

**Sparks
split**

Rebel, Bebop dates

SOUNDS

Bad Company: Best of British

Inside, a 20 page supplement and guide to the Great British Music Festival concerts including an **EXCLUSIVE** Bad Company interview.

Who's the future of rock 'n' roll?

That's for you to decide but we've got a few suggestions.
See pages 4 and 5



VINYL SCORE

NEWS

Britain's best selling records of '75

ALBUMS

- 1 THE BEST OF, The Stylistics, Avco
- 2 ONCE UPON A STAR, The Bay City Rollers, Bell
- 3 ATLANTIC CROSSING, Rod Stewart, Warner Bros
- 4 HORIZON, Carpenters, A&M
- 5 40 GOLDEN GREATS, Jim Reeves, Arcade
- 6 ELVIS PRESLEY'S 40 GREATEST HITS, Arcade
- 7 TUBULAR BELLS, Mike Oldfield, Virgin
- 8 ELTON JOHN'S GREATEST HITS, Elton John, DJM
- 9 VENUS AND MARS, Wings, Apple
- 10 THE SINGLES 1969-1973, The Carpenters, A&M
- 11 40 GREATEST HITS, Perry Como, K-Tel
- 12 CAPTAIN FANTASTIC, Elton John, DJM
- 13 SIMON AND GARFUNKEL'S GREATEST HITS, CBS
- 14 20 GREATEST HITS, Tom Jones, Decca
- 15 HIS GREATEST HITS, Engelbert Humperdinck, Decca
- 16 ROLLIN', Bay City Rollers, Bell
- 17 THE ORIGINAL SOUNDTRACK, 10 cc, Mercury
- 18 FAVOURITES, Peters and Lee, Philips
- 19 THE DARK SIDE OF THE MOON, Pink Floyd, Harvest
- 20 GET DANCING, Various Artists, K-Tel
- 21 GREATEST HITS, Cat Stevens, Island
- 22 WISH YOU WERE HERE, Pink Floyd, Harvest
- 23 THE SHIRLEY BASSEY SINGLES ALBUM, United Artists
- 24 BAND ON THE RUN, Paul McCartney and Wings, Apple
- 25 LIVE AT TREORCHY, Max Boyce, One Up
- 26 PHYSICAL GRAFFITI, Led Zeppelin, Swan Song
- 27 SOULED OUT, Various, K-Tel
- 28 ON THE LEVEL, Status Quo, Vertigo
- 29 ALL THE FUN OF THE FAIR, David Essex, CBS
- 30 THE BEST OF ROGER WHITTAKER, Columbia
- 31 WE ALL HAD DOCTORS PAPERS, Max Boyce, EMI
- 32 ONE OF THESE NIGHTS, Eagles, Asylum
- 33 STRAIGHT SHOOTER, Bad Company, Island
- 34 SAMPLE CHARLEY PRIDE, Victor
- 35 THE MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman The English Rock Ensemble, A&M
- 36 BRIDGE OVER TROUBLED WATER, Simon and Garfunkel, CBS
- 37 STARDUST, Soundtrack, Ronco
- 38 CRIME OF THE CENTURY, Supertramp, A&M
- 39 SHEER HEART ATTACK, Queen, EMI
- 40 AND I LOVE YOU SO, Perry Como, RCA Victor
- 41 HIS 12 GREATEST HITS, Neil Diamond, MCA
- 42 CAN'T GET ENOUGH, Barry White, 20th Century
- 43 THANK YOU BABY, The Stylistics, Avco
- 44 THE BEST OF BREAD, Bread, Elektra
- 45 BLUE JAYS, Justin Hayward and John Lodge, Threshold
- 46 24 CARAT PURPLE, Deep Purple, Purple
- 46 COP YER WHACK FOR THIS, Billy Connolly, Polydor
- 48 ROCK 'N' ROLL, John Lennon, Apple
- 49 BLOOD ON THE TRACKS, Bob Dylan, CBS
- 50 THE BEST OF TAMMY WYNETTE, Tammy Wynette, Epic

Supplied by: British Market Research Bureau/Music Week

SINGLES

- 1 BYE BYE BABY, Bay City Rollers, Bell
- 2 SAILING, Rod Stewart, Warner Bros
- 3 I CAN'T GIVE YOU ANYTHING, Stylistics, Avco
- 4 WHISPERING GRASS, Windsor Davies & Don Estelle, EMI
- 5 STAND BY YOUR MAN, Tammy Wynette, Epic
- 6 GIVE A LITTLE LOVE, Bay City Rollers, Bell
- 7 HOLD ME CLOSE, David Essex, CBS
- 8 THE LAST FAREWELL, Roger Whittaker, EMI
- 9 I ONLY HAVE EYES FOR YOU, Art Garfunkel, CBS
- 10 TEARS ON MY PILLOW, Johnny Nash, CBS
- 11 I'M NOT IN LOVE, 10 cc, Mercury
- 12 BARBADOS, Typically Tropical, Gull
- 13 IF, Telly Savalas, MCA
- 14 THERE GOES MY FIRST LOVE, The Drifters, Bell
- 15 THREE STEPS TO HEAVEN, Showaddywaddy, Bell
- 16 THE HUSTLE, Van McCoy, Avco
- 17 SPACE ODDITY / CHANGES / VELVET GOLDMINE, David Bowie, RCA Victor
- 18 JANUARY, Pilot, EMI
- 19 FUNKY MOPED / MAGIC ROUNDABOUT, Jasper Carrott, DJM
- 20 MAKE ME SMILE (COME UP AND SEE ME), Steve Harley and Cockney Rebel, EMI
- 21 OH BOY, Mud, RAK
- 22 BOHEMIAN RHAPSODY, Queen, EMI
- 23 MISTY, Ray Stevens, Janus
- 24 LOVING YOU, Minnie Riperton, Epic
- 25 THE WAY WE WERE, Gladys Knight and The Pips, Buddah
- 26 SUGAR CANDY KISSES, Mac and Katie Kissoon, Polydor
- 27 THERE'S A WHOLE LOT OF LOVING, Guys and Dolls, Magnet
- 28 PLEASE MR POSTMAN, Carpenters, A&M
- 29 SING BABY SING, Stylistics, Avco
- 30 LOVE IS THE DRUG, Roxy Music, Island
- 31 RHINESTONE COWBOY, Glen Campbell, Capitol
- 32 MOONLIGHTING, Leo Sayer, Chrysalis
- 33 D.I.V.O.R.C.E., Billy Connolly, Polydor
- 34 HURT SO GOOD, Susan Cadogan, Magnet
- 35 ONLY YOU CAN, Fox, GTO
- 36 HONEY, Bobby Goldsboro, United Artists
- 37 FOX ON THE RUN, Sweet, RCA Victor
- 38 BLANKET ON THE GROUND, Billy Jo Spears, United Artists
- 39 IT'S BEEN SO LONG, George McCrae, Jayboy
- 40 SCOTCH ON THE ROCKS, Band Of The Black Watch, Spark
- 41 YOU SEXY THING, Hot Chocolate, RAK
- 42 FEELINGS, Morris Albert, Decca
- 43 SECRETS THAT YOU KEEP, Mud, RAK
- 44 IF YOU THINK YOU KNOW HOW TO LOVE ME, Smokey, RAK
- 45 THE BUMP, Kenny, RAK
- 46 I'M ON FIRE, 5,000 Volts, Philips
- 47 LOVE ME LOVE MY DOG, Peter Shelley, Magnet
- 48 S.O.S., Abba, Epic
- 49 THAT'S THE WAY I LIKE IT, K C And The Sunshine Band, Jayboy
- 50 DISCO STOMP, Hamilton Bohannon, Brunswick

Supplied by: British Market Research Bureau/Music Week

US ALBUMS

- 1 1 CHICAGO IX CHICAGO'S GREATEST HITS, Chicago, Columbia
- 2 2 GRATITUDE, Earth, Wind and Fire, Columbia
- 3 3 HISTORY-AMERICA'S GREATEST HITS, America, Warner Bros
- 4 4 KC AND THE SUNSHINE BAND, KC and the Sunshine Band, TK
- 5 9 THE HISSING OF SUMMER LAWN, Joni Mitchell, Asylum
- 6 6 STILL CRAZY AFTER ALL THESE YEARS, Paul Simon, Columbia
- 7 8 WINDSONG, John Denver, RCA
- 8 5 RED OCTOPUS, Jefferson Starship, Grunt
- 9 11 HONEY, Ohio Players, Mercury
- 10 16 HELEN REDDY'S GREATEST HITS, Helen Reddy, Capitol
- 11 14 FAMILY REUNION, O'Jays, Philadelphia International
- 12 12 LAZY AFTERNOON, Barbra Streisand, Columbia
- 13 15 GREATEST HITS, Seals and Crofts, Warner Bros
- 14 22 ROCKY MOUNTAIN CHRISTMAS, John Denver, RCA
- 15 13 BREAKAWAY, Art Garfunkel, Columbia
- 16 17 THE HUNGRY YEARS, Neil Sedaka, Rocket
- 17 19 ALIVE, Kiss, Casablanca
- 18 20 FACE THE MUSIC, Electric Light Orchestra, United Artists
- 19 7 ROCK OF THE WESTIES, Elton John, MCA
- 20 25 NUMBERS, Cat Stevens, A&M
- 21 28 TRYIN' TO GET THE FEELIN', Barry Manilow, Arista
- 22 24 LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK, Staple Singers with Curtis Mayfield, Curtom
- 23 27 THE BEST OF CARLY SIMON, Carly Simon, Elektra
- 24 26 RUFUS FEATURING CHAKA KHAN, Rufus, ABC
- 25 21 WISH YOU WERE HERE, Pink Floyd, Columbia
- 26 10 FEELS SO GOOD, Grover Washington Jr, Kudu
- 27 — LOVE TO LOVE YOU BABY, Donna Summer, Oasie
- 28 — MAHOGANY/ORIGINAL SOUNDTRACK, Diana Ross, Motown
- 29 30 MOVIN' ON, Commodores, Motown
- 30 23 GREATEST HITS, Barry White, 20th Century

Supplied by: Billboard

US SINGLES

- 1 2 LET'S DO IT AGAIN, Staple Singers, Curtom
- 2 4 SATURDAY NIGHT, Bay City Rollers, Arista
- 3 1 THAT'S THE WAY (I LIKE IT), KC & the Sunshine Band, TK
- 4 5 LOVE ROLLERCOASTER, Ohio Players, Mercury
- 5 6 THEME FROM MAHOGANY, Diana Ross, Motown
- 6 8 I WRITE THE SONGS, Barry Manilow, Arista
- 7 14 CONVOY, C. W. McCall, MGM
- 8 9 FOX ON THE RUN, Sweet, Capitol
- 9 3 FLY, ROBIN FLY, Silver Convention, Midland International
- 10 12 I LOVE MUSIC (PART 1), O'Jays, Philadelphia International
- 11 11 OUR DAY WILL COME, Frankie Valli, Private Stock
- 12 7 SKY HIGH, Jigsaw, Chelsea
- 13 10 NIGHTS ON BROADWAY, Bee Gees, RSO
- 14 17 TIMES OF OUR LIFE, Paul Anka, United Artists
- 15 27 LOVE TO LOVE YOU BABY, Donna Summer, Casablanca
- 16 20 COUNTRY BOY, Glen Campbell, Capitol
- 17 21 WALK AWAY FROM LOVE, David Ruffin, Motown
- 18 18 THE LAST GAME OF THE SEASON, David Geddes, Big Tree
- 19 26 SING A SONG, Earth, Wind and Fire, Columbia
- 20 24 YOU SEXY THING, Hot Chocolate, Big Tree
- 21, 25 ROCK AND ROLL ALL NIGHT, Kiss, Casablanca
- 22 23 PART TIME LOVE, Gladys Knight and the Pips, Buddah
- 23 29 FLY AWAY, John Denver, RCA
- 24 28 EVIL WOMAN, Electric Light Orchestra, United Artists
- 25 22 FOR THE LOVE OF YOU, Isley Brothers, T-Neck
- 26 — LOVE MACHINE PART 1, Miracles, Motown
- 27 — OVER MY HEAD, Fleetwood Mac, Reprise
- 28 30 FULL OF FIRE, Al Green, HI
- 29 13 MY LITTLE TOWN, Simon and Garfunkel, Columbia
- 30 — WINNERS AND LOSERS, Hamilton, Joe Frank and Reynolds, Playboy

Supplied by: Billboard

Rebel without a pause

COCKNEY REBEL have finalised their British tour plans for February and have added a couple more dates to those announced in the December 13 issue of SOUNDS.

The tour starts with two nights at the Glasgow Apollo on February 9 and 10. It continues at Newcastle City Hall 12, Liverpool Empire 15, Manchester Free Trade Hall 16, Birmingham Odeon 18, Bristol Colston Hall 21, Sheffield City Hall 24 and Leeds University 26.

The London concerts, originally planned for April 9 and possibly 10 and 11 at the Wembley Empire Pool have not yet been confirmed, and it is thought that the group may be looking round for another London venue for the concerts. Rebel will be spending March touring Europe and so the London shows will almost certainly be in the first or second week of April, at whatever venue is finally decided.

Tickets for all concerts except Leeds University will be £2.50, £2.00, £1.50 and £1.00 and will go on sale on January 9. At Leeds, all tickets will be £1.75.

Cockney Rebel's next album, 'Timeless Flight', is released on January 23.

Bopping to the finish

BE BOP DE LUXE, whose new album, 'Sunburst Finish', is released by Harvest on January 16, will be spending the last part of January and the whole of February touring.

A single from the album, 'Ships In The Night', is being issued on January 23, the day after Be Bop start their tour at Kirkaldy College. On 23 they are at Aberdeen Robert Gordon College, and on 24 at Strathclyde University, 25 Redcar Coatham

Gary Thain dies

EX-URIAH HEEP bassist Gary Thain, was found dead in his bath shortly before Christmas. Thain, aged 27, had felt unwell on several occasions after receiving an electric shock on stage while playing with Uriah Heep in Dallas, Texas, last year. He left the group shortly afterwards to concentrate on songwriting.

