten Game", "Two Ballads: For Lesley, For Sue", "Flight". — MICH-AEL WALTERS



THE SIGHT of a slight female figure on stage surrounded by the enormity of the Royal Albert Hall, leading its capacity attendance in the strains of "Amazing Grace" isn't a picture you easily forget. Judy Collins, of the ever-perfect voice and bottomless blue eyes, dressed elegantly in a long black velvet dress kissed with small red roses, was that lady and her chorus were the fans that had sold out her only British appearance so quickly that another concert had to be arranged to accommodate her disappointed, less fleet of foot, admirers.

AWESOME

It was her first British date for almost two years and for that reason alone it was a great occasion. Judy has no immediately pigeon holeable audience, they are a cross-section of ages and classes. There were ladies that looked as if they had stepped from the cover of her album "In My Life" — all lavender and lace — an elderly gentleman with neatly clipped whiskers and three-piece grey suit, and a young man sitting alone but for his motor cycle helmet.

The scene set for one of the world's greatest contemporary singers could have been better than the slightly cold austerity that the Royal Albert Hall's size and construction affords. Regardless of this Judy was completely at ease and the tastefully balanced sound system, despite its apparent modest size, won over the hall's awesome acoustics.

At no time was this better illustrated than when Judy returned to the stage to sing "Amazing Grace". Her clarity and beauty of voice lifted to the Hall's very roof followed by the church-like chorus of the audience — "I once was lost but now I'm found, was blind but now I see" ringing eerily through the auditorium.

Judy's band consisted of Richard Bell on piano, Gene Taylor on electric and stand-up bass and drummer Susan Evans. The treatment of some of the songs seemed a little too up-tempo and electric but overall their backing services were excellent.

Bell, at his best played some very finely thought out piano often with little Leon Russell-like rolls. Taylor's work playing a particularly important part on slower tunes where he employed the use of a bow to his acoustic bass. The tiny figure of Susan on drums was hardly visible from many parts of the hall but her sound was unmistakable and subtly handled.

The material Judy chose was spread from the ten albums she has recorded in her career. The voice was still remarkably poised and softly powerful and each new song was treated with the same verve and freshness as if it were her first song, her first year as a singer and her first performance on stage.

Nostalgia and the songs rolled by with "If I Had A



● JUDY COLLINS: grown in greatness as the years have gone by.

Judy casts her spell

A CONCERT REVIEW BY BILLY WALKER

Golden Thread", "Hard Lovin' Loser", "Just Like Tom Thumb Blues", "Both Sides Now", "I Shall Be Released" and Judy sang several songs from her new album, "Living", which is released shortly and which she describes as "Something different from the others".

An album that Elektra Records had planned to put out to coincide with Judy's visit titled "Both Sides Now" and made up of some of her best-known songs has been deleted (it was announced at the concert) to make way for this new release.

Some of the numbers were included in her act: "Four Strong Winds", by Jan Tyson, "Vietnam Love Song," "Open The Door" (another chance for the audience to join in), and Leonard Cohen's "Joan Of Arc" and "Famous Blue Raincoat", and the others on the LP are "The Lake Owl Of Innisfree", "All Things Are

Quite, Solemn", "Easy Times", and two songs she has recorded before, "Chelsea Morning" and "Just Like Tom Thumb Blues".

But it was with Cohen's songs that Judy really displayed her finest points. She is undoubtedly the greatest interpreter of Cohen's work in the world today and apart from "Joan Of Arc" and "Famous Blue Raincoat" she sang "Suzanne" and "Hey, That's No Way To Say Goodbye". She sings his works as if they were written for her alone, there's complete understanding of the pain and creativity that has gone into each composition and she treats them with that sort of respect.

CREATIVE

The concert only illustrated what everyone already knew of Judy, she is a consummate artist who has grown in greatness as the years have gone by. Her piano and guitar playing aren't weak accompanist to her voice, they are as equal and as creative a part of her artistry as her vocal work.

Judy Collins isn't just a singer of fine songs by Seeger, Dylan, Joni Mitchell, Jacques Brel and Cohen, she is a songwriter of the utmost beauty herself. "Since You Asked", "Albatross", "Nightingale", and "Sky Fell" tell you this. "My Father", another of her compositions, made this concert complete for me and there's nothing else you can ask of any song or performer.



McKENDREE SPRING

McKendree Spring at Carnegie Hall

McKendree Spring came on like a cool summer breeze—a taste of something refreshing, something good and long awaited, something honest and quiet. Michael Dreyfuss' violin performance was superb because he used the instrument as an orchestral piece to back the beautiful "Down By The River". Highlighting the show was the performance of "God Bless The Conspiracy", which again featured Dreyfuss.

McKendree Spring is a group whose material must be felt and lived. Their delivery is as fresh as all outdoors.

McKendree Spring at Fillmore East

The core of the group seems to be Mike Dreyfuss' electric violin. He uses it in much the same way as Pink Floyd's Rick Wright uses his electronic organ. It darts and slithers, and groans and croons, it swoops and climbs. No drums in the group—just two guitars and bass. Outstanding numbers are Tom Rush's "No Regrets" and the long "God Bless The Conspiracy", which features an ear-bending virtuososolo from Mike. **CASHBOX.**

McKENDREE SPRING
SECOND THOUGHTS MUPS 433

FIRST BRITISH TOUR

- Nov. 5 Salford University
- Nov. 6 London School of Economics, Houghton St., WC2
- Nov. 8 Reading Town Hall
- Nov. 11 Kent University, Canterbury
- Nov. 12 Bournemouth College
- Nov. 19 "Mistral", Beckenham
- Nov. 20 Starlite Ballroom, Boston, Lincs
- Nov. 21 Implosion, Roundhouse, London
- Nov. 22 Chatham Town Hall
- Nov. 27 Hull University



■ One of the things I've always felt about the Moodies is that your music makes some kind of stand that the group have never really made themselves, do you think that's a fair criticism?

Yes, I think it is. But then again you've still got the aura of what people think of the band without really knowing us as people. I've been getting quite a lot of mail recently which has been very very good — possibly some of the best criticism we've ever had, saying exactly that we should live what we say. And this is something that I also believe. And I've been through a very quiet period this last year, not only have I built the studio next door, but I've been trying to sort out me as a person — separate the good from the bad so to speak.

I think it is time for us now to start making a stand as human beings, not only through our music but in life. In other words the last album "Every Good Boy Deserves Favour", we just about got through that by the skin of our teeth. Probably by listening to it you can detect circles within circles within the band. To a certain extent complacency crept in, the greenery of Cobham has seeped into our lives somewhat. I've always been frightened of that and I've been rebelling against even living here for the past year.

IDEALS

■ Do you think it was inevitable that this kind of thing would happen? You see you do appear to the outsider to be a very insulated band — I think this is one of the reasons people don't seem to know you individually — and people would suspect that you were very much removed with what was going on in the world.

I think what's really happening is that the music's caught up with us. In other words all our ideals and things expressed in our albums were true, I mean we really felt these things, we hoped — we've always tried to put a lot of hope in our music. I felt that was one of the things that we needed, that the world needed. But what I think happened was that the music caught up with us because it got to the stage where all the money and stuff started rolling in, and we started the record company and even that's been questioned of late — whether we should even bother with that. Because just the mere fact of having a company, of being a director of a company, it makes a part of you another person. So consequently I think the time has come, especially now, for us to make a stand in the same respect as our music and start living what our music says. I've tried to do it in my own way as I was telling you earlier — I really don't drink and haven't been for a long time and I've given up the old pot smoking, and given up cigarettes simply because I had a voice operation a year ago and I felt I wanted to get the best out of that, because I've always been able to hear melodies but never been able to sing them really.

■ But what are the concrete ways you think you can make a stand, aside from the personal things?

Well the thing about free concerts is that when everyone started jumping on that I was against it. I realised that that really wasn't going to get us anywhere, going to get anyone

'All the money and stuff started rolling in'

anywhere, because all of a sudden people were turning round and saying "the music belongs to us, it's ours" and suddenly the whole situation had been reversed. And in actual fact out of the free concerts there were a hell of a lot of people making money. So whatever happens somebody's got to make money. We decided that if somebody's got to make money then we'd rather it was us and that hopefully we would be righteous enough to do what would be right — and this is the period we're stepping into now. We're all comfortably off and there's money flying around here there and everywhere and we felt very guilty about having money, as Justin's song "Story In Your Eyes" says: "we're been thinking about our fortune and decided that we're really not to blame."

MONEY

■ Presumably this would be excess money aside from what you need to live — don't you think you run a risk of attracting the wrong kind of people to you if they know you're thinking along these lines?

Well that's one of the reasons that we all came to live out in Cobham in a way, we had our share of freeloaders. I mean in the Roehampton days when we were giving all those parties, we spent a fortune, literally a fortune. We spent the kind of money every week that most people are trying to earn every year. Consequently, we've been looking — well I can only really speak for myself — I've been looking for the right thing to do with my money. I know some of the boys have tried giving a bit to charities and things and although some of them may be quite worthwhile I still don't think that's where it's at. So what I want to do is put my money into something that isn't given to people in terms of "put out your hand here's a quid" but put it into a campaign, or something that's real and true. Like I was often tempted to put money into certain cults, but I was saved from all that, realising that I would just be a fool to do that. The thing is that the responsibility of having money is really a great responsibility and many times I've felt like saying I don't want anymore, but then I realise that would be stupid be-

The SOUNDS Talk-In

MIKE PINDER

by Penny Valentine

cause this whole system is run on the lines of a monetary system. So I've really been waiting for myself to become aware of something that will get the attention of the public to this thing that is real and true, and put my money into that. And that's really what I want to do now.

■ Do you think it was obvious that this money situation would arise — especially as earlier on in the Moodies career you lost a lot of money and were double dealt by people — so that when you came back it was an inherent need in you to make money and feel security for the first time?

Yes, really, because we'd been let down badly in the past by various people. But even though there were disadvantages at the time I've learnt to turn my disadvantages into advantages, that's a lesson I've learnt. You should learn from everything that happens to you. But it still took a long time, about three years, to actually get stable. When I came to buy this house the chance of me, Mike Pinder plastic pop star or whatever, getting a mortgage was nil and things like car insurance costs us four times over the odds. So it took us quite a long time to get ourselves into the position where we felt we were comfortable and we'd got security for our families, which is something everybody wants. I mean we only want what everyone else wants really. So it took a long time to get to that stage and now it's taken us like a year to adjust, and to let it sink into our brain, that we have now arrived at a comfortable position.

DANGER

■ Getting back to the tie up between your life and your music, were you very aware of the hypocrisy of the whole situation?

Yes we were because really money is the one danger. It was the one thing that could turn our heads away from what we were really trying to do, to a certain extent. I'm pleased to say that we're back on the road again now. I mean I had an Aston Martin and I sold it because I thought it was too flash and I've just got the little car I picked you up from the station in which is perfectly safe and it's not really all that expensive.

■ I wondered if this was one of the reasons the Moodies have often been labelled as a pretentious group because many journalists — especially were very aware of how you lived and couldn't equate that with your music.

Well there's a lot of things that they don't know, especially people that have never

had money and they want it because their whole lives seem to be motivated with getting what I've already got. And if they'd only take notice of the people that have already got what they're trying to get then possibly we could save them a lot of pain, which is what I'm trying to do. Because although I've got money I don't indulge in it, I really don't. I'm searching for the real things in life. I wear my blue jeans, my woolly socks and sandals and that's about it — I don't live as if I've got as much money as I've got. I put more money into my studio and into instruments than anything else — and that includes this house. I think it's true that I have a better chance of knowing what I personally want because I'm not having to spend my time going after money. This is maybe the hard way but it's the difference between going and sitting in a cave for 12 months and trying to get it together that way, or doing it this way — by experiencing all the things and finding their true value. And I think I've found my own values through doing it this way because I realise the value of money and I realise the value of life and the value of love and the value of friendship and happiness. I know one thing — that I've become a much more generous person since I've had money.

TRUTH

When I was scarping for money I wouldn't give very much away at all. Now I tend to give things away on the spur of the moment because that's what it's for, it is really to be given away but it must be done in the right way. It wouldn't be any use giving a couple of thousand pounds to charity — a lot of it would get there and a lot of it wouldn't. I wouldn't be giving people with the kind of heart, that I can give something to someone I come into personal contact with because then I'll know what I've done with the money. Instead of just handing an organisation a cheque, which wouldn't do me any good and I don't think would do many other people a lot of good. So I want to use my money for education — education of the public and I'm one of the public. And so if I can educate myself by giving this money for the right reasons I can hopefully educate a lot more people. Because after all what I have found out is what I really want out of life is the truth, that's what I'm really searching for and have been searching for all along the line. The truth about us, the truth about human beings, this planet and what's happening to us. I've been on search for a

few years now and I've been into every occult subject, without ever joining a club or anything, which I believe is wrong. But I've been into all the occult subjects you could name and at some stages I really thought I had found the truth and suddenly, until very recently, I found I was nowhere at all. I'd only actually been a part of the confusion.

EVILS

■ Do you think this has been reflected in the music that's come out of the group?

Yes because that's what our music has been. But this thing about what people compute about what we say in our music and how we're living — they know what the face value is, they see that a couple of the boys have a Rolls Royce but they don't know WHY. I know that they didn't buy them to be flash what they bought them for was to have a safe car big enough to take their children and family in. So when the albums were made they were always made removed from this environment, from our material homesteads. They were always made out of hope. We would go in a studio and we would search ourselves and each and find out what we wanted, what we hoped for, and what we had faith in, what would possibly be the course of events, what had happened in the past and what was happening — and the music came out of that.

Now when we left the studio we were back in the world again — because when we're in the studio we were in our own world — subjected again once more to all of the evils that are in this society that we're brought up in. Consequently we tended to go downhill a bit. The highest periods in any of our lives, if you're talking spiritually, have been when we've been making our music because that's when we've been just us. Not us going round to buy a car or see the bank manager, or do interviews. I mean I haven't done an interview for a year because I began to question the whole reason of them.

■ Is this a question you aim at the media in general?

Yes because there are people who question our ethics but who questions theirs? Who watches the watcher? And that's why really I've been, not frightened, but reluctant to do anything. I think the media all over the world — TV, press, radio — is misused. 97 per cent of the material they use is trivia and even the newscasts are biased. It's rubbish — the system is filling the minds of the people with rubbish so that people don't get time to think about anything else. I remember when I first became aware of

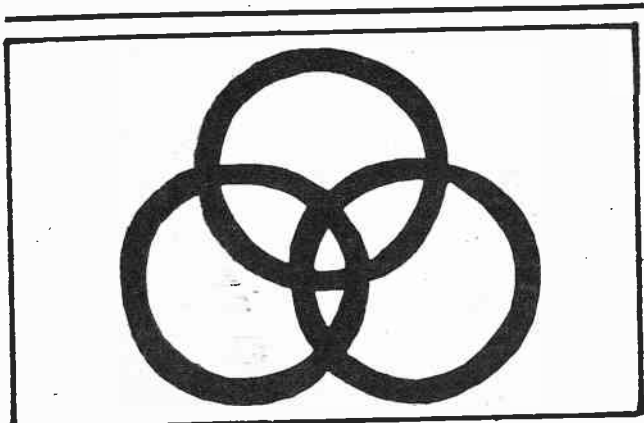
something other than the grind and I used to think it was going to be some kind of Utopia but when my ideas were based on material things which were based on working time, leisure time... but now obviously I'm 30 years old, I've travelled a lot of the world, met a lot of people in a lot of situations and realised now that we needn't bother our heads with any of that because I honestly believe that the world has very few years to live.

I read a report in the paper today — from Switzerland that was given out to the press — that all the seas on this planet are going to be dead of life in twenty-five years. And yet it was on page three in a two-inch column and on the front was a picture of Kosygin in a head-dress and for me the fact that the seas are going to be dead should have been a headline. That was the real biggest piece of news to date. So what I'm trying to say is that the hope isn't in a twenty hour working week and a lot of leisure time — hope is faith. And faith is things hopeful. And the whole essence of doing this interview is that I think that what we're really all trying to communicate is the sum total of our experiences which we can all learn from. And what I have learnt over a period of years has been that it's no use wasting our time on occult subjects and magic of one kind or another because that is all part of the confusion which is being put on this planet by man, as it says in the Bible. And I've been into all these people that came along and said this is the way to God — sit here for half an hour looking at your naval, transcendental meditation all of those who are actually leading millions and millions of people astray. Because while people are heavily into that they're not being open to the simple truth which is in the word of God. All that other stuff is just a spiritual ego trip and I'll own up to myself about that.

PLAN

■ Do you feel you are ostensibly a very religious man?

I don't go to organised church but I am a religious person. And every day I live I become more and more convinced that there is a god and that there is a divine plan, because I look around the world and I mean I do see the world around me even though people just think I live here, that isn't the case, I see every day something that tells me that we're drawing closer and closer to the prophesied end of the world as it is now. I was in darkness for the past few years. I was a great believer in the Bible up until say '67 and



IT'S A BEAUTIFUL DAY BREAK AGAIN

FIDDLE PLAYERS in rock, although a fairly contemporary breed of musician, aren't as rare a commodity as you'd imagine. Their numbers are increasing as the months roll by — some very capable, some not so capable and those that are downright dreadful. David Laflamme leader of America's *It's A Beautiful Day*, falls very firmly into the leading category.

SPLENDID

A student of the violin for over twenty years David has played classically with the Santa Barbara Symphony Orchestra as well as a spell with a symphony orchestra in Salt Lake City, Utah his home town. Continuing his travels in such splendid company *It's A Beautiful Day*, on their first major gig, played on the same bill as Jefferson Airplane at the Matrix in San Francisco. For the last eighteen months little has been heard in Britain of the band, despite their two tours here being terrific successes. At last *Beautiful Day* have got themselves together — with two new members — and an album is very near release in the States. Why such a long time between singles? David answered: "It's taken that long for many reasons. During that period we had a lot of trouble with our business which meant we had to do a tremendous amount of live performing,

David Laflamme talks to SOUNDS Editor Billy Walker

subsequently we had very little period time.

"The group had gone about as far as it could go together, there just didn't seem to be any cross stimulation happening between members. We could have done albums I suppose," Laflamme continued "but I'm one who believes I'd rather not do one than do one that isn't really good."

This lack on inter-band stimulation led to guitarist Hal Wagenet and bassist Mike Holman leaving the band and being replaced by Bill Gregory (guitar) and Tom Fowler (bass). "Our old bassist and our drummer just didn't seem to be able to get into a fusion, a situation that is really needed in a group."