Gary was found by his finance Yoko Suglura at their home in Norwood Green. Last month both of them were remanded at Brentford magistrates court on drugs charges.

Stainton joins Hunter

CHRIS STAINTON, former keyboard player with Joe Cocker, has joined Ian Hunter's band in New York as replacement for Mick Ronson.

Which could seem a strange announcement as Ronson is a guitarist (and proving it on Dylan's Rolling Thunder Review) but Stainton will take up Mick's role as arranger and musical director for the band.

They have started work on Hunter's second solo album in the Electric Ladyland Studios with the two co-producing.

The other members are Dennis Elliott (drums) who was with Hunter-Ronson and Les Nicholls (guitar) who, like Stainton, played on the last Leo Sayer tour of the UK. The other members are American.



■ STEVE HARLEY

Bowl, 27 Plymouth Leisure Centre, 30 Norwich University Of East Anglia, 31 Northampton Cricket Ground.

The tour continues on February 3 at Shrewsbury Music Hall, 4 Leeds University, 5 Sheffield City Hall, 7 Birmingham Town Hall, 8 London Drury Lane Theatre Royal, 12 Bradford St Georges Hall, 13 Cambridge Corn Exchange, 14 Manchester Free Trade Hall, 15 Swindon Leisure Centre, 16 Swansea Brangwyn Hall, 17 Hull City Hall, 19 Oxford Polytechnic, 20 Bristol Colston Hall, 21 Southend Kur-saal, 22 Hemel Hempstead Pavilion, 23 Brighton Dome, 24 Portsmouth Guildhall, 25 Guildford City Hall, 26 Malvern Winter Gardens, 27 Newcastle Mayfair and 28 Liverpool Stadium.

Air extend tour

CURVED AIR have continued their December tour into January and have postponed work on their new album for the time being.

Dates so far arranged include a concert at the new 4,000-capacity venue at Nelson, Lancashire, called Nelson's Column on January 9. They continue at Nottingham University 10, Hemel Hempstead Pavilion 11, Stoke North Staffs Poly 15, Leicester Poly 17, Derby Kings Hall 21, Cambridge Corn Exchange 23, Southampton University 24, Bath University 30 and Sheffield University 31.

British tour for Renaissance

RENAISSANCE return to Britain from an American tour in January and have lined up a series of British dates.

The first date is on January 10 at Aylesbury Friars and they continue at Croydon Greyhound 11, Swansea University 15, Cardiff University 16, Bristol University 17, Kingston Coronation Hall 18, Brunel University 23, Nottingham University 24, Liverpool University 28, Lanchester Polytechnic 30 and London Imperial College 31.

DESK

JAWS



EMMYLOU HARRIS

Ten Emmy dates

EMMYLOU HARRIS follows up her highly successful New Victoria Theatre concert in November with a ten-date tour in February.

The tour opens at Brighton Dome on February 12 and continues at Southampton Gaumont 13, Bristol Hippodrome 15, Glasgow Apollo 16, Edinburgh Usher Hall 17, Liverpool Empire 18, Manchester Free Trade Hall 19, Birmingham Odeon 20, Leicester De Montfort Hall 21 and Hammersmith Odeon 22.

Climax pull out

CLIMAX BLUES BAND pulled out of their New Year's Eve slot on the Great British Music Festival on Monday this week after a dispute over the conditions of their contract.

The group are featured in the Festival Supplement in this issue, which was printed before we received news of the CBB's cancellation.

TOUR NEWS

CURVED AIR: Burnley Circulation Club January 9, Nottingham University 10, Hemel Hempstead Pavilion 11, Stoke North Staffs Polytechnic 15, Leicester Polytechnic 17, Derby Kings Hall 21, Cambridge Corn Exchange 23, Southampton University 24, Bath University 30, Sheffield University 31.

BUCK OWENS: London Royal Albert Hall January 13, Southampton 15, Manchester 16, Glasgow 17, Aberdeen 18.

JASPER CARROTT: Manchester Middleton Civic Hall January 11, Cheltenham Town Hall 15, London Palladium 18. A nationwide tour has also been fixed up for May. Dates are: Plymouth Fiesta May 12, Cheltenham Town Hall 13, Crewe Theatre 14, Liverpool St Georges 15, Nottingham Playhouse 16, Corby Festival Hall 19, Leamington Avon Hall 20, Bolton Albert Hall 21, London Victoria Palace 23, Buxton Playhouse Theatre 25, Middlesbrough Town Hall 26, Barnsley Civic Theatre 27, Shrewsbury Music Hall 28, Bristol Colston Hall 29, Wolverhampton Civic Hall 30, Birmingham New Repertory Theatre June 3-5, University 27, Durham University 30, Newcastle University 31, London

Sparks to split?

THE SOUND of successful groups breaking up continued over Christmas with reports that Sparks, who are currently in America, have decided to split up.

At press time, the reports were still unofficial but it seems that Ron and Russel Mael have decided to go their own way without the other three members of Sparks. It is likely that they will be known as the Maels and that they will remain in America for the time being where they have started gaining ground.

Sassafras: New Year gigs

SASSAFRAS, who will be dividing their time between recording and touring during January will make a headlining appearance at London's Roundhouse on February 1.

Dates so far finalised are Glamorgan Poly, January 8; Harlow Technical College 10; Aberdeen Palace Theatre 15; Glasgow University 16; London Westfield College 24; Twickenham Winning Post 25; High Wycombe Town Hall 26; Barry Memorial Hall 29; Camarthen Trinity College 30; Reading University 31; London Roundhouse February 1; Crawley College Of Education 6; Manchester University 7. More dates will be added later.

Who football gigs

THE WHO plan to play a couple of football stadium this summer. No firm arrangements have yet been made and it is not known whether Wembley Stadium or the Empire Pool are among the possible venues.

Two other London stadiums that would come into the reckoning are Chelsea's Stamford Bridge ground, and Charlton Athletic's ground where the Who played a highly successful festival in 1974.

Lizzy album tour

THIN LIZZY go into the Ram-part Studios in January to work on their next album with producer John Alcock. The only dates they have lined up at present are at Warwick University on January 16, Leeds University 17 and Wolverhampton Civic Hall on the 25.

Nashville Rooms February 1, Milton Keynes Open University 3, Middlesbrough Town Hall 7.

EDDIE 'GUITAR' BURNS: Leicester Polytechnic January 16, London University College 17, London Dingwalls 20, Stafford North Staffs Polytechnic 21, Birmingham Aston University 23, Manchester University 24, Bangor University 25, Cambridge

CHAIRMAN OF THE BOARD: Birmingham Barbarellas January 9, Dunstable California Ballroom 10, Bridgend Drones /Halesowen Tiffany's / Nottingham La Chic 12, Gorseinon Rainbow Rooms 11, Preston Park Hall 13, Ilford Kings Club / London Speakeasy 14, Southend Talk Of The Town / London Speakeasy 14, Spennymoor Top Hat 16, Stockton Incognito / Darlington Incognito 17, Southend Talk Of The South / London Gullivers Club 20, Chelmsford Chancellors Hall / London Dingwalls 21, Andover Country Bumpkin 22, Redditch Traceys / Coventry Mr Georges 23, Swindon Oasis / Bristol Yate Stirling Suite 24, Batley Variety Club 25-30.

ALAN STIVELL (extra dates): Brighton Dome January 20, Royal Albert Hall 22, Cardiff Capitol 23, Leeds University 24, Edinburgh Usher Hall 25, Aberdeen Capitol 26.

What the papers say ...

BRITISH POP STAR MAKES POLITICAL PLEA: Roger Daltrey, lead singer with that well-known pop group Who, sported a GEORGE DAVIS IS INNOCENT T-shirt during group's London XMAS shows. Following Dylan's 'Hurricane' footsteps, protest rock could well be on the up-swing.

MONTY PYTHON MAN INJURED DURING WORD RIOT: A brave Graham Chapman held court at above mentioned XMAS shows but rowdy rock fans did not want to know about a hippie who lives in Ibiza. "Watch it," spokesman Pete Townshend warned his audience during the group set, "we might send Chapman back."

WHO'S THAT HEALTHY LOOKING GEEZER STANDING NEXT TO ROBERT STIGWOOD: Home for the hols, a rejuvenated Eric Clapton flashed a smile backstage at very same rock concert. "Fantastic!" Clapton reported after witnessing the concert. He liked the T-shirt too.

WHY KEITH MOON'S MOTHER WEARS GOGGLES: Because he gave them to her. Townshend presented Moony with an honest-to-god, genuine Chicago policeman's uniform complete with walking stick, holster, badge, cap 'n' goggles. "What a thoughtful son," Mrs Moon was overheard remarking upon presentation of this gift. The goggles are not Gucci.

THE NOBLE NOSE THAT STOPS ROD BECOMING A FILM STAR: That's the *News of the World* not us! Asked about projected film career Rod sighed, "I'd have to get my nose altered."

THE SUNDAY PEOPLE RETORTS: "It strikes me," columnist Patricia Boxall wrote, "that if Rod Stewart wasn't a pop star his hairstyle would be a big joke."

ROD STEWART REPLIES: "It's not me nose or me bonnet I'm worried about, it's me career!" Rod ex-communicado in LA bungalow with Britt, finishing up next solo effort and brooding over the future. 'Atlantic Crossing' is Warner Brothers in Great Britain's biggest selling album of all time ever and that's including 'Ol' Blue Eyes' greatest hits.

ROD'S PLEA TO MISSING POP STAR: Dramatised the *Sunday Mirror* in an exaggerated 'Where's Woody' story. Stewart's little boy hurt profile over no response from Wood after the flamboyant singer's I QUIT statement does not wash. Many of the Stewart camp insisting that Rod quit the Faces after discovering Ron Wood was to join the Stones. The Faces camp unalarmed over recent events and insist the band will record an album in January. Presently they owe Warner Brothers seven albums. But where's Ron Wood?

BACK TO THE ROOTS BY NUMBERS: Dylan's low profile Rolling Thunder tour contained a travelling entourage of 80 people.



ROGER DALTREY: T-shirt protest

That's including film crews and recording crews gettin' it down for posterity. Minimum requirement for small town gig: hotel big enough to accommodate 80.

RONNOMANIA. Mick Ronson spotted shopping on the King's Road told our XMAS correspondent that he's 'Doing alright'. Back in Britain after rolling with Bob, Ronno hummed and haad about projected Dylan UK visit but the grin on his face said yes. About his recent affiliation with Dylan, Ronno said "I moved into New York City, ran into Dylan and we just started talking." Aw shucks.

SAD BUT TRUE: Life is lonely at the top. Following smash success of solid gold Red Octopus album, Grace Slick has had her auto insurance cancelled for reckless driving. Seems the folks who insure Gracie got a little scared reading *People* magazine cover story depicting Ms Slick as something of a heavy drinker.

ASCLOSEASTHIS: Bette Midler and Hamish Stuart still courting despite Bette's emergency appendectomy in LA while rehearsing for her upcoming American tour. Several dates have been cancelled.

WE'RE STILL DIVORCED BUT WE NEED THE MONEY: Sonny and Cher have reunited for television. Sonny's solo show was so terrible it was never aired, while Cher suffered poor ratings with hers despite guest spots by Elton John, Bette Midler and other young Hollywood ladies. The new Sonny and Cher show premiers in US during January.

DID ELTON JOHN'S MOTHER REALLY CRY DURING YOUR SONG: Mrs Ojhn caught her son's act at LA Dodger Stadium and Russell Harty was kind enough to take us less fortunate souls there via TV the other week. Between Mrs Ojhn's tears, Bernie Taupin's embarrassing "some people say I AM Elton Ojhn" speech, and Russell's own bit of camp fun, the show was better than Benny Hill. That's Bennie of Bennie and the Jets fame.

GROWING UP IS HARD TO DO: Lena Zavaroni is following Alvin Stardust and changing her image too. "I can't go on showing my knickers," 12-year-old Lena told the *Sunday People*. "Long dresses are dignified, making me look my age, I suppose." With only £3 a week pocket money, those must be some dresses.

JONH INGHAM REPLIES TO OJNH LEEP: says Ingham "Thanks for correcting faulty thinking. By Big Youth not getting any radio play I was thinking more of Timmy Bannockburn and even the illustrious Nicky Horne rather than your noble self." Happy New Year to both Ojnh's anyways.

EATING TIPS FOR THIS FESTIVE SEASON: Gary Glitter who says he's 31 this week (last week it was 37), did not indulge in any mince pie or Christmas pud. Instead it was high energy snacks. And a Happy New Year to you all!

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sounds

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No wonder Gary's protesting. A lot of nasty people have said his singing is rubbish but to hang that rude sign over his head is just too much!

A potpourri of predictions from Picked to

The next trend?

REALLY, the question that keeps me awake at night is, how long until Arab-rock? — Jonh Ingham.

Dancing

I THOUGHT the Time-Warp might develop into the dance of 1975, but the Hustle got there first, foisting a cornucopia of galloping hi-hats, surging strings and eminently forgettable melodies onto our unsuspecting ears.

As everyone knows, the disco-boom was a reaction against the turgid pretentiousness with which rock music has become afflicted and an escape from the worries of a worsening economic climate. Logic dictates, therefore, that we should be dancing well into 1977, when Western civilisation will finally collapse entirely. But to what? Hopefully the twist revival will prove to be no more than a momentary aberration, although somebody should reissue Hank Ballard's original version of 'The Twist' before the dance dies on its legs.

Idiot dancing may well experience a nostalgic revival if the Purple Gang's 'Granny Takes A Trip' is re-released. And if, as I earnestly hope, Little Feat becomes the monster band of 1976 gird your loins for 'The Tripe Face Boogie' (one step for fame, two steps for immortality and three your gaucole — whatever that is...) — Mick Brown.

Patti Smith

IF SHE can sneak in without the odious and distracting hype accorded to that other urchin of the Big Apple (a lesson for all record-companies there), Patti Smith will make it.

On stage, Pattie is unlike anyone you've ever seen before. She struts, sashays, bends like a sparrow with a broken wing one moment and squares up like a switchblade-fighter the next. Her songs / poems / spontaneous stream-of-consciousness incantations and meditations are gut-wrenching in their lyricism and breadth of vision. Rimbaud over easy.—Mick Brown.

The Tubes

THE TUBES should score on sheer bad taste alone. Reportedly now using a chainsaw in their act (hot on the cogs of 'The Texas Chain-Saw Massacre', a gore movie which has them spewing in the aisles in New York) don't be surprised if they turn up in England performing in a glass water-tank with a man-eating White. — Mick Brown.



■ KOKOMO'S Dyan Birch

Gil Scott-Heron

WITH 'JOHANNESBURG' Gil Scott-Heron accomplished 1975's most improbable feat of making a disco record with lyrics that not only transcended gibberish but were actually meaningful. Gil is one of the few contemporary black artists who is using songs as a platform for political consciousness-raising, rather than simply reiterating the rhetoric of the dance-floor. His music is eminently listenable, free-form jazz and blues, lots of Afro percussion, sultry, seductive and exhilarating by turns.

With an English tour upcoming and Clive Davis' Midas touch he can't fail. — Mick Brown.



■ GILL SCOTT-HERON

Stanley Clarke

IF YOU'VE been listening to John Peel's shows recently (and if not, why not?) you'll already be familiar with Stanley Clarke's beautiful 'Journey To Love' album.

As the bassist with Chick Corea's Return To Forever, and an associate of men like John McLaughlin, Stanley Clarke has been a leading light in the avant garde jazz/funk/rock movement. But when he issued his debut solo album on his own Nemperor label (distributed through Atlantic) last year, it was clear that here was a man with more heart, more feeling, more melody than

most musicians working in that rather cerebral groove.

And his second album, 'Journey To Love', confirms him as one of the most interesting minds around, a man with a strong feel for the roots of black music (one track is dedicated to John Coltrane), combined with a far-seeing vision for the future possibilities of rock, tempered with a respect for the rich sounds of traditional acoustic instruments.

Both albums have slipped out with a minimum of fuss, but truly they are masterworks. — Alan Lewis.

Chris De Burgh

SINGER / SONGWRITERS are out of vogue, it seems, but if there's any justice we'll find room for Chris De Burgh. I know nothing about him, but the strange, unsettling power of voice and imagery displayed on his album 'Spanish Train And Other Stories', released in November on A&M, convinces me that his day will surely come. — Alan Lewis.

David Ruffin

THE LEAD voice on the Temptations early hits, Ruffin has been out in the cold since quitting the group seven years ago. But now the man whose rasping style has influenced many singers — notably Rod Stewart, who has acknowledged his debt to Ruffin — is back in the US charts with 'Walk Away From Love'. Producer Van McCoy has brought out the soaring best in Ruffin, and, if he continues to get good material, there'll be no stopping him this time. — Alan Lewis.

The Dictators

ALL THE towering crassness suggested by the over-exposed Tubes' single saving grace (on wax, at least), 'White Punks On Dope', is made gloriously fleshy by the Dictators, a five-piece punk/trash/pulp outfit who made their debut with 'Go-Girl Crazy' (Epic—US import). The album, slammed by the senile 'Rolling Stone' and acclaimed only in 'Phonograph' magazine wasn't thought worthy of a UK release, and disappointing home returns resulted in Epic dropping the band. They share the Sandy Pearlman-Murray Krugman mentors/production team that gave a reluctant world Blue Oyster Cult.

Like BOC's, Dictators music is painfully contrived; unlike their stablemates however, the Dics are always very funny. Given sufficient exposure, the Dictators could well set rock and roll back ten years. Which might not be such a bad thing at all. —Giovanni Dadomo.

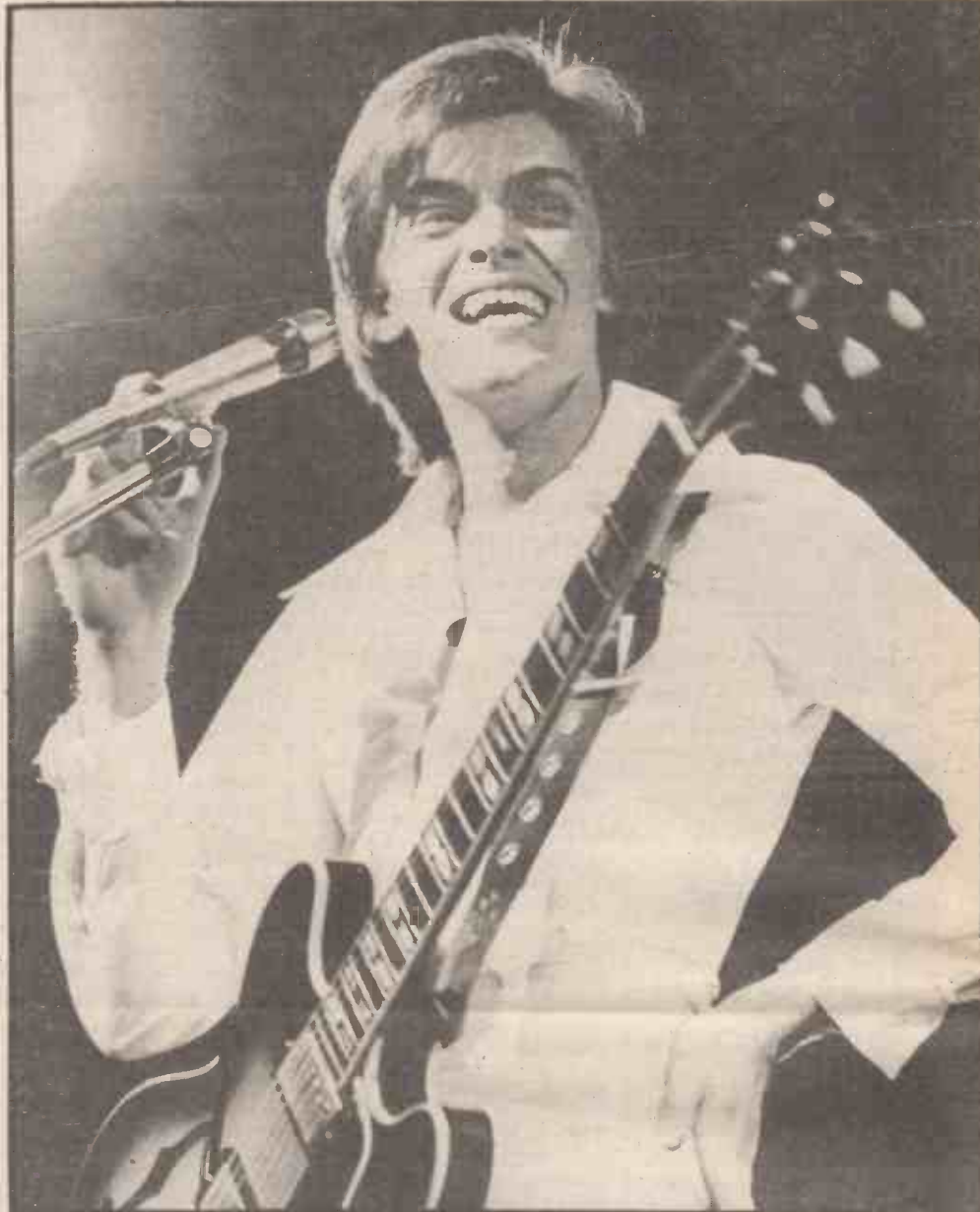
Van Der Graaf

VAN DER Graaf Generator returned to the fore in a blaze of glory in mid-'75 with a couple of acclaimed concerts in London, and yet, during the rest of the year, didn't manage to fulfil the initial promise.

It remains to be seen whether the band break through into the Big Time in '76. They should, by rights. Certainly, a rather more professional and less shoddy stage presentation would help. — Geoff Barton.

Hotcha women

THE RISE of women rockers as physically magical, strong and virile as Elvis or Jagger is in-



■ BE-BOP DELUXE'S Bill Nelson: our next big export?

evitable. When I heard Patti Smith I knew what to do...

With the way prepared by Fanny and Isis expect an upsurge, especially in the teen wastelands of America — already Huntingdon Beach has produced the Runaways, a 16-year-old power-group — while in Europe, Amanda Lear seems to be the vanguard.

Depending on how threatened people (especially men) feel by assertive women, there could be a huge backlash, but this volatile area is also the most potentially liberating. — Jonh Ingham.



■ ENO

Mr Big

THEY RECENTLY completed a stint as support act on Queen's recent tour and, with the extraordinary line-up of two drummers, bassist and lead guitarist Mr Big succeeded in impressing their king-size egos loudly (if largely unsuccessfully) on capacity crowds.

The band consists of Dicken (who feels the need to have his name spelt in capital letters), John Burnip, Vince Chaulk and Pete Crowther. They used to be a pop outfit and have in fact already been with several labels. When they acquired manager

Bob Hirschman however, he invoked a change of image and contracted the band to EMI. A loud and raucous LP 'Sweet Silence' eventually emerged, some tracks a great parody of heavy metal mindlessness. It was one of the most promising debut albums to be issued in '75 (a lean year) and, who knows, in the New Year Mr Big could even live up to their name. — Geoff Barton.

New bands

FUNNILY ENOUGH, the most vibrant club/new band scene is New York, where few bands in the past have made it or lasted by staying in the city. What rises from the Ramones, Television et al remains to be seen; from our own stomping grounds Moon and Roogalator seem destined for more attention.

Be-Bop Deluxe is rapidly amassing the arrogance and confidence necessary to be our next export, and Graham Bell has demonstrated within a dozen gigs an ability to recreate the feelings and bite of the pre-'Maggie May' Faces. And even if the Doctors of Madness don't make it, you can bet the profits of 'Lisztomania' that we will certainly have heard of them. — Jonh Ingham.

Reggae

IF REGGAE actually breaks through to where a 15-year-old kid in Muncie, Indiana, knows the Upsetters and Cyntry And The Monkeys, great, but I doubt it. Bands like the Wailers and Totts And The Maytals are going to make it in the US primarily on energy value — that the Wailers are one of the best live bands that same 15-year-old can tell you

without a pause in his boogie. Reggae could still revive floundering American soul, but it's weird that the only black man actually synthesising every facet of his race's music is the largely neglected Taj Mahal. — Jonh Ingham.

Sailor

AN EASY choice for the New Year. Their fifth (?) single having made it there are plenty of potential follow-ups on the 'Trouble' album including two gorgeous romantic pieces quite different from anything they have previously laid down. Handsome George, their singer / composer, could be the new intelligent woman's Valentino while saucy accordionist Henry Marsh adds the comic appeal. They bounce, they have fun, their nickleodeon-based sound is unique (despite strange comparisons with Roxy which are enjoying a brief vogue) and they will grow and grow. — Phil Sutcliffe.



■ STEVE GIBBONS



■ MOTORHEAD

your perceptive pals on SOUNDS

click in '76

Kokomo/Stretch

I BRACKET them together because they could be the vanguard of the Great British funk movement. All year we have had bands whose rhythm guitarists discovered it was easy to hold the strings down tight wiggle the plectrum at a rate of knots and create a sound which moved along very nicely.

However, folks could very easily get fed up with that after an hour or so and these two bands are possessed of the added ingredient, outside of the proverbial tight-as-assholes rhythm section, needed to elevate the mechanical pulsing of funk into soul that really agitates the blood. To wit fine vocalists.

Kokomo, who I only put back in the 'promising' bracket because of their disappearance into US studios until December, have a whole squad of singers who just love to throw every ounce of emotion they've got into a lyric. On top of which they have these cute dance routines and in Alan Spenner a character with an extraordinary ability to communicate with thousands all at once on a friendly, almost intimate, level.

Their new album may not move any mountains but 'Live, look for some of the happiest audiences there have ever been.

Stretch are a much smaller outfit of course and much newer. My confidence in them could be illfounded on one superbly moody single and good reports of their live act. But ole Elmer Gantry's growling vocals and young Kirby's menacingly tough guitar suggests they will at least hang on in there and maybe become quite monstrous. — Phil Sutcliffe.



■ CHRIS SPEDDING

Eno

IS BRIAN Eno the new Elvis? He seems to understand connections between rock and a lot of other things in ways even he's not aware of, and he continues to provide unflagging inspiration for unmusicians everywhere. Even when his ideas don't transmute successfully he always offers food for thought, and except at his most extreme Brian always remembers the beat. Heading towards the rock music Chip Delany talks about in his sci-fi explorations. — Jonh Ingham.

Ron Wood

WITHIN THE last two years, Ron Wood has stepped out of sideman shadows with electrified performances onstage with the Faces and the Stones and with two of the most underrated albums released in the seventies. 'I've Got My Own Album To Do', established Wood as much more than just a guitar player but the low down honesty of 'Now Look', proved Wood had learned from R & B influences and spit it back with funky precision.

Now that Rod's left the Faces alone, Ron Wood can steer his career all the way to the top. Look for Wood to repeat his '74 Kilburn concerts with a band that could well include Willie Weeks, Andy Newmark, Ian McLagen and maybe even Keef. Anyone who likes 'Exile On Main Street' will love Wood's two albums. Could well be the superstar of the seventies. — Barbara Charone.

Chris Spedding

APART FROM his creditable stab at The Big Time with the relatively short-lived Sharks a few years back, Chris Spedding's spent most of his multi-faceted career locked away in recording studios or lurking in the shadows at the back of the stage, playing some of the finest rock guitar in Britain for just about anyone you can think of, but never getting the first-hand public recognition he really deserves.