David explained why Hal had also decided to split from the band. "He didn't really have the kind of background that worked well with the group. It's not that he played badly or anything, he was a very talented man, he just didn't have the depth musically that we needed in that key position."

David ran into bassist Fowler seven or eight months ago in his home town of Salt Lake and Gregory in a little club in Bourbon Street, New Orleans. "He (Gregory) struck me immediately as just exactly what we wanted. A Southern

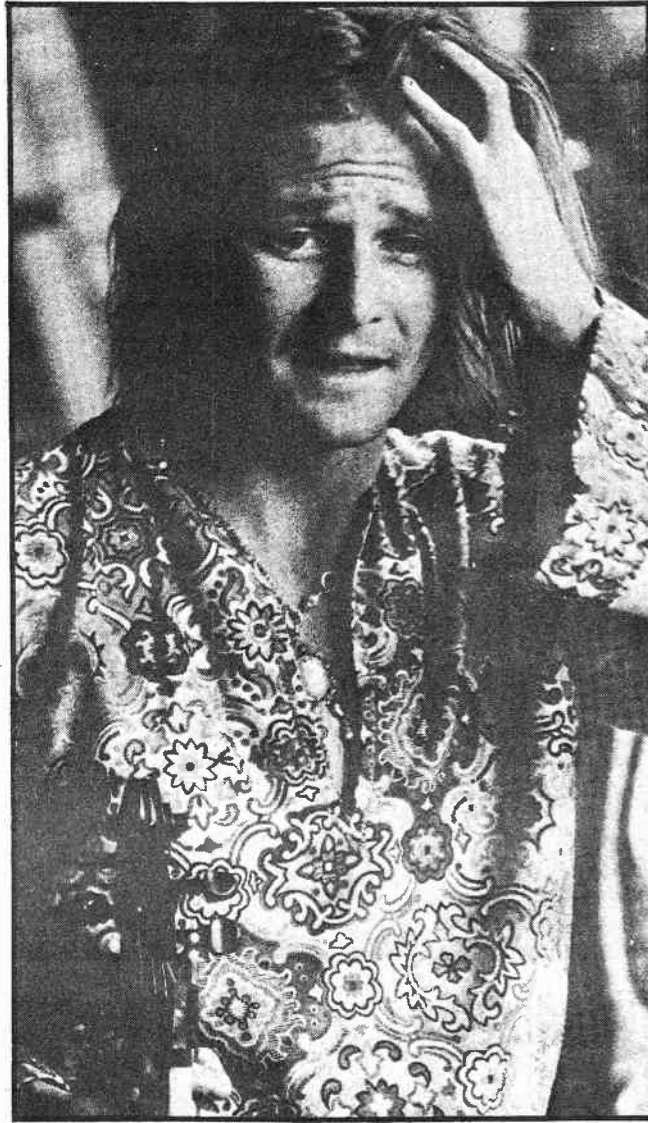
boy who plays with a southern style and one who really gets off on playing with violin because of his Southern influences.

"He has a deep-rooted background in Southern blues and that kind of thing. Essentially our group is built around blues." And it's this sort of detail that David has insisted upon in his musicians that makes *Beautiful Day's* music so sharp and definite.

It's A Beautiful Day's sounds vary through jazz, blues, rock with Laflamme's violin work particularly adding that extra life. His use of the instrument, almost intertwining itself together with the guitar, is masterful but he isn't lulled into any false security, the sound of the band changing and searching new avenues, particularly their next album.

SANTANA

On one track David has used Santana's rhythm section to add drive. "They were doing their album in the studio next to ours. They work in Studio A, the big one, and we work in Studio B, the little one. Generally speaking all the action takes place in Studio A, that's where everybody hangs out because Santana are an A group and up to this time we've been a B group.



● DAVID LAFLAME: may return to Britain

"This one particular evening we smoked them out, it was one of those evenings". Would this added rhythm section mean a change in the band's future sound? "I had a lot of ideas about putting our new tour group together", David said "with a bigger rhythm section, horn section and a lot of different things — strictly for tours.

"We would be working exactly as we are now, a six piece, for the first show and the second half we would

bring on the horn section and added rhythm", but complete record reproduction on stage doesn't worry him, "you can get the sound without going the whole way, in other words you can just have enough to push things in that direction without going all the way."

The new album will not have any tracks, only sides one and two will be titled, a point David had strong views about. "I just wanted to try and get away from the old Side One, Side Two syndrome

— just have them labelled and have the label suggestive of something rather than just titles for each track."

On this theme the album has two very definite sides — soft and hard. This, according to Laflamme gives the listener a chance to enjoy one whole side of music depending on their particular mood at the time, cooking or just mellow music.

ROTTEN

Laflamme's shrewd confidence works in every conceivable area, he has his eye very positively on the business angles but doesn't let any facet of the band's welfare slip by him: "I believe that unless your business is running real well and clean the band won't run well and clean either."

This concern also is evident in his care of the band's female singer Pattie Santos, no doubt realising that lady singers can sometimes end up in vulnerable positions. "I don't like for Pattie to have to get too masculine, because I don't believe that women should have to be masculine. I think that's why the world is as rotten as it is today because women are forced into a very masculine position which makes men very insecure, which makes women very uptight. I try and imagine every woman as a great lady and that obviously goes for Pattie.

SUCCESS

"Eventually I'd like to work with Pattie in her own right and on her own terms, actually do a feature album of Pattie. The band would just move to the rear and feature just Pattie up front."

It's a Beautiful Day were literally an overnight success in Britain and this instant acceptance has obviously warmed the band towards a return here as soon as it's possible. "We were just overwhelmed at the response we got. When we first went over it was essentially to do one gig — *The Sounds Of The Seventies* — that was all we had, but we managed to score on that one and the gigs came pouring in."

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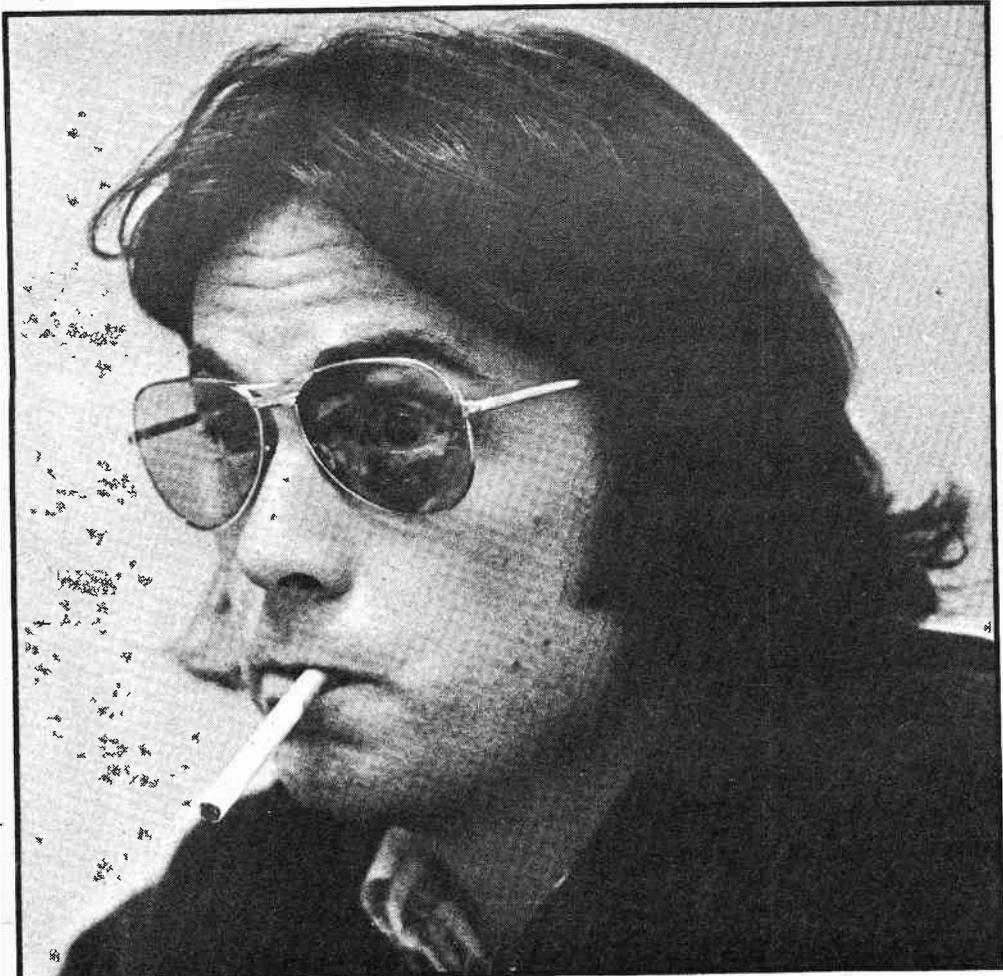
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ROCKING AT THE RAINBOW



● JOHN MORRIS: Giving Britain new excitement

By Penny Valentine

It's Thursday afternoon up at Rainbow Theatre and John Morris is on the telephone:

"Hello? It is. Oh that's okay that means I might get my furniture in about two months. Thank you sire". He puts the phone back on the receiver and puts a hand across his face in a kind of despair. When he takes it away he's smiling: "That's great, the shipping strike's just over now and we've flown everything all the way from the United States".

It's the least of his problems. Six days from this icy autumn afternoon, Rainbow Theatre — in many ways Morris's "baby" — opens its doors to the public for the first time with a bonanza. Three days of sell-out Who concerts. A man of unlimited enthusiasm, it's still — after four hours in his office — hard to work out exactly how Morris stays so calm. He smiles in the face of unlimited disaster. So far a lady of obviously temperamental means has just quit for God knows how many times that week, another had been unjustly (it transpires) accused of throwing an A-Z at the head of a minicab driver, Ian Knight is rampaging on about waterbeds, a gentleman of great charm has got caught up in a fever about popcorn machines for the main lobby, someone's put a nail through their foot, someone else has sprained their wrist, the main curtain looks like it'll have to be disbanded and there's no room to give the resident doctor.

LOYALTY

"What about?" says Morris thoughtfully, "the ice cream room? Oh no, that's the generator room now isn't it" and then goes through a list of rooms that are now other rooms and house a conglomeration of objects from a huge TV projector, sound and lighting equipment, offices, cleaners premises, etc., etc., etc.

By 6 p.m. the main rush is over and Morris is still smiling and unruffled, even though someone has just decided to drill a hole through the wall next door.

He's enjoying himself with his new project and he knows that however many times he has to fly over crates of orange juice from Florida ("because Britain doesn't make enough") for his staff it's worth it. They're the life blood of Rainbow — the people with the know-how, the love, the loyalty and the expertise that are going to make it the best concert venue in England.

CHALLENGE

John Morris, now 32-years-old and with a face unlined and untaxed by the rock and roll business, has already got Woodstock, Fillmore East, concert tours with Jefferson Airplane and a whole gamut of theatrical experience, tucked up his sleeve. Rainbow is his next forte and, knowing him, his next triumph. It's also the one place that may stop him running. He thinks he and his wife Ann will settle in England for good — quite an admission for a man who has never stopped too long in one place and has physically and mentally needed constant challenge.

"The reason I split from Fillmore after nine months was that my number has always been taking an idea and pulling everything I can out of it — organising everything. And once it's off the ground it's well what do I do now? I'd pulled all the things and pushed all the things I thought I could and I becoming a manager of a theatre which was the last thing in the

world I wanted to be. Here I don't think I'll ever be that because we can move out, start a production company, a touring company, get on to the road — there's unlimited opportunity to get into new things."

In many ways Morris personifies what Rainbow will stand for. He thinks this is a conscious situation brought about because a place needs an identity and personality of its own.

"I don't hold stock here and I don't own money but it is my theatre. It does reflect how I feel rightly or wrongly. At the same time it's a little unfair because when I look good it's because Chris Langhart is here, because John Chester got on a plane and came over, because all these brilliant maniacs are the best technicians in the world. A group of people I don't employ but that work with me — people I did Woodstock and Fillmore with and who are theatre trained. I'm not "the dynamic force leading the theatre... blah, blah" I'm more like the chief herder on a cattle drive."

EXPENSIVE

Morris started out as an actor and then, at 21, was stage manager and lighting designer for off-Broadway shows and theatre generally. He got into rock almost accidentally when the theatre hit a bad patch and someone suggested he went off to Toronto and got involved with music.

"I'd always thought of rock artists as scruffy, long-haired, freaks, the usual thing."

In Toronto he met Bill Graham, was bowled over by him, and found himself staging the first ever free concert — with Jefferson Airplane and the Grateful Dead.

"It was, honestly, a gas. We had 57,000 people there and it was exactly the thing I knew how to do, it was a show. Sure there were problems but not with Airplane and Dead. I'm not against free concerts, no, what I object to is the kid in the street who says music is owed to them for free. Because music isn't free, it's a very expensive proposition. I'm in favour of a group taking themselves off to a park of somewhere and playing for nothing. But I don't agree with audiences standing outside and saying 'you have to let us in', you know? You have to let us in to your facility, your lighting, your seats, your sound and everything."

After Toronto came a week of concerts at O'Keefe Centre and then Morris hit the road with Airplane as production manager ("28 people and 10 or 15,000 thousand tons of equipment"). After that he went back to New York and opened The Anderson Theatre with an ill-fated gentleman called Tony Lake, who later, at 27, got himself shot dead in a local bar. They put on Country Joe and others but Morris was already beginning to sense that something was missing.

"New York was a similar situation to the scene I saw in London when I came over. It was so right for a bigger venue. It was obvious that it needed a permanent hall at fair prices, you know 'the city needs, etc...'"

Morris's intuition had paid off. Fillmore opened in a blaze of success that under Bill Graham's "parental" hand put it on the map as probably

THE rock venue in the world. Graham did all the booking and Morris, it transpired, did the calming down: "Fillmore was very much Bill's place. He is a steamroller and we worked very well together, because Bill would come running in the door and knock 'em down and jump around and I'd come in and do the good guy number and we'd be away."

Woodstock, however, wasn't a case of intuition. Woodstock was a freak of good luck. It was, says Morris, the total surprise to end all others. Everyone concerned — Mike Lang, Chip Monck and Morris among them — had expected around 150,000 people and Morris had even bet Lang that he'd give him a hundred dollars for every 50,000 people that came along after that figure.

ACCIDENT

"Look nobody had ever had more than that, Monterey, which everyone thinks of as a giant festival, had 17,000 — less than the capacity of Madison Square Gardens. Mike Lang and I had heavy disagreements and I'm not his greatest fan, but I do thank him for herding the lot of us in a direction and I think he did have the feeling it was going to happen the way it did. Sure I have my own theories — the East Coast was jealous of the West Coast and tired of all those egocentric Californians saying everything happened in LA or San Francisco, plus we had everybody in the world except Dylan, The Beatles and the Stones, which people tend to forget, plus it was summer, it was outside and it was one of the best damn sales jobs ever. It was though, basically an accident of fate that we coped with 4-6,00,000 people."

RESENTED

"The sad thing that happened to festivals afterwards — because Chris and I spent about a year travelling all over the world talking to people who wanted to put on festivals — was that either they resented Woodstock violently or just multiplied a set number of people by dollars. We spent two millions six hundred thousand dollars on Woodstock. We put in proper roads and all that stuff that nobody has done since. That's where all the festivals go wrong. It took them two years to learn about toilets and it'll take them years to learn about medical facilities, electricity, how to do it. If you're going to put on a festival you have to sit down with the best army training manual you can lay your hands on."

BRILLIANT

John Morris and Rainbow and all the people connected with it are going to give Britain something it needs — a new excitement that's been missing for too long. In the summer months he'll take most of the operation out of doors — he's toying with the idea of maybe shifting out to Longleat and give all those technical geniuses some sun and fresh air for a bit, and staging one-day concerts in beautiful surroundings. And then there's this six-hour play that maybe he could put on at Rainbow during that time, and the jazz concerts and...

"There's really only one thing that John Morris isn't happy with. And that's all the time the others have drilled holes in the walls, and painted, and got involved, and come up with brilliant hairbrain schemes — he hasn't had the time to get dirty."

films

"DOC": FAYE DUNAWAY: Director, Frank Perry (United Artists).

THE WEST — or more precisely The Western — has undergone, these past couple of years, treatments that are direct-results of directors looking back over their shoulders and getting to grips with the fantasy that emulated from that part of America as America itself built up its own historic background. Consequently, in search of the Truth of the West, directors like Sam Peckinpah have become totally involved with the destruction of the Western's fairytale quality — the goodies and the badies — and replaced it in their efforts for a sense of reality with violence and bloodshed.

In "Doc" Frank Perry (director of, amongst other things "Diary Of A Mad Housewife" and "Lisa And David") too has looked back to delve and finally in many ways to destroy, a Western myth. That of the partnership and heroism of Doc Holliday and Wyatt Earp. That, in the final analysis "Doc" doesn't quite work in every sense, is certainly no reflection of Perry's search for authenticity. And while he never reverts to Peckinpah's shock tactics of vicious death and real horror, he has gently put together scenes that smack of reality — particularly I thought the saloon building and the final killing at OK Corral which as in reality, takes only a few seconds to be done with. There's certainly nothing wrong either with the performances of two film newcomers Stacy Keach who plays the consumptive bedevilled Doc and Harris Yulir who makes Earp a much more threatening dark and twisted character than all those kids books would have had you believe. Faye Dunaway turns in her usual good performance though Kate Elder was certainly a much uglier woman than Dunaway could ever be



● FAYE DUNAWAY/STACEY KEACH

— gold tooth and mud covered or not. The problem is that as Holliday rides out of town you get a feeling of suspended truth — as though "Doc" is really a serial and not a complete movie at all — PENNY VALENTINE.

books

BOB COPPER: "A SONG FOR EVERY SEASON" (HEINEMAN, £2.75).

BOB COPPER has already won accolades for his first work and after savouring his entrancing documentary of rural life and the historic landscape which acts as the backdrop it is not difficult to see why.

Currently Mr. Copper is scarcely known beyond folk circles which is a great pity as this book is a perfect illustration of how songs are preserved — and indeed how they qualify as folk songs.