With the surprise success of last summer's 'Motorbikin' however, he seemed to be on the brink of finally beaking through in a big way. Even if the Spedding Approach To Gross Commerciality seems a bit incongruous in light of his past achievements, 1976 promises to be the year when Chris finally does step into the spotlight he's been itching after for so long, and providing he aims his musical sights a bit higher than he did with 'Motorbikin', Chris Spedding: Solo Artiste is going to be a force to be reckoned with. — Dan Hedges.

ZZ Top

'ZZ TOP will tear this country apart!' We exclaimed in May '75, with the release of the Texan three piece's half live, half studio roughanraunchy album 'Fandango'. Only they didn't, because they didn't manage to get around to playing over here.

It was rumoured that the band was due to support Black Sabbath on their Autumn British tour (first degree overkill), but nothing came together. Apparently, ZZ were reluctant to play second on the bill, despite the obvious attractions of playing to large capacity crowds and thus reaching a maximum number of people. They're one of the top US bands at the moment and a European tour is imminent, possibly around April. Destined to be one of the highlights of '76. — Geoff Barton.

Motorhead

THREE PIECE Motorhead have suffered at the cruel grasping hands of SOUNDS critics over the past few months and are currently labelled as being the 'worst band in the world'. But are they really that bad? "Nope," insists Lemmy. "Although the two gigs that the press attended — at the Chalk Farm Roundhouse and at the Hammersmith Odeon as support to Blue Oyster Cult — admittedly weren't too good, we can actually play much better."

Certainly, the number of letters we've received bemoaning our M'head put-downs would suggest that the band have quite a number of fans out there. I recently heard rough mixes of the band's forthcoming LP and it sounds a hot cookie: "It's a horribly mutated cross between the music of the MC5, Hawkwind and Grand Funk Railroad," he proclaims. If Motorhead can stay together for the New Year (rumours of a break-up are rife and Lemmy isn't currently in the



■ GRAHAM BELL: recreates that pre-'Maggie May' Faces feel

best of health), the chances are that the band will enjoy fair success in '76. — Geoff Barton.

Steve Gibbons Band

MOST NEW wave British bands have earned their following by cleverly looking back towards roots and styles firmly imbedded in the Sixties. But the Steve Gibbons Band are different. With a repertoire that consist largely of Gibbons' own compositions, the band owe nothing to yesterday. The music is just about the only genuinely new but distinctly British sound to arrive in the Seventies. Gibbons himself possesses an onstage personality of hypnotic strength, his mysterious charisma flowing easily out to the audience. They don't wear much make-up or bisexual clothes and Gibbons does not look anything like Freddie Mercury. Nevertheless, they'll make it big on sheer musical strength. A refreshing change. — Barbara Charone.



■ ZZ TOP

Roogalator

DANNY ADLER'S London-based quartet I've written (and read) about extensively already, but to reiterate briefly, Roogalator are that very special thing, a band where technique, melody, creativity, and plain old danceability are so beautifully balanced that it's hard to temper one's enthusiasm. However, the band is, according to Adler, still at a very early stage in its evolution.

Already equipped with enough talent and good material to produce a killer debut album, only a total break-up can prevent Roogalator from being the most exciting new band in Britain for a long while to come. And if even 50 per cent of Danny Adler's visions are ever realised, Roogalator could well develop into one of the major musical events of the 1970's. — Giovanni Dadomo.

Rush

I PLAYED the latest (and admittedly rather derivative) Rush album 'Caress Of Steel' in the office the other day, and unfortunately it received howls of derision. Young lead singer / bassist Geddy Lee sounds like Robert Plant and Burke Shelley combined and guitarist Alex Lifeson has his various rip-off offerings to a tee. But they make a pleasing sound and the band's Tolkien-orientated lyrics are well-constructed.

They have three LPs to their credit, 'Rush', 'Fly By Night' (featuring a lengthy song that chronicles an epic fight between 'By-Tor And The Snow Dog') and the aforementioned 'Caress Of Steel'. They've all made action in the American Hot 100. A headlining tour of Britain in the planning stages for early in 1976 and, if reports are founded, it should be well worth waiting for. — Geoff Barton.

Boxer

JUST WHEN hard 'n' heavy looked like being synonymous with dull and mediocre, along comes a band whose wit and imagination match their firepower. The heart of Boxer is the intense interaction of guitarist Ollie 'Haircut' Halsall and singer / keyboards man, Mike Patto.

Continuing where they left off in the experimental Patto band three years ago, they've come up with a set of songs combining guts with a flair for surreal metaphor. The line-up is completed by Tony Newman (drums) and Keith Ellis (bass), a rhythm section whose years of experience are tempered by the right degree of craziness. — Dave Laing.

John (Speedy) Keen

THIS GENT has long been the darling of perceptive listeners who scour deletion shops anx-

iously for unblemished copies of 'Previous Convictions' and his Thunderclap Newman album 'Hollywood Dreams'. Incidentally, Speedy did it before Ray Davies, and better.

Now there's 'Y'know Wot I Mean,' which I think's already released in the States, and having had a sneak preview I'm convinced Speedy's the saviour of British music. That's because he writes the best songs, sings great, and has a distinctive and enchanting personality in everything he does. Mr Unforgettable Lives! Island's got another winner. — Vivien Goldman.



■ STANLEY CLARKE

Jonathan Richman

IT'S A shame and a sin indeed that the powers that beeb chose to miss out Johnathan Richman's 'Roadrunner' from their playlists when it was released last summer (too long, they said, too long). You see, it just happened to be the best '45 of '75. If you still haven't heard it then checkout 'Beserkely Chartbusters' (UA), where you'll find it alongside three further Richman cuts that brilliantly argue the man's punk genius.

1975 was the year of the punk hero(ine); Richman's particular



■ MR BIG: overlarge egos

claim to the title has one thing in its favour that none of the field's front runners — Bruce, Patti, Nils — for all their virtues, can offer — a sense of humour. — Giovanni Dadomo.

For whom the bell tolls

THANKS AND goodbye to ... The Stylistics, who just kept pouring in the sugar until their confection finally became an emetic ... John Cale as a recording artist. His 'Helen Of Troy' was the work of a man who has tied himself up in a straight-jacket and lacks the cutting edge to set himself free. Expect crazed lecture tour on 'The Place of the Velvet Underground in a Prurient Society' (with guitar backing from Chris 'Fast-back' Spedding; gig as Pattie Smith's spiritual advisor and eventual retirement to senior clerical position in the Church of Anthrax ... The Eagles, who have become rich, tired and jaded and forgotten what they came for in the first place. Can even Joe Walsh save them from disappearing into a Tequila Sunset? ... Illustrator Roger Dean, unless he comes up with a new concept — Mick Brown.

John Bennett Band

THE MOST unexpected pleasure of last year was to walk into the Hope & Anchor and find 10 horns riffing and wailing away over a tight, hard-driving rhythm section. The John Bennett Band contains some of the most skilled London session-men performing the leader's extended compositions which reflect his background in both jazz and soul. Singer Barbara Stretch completes the line-up and at least one of her songs, 'Baby' has definite commercial potential.

In 1976, Bennett intends to get the band on the road as well as making a return visit to Ronnie Scott's. Then, all he'll need is a far-sighted record company to bring the band's exciting jazz-rock to the large audience it deserves. — Dave Laing.

Last Exit

YOU'VE NEVER heard of them have you? In which you are by no means alone unless you come from Newcastle upon Tyne and frequent the Gosforth Hotel on Tuesday nights or the University Theatre on Sunday lunchtimes. That is, they are my shot in the dark. But the fact is (and facts have nothing to do with fantasies like recording contracts and hit records) they are one of my favourite 10 bands in the whole wide world.

May their opportunity knock and their faces be new and may someone at least get a good recording of them so that their glorious sounds are not lost forever should they ever decide they can't keep on keepin' on no more. — Phil Sutcliffe.

More Winners

IF THERE'S any justice, '76 will also be a great year for Emmy Lou Harris ... Waylon Jennings ... Linda Ronstadt ... Phil Manzanera ... Frank Miller ... Linda Lewis ... Joan Armatrading ... Al Jarreau ... Spirit ... Cajun Moon ... Hedgehog Pie ... Orleans ... Kinks ... Essra Mohawk ... John Fogerty ... Flamin' Groovies ... Robert Palmer ... Dion ... Tom Waits ... SOUNDS ... and all its readers!

Crisis? Rock crisis

1975 WAS a very good year for rock in Britain if you were the Who or David Essex or Queen and sold out every concert no matter what price you cared to demand.

But for lesser bands the biz often seemed to have as much future as Chrysler (what Chrysler?) without Government aid.

A clue to the ominous shape of things to come was a short news item in SOUNDS stating that Zzebra had gone part-time. They will come together only for albums and linked promotional tours.

The reason is cash, inflation, the CRISIS. The heart is still there but the career of almost every band at club and college level (which is the nursery of the real future of rock and roll) must be threatened by living on wages that could often be bettered by social security handouts.

SOUNDS asked Laurie Adams, Zzebra's manager, at what stage they decided to put the band into cold storage until next Spring.

"Basically, the money started running out," he replied. "We found that our expenditure was exceeding our income. There was no way we could make money from playing live gigs and there was no prospect of any more money from the record company until next Spring when the contract comes up for renewal, so it was pointless to continue."

Zzebra's income is made up from money from concerts, television appearances etc, plus advances from their record company and their publishing company. Out of this income, about 36 per cent was paid in wages to the group and the road crew; another 33 per cent was consumed by touring expenses; administration expenses (management, agency fees, solicitors fees, publicity) accounted for 16 per cent, recording costs totalled eight per cent and loan repayments for buying equipment came to 11 per cent.

Debt

That more than accounts for the year's income but Zzebra's problem was that they had run through it in only eight months. The only other income they could expect for the rest of the year was from live performances. But as the income from live gigs adds up to less than 16 per cent of their total revenue and the cost of performing plus the wages bill consumed over two thirds of their overall income, going out on the road would simply have put the group in debt.

As Adams put it: "The money we could get from doing live gigs wasn't going to cover more than half the wages bill. And on top of that you have to pay for a mini-bus for the group and a truck for the equipment, the cost of petrol, hotel bills and allowances for food on the road. It meant that to break even we would have to charge about £600 a night but we couldn't expect to get more than about £200."

"I suggested that some of Zzebra's problems might stem from the fact that a seven-piece band is bound to knock up a fair

wage bill and that a smaller outfit might cut it. But Laurie said that while trimming a couple of members out of the group might save £5,000 or so a year in wages it certainly wouldn't make touring profitable.

Because the wage bill wasn't just the group's salaries but the road crew's wages as well. With four roadies needed it meant that there were 11 people on the payroll. So reducing the group by a couple of members, besides being musically undesirable, wouldn't even cut the wages bill by a fifth.

The weekly wage total, then, came to around £500 and on top of that there were the loan repayments and administration expenses which had to be met promptly. But as soon as the group took to the road the hotel bills and allowances immediately pushed that figure up to around £900 a week. In addition you then have the cost of hiring transport (about £150 a week) and the fuel bills (sending the group up to Scotland and back wouldn't leave you with much change out of £100).

So you can see how with gig money of about £200 a show, Zzebra needed to work seven nights a week to cover their costs. Then consider the costs of maintaining the group when they weren't working — they need to take time off to write new compositions and then record them — and it starts to make pretty depressing reading.

"Frankly, it had got to the point where I was pumping a lot of money into it myself," Laurie told me. "It just couldn't continue. I couldn't foresee another recording advance before next March or April during which time we would have gone through about £10,000."

"I contemplated putting the band on the continent for six or seven months but a lot of them are married and they didn't cherish the idea. We could earn more money in Europe — about £350 a night — but the expenses are higher because you are staying in hotels and on the road all the time. The band would have had to work almost every night."



■ ZZEBRA: like going to the office every day

Inflation has hit all the bills that Zzebra have to meet, some more than others. But while the money for concerts has increased in the last year it certainly doesn't cover the increase in costs that the group have to pay.

Not lazy

In this light, the decision of the band to pursue their own interests until the time comes to make a new record was definitely a wise one. Indeed, it's surprising the band didn't split up altogether.

"The members believe in the band and in the music. They're certainly not a lazy band: they thrive on working. That's the sad part about it.

"What's happening with Zzebra now is what happens with a lot of American bands. Groups like Steely Dan are basically session men. They spend two months a year recording and two months touring to promote the album. The rest of the year they go off and do other things.

"The only reason a band like Zzebra should work in this country now is to promote album sales which is where the real money comes from."

The problem is of course that by cutting back on group tours the band may also restrict the opportunities to break out into the big time. Laurie Adams doesn't agree, however: "The group are finding this a challenge.

"One mistake I made was that having cocooned the group away from any financial matters, it made them a little complacent. Basically, musicians don't understand the economics of the business anyway. They are totally unaware of the expenses involved. So you tend to build a cocoon around the band, give them their wages on time and give them a bit of security because musicians are mostly very insecure.

Future

"But for Zzebra it also meant that the challenge wasn't there. It became like a job, like going to the office every day. But after we

came to the decision about the future of the band a couple of them said to me that this was the way the band could really start to happen."

So there's a spirit and determination which has come out of Zzebra's story which is heartening. But what about the other up and coming bands out on the road? How are they making out in these tight economic times? Is there any way they can make money from touring?

Next week, SOUNDS finds out how the crisis is affecting groups like Man, Sassafras, and A Band Called O. We also check out the difficulties faced by American groups coming to Britain. — HUGH FIELDER.

Hi, I'm Bob. Fly me

WHAT DO you do when everybody but everybody is wearing satins and silks or ill fitting trows on stage? — get into a flying suit. Robert Calvert or Hawkwind espied a chic little number complete with goggles in a famous London boutique. His fab new gear made its debut at a gig in Reading's Top Rank.

"It's always difficult trying to find the right thing to wear on stage," Bob said. "This is ideal, it's so easy to move around in and I like the feel of it. I'm really into the flying thing anyway and I'd like to have a go at it someday."

Captain Bob arrived on the scene of the recent Balcombe Street siege and it's provided him with a song writing inspiration.

"It really was a hostile atmosphere," he said. "I've been thinking about writing a piece called 'Machine Guns and Madness in Marylebone'. I was on my way to an important rendezvous and all these people were standing around looking at the siege house. As a writer I didn't know whether to stay or move on, the experience has certainly affected me."

■ CAPTAIN CALVERT (right) wearing an earlier model of the flying suit after the Starfighter Mark 2 came to grief. It was looking good until it got hooked up on that pesky fence.



■ Why High Society should become the apologies department I don't know. Anyway, apologies for our Reading correspondent calling Sun studios 'demo' studios when they are equipped for full-scale recording and apologies to our best local DJs of the year Andy Peebles (for calling him Andy Roberts) and Dick Godfrey (of BBC Radio Newcastle for saying he was from commercial Metro).

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SOCIETY

Edited by Phil Sutcliffe

And the groove flames on

'THE FLAMIN' GROOVIES— Will '75 Be Their Year?: thus the optimistic headline on the cover of a recent issue of Greg Shaw's excellent 'Who Put the Bomp!' fanzine. On the same cover is a photo of five young Americans who, as much as our own Dr Feelgood, look as if they'd be a lot more comfortable in the middle of the last decade than the present one.

Doubtless a lot of 'Bomp's' enthusiasm stemmed from the fact that the Groovies had just recorded a single for the paper's own Bomp label, but Bomp's interest in the group was in no way financial — rather it was a practical extension of the paper's championship of one out of many of the group and individuals who, despite their extraordinary amounts of talent, creativity, etc, had failed to be properly served by the music business.

The Flamin' Groovies story isn't too different from that of scores of others — they cut three albums and a number of singles which, despite much critical acclaim never got as far as the general public. But, unlike most of their contemporaries (the Groovies blew it by playing rock 'n' roll in '68; they simply weren't cosmic enough) the band stayed together and kept right on pushing.

Their efforts didn't go totally unnoticed of course. Partly through the agencies of magazines like 'Bomp' and our own 'Zig Zag' they managed — particularly in France — to achieve major cult status, with their records rapidly becoming collector's items.

None of which helps pay the rent, of course.

The 'Bomp' single hadn't been the first attempt to help the Groovies out of the slough. In 1972 an equally optimistic United Artists had brought them over to England to record with Dave Edmunds at Rockfield.



■ **FLAMIN' GROOVIES: who put the Bomp?**

Unfortunately the resulting two singles, 'Slow Death' and 'Married Woman' merely repeated the pattern set by the group's earlier recordings for Epic and Kama Sutra: rave reviews followed by extremely silent cash registers.

Still, maybe 1976 will be their year — the Bomp single (a revive of Paul Revere's 'Him Or Me — What's It Gonna Be?'), along with the efforts of the Amsterdam-based Skydog Records, who put out three EP's of Groovies material, have resulted in a contract with Sire Records in the States and a new Groovies album, recorded once more with Edmunds at Rockfield, should be out early in the new year with a possible British tour as back-up.

Meanwhile 'Supersnazz', the group's highly collectable debut LP for Epic, has just re-appeared in an excellent facsimile edition, while their second 'Flamingo' has just been re-issued as 'This Is The Flamin' Groovies' by Kama Sutra in Germany. The two UA singles are also set for imminent re-release in picture sleeves by UA in France, and French Phonogram are rush-releasing (due to public demand following a triumphant Paris Olympia concert a few weeks back) a new '45 from the last Rockfield sessions.

All the records mentioned above are currently available from their official distributors, Bizarre Records at 33 Praed Street, or from the Rock On shops (Golborne Road, Camden Town, and Soho Market).

PETER WOLF, singer with the J Geils Band, has a reputation as a wildman on stage and a roughhouse interviewee off it.

But the guy I met very briefly in a plush Savoy suite, a plush Mercedes and a famously mellow London pub just wasn't the same raver at all.

Spaced out on 48 hours without sleep, he stammered, grunted, paused as though time had stopped in mid-sentence, apologised for all this and concentrated very hard on being nice to everyone around him.

Such good style may surprise you as Geils don't mean a thing in the UK. And it doubtless has something to do with him being accompanied by his wife, Faye Dunaway. But Geils go gold regularly in the States and earlier this year Jonh Ingham covered an 18,000 sell-out gig of theirs in Philadelphia.

Dunaway

Wolf checked with a servant (or have they invented another word for a bloke who comes running when you press a button) what time the pubs shut, introduced me to the chauffeur George conveying the feeling that he was a respected friend and, as we drove off, started asking me about why the band couldn't get off in Britain.

"I know what I think," he said. "I'd much rather ask you questions." Well, don't you get a little thrill when the lady with the clipboard comes up and requests the honour of your opinion on soap powder or hanging terrorists? It felt good.

So I lamented the phasing out from album to album of Magic Dick's r&b mouth-harp and got on to my theory that their sound was maybe too much like British 60s bands who grew out of the same blues roots.

But, as he had predicted we didn't really get to explore that. He was too distracted. At the pub, Shepherd's, he was carefully finding out the courteous way to tip a bar-man, nipping out to see if George wanted a drink, shifting unceasingly in his seat and then making a break for the gents (at which point the barman said to a customer: "There's a famous film star coming tonight and she wants shepherd's pie. Faye

A sheep in wolf's clothing



■ **PETER WOLF: nice to everyone**

Dunaway. That's how famous it is").

I said I was impressed with the directness and deeper implications of many of the lyrics on their latest album 'Hotline' such as: 'My coins are all bent/They can't fit the slot/I ain't feelin' too good/ I ain't feelin' so hot' and 'Paid the check/and walked away/there wasn't much/we could say'.

Seemed entirely apt for modern blues said I and that did it. "Those words came when a friend of mine said 'I can't fit nothing' into no slot' and I said 'Maybe your coins are all bent'. The song's called 'Easy Way Out'.

Intensity

"Being pretty comfortable like this we could lose what we've got in our music. But one thing the guy who came to get you the sandwich at the hotel and the guy in the car and you and me all have in common is we don't got an easy way out.

"What's rolled out of my room after a party sometimes

worries me, I've got no control over it. But the J Geils Band tries to keep its values together, the intensity, the edge.

"I think the greatest rock 'n' roll musician today is Keith Richard because his life and music are dedicated, not hung up in any shit. I hope he stays together."

Black rap

All this potent thinking delivered in the same halting style as before then he suddenly broke out into the black DJ rap which makes his between numbers links a highlight of J Geils sets and concluded: "The clock on the wall/say there's no time at all."

We glided away again and Peter Wolf continued to grapple with the day and a problem which may be how to act with natural grace and enjoy success too. — Phil Sutcliffe.



■ **This is a naked lady who was perfectly comfortable in her glass jar until some boulder lobbed that flaming guitar in with her. A passing cameraman captured the scene as she attempted to dispose of the overheated instrument and BeBop Deluxe were so thrilled by the resulting image they have decided to put her on the cover of their new album 'Sunburst Finish', out this month.**

Grimm and bear it

ONE OF the seasonal delights in London over the past few years has been a season of shows by Grimms, that freewheeling melange of music, comedy and poetry. The group always hung together loosely, with notables like Viv Stanshall dropping in and out from night to night on college tours and Edinburgh and London seasons.

This year, the format has changed to a more structured and theatrical entertainment called 'Word Play', which runs from now till January 10 at the Hampstead Theatre Club.

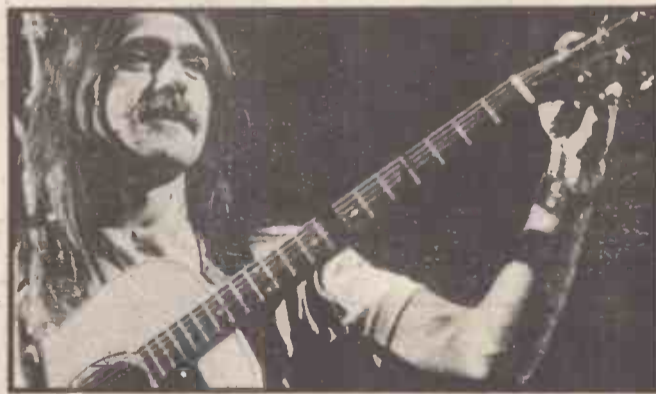
It features three Grimms veterans: Roger McGough and John Gorman (the clever one and the funny one from Scaffold), and Andy Roberts, guitarist, composer, singer. They are joined by an impressive writer and singer, Victoria Wood.

'Word Play' is mainly scripted by McGough, who's come a long way from the early "Liverpool Poet" days of poems about Danish pastries in the Kardomah. His best sketches now are controlled, pointed and lethally witty.

The musical high-spot of the show is an engaging ditty called 'I Love What You Do With Your Mouth', though Andy Roberts also gets a chance to show off his country-style picking and singing,

as well as his juggling and gypsy singing abilities. For him, 'Word Play' represents the start of a period of hectic activity, following a fair time away from live performance apart from the odd folk club date.

In late January, he begins his first solo tour since he supported Steeleye Span in 1971. This time he's going on the road with Irish duo Gay & Terry Woods and Cajun Moon, who attracted a lot of attention on this year's Steeleye tour. In between, his career has followed a somewhat erratic path, partly the result of his own unruffled outlook and partly through the demise of Plainsong, the superb group he put together with Ian Matthews in 1972.



■ **ANDY ROBERTS: juggling gypsy**

There he was able to develop his growing interest in country music, which made up one aspect of the 1973 solo record, 'The Great Stampede'.

That album, however, was ill-fated. Recently, Andy discovered that according to the books of Elektra, it was deleted before its official release date!

There have been two musicals — one produced in London and the other, about Chicago in the music scene, but because "they keep asking me to do them".

The last two years have seen him primarily involved in theatrical events, not because he dislikes the mainstream of the

gangster era, written in collaboration with Robert Calvert, he of Hawkwind fame, just completed.

On the musical side, there's a new Grimms album in the can with last year's team including Zoot Money, which Andy reckons is a "better album than the others, stressing the musical side of the show rather than the one-off gags". And recently, he's been keeping his hand in jamming in a Tottenham pub on Saturday nights with Fatso, the band led by the redoubtable John Halsey, former Patto and Grimms drummer. "It's sweat and old R&B numbers for eight quid a night — great!" Andy says.

The January tour should go some way to remind a lot of people of Andy Roberts' excellence as a guitarist and songwriter. And in the meantime he can be seen every night at Hampstead humping an invisible Duchess on his mother's dinner table. — Dave Laing.

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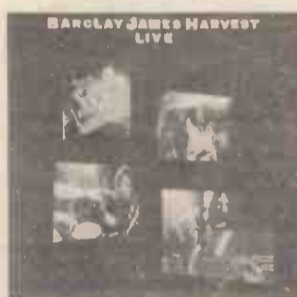
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STATUS QUO: Francis Rossi (guitar, vocals), Rick Parfit (rhythm guitar, vocals), Alan Lancaster (bass, vocals), John Coghlan (drums).

A LONG, long time ago (is it really as much as 13 years?), out of a band called the Spectres, there emerged Status Quo. Playing the inevitable club/college circuit — notably the Cafe Des Artistes — their career was initially most erratic and, for the most part, unsuccessful.

The musical direction was ill-defined: due to the varying backgrounds of the band members (Rick Parfit, for example, came from a cabaret band called the Highlights) and the fact that there was an organist in the line-up, for so long the stumbling block preventing musical progression.

Quo found their 'true' vocation in '67-'68 as a psychedelic band, recorded their first hit 'Pictures Of Matchstick Men' and promptly disappeared, experiencing insurmountable difficulties in recording a follow-up that would

Quo: Born to boogie

chart. When the flowery psychedelic bloom had wilted, the band went back to the roots, gigged a lot and eventually and successfully evolved into a boogie band. 'In My Chair' and 'Down The Dustpipe' were substantial singles chart successes. Then the band disappeared again to formulate yet another new style, which was indicated in 1971 on the last Pye LP 'Dog Of Two Heads'.

The Quo evolution was completed with the debut Vertigo album 'Piledriver'. A boogie-

ridden effort, it contained a thunderous version of Jim Morrison/Doors' 'Roadhouse Blues'. Returning once again to the charts, Quo's already large following grew steadily to reach monstrous proportions.

EQUIPMENT

Guitars: Fender Telecaster, Fender Stratocaster, Gibson custom-built, Gibson Les Paul, Fender Mustang, Fender Bronco custom built, Acoustic Nevada, Fender Mustang Bass.
Drums: Premier kit with Paiste cymbals.
Amplifiers: Sound City 100, Hi-Watt, H & H ICL00, Crown DC 300, Stramp, Sound City, Marshall 100, Acoustic 370 and Acoustic 270.

Speakers: WEM 2 x 12 Midl bins, WEM 2 x 12 bass bins, WEM horn units, JBL Horn units, WEM RCF horns, WEM high range 100 horns, WEM monitor cabinets, Electrovoice Eliminator speaker cabinets, Acoustic 4 x 12 cabinets, Acoustic 301 cabinets, WEM Hallecat effects unit.
Microphones: Shure SM 57, Shure 545, Shure 565, Beyer M260N, AKG 140E, Sennheiser MD409.

Albums: 'Ma Kelly's Greasy Spoon' (Pye NSPL 18344), 'Dog Of Two Heads' (Pye NSPL 18371), 'Best Of Status Quo' (Pye NSPL 18402), 'Golden Hour Of Status Quo' (Pye Golden Hour GH 556), 'Piledriver' (Vertigo 6360 082), 'Hello' (Vertigo 6360 098), 'Quo' (Vertigo 9102 001), 'On The Level' (Vertigo 9102 002).



■ STATUS QUO



■ THIN LIZZY

Busy Lizzy

THIN LIZZY: Brian Robertson, guitar; Scott Gorham, guitar; Phil Lynott, bass, vocals; Brian Downey, drums.