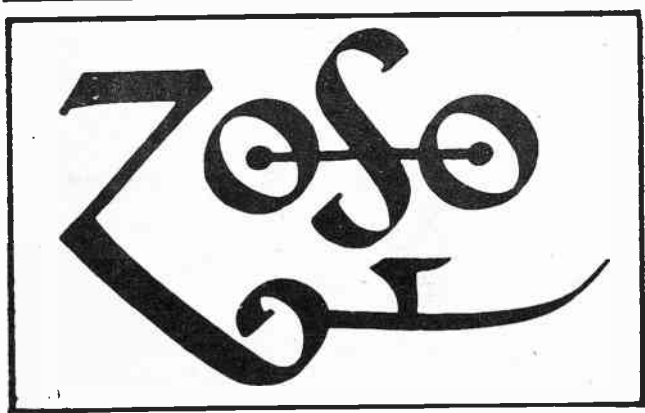
The sub-title of this book is "A hundred years of a Sussex farming family", and Bob Copper takes a close look at three generations of his family who have worked on the land at Rottingdean — a few miles along the coast from Brighton.

Throughout the book we can see the relevance of the songs they have treasured — not as part of any folk song revival, but as a part of the rural calendar; for there was a time and a place where such songs were sung — and hence the title of the book.

Bob explains how the songs were eventually written down and preserved by his grandfather and shows the superbly humorous but extremely human errors which occurred in view of the fact that the songs had been written down phonetically — "Hears A Dew Street Loveley Nancy" being a prime example. Bob Copper also explains how the songs were collected from his family and how the Coppers figured in the formation of the English Folk Song Society and were ultimately recorded in the folk-song annals.

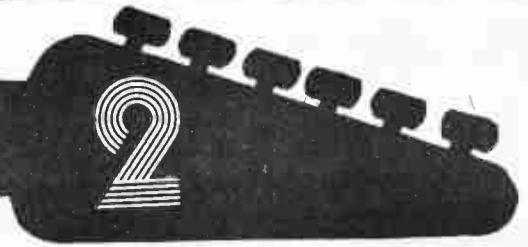
The chapters are headed by the various members of the family as Bob Copper introduces them, and then the seasons of the year. At the end of the book 47 songs have been transcribed from Jim Copper's original songbook — unfortunately only those which are referred to directly in the text or which allude to a specific event in the farming calendar. But these include "Claudy Banks", "Spencer The Rover", "Twanky Dillo", "Shepherds Arise" and a whole selection of songs which have subsequently been taken up by revival singers and which will instantly be recognisable.

The Coppers have gained recognition as part of the folk-song revival; this book looks at the songs within the environment in which they were formerly sung and at the same time recaptures a beautiful picture of rural life in the nineteenth and twentieth centuries, spiced with a number of humorous anecdotes. — JERRY GILBERT.



GUITAR SURVEY

BY RAY TELFORD



Looking for a Leader



unknown but for some reason or other he certainly hasn't called the credits he deserves.

His style was born, I would guess, largely through his folk and Irish country music connections when he was with Terry Woods in Sweeney's Men. They had been up until Henry's arrival a folk group in the accepted sense but it was with his introduction of the electric guitar into the line-up that Sweeney's Men found more and more of their material leaning towards rock and roll.

The next significant stage was Henry joining Joe Cocker and the Grease Band, an outfit in which he recorded two albums which were about the first to prove that a British group could convincingly put over American country flavoured rock.

Now, a long time divorced from Cocker, the Grease Band have established an identity of their own with a little help from one magnificent album and their live gigs. The album gives some fine examples of Henry's playing, both electric and acoustic, and also showcases his songwriting abilities.

Frank Zappa

THE guitar music of Frank Zappa is something which has been shamefully overlooked as critics seem to prefer talking and writing about some of the more obvious aspects of his music — dig in the ribs humour, non-conformism etc., but the fact is that he is an undisputed master of the electric guitar and is one of the handful of guitar players who uses a wah-wah pedal with taste and good sense. The depth of Zappa's music is immense and so it may be that a lot of his underlying licks go unheeded but should they be left out you'd soon feel the loss. "Hot Rats" was Zappa's "guitar album" and it was his first till then which gave a lengthy taste of his picking. He is basically a technician on guitar but he weaves perfect pictures which demand precise timing and control. Again like so many other guitar players mentioned on this page, you either have a taste for Frank Zappa, guitar player, or you don't. However, "Hot Rats" and especially the track "Gumbo Variations", shows him at his supreme best. Try it and see.

Robbie Robertson

IT would be fair enough to call Robbie Robertson the most instrumentally truthful rock and roll guitar player that ever was but if you think that that is taking it a bit too far you can certainly believe that he is among the tiny handful who are on the other side of the river from the mass of copyists who seem always to hanker after some kind of stylistic leader.

Technically, Robertson plays an austere, seldom smiling style but it is one which lacks nothing in character or expression. It is invariably a hard metallic tone which issues forth from his highly customised Fender Telecaster but it is a sound used with impeccable taste.

Probably the best album to listen to Robertson is The Band's current "Stagefright" on which he employs country guitar licks that have no equal in some of the best rock and roll songs ever written. As a rhythm guitarist, too, backing up the keyboard work of Garth Hudson, Robertson is perfect as he crackles and pops the strings with consummate ease.

In the space of so many words it is an impossible task to present a complete picture of such an artist. How much better it is to buy "Stagefright" and let the playing speak for itself — it tells you everything that's good about rock and roll and there's an end to it.

Jimi Hendrix at a live gig. Both are memorable but, for me, it was the man at Woodstock who gave out with "The Star Spangled Banner" who put an end to describing his art in words.

Henry McCullough

SEEMS like these days every other practically unknown guitarist qualifies for the "under-rated" description but there must surely be none more so than Henry McCullough. Not that McCullough is

Steve Cropper

IN tone, and to a certain extent style, Steve Cropper is in a similar category to Robbie Robertson. Few who have ever heard the original versions of Wilson Pickett's "Midnight Hour" or "Mustang Sally" or the Sam and Dave classic "You Don't Know Like I Know" will forget those crystal clear riffs in a hurry.

For my money Cropper has been THE guitar player around the Memphis studios for a few years and now for the first time it seems as though he's getting what he deserves in the way of recognition. Again, like Robertson he favours a Fender Telecaster with few tone variations.

Most of Croppers best work has been recorded with Booker T and the MG's who first became known in Britain through their world famous single "Green Onions" and from the innumerable British musicians who had a great part in spreading the word that Cropper and the MG's were about to become one of the most influential units in rock music.

All that was a good seven or eight years ago and the influence is indeed very much in evidence now. In his SOUNDS interview recently, Cropper intimated that he aims to play considerably less than he used to — it's a pity but I'd say he's given his share.

Duane Allman

STONE The Crows guitarist Leslie Harvey told me once that Duane Allman — who was tragically killed in a motor-cycle accident in America on Friday — evolved a new kind of rock music. Duane's band, The Allman Brothers, are undoubtedly the best in their particular style which is an extremely powerful and muscular form of blues. Allman's bottleneck playing had its roots very much in Deep South blues as is obvious by his work with Hohn Hammond and Aretha Franklin. He played slide guitar on Aretha's stunning version of "The Weight".

With the advent of The Allman Brothers, he came much more to the fore than his session days allowed.

"The Allman Brothers Live At Their Fillmore East" holds a lot of art from Allman and the band's second lead guitarist, Dicky Betts. I would recommend a listening of "Statesboro Blues" or "I Must Have Done Somebody Wrong" if you want to hear a white man play the blues with the preciseness of execution the music demands, but, again as Leslie says "the playing speaks louder than any words."

Jimi Hendrix

SADLY for Jimi Hendrix it is only now, little more than a year after his death, that people are beginning to understand just how mis-understood a man he was. He emerged like a rocket through psychedelia but his tragedy was that a great many of his so called fans couldn't disassociate him as a genius of the guitar from all the nausea and non-meaning claptrap of the psychedelic period.

As early as the "Are You Experienced Album" it was obvious that for him playing electric guitar was a natural as breathing and like all innovative albums "Are You Experienced" still has the power to stand on its own. Many assessments of Hendrix's playing have been made before and after his death but there can be little more said other than he was a guitar player of extreme sensitivity and taste.

Indeed it is an impossible task to describe his playing in its full glory. Jimi Hendrix on record was a vastly different story from

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GUITAR SURVEY

Sam - getting thrown in at the deep end

DURING the past three years the breaks haven't exactly been laying themselves at the front door of Sam Mitchell. Of course they rarely do anyway but when critics started counting Sam among the best of the British country blues guitar players then he reasonably expected some kind of wider acknowledgement.

Sam's work since coming to London from his native Liverpool in 1968 up until the spring

of this year had alternated between playing cinema queues and the town folk clubs such as Bunjies and Cousins. It was in Cousins that John Baldry heard Sam play the blues on his steel bodied Dobro and without much hesitation invited him to play a gig.

Subsequent events led to Sam's joining Baldry's band, who, during the summer released a generally well received album for Warner Brothers, and who have re-

cently returned from a lengthy and successful American tour.

It was Sam's playing in the folk clubs that moved Jerry Gilbert to call Sam "the most authentic bottle-neck and finger style blues guitarist in Britain" but, apart from a couple of solo spots in Baldry's American stage show where Sam gave out with songs like "Terraplane Blues" and "Rollin' and Tumblin'" on the Dobro, he had to get to grips with



● **SAM MITCHELL:** loyal to the small clubs.

playing electric slide. For this purpose he settled for a Fender Telecaster fitted with a Gibson pickup.

Sam: "I'd always fancied playing electric but with the kind of gigs I was getting I was limited. With this band I threw myself in at the deep end and learnt to swim before I sank. The same goes for the ordinary Les Paul which I'm using for straight playing."

Warming to the subject of guitars, Sam enthused over his purchase in the States of a steel National which he picked up for seventy dollars.

NEW

Obviously joining a rock and roll band is something new to Sam. Audiences are bigger and more unpredictable and as far as playing goes he is no more a one-man rhythm section and front-liner combined.

"The whole thing has just been a matter of changing my way of thinking. Before in the

clubs that was a whole different scene which helped me develop a lot of my rhythm and timing and now when I'm playing with a really good rhythm section, which John's band has, it makes it better."

Sam is not a man to forget where his bread and butter came from before the Baldry gig. He remains intensely loyal to the small clubs and says he'd never turn his back on the blues, in fact he prefers not to call John Baldry's group a rock and roll outfit: "We were playing to rock audiences in America but what we were doing was just good old British blues with a few rock songs thrown in."

"Last year if anybody had told me I'd be where I am now I'd have had a bloody good laugh because at that time I couldn't see much further than Bunjies on a Sunday night. I've been very lucky," he added modestly.

Between now and the Baldry band going back to the States in February,

Sam plans to get back to the clubs and renew a few old acquaintances. He's also working on sessions on the debut Uncle Dog album, the group got together around Carol Grimes after her split from Delivery.

Sam reckons that what blues scene there is left in Britain is pretty good and he is careful to separate blues from rock: "I don't think too many of the so-called rock and roll bands are actually playing rock. What they are playing is white blues."

HAPPY

Working with good musicians, he says, can only do you good and it is for this reason that he is now at his happiest. He ultimately wants to get together a solo album but that's in the future, meantime Sam Mitchell has already fulfilled a few ambitions. To my mind his greatest has been in remaining unshakably loyal to the blues. R.T.

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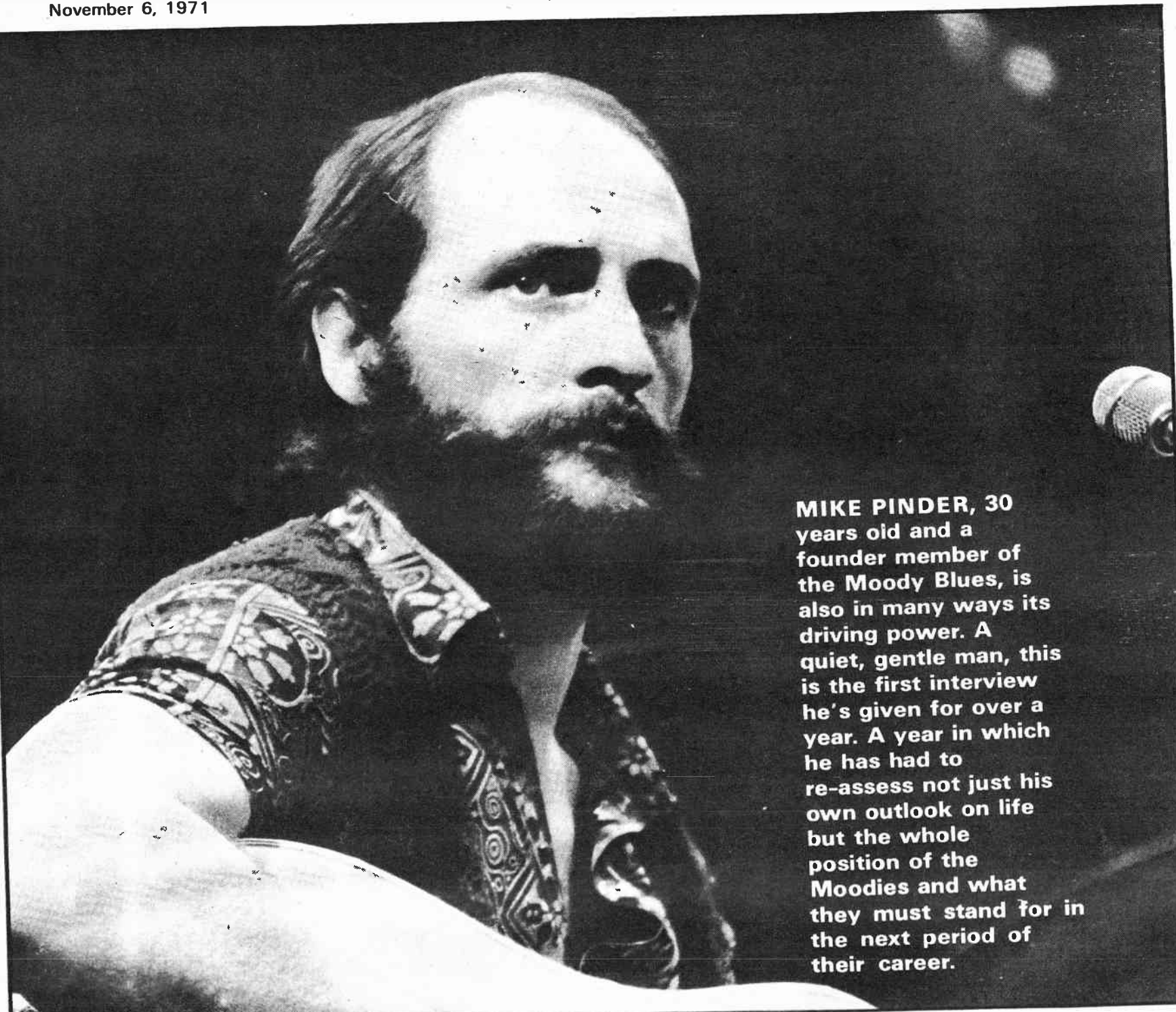
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MIKE PINDER, 30 years old and a founder member of the Moody Blues, is also in many ways its driving power. A quiet, gentle man, this is the first interview he's given for over a year. A year in which he has had to re-assess not just his own outlook on life but the whole position of the Moodies and what they must stand for in the next period of their career.

you're actually in the process of recording and writing material you're most certainly in touch with something much greater, something of an inspirational level that comes from God. But then again you can be inspired by the Devil just as much. It all depends on which one you're going to open yourself up to and accept.

DEEP

■ Do you feel that the Moodies also have never been thought of in the individual sense because each song on the albums tends to have the same overall sound?

Well we're still involved with expression. And I've always been able to get round Justin's songs say because I know Justin and I know what kind of a person he is. I know that the things he writes are just as deep as mine or Ray's or Graeme's or John's, he's expressing himself in his own way and he's a very gentle person. He appeals to the hearts of young girls and to gentle people and people can see his simplicity. I don't mean being a simple person but a directness and this lovely way of painting beautiful pictures, which is exactly where I'd like to be musically — it's my kind of music. And because I can get behind that feeling we probably give his songs an added depth and even though they may not seem so on the surface his songs eventually become very spiritual. Simply because what he's saying may not be fantastically enlightening "there is a me within me screaming to be free" . . . in other words there's a "me" within Justin screaming to be free and in each one of us the real us is screaming to be free from all of the rubbish we're surrounded by and involved with. So I take that element and try and promote it through the part of the music I'm involved with which is basically the orchestral part.

"In Search Of The Lost Chord" and from then on I was sidetracked into all of these other meditation and sound and colour principal things which have a certain validity, but then suddenly I was rescued, literally and spiritually from the jaws of darkness.

■ Was that something you did yourself?

It was something that happened to me on our last tour of America. I was with people who were into various occult trips that I almost got caught up in to the extent where I would have put a lot of money into it and then I realised they were going to be taking certain energy forces and because of the weakness of human beings it could quite easily backfire. Anything of that nature must have divine guidance and within a few days and being guided to someone else — not them themselves as a person — it brought me to my senses so to speak and there I was back to three years ago a believer in the Bible and in Jesus Christ.

METHOD

■ Don't you feel it very hard then, as other musicians have done who have had similar experiences, to equate that with the actual business of making music, the actual involvement in it all?

Well I question everything I do every day, I really do, I sit up all hours of the day and night questioning the validity of what I'm doing and what we should do. Whether we should give every single thing we possess away and have nothing but a sackcloth for clothing and go out into the world. But I think that isn't really the answer. Because I realise that I can do more good having a certain amount of money because I can make more music and bring more happiness and possibly some kind of hopefulness to people who are still involved with trying to get what I've got, and all I'm trying to do is give it away and find the right method.

'The Devil eats babies for breakfast—you can see it going on'

■ Do you think in fact that your music does reach the audience in that way — on a spiritual and thinking level?

I really do believe it makes people think. Everything that I've been behind, everything I've tried to do has been directed at people, at their emotions and at their intellect and their soul. I realised the power of music a long long time ago — back in the days of "Go Now" and all of that — and realised its power as a medium of communication, and that's been my life's work so far and I hope it continues to be, to communicate as much as possible through the music to other people. And I think this is genuinely happening.

All of the mail I get is always of a spiritual creative nature, never down to earth, and as much of it comes from people who are freaked out — still on acid and things like that — they still get all the old impressions, that we're some kind of gods and people DO do this it's happened to many people in many walks of life, but of course this isn't the case, we're just simple human beings. So you have to try and deal with that factor, the element of people who are still psyched out on drugs and are still living in that delusion and then you've got the whole lot of people who are ahead of us and can see where we're going even before we can and that's what I'd call real constructive criticism. People have been able to see just through our music when we've been turned on to the real thing and when

we've been away from it. So I'm absolutely convinced of the power of music.