THIN LIZZY'S current line-up, though it contains only two original members, seems destined to be most successful so far.

Formed in Belfast in 1970 by Eric Bell, Phil Lynott and Brian Downey, the band had a hit almost before they realised it with 'Whiskey In The Jar'. And really, it did the band more harm than good: simply, Lizzy were just not ready for it all. Flung into steaming hot TV studios, the subject of some intense promotion, they were well out of their depth.

Failing to attain continued singles success, the band soldiered on relatively unperturbed, recorded 'Vagabonds Of The Western World' — which, even today, remains their stand-out LP release — and then, succumbing to musicbiz pressures, Eric Bell left. It was almost a killer blow. The band played a

disastrous tour of Germany with two stand-in guitarists, then managed to acquire Gary Moore. Although a temporary replacement, Moore put much of the old rocking fire into the band, and overkillingly aggressive concerts were the name of the game. But it was still a worrying time.

In '74 Moore left, having enjoyed himself but at the same time having found Lizzy's music limiting. The search was on for yet another guitarist(s) and eventually band leader/bassist/lyricist Phil Lynott came up with two complete unknowns — Scot Brian Robertson and American Scott Gorham. An ensuing LP 'Nightlife' was a great disappointment but the latest, 'Fighting', is a much more promising effort.

Albums: 'Thin Lizzy' (Decca SKL 5082), 'Shades Of Blue Orphanage' (Decca TXF 108), 'Vagabonds Of The Western World' (Decca SKL 5170), 'Nightlife' (Vertigo 6360 116), 'Fighting' (Vertigo 6360 121).



■ DOCTORS OF MADNESS

Into the asylum

DOCTORS OF MADNESS are headed by Kid Strange, who provides tenuous contact with the Great White Idiot, a band fabled for performing only one gig, and also for keeping Kid and his compatriots off the streets. That was four years ago. Graduating to the big time with drummer Peter De Lemma, the Doctors were organised first in one incarnation and now in another: bassist Stoner and violinist Urban Blitz, to be precise.

The blue-haired Kid rates only Dylan and Lennon his equal in writing: William Burroughs is his favourite songsmith. He also happily admits to really being a poet, rocking and rolling only for the size of the audience and fame.

Treating themselves and their audience with the arrogance reserved for stars, the group has only been actively competing with the big boys for two months. In that time they have already shown the rare talent of polarising their audience into instant love/hate.

The band themselves are having a ball. Says Kid: "People find it hard to believe anyone can be so tasteless."

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Great British Music Festival



■ STEVE MARRIOTT: his rocking soul didn't die

Marriott — the shape of things to come

STEVE MARRIOTT'S ALL STARS: Steve Marriott (guitar, vocals), Greg Ridley (bass), Ian Wallace (drums), Mickey Finn (rhythm guitar).

IF THIS were the 60s Marriott's latest band would be a fully qualified supergroup. But although that idea has gone out of style a renaissance for Steve seems to be well on the way with his psychedelic classic from Small Faces' days 'Itchycoo Park' climbing the charts and the album 'Ogden's Nut Gone Flake' from the old Immediate label also being revived successfully.

The Small Faces became plain Faces when he split to form Humble Pie one of the roughest, hardest live bands there ever was. Ronnie Lane, the other Face who didn't think that shaving added anything to your sound, can be seen later in the festival also making earthy sounds that have nothing to do with satin trousers and chiffon scarves. Pie lived dangerously for years without ever making an album to truly reflect their talent and carry it down to posterity.

Pie went down slow during '74

but Marriott's point (that his rocking soul didn't die along with his teens) may have already improved on plastic by the album he and the All Stars have laid down in Los Angeles.

The band grew together during the summer through using Steve's backyard studio and played only a handful of gigs before flying out to the States (meanwhile Marriott had shown that he was looking to those low-down blues roots again with a European tour as guest sideman to Alexis Korner). This

is their first home gig since then and could be the start of something big — and something healthy for British rock.

Greg Ridley was with Steve in Humble Pie: Ian Wallace made his name with King Crimson and has since established himself in the Alvin Lee and Friends gigs and recordings; Mickey Finn is another refugee from the satin and sequins set having backed Marc Bolan throughout the peak years of T. Rex.



■ CLIMAX BLUES BAND: resurgence

Reaching full Climax

CLIMAX BLUES BAND: Peter Haycock (guitar), Colin Cooper (bass); Richard Jones (keyboards), Derek Holt (drums), John Cuffley (drums).

CLIMAX SEEM to be enjoying something of a resurgence at the moment, and not before time either. For they're a band who play honest-to-goodness, straightforward blues-based music, the quality of which derives from the quality of the musicianship and the obvious enjoyment the players get out of it, rather than from hype, glitter, or eccentric personality traits.

They have, in Pete Haycock, an outstanding guitarist who uses the instrument to its utmost in his excellent solo work. His favourite instrument is a custom-made full-size Veleno guitar, which he alternates with an ultra-short scale instrument from the same manufacturer, and a Stratocaster which he uses for bottleneck.

Saxist Colin Cooper is also a valuable asset to the front line, both for his instrumental work and his 'dirty' baritone vocals.

Climax spend most of their time in the States, where 'FM/Live', possibly their most definitive album to date, was recorded. But England — Stafford, to be precise — is their home, and we can expect to see much more of them here in the future if their popularity in this country continues to approach the level it's at in America.

Albums: 'The Climax Chicago Blues Band' (Harvest PCS 7069)
'The Climax Blues Band Plays On' (Harvest PCS 7084)
'A Lot Of Bottle' (Harvest SHSP 4009)
'Tightly Knit' (Harvest SHSP 4015)
'Rich Man' (Harvest SHS P 4025)
'FM/Live' (Polydor 2383 259)
'Sense of Direction' (Polydor Super 2383 291)
'Stamp Album' (BTM Records 1004)

EQUIPMENT

PETER HAYCOCK: 3 Veleno custom guitars: gold finish, chrome finish, half scale Veleno Traveller, Black Fender Stratocaster. 1 Marshall 100 watt lead amplifier (another always kept on stage as spare). Speaker cabinet: 1 Marshall 4 x 12 fitted with J.B.L. K 120s. Effects: M.X.R. Phase 90. Strings: Rotosound R.S.400 'Top Star' plus an Ernie Ball 007 on first string of each guitar.

DEREK HOLT: Fender Jazz Bass, Fender 6-string Bass. 1 Marshall 100 watt bass amplifier (another always kept on stage as spare). Speaker cabinet: 2 Marshall cabinets fitted with 4 x 15 Celestion speakers. Crybaby wah-wah pedal.

RICHARD JONES: Fender twin reverb driving a Fender Dual Showman cabinet fitted with 2 J.B.L. D140 speakers. A Rhodes 72 Stage Piano. A Hohner D6 Clavinet. Effects: M.X.R. Phase 90 and a Mutron 4.

COLIN COOPER: Saxophones: Selmer Mark 6 tenor sax, Selmer Mark 6 alto sax, Yanagisawa soprano sax. Blues Vamper Harmonicas in various keys. Rhythm guitar: Fender Telecaster through a Marshall 50 watt 'Combo' amp with a Sharma 5,000 tone cabinet.

JOHN CUFFLEY: Rodgers drums with a Silver Sparkle finish. 22" bass drum, 14 x 10 rack tom-tom (suspended), 16 x 18 floor tom-tom, 2 x Ludwig 402 snare drums (one used as spare), Pearl bass drum pedal, Rodgers hi-hat pedal, 4 Pearl cymbal stands. Cymbals: made by Avedis Zildjian, 1 x 8" Splash, 14" pair Hi-hats, 21" Ride, 16" Crash, 18" Crash, 21" Crash, 20" Pang. Cymbals used in rotation at whim. All drum heads Ambassador. Coated drum heads on snare drums, transport heads on toms. Selmer C Sticks. CLIMAX BLUES BAND hire all P.A. and lighting systems for use in U.S.A. or as required.



■ BAKER-GURVITZ ARMY: free-wheeling

Army soldier on

BAKER-GURVITZ ARMY: Ginger Baker (drums), Adrian Gurvitz (guitar, vocals), Snips (vocals), Paul Gurvitz (bass), Pete Lemer (keyboards).

LOOK AN inch or two down the bill on every night of the Great British Music Festival and you will find an artist who has been a member of one of the world's great bands and is now struggling to establish an individual identity in his own set-up. That has been the multiple problem for the Baker-Gurvitz Army.

Primarily for Ginger Baker of course who, it has to be admitted, is unlikely ever again to be part of a unit that grabs the universe like Cream did in the 60s.

But Adrian Gurvitz has also done some living down and living up too, since he shot into the charts with the Gun's 'Race With The Devil', still a classic rock single by any standards, and immediately got himself submerged in personal problems and business hassles.

Snips being ex of Sharks gives the band a third big name and has resulted in a 'well-let's-see-you-prove-it' attitude from both critics and the audience.

Live, that has rarely been a problem and the Army's two British tours and one in the States have been graced by a great deal of spontaneous enthusiasm from crowds responding to their free-wheeling set, one of the very few on the circuit which has no fixed order and develops as a unique emotional entity each night.

But on record they have so far failed to penetrate the cool of journalists or public. Which means that 'Memory Lane' from their Vertigo album, an earth-quaking rocker from the top bracket like 'Sunshine Of Your Love' or 'Once Bitten Twice Shy', will probably be one of the great forgotten.

The second album, 'Elysian Encounter', saw Baker-Gurvitz recording for the first time with Snips and Lemer but the move to a more ethereal sound seems to have been influenced by Adrian Gurvitz and the style he was evolving as he worked on Moody Blue Graeme Edge's solo LP.

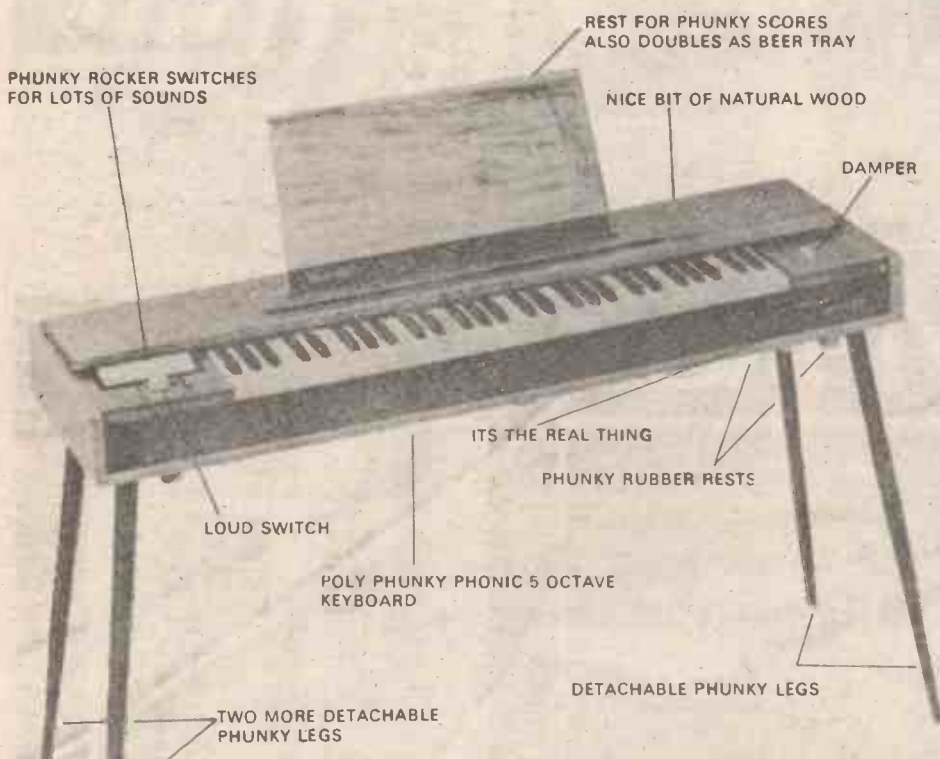
The band are now rehearsing material for a third album, their approach being to work on the songs for weeks before going into the studio and banging them down fairly quickly. A full UK tour is expected in March/April.

Albums: 'Baker-Gurvitz Army' (Vertigo 9103 201), 'Elysian Encounter' (Mountain TOPS 101).

EQUIPMENT

Baker-Gurvitz Army: Marshall Amps, Marshall Cabinets, Acoustic Cabinets, Echoplex Echo Effects, Hammond C3 Organ, Hammond Leslie 910T&B, A.R.P. Synthesiser, A.R.P. 360 Keyboard, Crumar String Synthesiser Stage, Gibson Firebird 3PU, Gibson Firebird 2PU, Fender Precision Bass, Custom Horn and Bass Speaker Cabinet, Altec Mixer 1210 AX, Fender Princeton Practice Amp, Fender Rhodes Stage Piano, R. M. I. Electrical Piano, Ludwig Bass Drum 20", Ludwig Bass Drum 22", Ludwig Floor Tom Tom 16", Ludwig Floor Tom Tom 14", Ludwig Floor Tom Tom 13", Ludwig Top Tom Tom 12", Leedy Snare Drum 14", Ludwig super sensitive snare drum 14", Ludwig classic snare drum 14", Avedis Zildjian cymbals.

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■ PROCOL HARUM: eccentric and unorthodox

Harum scarum

PROCOL HARUM: Chris Copping, organ; Alan Cartwright, bass; Gary Brooker, piano and vocals; B. J. Wilson, drums; Mick Grabham, guitar; Keith Reid, inspiration.

SINCE THEIR inception, Procol Harum have always been slightly eccentric and very unorthodox. Plagued with a 'classical' misnomer the band have always owed more to rhythm and blues giants or rock masters than any 18th century composer. Snatches of orchestral themes occasionally crop up in between Gary Brooker's dramatic keyboard decoration. Yet despite these classical illusions of grandeur, Procol Harum are very much a rock and roll band.

Various members have passed through their ranks but the basic guts remain the same: the hollow sledgehammer, offbeat punctuation of drummer B. J. Wilson, the sensitive sounds of Gary Brooker's piano and emotive voice, and the incomparable lyrics of Keith Reid alternating between the poignant and the bizarre but often intriguing.

In the beginning they were the Paramounts, Gary Brooker's R&B vehicle and plaything. Encouraged to write and develop their own ideas, the Paramounts became Procol Harum and they eventually became bigger than their wildest top of the pops fantasies with the infamous 'Whiter Shade Of Pale'.

The enormous worldwide success of the single was, in retrospect, more a hindrance than a help. Like other groups that emerged suddenly from the mid-sixties heap, Procol were forced to unfairly wallow in the haze lingering after 'Whiter Shade Of Pale' became a radio staple and a K Tel packaging regular. Despite the fact that the band have never quite managed to equal that song's commercial sales success, their subsequent albums found them adopting more adventurous postures and experimenting with their band sound.

The most illustrious ex-members are, of course, Mathew Fisher and Robin Trower. Fisher left the band after 'Salty Dog', and later went on to record several solo albums before discovering his true worth as a producer, most notably for Robin Trower.

Trower's lasting contributions are more obvious. In many ways they have always been a guitar band. It is the rhythm section that deviates, rarely sticking to a standard pattern but usually creating much of the musical tension with clever interplay. Trower weaved his distinctive style around Wilson's wall of sound.

Where 'Salty Dog' featured the more maudlin side of Keith Reid and Brooker's most morose profile, Trower began to thrive on 'Home', an album containing some lead guitar work he has yet to match with his solo career. Brooker's purposely hollow percussion added to heavy rock feel. Songs like 'Whisky Train' and the raucous 'Simple Sister' from 'Broken Barricades' are representative of the band's capabilities.

Trower left the band just after recording 'Broken Barricades' in 1971 replaced by Dave Ball for the live album with symphony orchestra. Ball hovered too much in Trower's shadow and never quite added much of anything to the band. However, his replacement, Mick Grabham was much more suited to Procol's speciality rock and remains with them to this day, playing some of his best recorded work on their most recent album 'Procol's Ninth'.

After the novelty live album, the band returned with 'Grand Hotel' containing rockers like 'Bringing Home The Bacon', the wonderfully tongue-in-cheek title track with its blatant homage to classic influences almost cynically paying tribute to that misnomer, and Brooker-Reid began to develop their humorous side with 'Souvenir Of London'.

The promise and energy prominent on 'Grand Hotel' was temporarily squelched with 'Exotic Birds And Fruit'. Despite good material, the band sounded sadly subdued and slightly static, at times parodying things they had already done better.

Yet our story has a happy ending. Aided by producers Leiber and Stoller, veteran rockers of a forgotten era, the band came up with one of their best efforts, 'Procol's Ninth', good enough to earn them a solid hit in the British Top 20 with 'Pandora's Box'.



■ STEVE GIBBONS BAND: something's stirring

Boozing dudes

STEVE GIBBONS BAND: Steve Gibbons, vocals; Bob Wilson, lead guitar; Dave Carroll, lead guitar; Trevor Burton, bass; Bob Lamb, drums.

TWO YEARS ago, when word reached the distant metropolis that something was stirring in Birmingham, we used to refer to them as 'Steve's band'.

Steve Gibbons, singer and composer, was a veteran of the Brum rock scene of the Sixties, whose brief periods with the Denny Laine supergroup Balls and the post-Jeff Lynne Idle Race had come to nothing. But here he was, not only writing some of the most poetically direct songs anyone had heard for ages but also rebuilding live music in the Black Country pubs virtually single-handed.

The Who tour this year finally put the band on the national rock map, and proved Steve's contention that it works as a tight unit, with the twin guitars of Dave Carroll and Bob Wilson interweaving with their leader's succinct vocals, ably supported by ex-Move bass player Trevor Burton and drummer Bob Lamb. With an album due early in 1976, the Steve Gibbons Band are set to join the illustrious list of graduates from the boozers of Brum.

First album 'Any Road Up' due out in February.

STEVE GIBBONS (lead vocals): PA 200 WATT Three-Way PA; 8 JBL 4560 Bins & Gauss Drivers; Electrovoice & JBL Mid & High Range Horns & Tweeters; All Amcron Triamplification via 2 Amcron VSX-2 Electronic Crossovers; Mixing Board — either Soundcraft or Kelsey-Morris; Separate Monitor System of JBL Gauss and Electrovoice Powered by HH TPA series Amps; Mikes — by Shure and AKG; all hired from Green Gohlin PA Services, Birmingham.

BOB WILSON (co lead guitar): Fender Stratocaster; Amp — Fender JBL Twin Reverb and Hi Watt 100-W Amp and 2-4 x 12 cabinets.

DAVE CARROLL (co-lead guitar): Choice of Stratocasters; Amp — Fender Twin Reverb and Marshall 100-W Amp and 2 Hi Watt 4 x 12 cabinets.

TREVOR BURTON (bass guitar): Fender Precision Bass; Amp — Sunn Coliseum 8 x 12 Bass Stack.

BOB LAMB (drums): Rogers Eleven Drum Black Concert Kit; 24in Bass Drum; 6in, 8in, 10in and 12in Concert Tom-Toms; 2 x 13in and 1 x 15in Tom-Toms; 1 x 16in and 1 x 20 Floor Tom-Toms; Ludwig or Tama Metal 14in Snare Drums; Paiste Sound Edge 14in Hi-Hat Cymbals and range of Paiste and Zildjian Cymbals; Sticks — Slingerland.

Albums:
 'Procol Harum'
 'Salty Dog'
 'Home'
 'Shine On Brightly'
 'Broken Barricades' (Chrysalis ILPS 9158)
 'Procol Harum Live In Concert With The Edmonton Symphony Orchestra' (Chrysalis CHR 1004)
 'Grand Hotel' (Chrysalis CHR 1037)
 'Exotic Birds And Fruit' (Chrysalis CHR 1058)
 'Procol's Ninth' (Chrysalis 1080)

Equipment:
GARY BROOKER: Countryman Piano Pick-up; Bercus Berry Piano Pick-up; 2 Ampeg SVT Amplifiers; 3 Ampeg Speaker cabinets; National Stel guitar; Steinway Piano.
ALAN CARTWRIGHT: Ampeg SVT Amplifier; 2 Ampeg SVT Speaker cabinets; Fender Jazz Bass Guitar.
CHRIS COPPING: Hammond M100 Organ; Leslie 760 Speaker cabinet; Leslie 122 Speaker cabinet; Arp Soloist synthesiser; Clifford Essex Banjo; Fender Telecaster.
MICK GRABHAM: Wallace 30 watt Amplifier; Sinkham Speaker cabinet; Edwards Volume pedal; Wallace Custom Pre-amp; Leslie 760 Speaker cabinet; 1957 Fender Stratocaster; 1959 Gibson Les Paul; 1951 Fender Esquire.
B. J. WILSON: Custom-built Premier Double Shell Drum Kit comprising 1 24in Bass Drum, 1 13in Tom-Tom, 1 14in Tom-Tom, 1 16in Tom-Tom, 1 20in Tom-Tom, 1 Premier Snare; All Avedis Zildjian Cymbals; Premier fittings; 1 gong; Sticks — Ludwig 2S.



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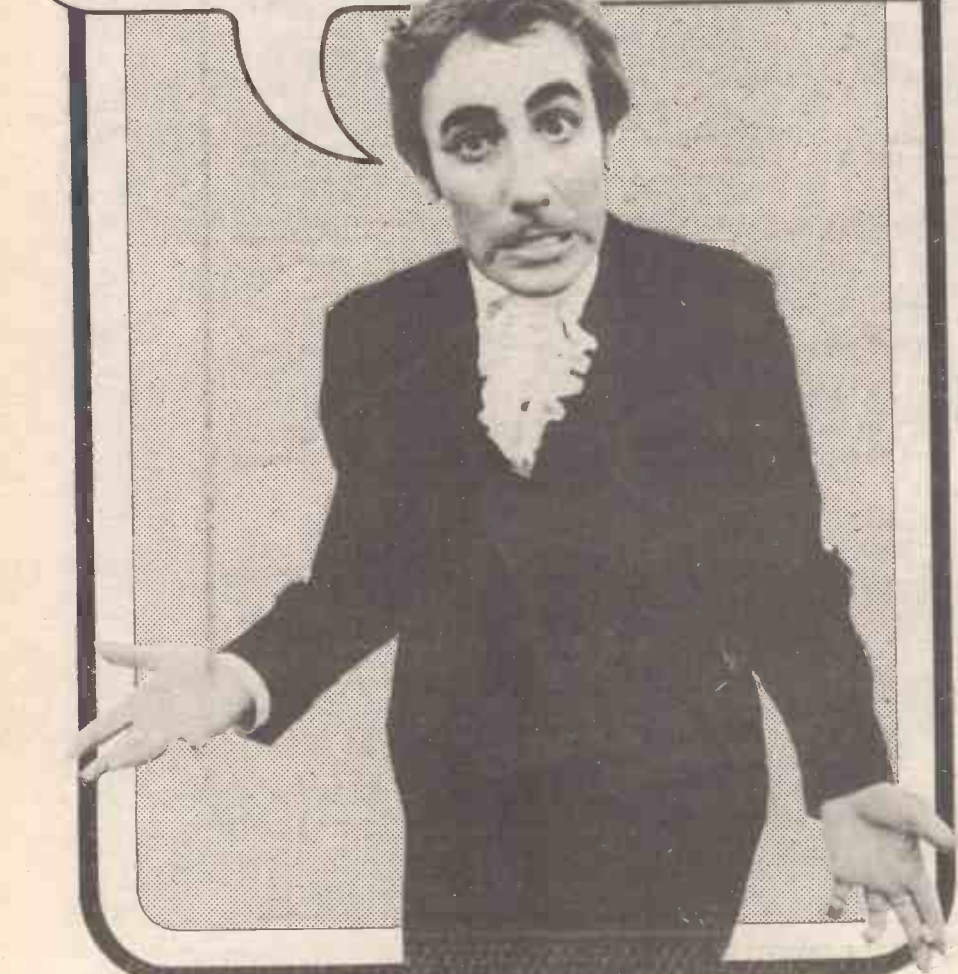
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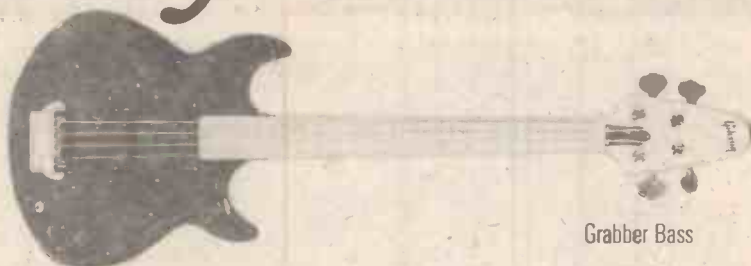
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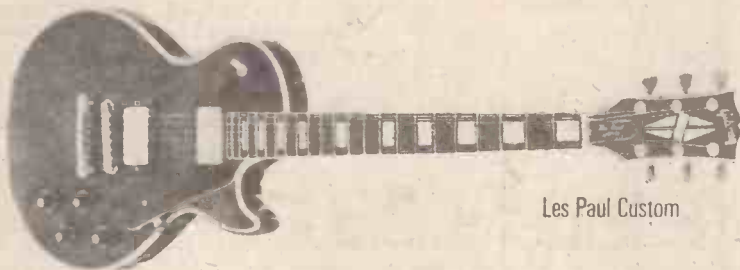
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BEDFORDSHIRE
Bedford Musical Industries, 58, Midland Road, Bedford.
Boogaloo Basement, Milton Keynes Music Centre, 17, Bridge Street, Leighton Buzzard.
J. & T. Marshall Ltd, 15-17, Upper George Street, Luton.
C. A. Hare Musical Instruments, 221, Lordon Road, Bedford.

BERKSHIRE
Guitar Centre, 126, Meadfield Road, Langley, Slough.
Hickie & Hickie, 158, Friar Street, Reading.

BUCKINGHAMSHIRE
J. & T. Marshall Ltd, 1st Avenue, Denbigh Road, Bletchley.
Sun Music Ltd, 110-111, Oxford Road, High Wycombe.

CAMBRIDGESHIRE
A. E. Cook & Son Ltd, Westgate, Peterborough.
Drum & Guitar Centre (Ken Stevens), 4, Norfolk Street, Cambridge.

CHESHIRE
Custom Amplification, 45, Nantwich Road, Crewe.
Gorst & Oakes, 1-3, Leicester Street, Northwich.
The Organ Centre, 263, Edleston Road, Crewe.

CLEVELAND
Cleveland Music, 19-21, Cleveland Square, Middlesbrough.
Hamiltons of Teesside, 26, Newport Road, Middlesbrough.

CUMBRIA
J. P. Dias (Carlisle) Ltd, 149-153, Botchergate, Carlisle.

DEVON
Bill Greenhalgh, 125-127, Fore Street, Exeter.

Hamlyns - The Music Shop, 91, Cornwall Street, Plymouth.
Newton Abbot Music Centre, 5-7, Highweek Road, Newton Abbot.

ESSEX
Hodges & Johnson Ltd, 20, Exchange Way, Chelmsford.
Hodges & Johnson Ltd, 37, St. Botolph's Street, Colchester.
Hodges & Johnson Ltd, 37-43, Broadway West, Leigh-on-Sea.
Hodges & Johnson Ltd, 19, Laurie Walk, Romford.
Hodges & Johnson Ltd, 216-217, Churchill Square, Victoria Circus, Southend.
Karl Brent Organ Centre Ltd, 7, North Street, Hornchurch.
221, Lordon Road, Bedford.