■ Where then does the ambition of the Moodies lie musically?—because I feel anyway you've come to a time in your careers now where some kind of direction is necessary.

Yes and the thing is basically are we going to stand up and have the guts to do it or aren't we?

FAITH

■ And are you?

Well I know where I lie. I've always been motivated by the same things throughout my life, since I was a very young boy. Since I was 12-years-old I KNEW what I was going to be. And I shall continue that, I shall die for it. Because I've realised that there's nothing really in this life that I want. I mean I've got the happiness having my wonderful wife and a baby on the way and having some home comforts but apart from that — which is purely human relationships — there is nothing that means anything to me. So consequently the most important thing to me is my faith.

I think the thing to impress upon people, and my motivation is to try and make them aware of the real war that's going on — within ourselves. It's not the war in Vietnam, it's not the war in Ireland, I mean most people don't even know why we're at war with Ireland — that the Englishman's at war with the Celt

and won't be until they're banging on our door. I want them to be aware of the war between good and evil. So many people I meet you know who say they don't believe in God but you ask them if they believe in the Devil and okay he might not be a green guy with a forked tail but they can see the manifestations of him on this planet and if they can't see that they're blind. And if they believe there's an evil force they must believe there's a good force and it's the war between those forces that I'm caught up with.

■ Don't you think it's going to be a problem to communicate this as a person through the Moodies as a group?

Well it has already presented its difficulties and that's one of the reasons we've all been so quiet over the past year. We've all retreated and tried to search and find ourselves. I find myself still in the same position that I've always been in — I'm on the side of good and even though I get sidetracked into bad now and again I'm fighting it with every fibre of my body and soul. I really am against it — the Devil eats babies for breakfast and you can see that going on. Once you see that and come to the realisation that it's happening then I can't see any other way to go. But as for the rest of the boys I know that within the band there are members that feel like me — they feel in a different way, well they feel the same things but they express it in a different way. But then again there is the element in

the band who do not see things in quite as — if we can still use the word — religious sense, and there are possibly elements in the band who do not even want to think about it, I don't know. So that's really what we're going through at the moment — to find out if we're all unanimous or whether we all want to stand up and be counted.

■ And what happens if you find out that you're not?

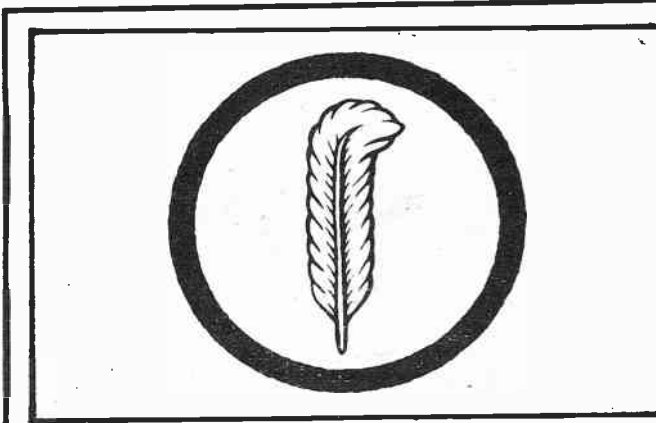
Well then we'll have to go our own ways — because they would be the only alternative, it would be the only thing to do. Because the Moody Blues for me has always been a separate entity, five individuals, people who all have their own lives to lead and who come together under one entity called The Moody Blues. That's why people don't really know us as individuals, they know us under one name. And they probably get the Moody Blues mixed up with the individuals. We have to make this distinction because things that happen to us as the Moody Blues are quite different from us as individuals.

CHOICE

When you re-create, because I don't believe a musician creates every note that's ever written, has always been there in the ether, but when

VOICES

I think the spiritual side of the music is picked up by audiences, it depends on how harmonious we were at the time of recording. It's something I've always tried to do and maybe sometimes I've done it hypocritically. But the thing is I can listen to a recording we did several years ago and listen to it now and suddenly I will hear one of my own or the other boys voices telling me exactly what to do, right now and telling me how to get out of the predicament I'm in right at this moment. So in their own way, because we're writing down pure influences and trying to express ourselves in the purest way possible it's like listening to your own heart for me in a sense. In other words when you try search yourself, if you're in a dilemma and you're searching for a way out, the only way to solve the problem is to search within yourself deeper and through this searching and getting it out through the music we find that we've already answered our own problems before they even arose. So we're telling ourselves what to do and how to live by our own higher nature. Our own higher nature that appears in us as human beings. There's one little spark of purity in all of us and we reach that through making music.



GUITAR SURVEY

JAZZ BANDS STARTED A REVOLUTION

THERE was a time when the guitar was as inflexible a musical instrument as the tuba or glockenspiel. That was around the time of the big jazz swing bands when guitarists cradled a full or semi-acoustic and rarely, if ever, strayed from the written chord sequence. Guitar solos were virtually unheard of.

Through the early fifties, however, up to the beginning of rock and roll, guitars played an ever increasing role of importance in popular music. Charlie Christian, Django Reinhardt and later Barney Kessell were all jazz musicians who did much to popularise the instrument and bring it to the front line of many bands. The fifties, too, brought to the fore the first of the electric blues guitarists with B. B. King spearheading.

However, it has been the rapid progress of rock and roll which has really made the guitar into one of the most, if not the most, popular instrument in the world. The electric guitar's possibilities look as though they have now been fully exploited. There can be little argument that it was Jimi Hendrix, who, with his armoury of Fender Stratocasters, reached the limit in electric guitar playing. Since then rock guitarists have cooled off considerably and are now back into making their music swing.

Eric Clapton during his days with John Mayall's Bluesbreakers was about the first British musician to show exactly what the instrument could achieve in a group. Clapton, too, was largely responsible for the tremendous rise in popularity of the Gibson Les Paul which are now about the most widely used guitars in rock music.

There has always been a rivalry between Fender and Gibson guitars both in Britain and America. It was Fender in America, however, who first won the hearts of rock musicians (thanks largely to The Beach Boys and many of the soul musicians like Steve Cropper, Duck Dunn and Wilson Pickett).

Gibson guitars rose in

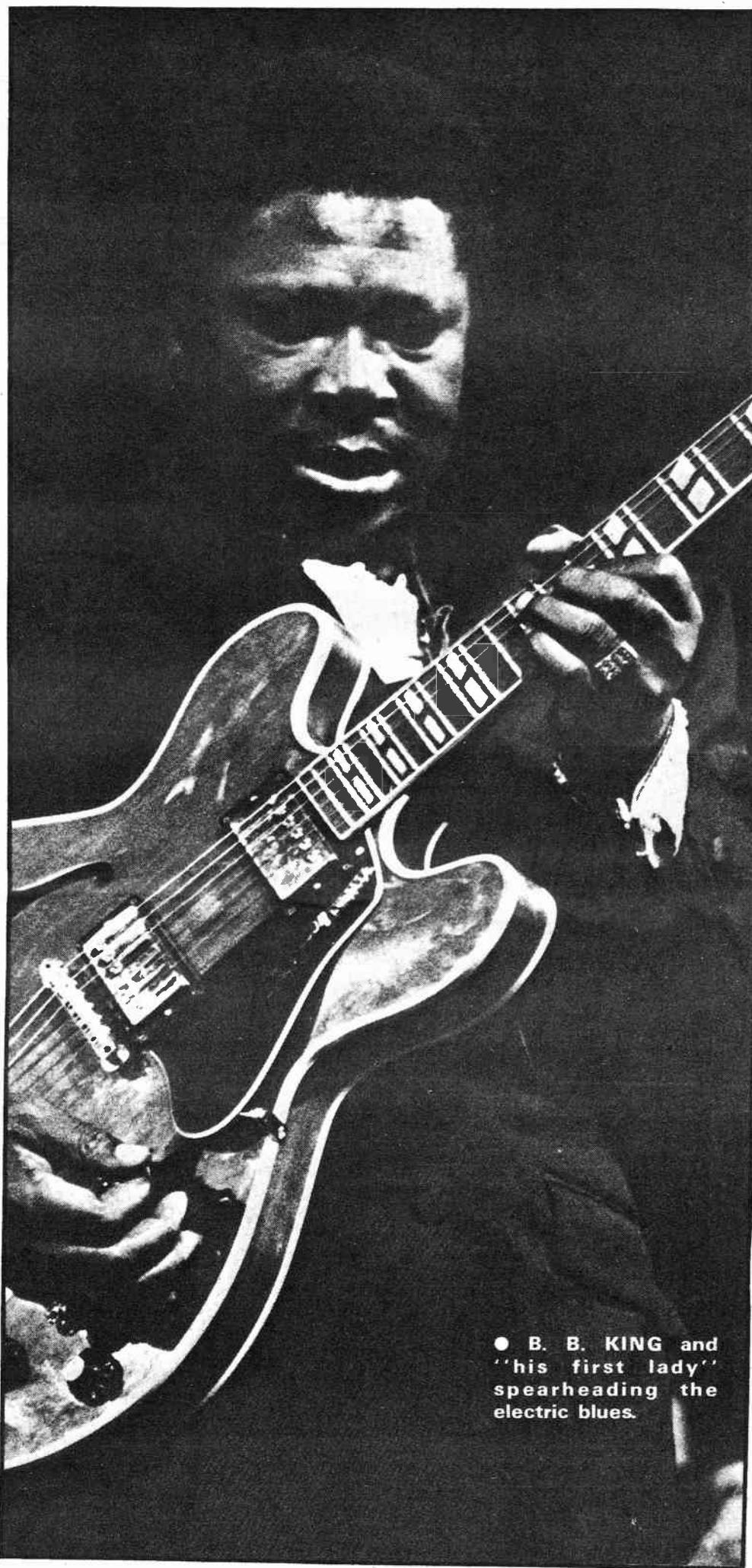
popularity alongside the blues groups and among the more famous Gibson players are Michael Bloomfield, Eric Clapton, Peter Green and of course B. B. King with Lucille, the guitar he affectionately calls "his first lady."

Gibson's range of Epiphone guitars also found favour with rock musicians, among them most notably John Lennon, blues guitarists Johnny Winter, Magic Sam and Otis Rush.

It is no exaggeration then to lay claim the fact that solid bodied electric guitars have played a pivotal role in popular music, but what of the acoustic guitar which is the instrument you're most likely to find in the bedroom of most teenagers.

Naturally enough it is never held in quite as much reverence among rock groups as the electric guitar because of its obvious limitations in sound and tone. It is, though, the instrument in folk music and to a lesser degree country and western.

Primarily electric folk groups such as Pentangle, and Steel Eye Span both use acoustic guitars as main feature instruments. Solo performers also invariably use acoustics and among them are John Sebastian, Graham Nash, Stephen Stills, Ralph McTell and Al Stewart.



● B. B. KING and "his first lady" spearheading the electric blues.

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BOWL

Rose-Morris offer a wide variety of guitar models. Their new Ovation range are bowl shaped guitars from America and are used by Glen Campbell. The bowl is made of Lyracord, a plastic material of highly resonant properties, with

a sitka spruce top. Glen uses the Artist Balladeer six and 12 string models which are named after him. Prices range from £156.30 to £241.25.

The Shaftesbury range from Rose-Morris are solid and semi solid professional and include two bass models. Prices are from £67.00 to £86.75.

QUALITY

For the country and western enthusiasts Rose-Morris offer EKO range including the Rio Bravo, Ranger, Rancho and Colorado models. Prices are from as low as £13.90 for the Studio and Folk to £57.45 for the 12 string Rio Bravo.

By constant liaison with musicians in all fields Hohner produce a comprehensive range of guitars to suit most players.

The successful new Musima collection combines quality with value for money. Retailing at only £10.75 the 1612N model is an excellent instrument for the student. Other models include the classic concert 1627 (£19.25), the super master Haller, 1634 (£25.10) and of course the popular 1600 retailing at only £13.45.

The quality of the Susuki guitars is unmistakable including the concert folk F.10, offering real quality at a realistic price of £26.60.

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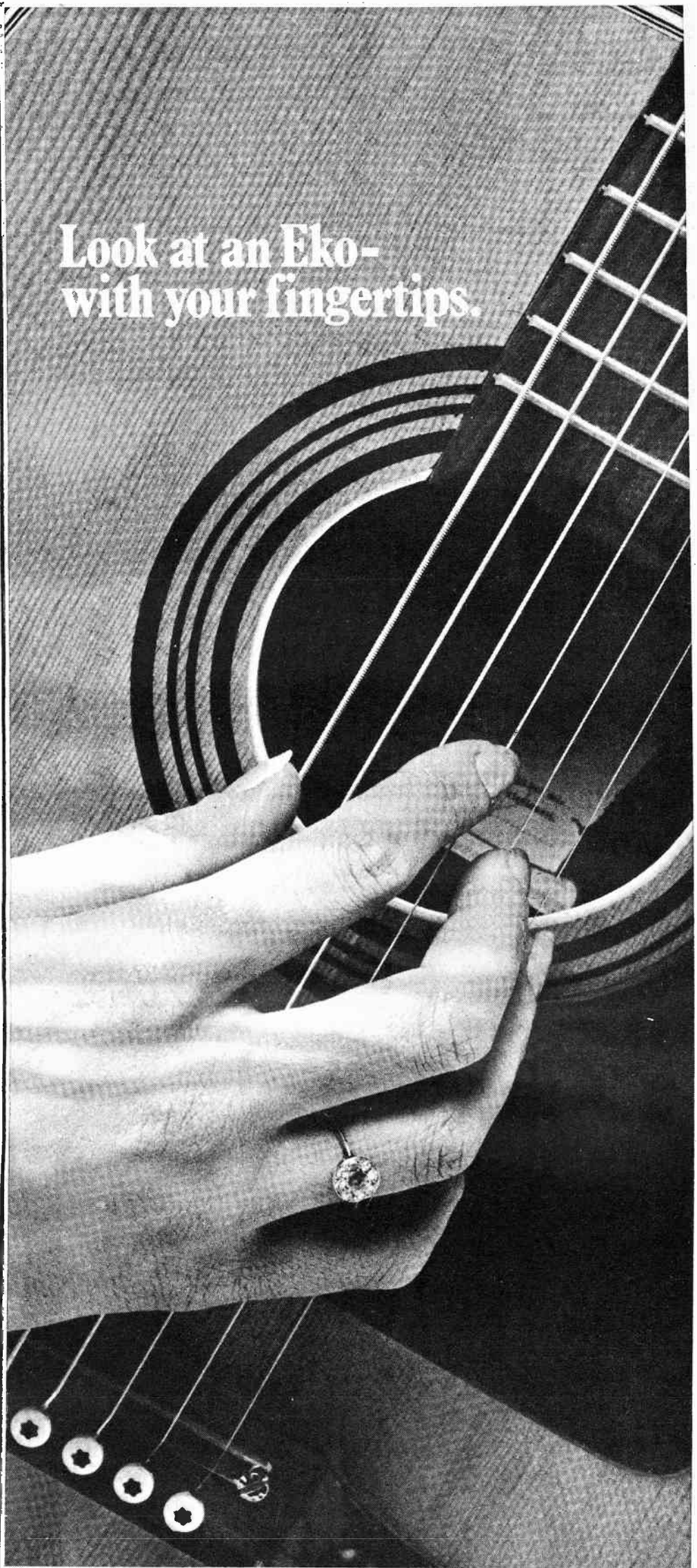
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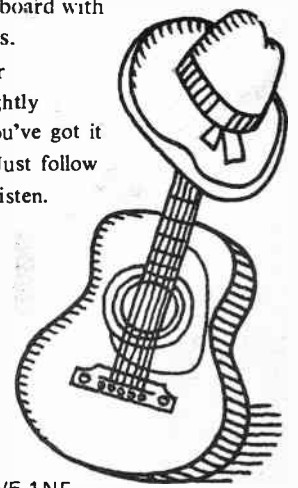
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ALBUM REVIEWS

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HAVENS' BEST

RICHIE HAVENS: "A STATE OF MIND" (VERVE 2304 050).

A COLLECTION of tracks that encompasses the very best of Havens — not only musically but in total attitude. Put together by young Mike Clifford with foresight and an eye to the people that might only have just caught up with Havens incredible talent, it captures all the power and conviction of one of the best live artists in the world, and displays, should you not already know, his talent at taking other people's numbers like "Strawberry Fields" and making them sound like they'd just run from his own pen. Taken from four albums — "Something Else Again", "1983", "Stonehenge", and "Mixed Bag", the only real classic Havens track missing is "From The Prison". Still with "Lady Madonna", "High Flyin' Bird", "Run Shaker Life", "Ring Around The Moon", and my own particular Havens number "Hole In The Future", it should worry no one. — P.V.

THE BYRDS: "GREATEST HITS VOL. 2" (CBS 64650).

COME TO think of it The Byrds are one of those rare bands who actually need to have a "Greatest Hits" section run off. Like the Beach Boys in many ways they're a band who, although they have always had a hard core fol-

lowing, have also been missed by a lot of people. Audiences have latched and de-latched onto the Byrds during their careers taking up maybe on "Mr. Tambourine Man", and missing out until maybe "Sweetheart Of The Rodeo". This selection of 12 tracks veer from "Easy Rider", to "I Am A Pilgrim", and also includes "Chestnut Mare", "Jesus Is Just Alright", "Lay Lady Lay", and "Times They Are A Changin'". All well worth a place in anyone's collection. — P.V.

TIGHT

JO MAMA: "J IS FOR JUMP" (ATLANTIC 2400 174).

PRODUCED BY Tom Dowd and Jo Mama's second album this is an aptly titled set that includes the mainstay of compositions from ace guitar man Danny Kootch. It's a tight set that reflects Mama's intuitive working together with Abigale



● JO MAMA: a tight set

Harness' vocals searing across helped along by Carole King who does back up work. Especially interesting is their version of her "Smackwater Jack" — one of the highspots of their stage set — which Carole comes in on and which takes on bite and tautness than the original. — P.V.

MARVIN GAYE: "WHAT'S GOING ON?" (TAMLA MOTOWN STML 11190).

THE BEST album to come out of the Motown for longer than I care to remember comes in fact from Marvin Gaye's own "first". First in the sense that it is totally HIS album, something he's never done before in his long musical history. All the tracks have been written by Gaye and he's produced the album himself. The result is a combination of the best Tamla back-up sounds and Gaye no longer someone's musical puppet but with a strength and power he never appeared to possess before. It's very much the work of one man and that man's reflection of his own life and the world around him and when he's protesting its low key and effective. Naturally, being the son of a preacher, Gaye has retained a strong sense of God that gives his music a gospel overtone although his voice is so smooth and effortless it isn't quite that obvious. "Wholy Holy", "Save The Children", "Right On", all have this feel and his own version of "Inner City Blues", has qualities about it the Impressions version never got. — P.V.

TIMELESS

BUFFY SAINTE-MARIE: "ILLUMINATIONS" (VANGUARD VSD 79300).

IT MAY be well over two years since this album was first issued in the States, but fortunately it is one of those timeless masterpieces which doesn't date at all. With Peter Schikele doing the arrangements and Michael Czajkowski composing an electronic score, this is something of a concept album, and yet before you get completely carried away with the idea of Buffy being distorted in a sea of free flowing synthesised sound, let me point out that it contains some of her best ever structured compositions. As an experiment "Illuminations" is a huge success for Buffy's guitar and voice are electronically synthesised to produce the most chilling effects and this is no better illustrated than on "Poppies". It's not an album for the faint-hearted but even when you divorce such songs as "Suffer The Little Children", "The Vampire", "The Angel", the much lauded "Guess Who I Saw In Paris", and Richie Havens' "Adam" from the context in which they are found you instantly realise their naked brilliance. — J.G.

"THE FIRST GREAT ROCK FESTIVALS OF THE SEVENTIES. ISLE OF WIGHT / ATLANTA POP FESTIVAL" (CBS 66311).

A THREE album set that lives up to its title. There's such a vast list of talent included that it's only possible to list them and one's favourites. Artists included are: Jimi Hendrix, Johnny Winter and Sly & The Family Stone, Ten Years After, Miles Davis, Kris Kristofferson, Mountain, The Allman Brothers, Poco, Procol Harum, The Chambers Brothers, Cactus, Leonard Cohen and David Bromberg. The star is excellent throughout and tracks that make the whole package so worth while are Mountain's "Stormy Monday", The Allman's "Whippen Post" and Poco's "Kind Woman" from Atlanta and the Isle of Wight's Sly with "Stand", Jimi Hendrix "Foxy Lady" and if you like Miles Davis "Call It Anythin'". — B.W.

GENIUS

JIMI HENDRIX: "ISLE OF WIGHT" (POLYDOR 2302 016).

"LET'S HAVE a welcome for Billy Cox on bass, Mitch Mitchell on drums and the man with the guitar, Jimi Hendrix" those are the words that open this really fabulous album and they are the words that I and all those waiting in the cold darkness as the Isle Of Wight Festival had waited so very long to hear. No one realised that this performance was to be followed so closely by Jimi's death and for anyone at the festival and for those who weren't this is something you really must have. The opening of "Midnight Lightning" is as restrained as you're likely to hear from Jimi, thick bass lines, solid, precise drumming and the rolling, emotive sound of Hendrix on guitar matched with those short, sharp vocals. For those who still doubt Hendrix's ability listen to "All Along The Watchtower" — it's full of the most electrifying and inventive guitar work and is, if anything, better than his hit single version. Jimi, as is often suggested, may have mimicked the on-stage guitar contortions of Chuck Berry but his guitar style is very much his own, completely original and if genius is a term you apply to rock music, then Jimi is most certainly in the category. "Freedom", "Lover Man", "In From The Storm" and "Foxy Lady" make up the rest of the album the later showing splendidly what Hendrix's music was all about, power, genius and mean mistreater all rolled into one. — B.W.

RAW

LINDISFARNE: "FOG ON THE TYNE" (CHARISMA CAS 1050).

THE ALBUM has already been much acclaimed during the various stages of production and indeed this one looks as though it's going to make it for Lindisfarne. With producer Bob Johnston keeping the band on the right tracks, they rarely put a foot wrong, and Johnston has done an excellent job in letting some of the rough edges stand. The result is plenty of raw Geordie singing, good melodic songs and a liberal sprinkling of humour as in "Fog On The Tyne". Once again it is Alan Hull's songs which are outstanding, particularly "January Song", "Alright On The Night" and "Fog On The Tyne". — J.G.

"FIELDS" (CBS).

A MOST encouraging first album from Fields, a new band formed by ex-Rare Bird man Graham Field. When that group folded up he recruited

Andrew McCulloch (drums) from Arthur Brown, and Alan Barry who takes vocals and also plays double-neck lead and bass guitar, acoustic and mellotron. The result of this combination is a rock band all right, but Field's articulate keyboard work gives them a nice, fresh sound, particularly when he is on piano. — D.M.

SCOPE

ISAAC HAYES: "SHAFT" (STAX 2659 007).

IT WAS obvious, the way he was going musically, that Hayes' next step would be into the filmscore scene. His craft as a man who has always given his work a scope and width comes to the fore on his soundtrack album of a film that's been described as a "black James Bond". Recorded, as usual, at Memphis studios with the Bar Keys Memphis String and Horns he paints the embryo of pure soul — something he's a master at from way back and has always painted throughout his albums — even when he's painting tracks of pure visual atmosphere. Sneaking his voice in here and there on the score and developing original ideas way beyond normal concept. "Shaft" is Hayes personified, his musical breadth given a place where it can work to its fullest extent and the chance to drop down onto a running romantic theme like "Ellie's Love Theme", with all the gentleness insidiousness of a Michele LeGrand. — P.V.

NICE

MARVIN WELCH AND FARRAR: "SECOND OPINION" (REGAL ZONO-PHONE SRZA 8504).

ON THE sleeve of this one are the instructions to the record shop: file under popular pop groups. Maybe it should be popular ageing pop groups, for here are some names to conjure with. There's even Brian Bennett on drums. The music is like it has always been, nothing too pretentious, just a nice story-telling sound marked by good harmonics. — D.M.

TERMS

STEFAN GROSSMAN: "THOSE PLEASANT DAYS" (TRANSATLANTIC TRA 246).

THIS IS the first album Stefan has devoted entirely to his own compositions — and now he is really coming to terms with songwriting. Partly recorded in London and partly in Sweden with the assistance of a large brass band called Kaerne, Stefan shows that he can confidently step off the relatively straight paths of blues and ragtime. Nevertheless "Teddy Roosevelt" is a particularly interesting rag as it is played with Kaerne in full support and closely resembles the old "You Can Shake It You Can Break It You Can Hang It On The Wall". Elsewhere Stefan uses Ian Whiteman, Harvey Burns, Mike Kellie, Darryl Runswick, Danny Thompson and Richard Thompson who provide excellent support for his songs. — J.G.

FINE

"DEEP FEELING": (DJM DJLPS 419).

MOST MEMORABLE thing about this one are the fine lyrics of Deep Feeling guitarists Martin Jenner and David Green. Armed with these, the band are at their best on "Welcome For A Soldier", "Old People's Home", and also "Guillotine" where rolling drums and graveside organ build up an atmosphere of rolling heads. They also revise standards "Classical Gas" and "Lucille". — D.M.

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TIGHTLY KNIT
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November 6, 1971

CLIMAX CHICAGO: "TIGHTLY KNIT" (HARVEST SHSP 4015).

AS A great fan of Climax Chicago it is with regret that I have to report on a disappointing album. The band have never really made an album which does them justice although their last — "A Lot Of Bottle" — seemed to show that they were at last realising how to use the studios and how to adapt their stage act to gain maximum effect. But now they appear to have sunk right back again with "Tightly Knit", and after a fairly impressive start with "Hey Mama" the album becomes fairly run of the mill. The excitement which they generate on stage is missing from this album and it seems that the only direction for them to take is a similar one to the Groundhogs when they were suffering from the blues tag. For in guitarist Pete Haycock and saxophonist Colin Cooper they have two excellent front men with real drive. Robert Johnson's "Come On In My Kitchen" and their own "St. Michael's Blues" are strictly stage numbers, and the latter in particular wastes valuable time on side two. — J.G.

JOHN MAYALL: "THRU THE YEARS" (DECCA SKL 5086).

ALTHOUGH I reckon myself a staunch supporter of vintage Mayall, this one is best forgotten. Mayall is, of course, now with Polydor but he was once with Decca and it is they who have dredged up this collection of ancient, dusty tracks dating from early 1964 to 1968. Best thing about the album is that it gives another insight into the kind of musicians fostered by Mayall. Here they include Peter Green, Aynsley Dunbar, Keef Hartley and Jon Hiseman. Green's work is the most memorable. — D.M.

DICTATED**JOHN MAYALL: "MEMORIES" (POLYDOR PD 4072).**

NOW this is something else altogether. It is an immeasurably better album than "Thru The Years" and that is about the only comparison worth making. Here Mayall plays harmonica, piano, rhythm guitar and 12-string, Jerry McGee takes lead guitar, dobro steel guitar and sitar and Larry Taylor is the bassman. They put the numbers down during three days in Los Angeles, and that was about the total life of the band, for Mayall set it up strictly for the album. Drums he was doing without. The result of the sessions are a number of tracks in the classic style of the bluesman, predominantly medium-paced and uncluttered, and dictated by the dry vocals and wailing harmonica of Mayall himself. Together they tell of his boyhood years from the age of ten to his release from the Army after service in Korea. Outstanding numbers are "Back From Korea", with its cynical lyrics, the plain and simple blues of "Nobody Cares", and "Separate Ways", where the bass of Taylor combines with sharp penetrating periods of piano and lead guitar. — D.M.



● JOHN MAYALL: classic style

GERRY RAFFERTY: "CAN I HAVE MY MONEY BACK?" (TRANSATLANTIC 241).

THE VASTLY under-rated Mr. Rafferty comes up with a splendid album worth time and money in anyone's language. One of the best British songwriters and musicians to emerge in the past couple of years Rafferty, once part of the Humblebums, has the kind of talent that demands your attention. His songs are wryly gentle, his voice clear and evocative but the real strong-point Rafferty's always held is in his melodic content which is so strong it brings back memories of McCartney at his best, particularly noticeable on "Mr. Universe". "Can I Have My Money Back", is such a good album it's difficult to pick out the tracks that really stick best. Of them all I particularly like "New Street Blues", with a brass section that reminded me of some of Bernstein's "West Side Story" score; "Sign On The Dotted Line" co-written with Joe Egan and the Band orientated "Long Way Round". — P.V.

POWERFUL**ED WELCH: "CLOWNS" (UNITED ARTISTS UAS 29248).**

MR. WELCH, who is in fact a music publisher at United Artists, has made a very important recording debut with eleven tracks which he co-wrote with Tom Paxton. A real exercise in pop dynamics is this one, with Ed Welch singing, playing guitar and piano and arranging and scoring the entire piece. There's nothing to quite match the title track (which should be a smash single) but nevertheless most of the tracks are powerful, particularly "I Couldn't Wait To Tell You", "Down In The City", "It's All Down To You", "The Bird Song" and "What Did I Do That Was Wrong?". — J.G.

FUSION**"FUSCHIA": (PEGASUS PEG 8).**

THE AIM of Fuschia seems to be narrowing the gap between classical and pop (i.e. folk) music. They are the fusion of a three-piece rock group and a three-piece girl string group who play cello and violins. The result is some fine, pure music highlighted on numbers like "A Tiny Book", "Shoes and Ships" and "The Nothing Song". The girls, however, deserve a stronger vocal role. — D.M.

VARIOUS ARTISTS: "DAWN TAKE AWAY CONCERT" (DAWN DNLB 3024).

A REAL cross section of material on this budget album with a track each from all the Dawn artists. It's not a good album by virtue of its incongruity, although an obvious effort has been made to arrange the running order carefully. Good contributions from John Surman (the trio and the quintet), also Mike Cooper, Paul Brett Sage — in fact all the artists on side two. — J.G.

SINGLE REVIEWS

BY PENNY VALENTINE

T. REX: "JEEPERS" (FLY). While Marc Bolan can come up with tracks of instant nonsense success the merry pundits are in for a nail-biting session — and "Jeepers" is just one of those tracks destined to be huge. The fact that it's a single taken from a new album — "Electric Warrior" — when the other number ones weren't, may slow it down a little, though on reflection compared to the single releases lately I doubt it. It is, as T. Rex addicts will know, a highlight of their live act.

CRACKING

CURTIS MAYFIELD: "WE GOT TO HAVE PEACE" (BUDDAH). Apart from Smokey Robinson I can't think of anyone that delivers material at such a breathless high-pitched persistence as Curtis. His voice sounds like cellophane paper when he really gets cracking, and cracking he certainly gets on this track from his "Roots" album. Taken at an incredible lick with Mayfield's working basis of soul rhythm work and shivering strings well to the fore, Mayfield's lyrics, as usual, are strong: "Got to have joy to give our hearts a strength we can't destroy" and his message in the final analysis as ever is one of hope.

STRANGE

AUDIENCE: "EYE TO EYE" (CHARISMA). An odd situation here. For some strange reason someone has seen fit to switch tracks around and re-release an Audience single of some weeks back (or is it months?). Anyway, what now transpires is that the once top side "You're Not Smiling" — a brilliant little track — has been turned over so that the once "B" side is now being pushed. Sad.

ERRORS

PAUL JONES: "LIFE AFTER DEATH" (VERTIGO). It appears to be a week of errors — and very odd they are too. This case in point features Paul Jones returning after a long absence and welcome too (remember the joy of "Pretty Flamingo" and all that camping camera work?). Well, here we have Jones singing a wryly lyrical almost Dylanish piece at times with a kind of Delaney and Bonnie chorus which is okay but lacks, I feel, real impetus of any kind. Turn it over and you have a song called "The Mighty Ship" which, right from the strong piano opening and vocals, makes you sit up. A miles stronger track by far with solid, gospel-type directness and a feeling of real enjoyment. An obvious single, indeed.

SOCKING

REDWING: "I'M YOUR LOVER MAN" (UNITED ARTISTS). A nice line in basic socking rock and roll here from Redwing, soon to grace our shores. From their album "Redwing", it reeks of Bo Diddley riffs and patches of Buddy Holly's "Not Fade Away". Crisp and fine.

TRAPPED

JOHN KONGOS: "TOKLOSHE MAN" (FLY). Kongos is obviously a man who enjoys sitting behind tapes and dials and getting the exact sound he wants — hence the feeling you're con-



● CURTIS MAYFIELD

Another biggie for Bolan

stantly trapped in Blackwall Tunnel with him. Here he comes up once again with that strange insistent sound he first brought along on the quirkily titled "Step All Over You". Claustrophobic vocals and angry guitar work and I can't see any reason why it shouldn't succeed again.

STRONG

CHASE: "HANDBAGS AND GLADRAGS" (EPIC). I like Chase's sound very much. Put that fact with a song I've always loved — and, incidentally, one that Chris Farlowe deserved a hit with years ago when he recorded it — and you'll understand why I enthuse. Mike d'Abo's sad little piece of social comment builds from a strong rhythm section to a succession of huge brassy climaxes. And it works very well indeed.

DATED

TAMS: "WHAT KIND OF FOOL" (PROBE). Yet another single from the vaults from The Tams (maybe they haven't recorded anything for the past six years) I don't honestly think this was worth bringing up for an airing. Certainly sounds pretty dated to me.

INTENSE

SANTANA: "EVERYBODY'S EVERYTHING" (CBS). There's something about this band that keeps reminding me of James Brown. I'm not sure what it is unless it's to do with the pure frenetic quality they have. Anyway this track is a hard blend of pure rock plus soul brass. Feverish, intense and I'm not sure of its chances on the open market.

GENTLE

BILLY LAWRENCE: "PLAYGROUND IN MY MIND" (ATLANTIC). For some reason best known to myself this reminds me a great deal of a lot of Drifters singles. A very gentle piece of soul with a sort of children's chorus sung in French which could well be the making of it as far as the charts are concerned. But which, frankly, could drive me mad within a few weeks.

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SOUNDS

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PLUS

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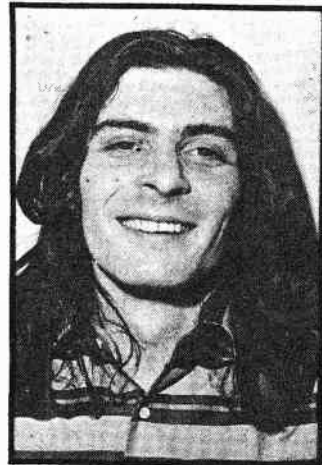
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ARE WE SECOND-CLASS FANS?



● MICKY FINN

MARC—A BIG HEAD?

I WOULD like to answer the question asked by Carol Vear in October 23's edition. She asked, "Why is Micky Finn pushed to the background all the time by Marc?" Well, the answer is simple. It is for the same reason that any lead singer and songwriter of any group gets all the emphasis upon him. For example, does one see articles about the drummer of the Rolling Stones? No. It is always Mick Jagger or The Stones. — FRED JOHN KELLY, WOOLTON, LIVERPOOL.

IN SOUNDS (October 23), Carol Vear's letter on Marc Bolan said he is a big-head. Marc may be a big-head, but really he deserves all the praise from T. Rex. For it is he that writes all the words and music, and it is he who sings all the songs, and it is not as easy as it looks. — MARIANNE CARTER, BEDWORTH, WARKS.

FOR HOW much longer have we to put up with the criticising remarks of T. Rex haters? I buy several music papers each week (SOUNDS included), and almost every week, in one of the papers at least, sure enough, we find a reader writing some sarcastic crap about Marc Bolan. If he hasn't been pig-headed, he has been writing watered down rock music or something. — JEN WATTS, BEIGHTON, SHEFFIELD, YORKS.

IT APPEARS that 90 per cent of all letters in music papers are either knocking Marc Bolan or knocking the knockers of Marc Bolan! FOR CHRIST'S SAKE LEAVE THE GUY ALONE!! I personally don't like the new Marc Bolan/T. Rex set-up, but Bolan is obviously getting great pleasure from it; so live and let live — DAVE ABRAHAMS, ALTRINCHAM, CHESHIRE.

IN SOUNDS (Oct. 23), Carol Vear asked whether anyone else thought Marc Bolan was getting "a bit big-headed". No doubt there will be many people who think he is, because it is fashionable to think nasty things about him, but those who have the slightest amount of intelligence will think, as I do, that Carol's statement is utter rubbish. — THERESA CATNELL, TAMWORTH, STAFFS.



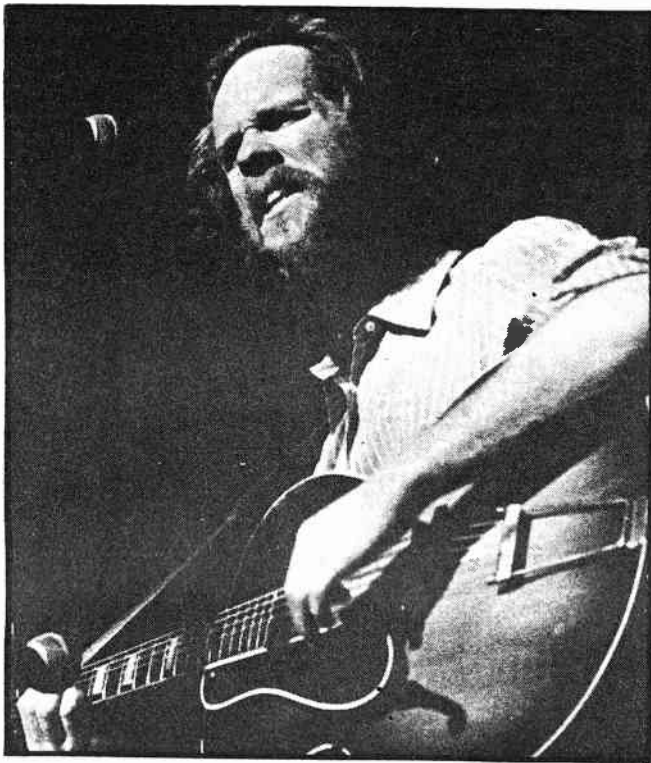
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JIMI HENDRIX and Janis Joplin are dead. They were great musicians while they lived, and their music lives on, so we don't need reminding of them every time we pick up SOUNDS. Will folk stop mourning the past, look to the future and give those who are trying to further the work of Hendrix, Joplin and others, the encouragement they need and recognition they deserve whilst they're still around to receive it. After all, it can't be easy competing with a memory. — ANON.

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How can anyone be that serious about it? Richard Williams' weak attempt at conversation with Jack Good made me groan. Only LOUDON WAINWRIGHT pleased me. Come on, OLD GREY WHISTLE TEST, improve or else, they'll be blowing "full time". — TONY FISHER, RIDDINGS, DERBYSHIRE.

JUST WHO do British acts think they are? In the past six months innumerable British artists have released albums in the States at least a month before they are released in this country. More recent examples are "Fireball" by Deep Purple and "Imagine", by our OWN John Lennon.

The situation is so bad now that not only do we have to wait for new American albums but British as well. Are we regarded as second-class fans? — RICHARD LAMMING, NORWICH, NORFOLK. ● TOKEN WINNER.

READING PENNY VALENTINE'S article (referring to the opening of the doors to the Rainbow Theatre) brought back a little of my faith in the future of musical concerts in this country.

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I, for one, go along with him 100 per cent and think it

will be just too much to see various forms of music appreciated by audiences within the same environment, breaking away from the segregation, which has been threatening to strangle music in the '70s! — GORDON RUSSELL, WEMBLEY, MIDDX.



● DEEP PURPLE

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I THINK that it is about time a little sanity and individualism is introduced into the tiny, enclosed world of music followers. Somebody always finds it necessary to criticise other people's favourite group. "Deep Purple are unoriginal", "T. Rex are teeny boppers", etc. etc. Surely a group can produce any sound it feels like and their music is entirely their own. Anybody who wishes to buy their records can do so, if they do not like the record they should not buy it. So music freaks, stick to your own brand of music and don't knock anybody else's favourites. — PAUL ROBERTS, BIRMINGHAM.

FOLK NEWS

SHIRLEY COLLINS — THREE DATES

SHIRLEY COLLINS is set to play three dates in December with a temporary group consisting of Richard Thompson (guitar) John Kirkpatrick (melodeon) and Ashley Hutchings (bass). On December 2, they are at South Moulton, Devon followed by Instow, Devon (3) and Plymouth Polytechnic (4). Pete Berryman and John James have completed their album of guitar instrumentals which was produced by Stefan Grossman. Transatlantic will be issuing it early in the 'new year.

Mudge and Clutterbuck have now parted company, Dave Mudge having moved back to Bristol. Meanwhile Tim Clutterbuck is out of work and looking for another unit to join. He told Sounds: "Dave and I may record together on some things but we'll never play together as a duo again. I want to get into some electric and acoustic stuff, but in what direction I really don't know — but it'll be contemporary." Tim is currently open to offers.

Marc Brierley has joined forces with a superb young Birmingham guitarist called Steve Cross, and they were both in London last week promoting the new unit which is called Brierley Cross and looks highly impressive.

The Scouting Association's next folk festival — Folk Fest Five — takes place at the Royal Albert Hall on December 11.

Michael Chapman, Peter Bellamy, Totem & Mooney and Alex Atterson appear at the Norwich Lads' Club on November 11. Chapman is now working as a soloist — and is better than ever by all accounts.



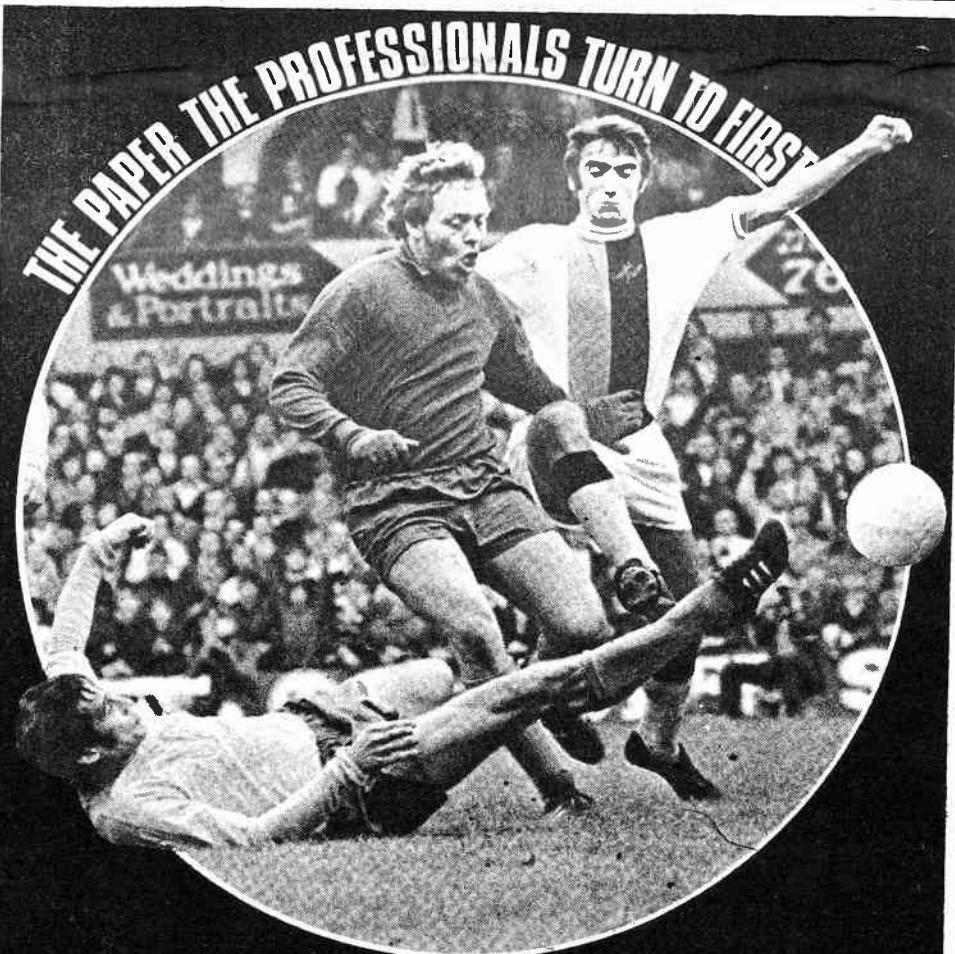
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Future artists appearing on Folk On Two include Wally Whyton and the Exiles (November 7) Jackie and Bridie and Jack Hudson (14) Lyn and Graham McCarthy and Therapy (21) and Heather Jones (28).

The Johnstons play their first gig since the departure of Mick Moloney at the Medway Folk Centre, Chatham, on November 9. Tony Rose will also be appearing on the same date whilst future guests include Mike Maran (16), Alex Campbell (23) and Major Wiley (30).

John Lincoln has joined the Broken Consort on fiddle and pipes.

New folk club opening on November 15, is Tabby's Disco (opposite Ealing Broadway Tube) and the first club in Ealing for five years. Townsend and Clark are at the club on the opening night followed by Pete Atkin (22), Hunter Muskett (29), Come All Ye (December 6), Jonathan Kelly (13) and Decameron (20).



Who is Britain's best player? Scottish team boss Tommy Docherty named Paul Madeley, so we conducted a poll. Find out the man our readers chose.

Birmingham wonder-boy Trevor Francis talks about the debt he owes manager Freddie Goodwin in a revealing Face to Face interview.

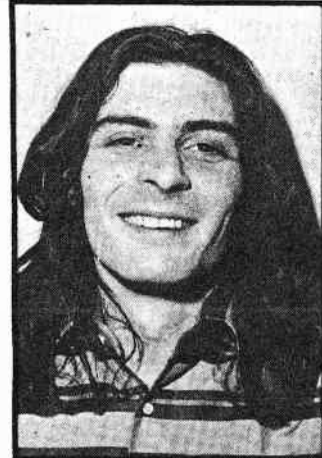
Sheffield United star Trevor Hockey talks about the Second Division promotion race, Bill Shankly talks about Partick Thistle and Patrick Collins talks about goalkeepers.

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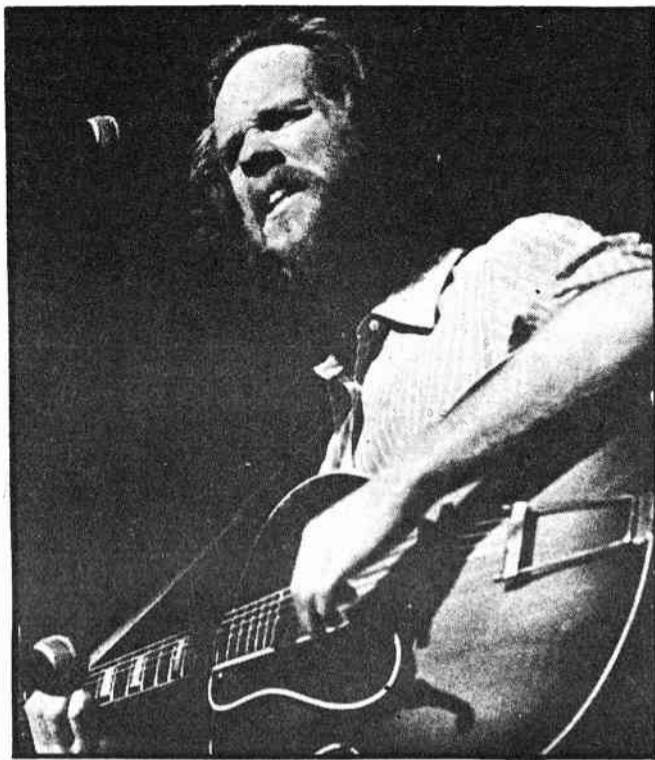
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MARC—A BIG HEAD?

I WOULD like to answer the question asked by Carol Vear in October 23's edition. She asked, "Why is Micky Finn pushed to the background all the time by Marc?" Well, the answer is simple. It is for the same reason that any lead singer and songwriter of any group gets all the emphasis upon him. For example, does one see articles about the drummer of the Rolling Stones? No. It is always Mick Jagger or The Stones. — FRED JOHN KELLY, WOOLTON, LIVERPOOL.

IN SOUNDS (October 23), Carol Vear's letter on Marc Bolan said he is a big-head. Marc may be a big-head, but really he deserves all the praise from T. Rex. For it is he that writes all the words and music, and it is he who sings all the songs, and it is not as easy as it looks. — MARIANNE CARTER, BEDWORTH, WARKS.

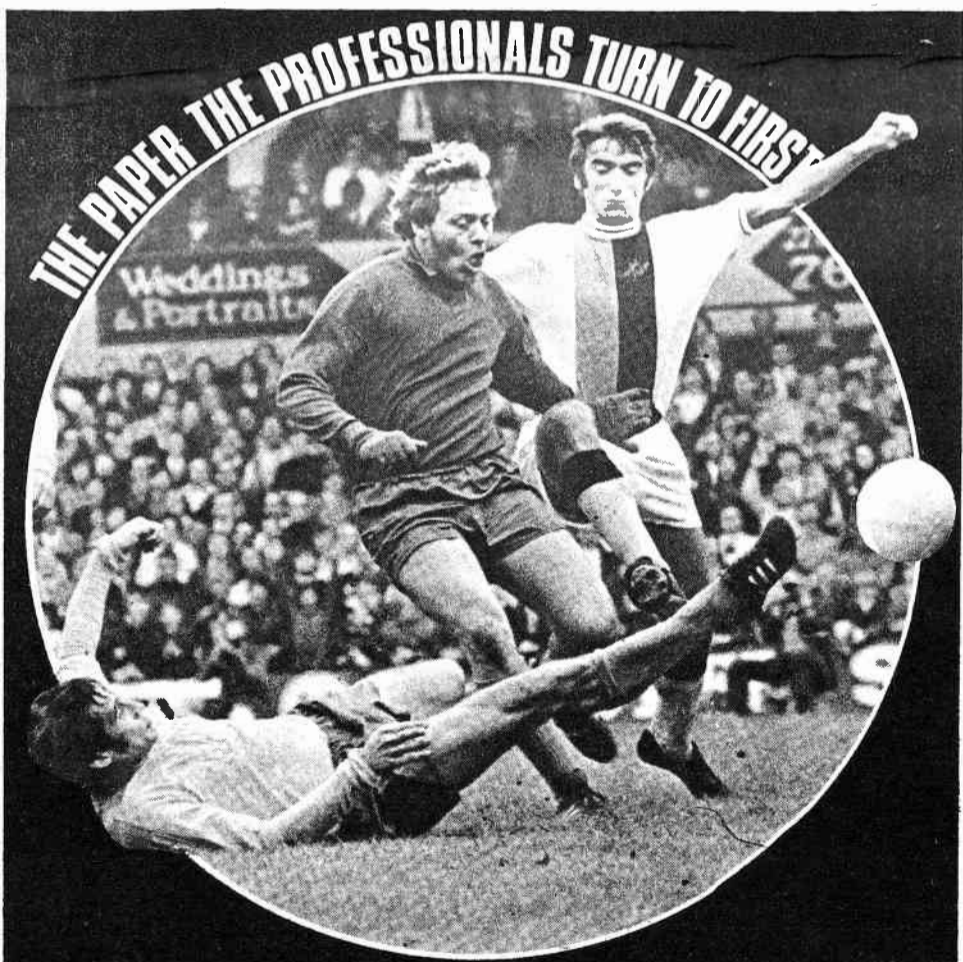
FOR HOW much longer have we to put up with the criticising remarks of T. Rex haters? I buy several music papers each week (SOUNDS included), and almost every week, in one of the papers at least, sure enough, we find a reader writing some sarcastic crap about Marc Bolan. If he hasn't been pig-headed, he has been writing watered down rock music or something. — JEN WATTS, BEIGHTON, SHEFFIELD, YORKS.

IT APPEARS that 90 per cent of all letters in music papers are either knocking Marc Bolan or knocking the knockers of Marc Bolan! FOR CHRIST'S SAKE LEAVE THE GUY ALONE!! I personally don't like the new Marc Bolan/T. Rex set-up, but Bolan is obviously getting great pleasure from it; so live and let live — DAVE ABRAHAMS, ALTRINCHAM, CHESHIRE.

IN SOUNDS (Oct. 23), Carol Vear asked whether anyone else thought Marc Bolan was getting "a bit big-headed". No doubt there will be many people who think he is, because it is fashionable to think nasty things about him, but those who have the slightest amount of intelligence will think, as I do, that Carol's statement is utter rubbish. — THERESA CATNELL, TAMWORTH, STAFFS.



● MARC BOLAN



Who is Britain's best player? Scottish team boss Tommy Docherty named Paul Madeley, so we conducted a poll. Find out the man our readers chose.

Birmingham wonder-boy Trevor Francis talks about the debt he owes manager Freddie Goodwin in a revealing Face to Face interview.

Sheffield United star Trevor Hockey talks about the Second Division promotion race, Bill Shankly talks about Partick Thistle and Patrick Collins talks about goalkeepers.

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FOLK NEWS

SHIRLEY COLLINS — THREE DATES

SHIRLEY COLLINS is set to play three dates in December with a temporary group consisting of Richard Thompson (guitar) John Kirkpatrick (melodeon) and Ashley Hutchings (bass). On December 2, they are at South Moulton, Devon followed by Instow, Devon (3) and Plymouth Polytechnic (4).

Pete Berryman and John James have completed their album of guitar instrumentals which was produced by Stefan Grossman. Transatlantic will be issuing it early in the 'new year.

Mudge and Clutterbuck have now parted company, Dave Mudge having moved back to Bristol. Meanwhile Tim Clutterbuck is out of work and looking for another unit to join. He told Sounds: "Dave and I may record together on some things but we'll never play together as a duo again. I want to get into some electric and acoustic stuff, but in what direction I really don't know — but it'll be contemporary." Tim is currently open to offers.

Marc Brierley has joined forces with a superb young Birmingham guitarist called Steve Cross, and they were both in London last week promoting the new unit which is called Brierley Cross and looks highly impressive.

The Scouting Association's next folk festival — Folk Fest Five — takes place at the Royal Albert Hall on December 11.

Michael Chapman, Peter Bellamy, Totem & Mooney and Alex Atterton appear at the Norwich Lads' Club on November 11. Chapman is now working as a soloist — and is better than ever by all accounts.



● SHIRLEY COLLINS

Future artists appearing on Folk On Two include Wally Whyton and the Exiles (November 7) Jackie and Bridie and Jack Hudson (14) Lyn and Graham McCarthy and Therapy (21) and Heather Jones (28).

The Johnstons play their first gig since the departure of Mick Moloney at the Medway Folk Centre, Chatham, on November 9. Tony Rose will also be appearing on the same date whilst future guests include Mike Maran (16), Alex Campbell (23) and Major Wiley (30).

John Lincoln has joined the Broken Consort on fiddle and pipes.

New folk club opening on November 15, is Tabby's Disco (opposite Ealing Broadway Tube) and the first club in Ealing for five years. Townsend and Clark are at the club on the opening night followed by Pete Atkin (22), Hunter Muskett (29), Come All Ye (December 6), Jonathan Kelly (13) and Decameron (20).



● BITTER WITHY: Settled as a trio

To Morocco and

SAFARI VILLAGE, Morocco — the complete antithesis of the strait-jacket holiday, or to use the brochure's cant "if you're a sour-puss we don't want you".

For the past six months eminent British folkies have ventured into the hinterland, picking their way through the mosques and mosquitos, golden deserts and black scorpions. Their task: to keep the home fires burning in the hearts of British holiday-makers.

Colin Scot, Noel Murphy, Derek Brimstone, Jon Betmead, Tudor Lodge and the Foggy Dew-O are just a few of the artists who have gone on safari, and on the penultimate week of the season it was the lot of an Edinburgh trio called Bitter Withy, accompanied by yours truly.

MIXED

Bitter Withy are the central figures in this burlesque, modern day folk tale and will be properly introduced later.

The music of Morocco is a mixed brew indeed — and the musicians a motley collection. So if you happen to be one of the pre-packed holiday-makers whisked across to the North African coastal village of Asilah by a BAC 1-11 jet, one of the first guys you are likely to encounter is Driss — home grown musician of integrity. And should you happen to be an aficionado of that beautiful intrinsic Eastern instrument, the oud, then stay away from Driss because his dominant recurring theme is none other than "Oh My Darling Clementine".

On the other hand for eine kleine nachtmusik we need turn no further than Taffy, the camp's security officer, who begins his nocturnal vigil around midnight, summons forth a set of bagpipes and plays on towards the picturesque Moroccan dawn.

BAGPIPES

A word about Taffy. He is one of those rare people who can survive with life's barest essentials, and in order to spend a pleasurable Moroccan holiday it is necessary to cultivate a similar village demeanour. Taffy was originally discovered drifting aimlessly through Marrakesh playing his bagpipes, and was promptly hauled into the camp and given a position of rare responsibility. He still drifts around aimlessly with a ubiquitous presence, an omnipresent ear-to-ear grin and the inextricable bagpipes, whilst he is also renowned for his horticultural achievements and his herbaceous goodies harbour the best pot plant Morocco can offer.

But we can now forget

Bock with the Withy

by JERRY GILBERT

about Taffy (exeunt) for he was merely a diversion and plays no further part in the story.

Bitter Withy's six nights' residency took place in the Sahara Bar, which mechanically disseminates prodigious bottles of a dubious ale called Super Bock. By the second week of your holiday you will be having nightmares about Super Bock which far outstrip the gloomy prospects of sharing your bed with deadly scorpions and paralysing caterpillars. Suffice to say that for any self-respecting alcoholic, Safari Village is tantamount to being locked away in a concentration camp.

But for Lesley Hale, Tich Frier and Andrew Ramage, jr. the week was a huge success although Andrew was constantly lamenting the fact that coming from a long line of drinkers, the climate was not at all suited to him. At the end of the week camp officials considered that Bitter Withy had been the most successful of all the acts to go on safari, and this is a tribute to the spirit and enthusiasm with which they approached their task.

Indeed their maturity belies a youthful appearance and the fact that they were still feeding new material into the act on the final night and responding to "impossible" requests attests to their ability as entertainers. For it was scarcely a folk audience they were playing to.

APPROACH

Attractive Lesley Hale is a charming focal point in the band whilst Tich and Andy, whose propensity offstage was somewhat rakish and rampant, channelled such revelries to their songs during the evenings, when they were positively assiduous and fastidious in their appearance and presentation of their act.

Bitter Withy have now passed through all the necessary phases of development during their four years' together, and have devised a compromising approach in which professionalism and en-

tertainment are always the priorities. At the same time their eclectic selection of material in an extensive repertoire enables them to showcase their humour, ribaldry, serious unaccompanied ballad singing, delicate harmonies and tidy instrumental work.

When I spoke to Tich he informed me that the group had now settled as a trio after a series of upsets which on more than one occasion had resulted in Lesley leaving the group. "The first time it was due to a massive personality clash but this sort of thing happens quite regularly," Tich quipped.

"Before the group formed I was singing a bit with Davy Johnston and also working solo. I first met Andy in a folk club in Edinburgh, and he knew three chords on the guitar and I didn't know any."

COMEDY

After Lesley had left the band Tich and Andy spent nine months working as a duo and changed radically from singing completely straight traditional material to presenting something of a comedy act. "It was all good education," Tich recalled. "Lesley came back and we went a wee bit straighter after that but we've kept up the entertaining bit ever since we started; it's opened up our eyes considerably and realising that there's more to folk than just A. L. Lloyd or the Coppers or whatever."

The group are now so resilient that they can break down their act into solo spots with Lesley singing one of her Joni Mitchell songs, Andy trying to sing his tongue-twister "The Fly" in less than 28 seconds, and so on.

The result was that last August Bitter Withy made an album for which a release deal is still being negotiated. Meanwhile they are now extending their instrumental scope to incorporate Tich's banjo and Andy's fiddle, and at the same time Lesley is writing songs of her own and the group are hoping to feature more of these.

ORGANISED

"As far as we're concerned, if a song serves a purpose or it's good then we do it," Tich says philosophically. "But it is all down to better organised gigs for us now because we've been over-exposed in Scotland and some gigs we're just not suited to. We'd like to get away more next year."

And to give you some idea of the way Bitter Withy's itinerary works, immediately after their return from Morocco they began a week's work in Carlisle alongside Hamish Imlach.

Mike the musical comic strip

IF YOU happen to live in Notting Hill then there's a good chance that you'll appreciate Mike Absalom's many tales of intrigue as related on his new Vertigo album. Constable McClaggan appears to be the central figure and invariably becomes the subject of Mike's pun-a-line humour as he embarks upon his track by track excursion in search of the dreaded substances.

As Mike says: "You either like what I'm doing or you hate it — there's no half measures"; and whilst I can't profess to be entirely in the former category there is no doubt that one of the folk scene's long serving artists is injecting a bit of much needed humour into the record business. And to his great credit he has succeeded in discovering a market for his music which takes him almost entirely off the folk circuit.

COLLEGES

The fact that his name doesn't appear regularly on the folk club rosters as it used to has no drastic implications — it simply means that Mike is confining the majority of his work to colleges and universities, and in view of the fact that he has set up home in both Earls Court and Whitby, he no longer has the problem of interminable travelling to and from gigs.

Mike has now made three albums over a long period of time, but this is his first for a major company. "I'll be doing two albums a year for the



● MIKE ABSALOM

next three years," he explained. "The next one will be a continuation of this one — there'll be more of McClaggan because he's a very popular character and I get applause whenever I mention his name."

"I do tend to write a lot — I try new songs out on an audience and if they don't get a laugh then I chuck them away; when I'm in London I spend every afternoon writing songs," Mike told me.

He explained that the colleges had always been his main venues even before the circuit became popular — and now he writes songs with the colleges in mind.

"I used to offend a lot of

people when I sang rude songs, and it was when I stopped doing this kind of material that I did less and less folk club work.

"I like to think of myself as a sort of musical comic strip" says Mike, who has travelled all over the world and is something of an expert on languages.

"McClaggan was the name of one of the school bullies and the songs are caricatures with him failing most of the time.

PATTER

"I enjoy writing for a specialist market trying to carve out my own little niche. A lot of my work is reading The Times from cover to cover every morning, and I'll change the themes of my songs as I feel the scene around me changing. Off the cuff stuff and patter is very important in my act, and obviously I won't go on writing about drugs for ever."

"It's easier to change on the college scene than the folk scene where you tend to get type-cast, but as far as my material goes at the moment, the pills are coated with a liberal dose of sugar so that people laugh no matter what their attitudes are".

JERRY GILBERT

folk albums

reviewer: jerry gilbert

VARIOUS ARTISTS: "SONGS OF CEREMONY" (TOPIC 12T197)

THIS IS the ninth volume in the Caedmon Folk Songs of Britain series, and whilst it may be invidious to select one aspect of folksong from the best and most comprehensive series of British folksong ever collected, I feel that this latest volume is the most fascinating of the lot. Several interesting comparisons can be drawn between the various wassails, for instance, for the album features Charlie Bate singing Phil Tanner's "Gower Wassail", Harry and Walter Sealy with the "Somerset Wassail Song" and Bate and the Truro Wassail Bowl Singers with the "Cornish Wassail Song". Other songs of particular interest on the album are Peter Jones singing "The Holly And The Ivy", The Coppers with "The Twelve Days of Christmas", Charlotte Smith and William Payne with their versions of "The Bitter Withy", John Partridge's "Cherry Tree Carol", The Coppers' "Shepherds Arise", The Antrobus Soul Cakers with the "Cheshire Souling Song", Group of Boggans with "John Barleycorn and Helston townspeople with band on "Hal-an-tow".

Hull does two numbers with the band, including the Lindisfarne hit "We Can Swing Together", and also "Where Is My Sixpence?" A remarkably high standard is maintained throughout.

LOCAL

VARIOUS ARTISTS: "THE WIDE MIDLANDS" (TOPIC 12TS210)

AS A sort of successor to "Deep Lancashire", this regional volume, centred around the West Midlands, has turned out extremely well. Roy Palmer, with assistance from the Birmingham and Midland Folk Centre, is the man responsible for producing and organising this album which features a variety of local artists including the Singing Tradition, Peter Coe and Christine Richards, Tom Langley, Dave Rogers, Pam Richards, John Rose, Paul Hooke and others. The stories and songs related on the album present a good picture of the Central Counties, and at the same time they are presented not in an academic

manner but in an entirely entertaining way. There's some particularly good singing from Graham Langley, Roy Palmer and the Singing Tradition and a couple of entertaining stories from Tom Langley.

VARIOUS ARTISTS: "MORE GRAND AIRS FROM CONNEMARA" (TOPIC 12T202)

SECOND VOLUME of Gaelic Irish music from Topic featuring John McDonagh, Patrick Keane, Thomas Naughton, and Festy Conlan on whistle. Topic have packaged the album with an accompanying booklet which contains transcriptions in Irish and also transcriptions into English along with background information on the tracks. The album is particularly notable for the singing of John McDonagh, and the airs of Festy Conlan, many of whom he learnt from his mother. Among the outstanding tracks are "The Lament Of The Three Marys", "Thorny Ledge", "The Yellow Bittern", "The Cursed Kerryman" and "The Little Black Rose".

DEBUT

VARIOUS ARTISTS: "TAKE OFF YOUR HEAD AND LISTEN" (RUBBER LP 001)

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PRODUCER Richard Nader put it all together before a dancing screaming crowd of 20,000 rock 'n' roll fans at Madison Square Garden. Nader, who has been the leader in the current Rock 'N' Roll Revival here in the States, booked one of his most impressive, exciting shows with two American fathers of Rock or R&B, Bo Diddley and Chuck Berry.

Nader carefully planned his show, starting with Garry U. S. Bonds who sang some of his hits, "Quarter To Three", "New Orleans" and "School Is Out". Following Bonds came the talented Coasters doing their oldies, "Yakety Yak", "Charlie Brown", "Along Came Jones", "Poison Ivy" and their classic "Searchin'". The Coasters are great musical comics and rocked the Garden with laughter. Bobby Rydell still retaining his boyish looks sang "Wildwood Days", "Forget Him", and other hits... Rick Nelson made his first appearance at the Revival and sang some of his country songs to audience approval.

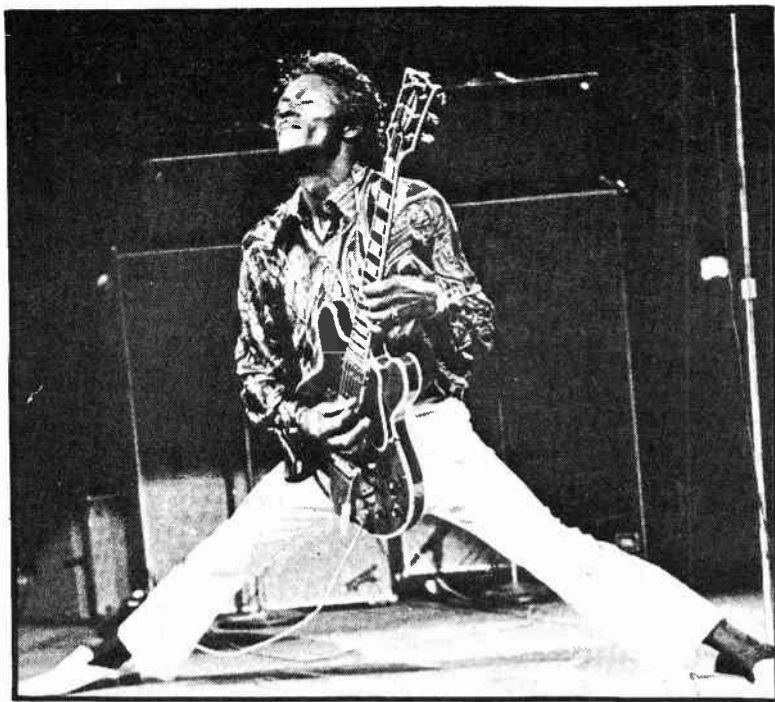
After a brief intermission, the Shirelles, a New York area female group, sang the hit songs that made them known across the States. "Will You Still Love Me Tomorrow", "Dedicated To The One I Love", and "Soldier Boy" were three of their chart busters. The floor of the Garden was moving with 20,000 people dancing and stomping in time and tempo. The excitement passed in time for Bo Diddley who proved that after 18 years in R&B and rock Bo is still one of the greats. Bo did "I'm A Man", "Hey Bo Diddley", "Hush Your Mouth", "Bo Diddley" and "Who Do You Love". Diddley excited the fans — who almost stormed the stage with his great guitar style and talented showmanship. The audience encored Diddley back and the entire Garden again resounded to the sound of stomping feet... Following Bo's departure, Chuck Berry, lean and healthy looking, played for the cheering throng. Berry showed the fans he hadn't lost his touch. His guitar style was one of the best I've seen, and he did his duck-walk across the stage with ease. Chuck did encores of his hits, "Sweet Little 16", "Memphis", "Maybelline", "Nadine", "School Days", and many others. Berry is an exciting incredible performer, working until he was wet with sweat. Berry was at the top of his form, living the legend. After two encores Chuck left the stage, leaving the audience screaming for more.

The 7th Rock 'N' Roll revival as produced by Richard Nader had all the elements that gave the audience one hell of a show. It showed 20,000 fans the great talents of two great musicians, Chuck Berry and Bo Diddley, who thrilled the audience... This is the kind of show Nader hopes to bring to England and the U.K. next year. Hopefully he will. — CHUCK PULIN.

CHARISMA

LAST WEDNESDAY'S concert at Birmingham Town Hall, part of Charisma's perm any two from four concurrent package tours, was billed as Van der Graaf supported by Genesis. In the event, however, it was Genesis who produced the superior performance on the day, and who seemed to have more musical ideas and talent.

Their music is full of imagination, variety and fascination, because of an unusual sense that what they produce is something unique and so distinguishable from other groups. Van der Graaf on the



● CHUCK BERRY: not lost his touch.

BERRY IN TOP FORM

LIVE sounds

other hand, though also unique, failed to surprise as much, and did not push their potential to its limits.

Peter Hammill's voice is what makes the group, with its great range of pitch, tone and feeling; Dave Jackson, playing sax and flute, is also responsible for the unusual quality of their sound, which lacks guitar entirely except for occasional acoustic from Hammill.

So on the night it was this odd, reedy quavering quality which made them worth seeing — but with Genesis there was something else entirely. Centred on the ability of Tony Banks on a variety of keyboards, and Peter Gabriel's voice and flute, Genesis did not stray far from their recorded work, playing songs from their recent LP "Trespass" and from their new one "Nursery Cryme".

Most of their songs rely on the powerful imagery of the lyrics, and it was useful to have Gabriel's amusing and poetic introductions as well as his manner of singing like a visual hieroglyphic — rather like an articulate Joe Cocker. Musically, the range of interpretation was vast and, very smoothly rehearsed — with five people utilising an organ, mellotron, electric piano, flute, drums, acoustic and electric guitars, bass, lead vocals and harmonies, as well as a variety of adaptations and manipulations of the sound of each instrument.

— HOWARD FIELDING.

BELL & ARC

YOU CAN'T expect to see a band give its best every night of the year, and Bell & Arc were the first to admit that they were all very tired and somewhat uncoordinated at their Leicester University gig over

the weekend. Then again, there are some bands who even when tired, loose, and faced with an audience who aren't returning any energy, still play music which has a kind of magic in its excitement and ability to communicate; and Bell & Arc are definitely in that class. They ran through some beautiful high-energy versions of other people's songs, and several of their own fine compositions from the forthcoming album, including the visceral "Everyday" and a rolling "Keep A Wise, Wise Mind".

It's easy to pick Graham Bell out as the focal point of the band, not one of our best rock singers and his thin body throws all its energy into songs like "So Long Marianne" and the surging version of "She Belongs To Me"; but the whole band played exceptionally, having fine leads in the keyboard work of Mick Gallagher and John Turnbull's guitar, and the proverbial "tight and together" rhythm section in John Woods and Tom Duffy. All of which makes Bell & Arc a very fine roaring little band; even when they're playing below par they're still a gas and a smash. — MARTIN KIRKUP.

McTELL

RALPH McTELL, travel weary from his tour of America, returned to the Queen Elizabeth Hall on Saturday evening for the first of his concert series with Robin and Barry Dransfield — and seemed extremely pleased to be back. And yet the concert was entirely without incident — it was neither exciting nor boring.

The Dransfields were fairly impressive and deserved their encore as Robin fought back an attack of laryngitis with a perpetual grimace. "Just As The Tide Was Flowing" was particularly impressive, and the inclusion of the Herman's Hermits' hit "Sleepy Joe" showed that they are not rigid adherents to traditional music for the sake of it.

Ralph McTell was obviously out to promote his new album, and in the first place he was the victim of a bad sound system. The piano wasn't miked properly and was almost inaudible when Ralph was singing over the top of it. In addition, Ralph's guitar perpetually sounded too harsh — too shrill and trebly to the point of aggravation. It is significant that the numbers which were best received were his ragtime pieces "Hesitation Blues" and a Blind Boy Fuller

hotch-potch which featured "Truckin' Little Baby" and "Piccolo Rag". Also "First And Last Man" and "The Ferryman" from his new album, which are undoubtedly the best tracks.

PETERSON

TO EVEN the most jaded ear, the performance given by the Oscar Peterson Trio on Sunday last at Southport's Floral Hall was remarkable. Here with the latest in a succession of trios with Danish faces Nils' hennin Orsted Pederson and Drummer Louis Hayes, doing his second stint with the trio, Peterson is not the type of pianist who needs rhythmic support and it says much that the two men were able to support Oscar's breathless improvisations.

The tempo was in the main fast and sometimes breakneck; perhaps because of this the gentle solo work-out on "I Can't Get Started" was extremely well received.

After a conventional beginning, Peterson moved into a semi baroque style which proved very effective. Best of all, was the empathy between Oscar, Louis Hayes and Pederson, something which has been less obvious in preceding trios. — GREG MURPHY.

MOODIES

GREMLINS were rife when the Moody Blues kicked off their first British tour for over a year at the Festival Hall on Saturday night.

They coped with some dastardly problems with a remarkable sense of good humour, but it remains a fact that the full blown spiritual side of their music does suffer a bit from mere mortal hassles.

The first problem came when Graeme Edge found that his PA system had blown and despite feverish attacking on skins the only contribution the audience could hear from him was his cymbal work.

The next was a breakdown in the group's own PA system which meant they couldn't hear a note they were playing themselves.

Notwithstanding the Moodies, after the first couple of numbers, relaxed a bit more into their set. Helped, undoubtedly, by the audience's total commitment and enthusiasm on their side. They opened with "Every Good Boy Deserves Favour" and split their two hour set between this album and "Threshold Of A Dream".

"Nights In White Satin" is still a real highlight of their act and came across with a mournful and beautiful emotive power — Pinder's Mellotron searing it up to the roof and Justin's vocals stronger and clearer than they'd been all evening. They justly received a standing ovation at the end of "Question" and came back on to do "Ride A See Saw" with an audience that had stayed on its feet and rampaging despite having had the houselights put up after the first few bars. — PENNY VALENTINE.

BUFFY

WHEN ALL the dust had finally settled, Buffy Sainte-Marie conducted her Sunday evensong within the precincts of Cambridge's Guildhall with grace and poise.

She had arrived at Cambridge unaware that she was to play two consecutive concerts — and then a new PA had to be shipped in at the eleventh hour which ruined the whole schedule. Thus her first performance was a little cold not to mention late — due mainly to the inadequate PA — but her programme was superbly balanced.

She introduced two superb songs from her forthcoming "Moonshot" album — the title track and also "Jeremiah", featuring a highly original chord progression. With a greatly improved sound system she approached her second concert of the evening with a greater sense of anticipation, having once again been set up superbly by Loudon

Wainwright, who had opened the show with an extremely tangible and humorous programme. He sang a familiar collection of songs including "I Ride An Old Paint" and "Be Careful There's A Baby In The House" — and the audience loved him.

Buffy's second show was superb — the songs were a less predictable range and the PA was greatly improved. She included "Now That The Buffalo's Gone", "Lazarus" sung unaccompanied, Joni Mitchell's "Circle Game" and played "Until It's Time For You To Go" as an encore for the second time that night. — JERRY GILBERT.

MITCHELL

SAM MITCHELL returned to Cousins in Greek Street on Saturday, seemingly unaffected by his extensive American tour with John Baldry. Mitchell obviously wasn't expecting the same facilities to which he has recently been accustomed, but the provision of only one mike which he placed in a compromising position between his voice and guitar, was far from satisfactory.

Sam Mitchell's voice rang across loud and clear but the mike scarcely picked up his guitar work; for although Sam plays a big steel National guitar and plays bottleneck his style is a delicate one rather than an aggressive one — and his playing on Saturday was delightful.

Sam Mitchell does little that is original and he has obviously worked hard to perfect his Blind Lemon Jefferson progressions and so on — but he plays such numbers as Jefferson's "Matchbox Blues" and Mississippi John Hurt's "Satisfied And Ticked Too" with such facility and fluidity, that his own artistry is unquestionable.

Dave Ellis — Sam's old partner — showed that he is currently the most underrated guitarist in London. Sam introduced him as the best acoustic guitarist in the city, and indeed he is the first person to really develop the pattern which was being laid down by Jansch, Renbourn and Davy Graham five years ago. Both his right hand picking technique and left hand finger work are superb. — JERRY GILBERT.

STRAWBS

THE STRAWBS made an auspicious return at the new Shaw Theatre, Euston Road, on Sunday night. With the addition of Blue Weaver on keyboards they have taken a step in a new direction, such that you could well draw some close comparisons with the Moodies.

Weaver, who sits surrounded by piano, organ and Mellotron, draws out some sweeping sounds from the later instrument and helps to carry the more ambitious numbers which would sound a little thing without him. Not that the Strawbs' sights are set low: taking advantage of the theatre's facilities, they used two projection screens for slides and film clips and the remaining stage area for mime and dance.

The sound was clear and well-balanced, even from the extraordinarily off-stage angle where I was located, the seats were superbly comfortable, and the venue seems to hold a lot of promise for informal rock concerts.

They played a programme of songs written mainly by Dave Cousins, starting with "Benedictus", "A Glimpse Of Heaven", and "Morning Song", giving me the feeling that it might be a rather heavily devout evening, especially when two crosses were projected on to the screens, but this aspect of the performance didn't become overbearing, and they managed to maintain the air of contemporaneity by including film shots of Japanese student revolution as a backing for their concluding statement "The Hangman And The Papist". — MARTIN HAYMAN.

NEWS EXTRA

MICK'S BAND

MICK GREENWOOD has been rehearsing his new band featuring Tony Clarke, Barry De Souza, Jerry Donahue and Pat Donaldson — and the outfit are to be known as "And Mick Greenwood To Boot". They make their debut on November 5 at Crawley Technical College, and they will also be playing at Oxford Polytechnic 6, Exeter University 13 and Reading University 20. In December they leave for the States.

HOOPLE DATE

MOTT THE HOOPLE appear at the Rainbow Theatre on November 14 — four days before the release of their new album "Brain Capers". Two extra dates have been added to their British tour — Plymouth Guild Hall, November 28, and Wolverhampton Civic Hall, 29, and in February the band leave for a four-week tour of the States, where they will appear with Sly and the Family Stone and Stephenwolf.

FIVE FORMS

HEADS, HANDS and Feet, Merle Travis and Diz Dsley and Trio star in a concert at London's Royal Festival Hall, on November 15, promoted by Liberal International.

The concert aims to bring together five musical forms — country, jazz, folk, rock and country rock.

FESTIVAL

WHAT WAS described as "a major international music festival celebration" was announced last week in New York.

The week long event which begins on November 20 at San Juan, Puerto Rico, will feature top British and American rock artists including Ike and Tina Turner, John Mayall, The Beach Boys, Mountain, Stevie Wonder, Ten Years After, Procol Harum, Jose Feliciano, Richie Havens, Poco and the Chambers Brothers.

YES CONCERT

YES MAKE their first concert appearance of 1972 at London's new Rainbow on January 14 and 15. These will be the only British appearances until they start a 10-day tour in late April.

Their Rainbow Theatre gig on December 24 will not take place. The group left for their second American tour this week.

B.B. VISIT

B. B. KING starts a major European tour in Britain on November 19, when he flies into London to play two concert dates. They are London's New Victoria, November 20, and Bristol's Colston Hall 21.

He then leaves Britain for concert appearances in Sweden, Denmark, Germany, France and Holland.

Probe Records are to release an album "B. B. King In London", on Friday, November 5, and a single "Ain't Nobody Home", on November 12.

November 6, 1971

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FENDER Tall Bass, new	£145	
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FENDER Stratocaster Sunburst, immac.	£140
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FENDER Jazz Bass Sunburst, new	£247
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Week after week in London's bustling Oxford Street, 5,000 people crowd into a tiny low-ceilinged, second-floor room. Now, neighbours in the area are asking: "What is this mysterious compulsive force which drives them on?"

MAGNETIC PICK-UPS Now we can reveal the answer. It is the irresistible lure of very cheap records, eight seats and eight sets of head-phones. Not much between 5,000 — but a testimony, perhaps, to this bizarre spell under which these people are held.

ENO OF AN ERAPHONE But Oxford Street may soon become less frenetic. For in Notting Hill Gate, 130 to be precise (fourteen shops down from W. H. Smith's) a new centre, a Virgin Records shop is opening. And from 10.30 in the morning until 9.00 at night — with more than one room.

SELL-OUT In this paragraph, the style changes completely, customers are exhorted to sample the wide open spaces, the headphones and the luxurious cushions of our Notting Hill Gate shop, nestling as it does in the heart of London's picturesque psychedelic quarter.

ENORMOUS OPENING On the opening day, November 5, fireworks will be ignited and bonfires built the length of the British Isles to mark the new arrival. And we ask, with bated breath, "Will the new centre emanate the same magnetic compelling attraction?" Who can tell?

VIRGIN IMPORTS

If the import you want is not listed below, then write the name of the record on the coupon and enclose £2.99 (single albums) or £5.00 (double albums) and if we haven't got it will order it direct from the States. We'll send you our shoes and see what we've got.

Table listing various records with columns for Record, Retail Price, and Our Price. Includes titles like 'B. B. King - Live in London', 'Beach Boys - All Summer Long', 'Beatles - Early 60's', etc.

MORE IMPORTS normally 2-49 virgin price 2-00

- Bob Beck/Rest of Cosa Nostra Beckles
Steve Miller Band/Best of
Nice/Best of Hang on to a Dream
Soft Machine/Best of
Steppenwolf/Best of
Rolling Stones/Bravo, Flowers, Got Live (each)

VIRGIN IMPORTS special reductions

Table with columns Record, Retail Price, Our Price. Includes titles like 'Beatles - Magical Mystery Tour', 'Hendrix - Star Portrait', 'Steve Miller - Quicksilver Band Trouble', etc.

VIRGIN JAZZ

Table with columns Record, Retail Price, Our Price. Includes titles like 'Archie Shepp - Things Have Got to Change', 'Contipede - Scorpion Energy', 'Charlie Haden - Liberation Music', etc.

VIRGIN IMPORTS

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VIRGIN BESTSELLERS

Table with columns Record, Retail Price, Our Price. Includes titles like 'Band - Cahoots', 'Cat Stevens - Teaser', 'Grateful Dead - New Double', etc.

VIRGIN CLASSICS

Table with columns Record, Retail Price, Our Price. Includes titles like 'Beatles - Sgt. Pepper', 'Dylan - Blonde on Blonde', 'John Lennon - Two Virgins', etc.

6' x 7' WATERBEDS £15

Table with columns Record, Retail Price, Our Price. Includes titles like 'Frank Zappa - Hot Rais', 'Janis Joplin - Cheap Thrills', 'King Crimson - Court of Crimson King', etc.

VIRGIN NEWCOMERS

The following are just some of the records to be released before Xmas. Bump a kick against the records you want and we will send them as soon as they are released.

Table with columns Record, Retail Price, Our Price. Includes titles like 'Bell n' Arc', 'Blonde on Blonde', 'Brinsley Schwarz - Silver Pistol', 'Chuck Berry - Home Again', 'Beach Boys - Surfs Up', etc.

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VIRGIN REDUCTIONS

Table with columns Record, Retail Price, Our Price. Includes titles like 'Audience - Friends, Friends', 'Atomic Rooster - 1st', 'Boz Scaggs - 1st', 'Canned Heat - 1st', etc.

VIRGIN DOUBLES

Table with columns Record, Retail Price, Our Price. Includes titles like 'Allman Bros. - Live', 'Amon Duul - Yeh', 'Amon Duul - Dance of the Lemmings', etc.

Virgin Sounds A-Z normally 1.95/99 2.09 virgin price 1.75

- Budgie/Budgie
Carole King/Writer
Flying Burrito Bros.
Freddie King/Getting Ready
Miller Anderson/Bright City

- Nica/Chelsea Girl
Leon Russell & Shelter People
Rolling Stones/All single LPs (each) except High Tide, Satanic and Sticky Fingers (2.00)
Ten Years After/All single LPs except Space in Time (2.00)
Velvet Underground III
Velvet Underground/White light White heat

Virgin Sounds A-Z normally 2.19 15 virgin price 1.90

- Amazing Blondel/Fantasia Lindum
Band/Big Pink & 2nd (each)
Beatles/All single albums (each)
Arthur Brown/Galactic Zoo Dossier
Climax Chicago/Tightly knit
Cream/All single albums each
Credence Clearwater/All single LPs each, except Pendulum (2.00)
Crosby, Stills and Nash
Spencer Davies/It's Been So Long
Day of Phoenix/Wide Open N-Way
Keef Hartley/Little Big Band
Jimi Hendrix/Experience Soundtrack
John Lennon/Plastic Ono Band
Jack Bruce/Harmony Row
James Gang/Third
James Taylor 1st
Jo Mama/It is for Jump
Leslie West/Mountain
Loudon Wainwright/Albums 1 and II each
Leo Kottke/Mudlark
Led Zeppelin I and II each
MCS/High Time
Mayall/All single LPs each
Fleetwood Mac/Original
Melanie/All single LPs except Good Book (2.00)
Mighty Baby/Jug of Love
Mountain/Nantucket Sleighride
Moody Blues/Every Good Boy
Osburn/Osburn
Open Road/Windy Haze
Pink Floyd/All single LPs (each) except Atom H.M. (2.10) and Unna gamma (2.75)
Procul Harum/Broken Barricades
Rev. Gary Davis/New Album
Rory Gallagher/Rory Gallagher
Savoy Brown/Street corner talking
Soft Machine II & IV (each)
Stone the Crows/Forever 1 & 2
Velvet Underground & Nico
Wishbone Ash/Wishbone Ash
Yes/All single LPs (each)

Virgin Sounds A-Z normally 2.25/29/3 /35 virgin price 2-00

- Atomic Rooster/In Hearing of
Amazing Blondel/Fantasia Lindum
Alice Cooper/love 1 to Death
Blood Sweat & Tears All single LPs (each)
Alan Bown/Stretching Out
Byrds/All Single LPs (each)
Bridget St. John/Songs for the Gentleman
Buffy Sainte Marie/Ballerina
John Cale/Vintage Violence
Leonard Cohen/All single LPs each except Love & Hate (2.10)
Carly Simon
Judy Collins/Both Sides Now
Country Joe/Hold on its coming
Crosby, Stills, Nash & Young/Deja Vu
David Crosby/If Only I Could Remember My Name
Doobie Bros.
Doors/All single LPs (each)
Dr. Strangely Strange/Kip of the Serenes
Electric Storm/White Noise
E.L.P./1st and Tarkus each
Fairport Convention/All single albums each
Fleetwood Mac/Original
Free/All Albums (each)
Grateful Dead/All single LPs (each)
Groundhogs/Spilt
Tim Hart and Maddy Prior/Summer Solstice
Howlin' Wolf/London Sessions
Tim Hardin/Bird on a Wire
Head Hands and Feet
Heron/Twice as nice
Jimi Hendrix/Cry of Love
Hot Tuna/1 & 2 (each)
Incredible String Band/Liquid Acrobat
Incredible String Band/All albums each
Brian Jones/Joujouka
Jefferson Airplane/All single LPs (each) except Bark (2.10)

Jethro Tull/All albums each

- Keith Christmas/Pgmy
Led Zeppelin III
Lindsayferme/Nicely out of Tune and For on the Tyne (each)
John Lord/Gemini Suite
Melanie/Good Book
Mike Cooper/Places
John Martin/Bless the Weaver
Jon Mitchell/All albums each
Mike Harrison
Monty Python/Another
Mott the Hoople/All albums (each)
Monty Python/New one
Mountain/Nantucket Sleighride
Mothers/Live, Burnt Weeny, Weasels (each)
Graham Nash/Songs for Beginners.
Peter Hammett/Fools Mate
Pentangle/Reflection
Quiver/Quiver
Terry Riley/Rainbow in Curved Air
Terry Riley in C
Andy Roberts/Wina
Soft Machine 4
Santana/All single LPs (each)
Simon & Garfunkel/All single LPs (each)
Spiet/All single LPs each
Stone Ground
John Sebastian/Cheapo
James Taylor/Sweet Baby James
James Taylor/Mud Slide, Slim
Traffic/Welcome to the Cantecen
Terry Riley in C
Uriah Heep/All albums incl. Look at yourself
Van der Graaf/H to He
Van Morrison/All single LPs (each)
Edgar Winter/White Trash
Neil Young/All single LPs (each)

Virgin Sounds A-Z normally 2.39/40/49 virgin price 2-10

- Beggars Opera/Waters of Change
Band/Stage Flight
Black Sabbath/All single LPs (each)
Edgar Broughton 3rd
Deep Purple/In Rock
Deep Purple/Fireball
East of Eden/East of Eden
Family/Fearless
Gentle Giant/Acquiring the Taste
Roy Harper/Stormcock
John Lord/Gemini Suite
Ralph McTell/You Well Meaning
Paul McCartney/Ram
Ian Matthews/If You Saw
Steve Miller No. 5
Nice/Ars Longa
Rod Stewart/Old Raincoat, Gasoline Alley
Strawbs/Wichwood
Santarin/Marble Headed Messenger
T. Rex/Electric Warrior
Quicksilver/What About Me? Just For Love (each)

NOTA BENE: Fill in the above space with the record you want, if it is not listed. Here is a list of our reductions. Recommended Price 2.49, 2.40, 2.39, 2.30, 2.29, 2.25, 2.19, 2.15, 2.09, 2.05, 1.99, 1.95, 1.49, 1.45, 1.25

EMI record tokens accepted. Enclose right amount of money for records you ticked and/or those you have listed. No coins please! I enclose postal order/cheque, endorsed with name and address and telephone number to the value of £..... P. Name Address Date Tel. No. If you do not know the price of the record, either give us a ring at 402-5231, fill in the space below or drop in and see us and we will give you our price..... P.S. Records are sent individually so that a delay of one record won't mean that you won't receive another record. P.S.S. All foreign orders accepted as long as they are paid for in Sterling together with a postal charge. 50 pence for Europe and £1 outside Europe for each record ordered. PPSS. Studio's booking number is 402-5231. P.S.S.S. Many of the records listed above (except imports and Charisma) are available as cassettes at a price of 2.25 (single albums) and 3.75 (double). Just send in your order and if it's not available, then we'll refund your money immediately. All prices are subject to change without prior notification.

Please send the whole of this advert to: Virgin Records 10 South Wharf Road W2