GLOUCESTERSHIRE
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Kingfisher Music Company, 20, Kings Road, Fleet.
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J. P. Cornell, 31, Spring Bank, Hull.
Rushton's, 28, Oswald Road, Scunthorpe.

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Simpsons Music Studios, 68, Watling Street, Gillingham.
Whites Musical Ltd, 10, Quarry Hill Parade, Tonbridge.
Wing Music & Amplification, Tweedy Road, Bromley.

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Harker & Howarth Ltd, 28, Churchgate, Bolton.

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Sound Advice Installations, Regent Street, Off Spendmore Lane, Coppull, Nr. Chorley.

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LONDON
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Chingford-Group Gear, 242, Chingford Mount Road, Chingford, E.4.
Guitar Village, 80, Shaftesbury Ave., W.1.
Ivor Mairants Music Centre, 56, Rathbone Place, W.1.
Len Stiles Musical Instruments Ltd, 264-266, Lewisham High Street, S.E.13.
South Eastern Entertainment Agency Ltd, 375, Lewisham High Street, S.E.13.
Take Five Musical Instruments, 107, Shaftesbury Ave., W.1.
Top Gear (Music) Ltd, 5, Denmark Street, W.C.2.
Unisound, 213, Kilburn High Road, N.W.6.

MANCHESTER
Barratts of Manchester, 8A, Oxford Road, Manchester 1.
G.M. Services, 88, Oxford Street, Manchester 1.
Tony Saville Music Centre, Peter House, Lower Mosley Street, Manchester 2.

MERSEYSIDE
C. H. & J. A. Dawson Ltd, 65, Sankey Street, Warrington.

Frank Hesty Ltd, 62, Stanley Street, Liverpool.
Rumbelows Ltd, Coronation Buildings, Wallasey Road, Wallasey.
Rushworth & Dreaper Ltd, Rushworths Corner, Whitechapel, Liverpool, 1.

NORFOLK
Cooles Band Instruments, 34, St. Benedicts Road, Norwich.

NORTHAMPTONSHIRE
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Treasure Music Ltd, 64, Gold Street, Kettering.
Treasure Music Ltd, 15, Church Street, Rushden.

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The Music Shop, Molesworth Street, Cookstown.
Modern Music, Wrights Arcade, Frances Street, Newtownards.

NOTTINGHAMSHIRE
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SALOP
Swann's, 69, Mardol, Shrewsbury.

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Bradley's Music Ltd, 69A, West Regent Street, Glasgow.
Charnley Music Shop, 177, Main Street, Wishaw.
J. T. Forbes, 89, Nethergate, Dundee.
Keyboard Centre, Sandgate, Ayr.
Live Music, 8, Albert Place, Leith Walk, Edinburgh.
McCormack's (Music) Ltd, 29-33, Bath Street, Glasgow.
McLaren Music, 31-32, Brunfield Place, Edinburgh.

Brian Middleton Music, 53, Home Street, Edinburgh.
Brian Middleton Music, Holborn Street, Aberdeen.
C. Bruce Miller & Co. Ltd, 51, George Street, Aberdeen.
A. Muir & Son, 43-45, Queen Anne Street, Dunfermline.
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Whitburn Road, Bathgate.
2-4, Canal Crescent, Perth.

SOMERSET
Hamlyns - The Music Shop, 35-39, Bridge Street, Taunton.

STAFFORDSHIRE
Abbey Music Co, 5-6, Market Place, Burton-on-Trent.
Chatfields Music Store, 2, Hope Street, Hanley, Stoke-on-Trent.
Normans Ltd, 1, Lichfield Street, Burton-on-Trent.

SURREY
Andertons, 5, Stokefields, Guildford.
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SUSSEX
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Bob Hall Musical Instruments, 218, Durham Road, Gateshead.
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Saville's, 14, Holmeside, Sunderland.
White Sound Equipment, 3, Albion Place, Sunderland.

WALES
Garlin Pianos, 55, St. Mary Street, Cardiff.

Gwent Music Co, 54, Sovereign Mall, Kingsway Centre, Newport.
John Ham (Sound Studios), 75, Mansell Street, Swansea.
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Dudley Organ Centre, 18-19, Wolverhampton Street, Dudley.
Jones & Crossland Ltd, 6, Smallbrook Ringway, Birmingham, 5.
Langdons Electric Music, 81, Worcester Street, Wolverhampton.
Modern Music, Castle Hill, Dudley.
Music Centre, Whitefriars Street, Coventry.
The Sound Centre (Coventry) Ltd, 98-100, Clay Lane, Stoke, Coventry.
Walsall Radio & T.V. Services Ltd, 42, Weston Street, Walsall.
Yardleys (Birmingham) Ltd, 89A, Snow Hill, Birmingham.

WILTSHIRE
Strings N' Things, 39, Fleet Street, Swindon.
Swindon Guitar Centre, 26, Victoria Road, Swindon.

YORKSHIRE
Carlsbro Sound Centre, Berkeley Precinct, Eccleshall Road, Sheffield.
Dandelion, 97, King Street, Huddersfield.
Kitchens of Leeds, 27-31, Queen Victoria Street, Leeds.
Kitchens of Bradford, 26, North Parade, Bradford.
Kitchens of Barnsley, 33, Peel Street, Barnsley.
Lesjay Ltd, 227, London Road, Sheffield.
Musical Sounds, 274, London Road, Sheffield.



Great British Music Festival

SNAFU: Bobby Harrison (vocals/percussion), Micky Moody (guitar/vocals), Colin Gibson (bass/backing vocals), Terry Popple (drums) and guest member Tim Hinkley (keyboards/rhythm guitar).



■ **SNAFU: need discovering**

SNAFU ARE one of those bands that need 'discovering'. They need quite a few listenings to be appreciated fully. On the surface they appear to be yer average, straight-ahead funk/rock band, a few more hearings will reveal a group seasoned and highly exceptional musicians playing some classy music.

Snafu was formed by Bobby Harrison, ex leader and drummer with Freedom, who began the whole thing by playing with Micky Moody who was playing with Juicy Lucy at the time. Harrison was offered a gig with Lucy but turned it down. He was so inspired by Moody's guitar prowess that he asked him if he was interested in forming a band. He was and the rest evolved naturally, almost as if by fate.

Bass player Colin Gibson previously played with Griffen (which featured Alan White) and the legendary Mark/Almond band and like Terry Popple (who previous to joining the band had been playing in various units around the world) has the same Geordie background as Moody. Somehow, via various connections the whole things was fused together to form Snafu.

After two albums on the WWA label, the band have returned with a new album and new keyboard player Tim Hinkley, whose ivories have embellished many a famous session. Now, after years of hard work Snafu are ready to show their full worth at the Olympia festival.

A shame that they aren't playing on a more raucous evening as

Situation Normal All Funked Up

they are essentially a good time band but still being on the same hill as more subdued bands like Barclay James Harvest could prove to be to their advantage. There's no doubt they deserve all the success they can get.

SNAFU:
Snafu (WWA 003)
Situation Normal (WWA 013)
All Funked (Capitol E-ST 11473)

GUITARS: Gibson Les Paul; 2 Gibson 335 Guitars; Gibson Acoustic JI 60; National Acoustic; Gibson Melody Maker; Kalamazoo Lap Slide. All these

are played through Fender Super 6 Amplifiers using Wah and Phase Pedals.

BASS: Acoustic 370 Amp through 2 X 301 Bass Cabs. Fender Jazz Bass and Fender Mustang fretless basses used.

DRUMS: 22" Ludwig Bass Drum; 16" Ludwig Floor Tom Tom; 2 X 13" Ludwig Top Tom Toms; Ludwig Snare Drums 6 1/2"; Gretsch Snare Drums 6 1/2"; Rogers Super Soul Sticks; Paiste High Hat Cymbals (14") 4 Zildjian Cymbals on stands.

KEYBOARDS: Fender Rhodes 73 Suitcase Model Piano Through 2 Peavey Music Master Amps and two V4 Ampeg Cabinets in stereo MXR Phase Unit Used Also. Also plays Gibson SG Guitar through same set up. Hammond A100 Organ and clarinet used during recording.

BJH: carrying the flag

1975 WAS the year when Barclay James Harvest, one of the great institutionalised bands of Great Britain, finally broke through on a major commercial level.

It would be easy to attribute this success simply to a change of record company and management, but in a sense that would do less than justice to the band themselves. For without the administrative worries and erratic touring programmes that dampened their creative verve back in the early seventies, BJH in the past couple of years have settled down to make three fine albums for Polydor.

The turning point came around 1972-73 when John Lees, Woolly Wolstenholme, Les Holdroyd and Mel Pritchard had reached unprecedented depths.

Their fourth album for Harvest Records had been

patchy and with a John Lees solo album awaiting release, the band found themselves without a record company and involved in legal wrangles with their management.

The Manchester-based Kennedy St Management helped bail out the Barclays, and by the beginning of 1974 had negotiated a deal with Polydor. The first album 'Everyone Is Everybody Else' had more bite and direction than anything since the much acclaimed 'Once Again' album; the band's hard core following gradually expanded and a live/best of... album deservedly found its way into the charts.

But the pinnacle of the band's achievements was reached far more recently when long time admirer Elliot Mazer was flown from the States to produce 'Time Honoured Ghosts' — a milestone for the Barclays inasmuch as it

introduced an entire new stage repertoire which found immediate acceptance and again sold into the album charts.

Barclay James Harvest have now been on the road for eight years and have never forsaken their Yorks/Lancs base for the bright lights of London, nor have they toured America where they have a large underground following. Perhaps it was this down to earth approach, persistent use of mellotron and frequent work with orchestra that temporarily turned them into an unfashionable band between 1971 and 1973.

But it's a measure of their courage and determination that their music has always stood the test of time and inevitable that now their 'supergroup' peers of the late sixties have long since disappeared it should be left to BJH to carry the flag for English music.



■ **BARCLAY JAMES HARVEST**

Equipment

MEL PRITCHARD (drums)
Ludwig Silver Sparkel, 14in x 7in orchestral snare, 22in bass drum, 13in mounted tom-tom, 14in mounted tom-tom, 16in mounted tom-tom, 18in mounted tom-tom, pair 14in hi-hats (Zildjian), 20in Paiste crash cymbal, 18in Paiste ride, 15in Paiste crash, 18in Paiste light sizzle cymbal, 18in Paiste crash-ride cymbal.

LES HOLDROYD (Bass guitar, acoustic guitar, vocals)
Fender P5 400 bass amp and two cabinets, Fender Bandmaster amp.

JOHN LEES (electric and acoustic guitars, vocals)
Fender Dual Showman — reverb, Fender Stratocaster (Alembic Custom), Fender

Stratocaster, Rickenbacker 12 string, Watkins-Thomas echo.
WOOLLY WOLSTENHOLME (keyboards, vocals)
Hammond C3 and Leslie, Solina String Ensemble, Mellotron 300, Mellotron 400, Lawrence Piano, Mini Moog, WEM Copicat, HH combo, 2 H.H. amps plus selection of footpedals.

Discography

Albums
'Barclay James Harvest' (1970) Harvest SHVL 770
'Once Again' (1971) Harvest SHVL 788
'Other Short Stories' (1971) Harvest SHVL 794
'Early Morning Onwards' (1972) Starline SRS 5126
'Baby James Harvest' (1972) Harvest SHSP 4023

'Everyone Is Everybody Else' (1974) Polydor 2383 286
'Barclay James Harvest Live' (1974) Polydor 2683 052 (Double)
'Time Honoured Ghosts' (September 1975) Polydor 2383 361
NOTE: A John Lees solo album was scheduled for release by Harvest and catalogued at SHVL 811 but its release was delayed and the album lost when the band left Harvest.

Singles
'Early Morning' (1968) Parlophone
'Brother Thrush' (1969) Harvest
'Taking Some Time On' (1970) Harvest
'Mocking Bird' (1971) Harvest
'I'm Over You' (1971) Harvest
'Thank You' (1972) Harvest
'Rock And Roll Woman' (1973) Harvest
'Poor Boy Bles' (1974) Polydor
'Titles' (1975) Polydor

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High flier



■ **JOHN MILES**

JOHN MILES has been taking it fairly slowly over the past couple of months. Even in the immediate wake of his Autumn hit single, 'High Fly' he oddly steered clear of the concert stage.

On the basis of that single, it's a bit hard to gauge exactly where John's musical interests lie, and while 'High Fly' didn't allow much room for fancy guitar work, rumours from various corners of the business hint that his expertise on the instrument is considerable.

JOHN MILES: Orange Guitar, Gibson 335, Guitar Fender Twin Reverb.
BOB MARSHALL: Fender Precision Bass, Fender Bassman.
BARRY BLACK: Premier Drums, Cymbals Super Zyn & Avedis, Zildjian, Star Sticks.
MIKE DEACON: Hammond M100, Leslie Speaker, Hohner Clavinet, Yamaha Solo Synthesiser, Orange Amplification.

Jack the Geordies

ALTHOUGH ROCK and roll is an international music, there's always been a particular flavour to the bands that have emerged from Newcastle, from the Animals to Lindisfarne. Currently bearing the Geordie banner are Jack The Lad, who've established themselves in the last two years as one of the best outfits on the club circuit.

Simon Cowe, Rod Clements and Ray Laidlaw emerged from the wreckage of the first (and best) Lindisfarne to create a mixture of traditional folk and mainstream rock that is as potent as any on the current scene.

Geordie Folkies

Since then they've lost Clements, but gained Billy ('Mitch') Mitchell, guitarist, writer and impish performer, plus two former Geordie folkies, Walter Fairburn on fiddle and bassist Phil Murray.

On stage, they're liable to offer material running from the rousing folk song 'Gentleman Soldier' through Mitch and Simon's own compositions and finishing up with a Beatle classic, tying it all together with typically Geordie energy and humour.

JACK THE LAD:
It's Jack The Lad (CAS 1085)

The Old Straight Track (CAS 1094)
Rough Diamonds (CAS 1110)



■ **JACK THE LAD**

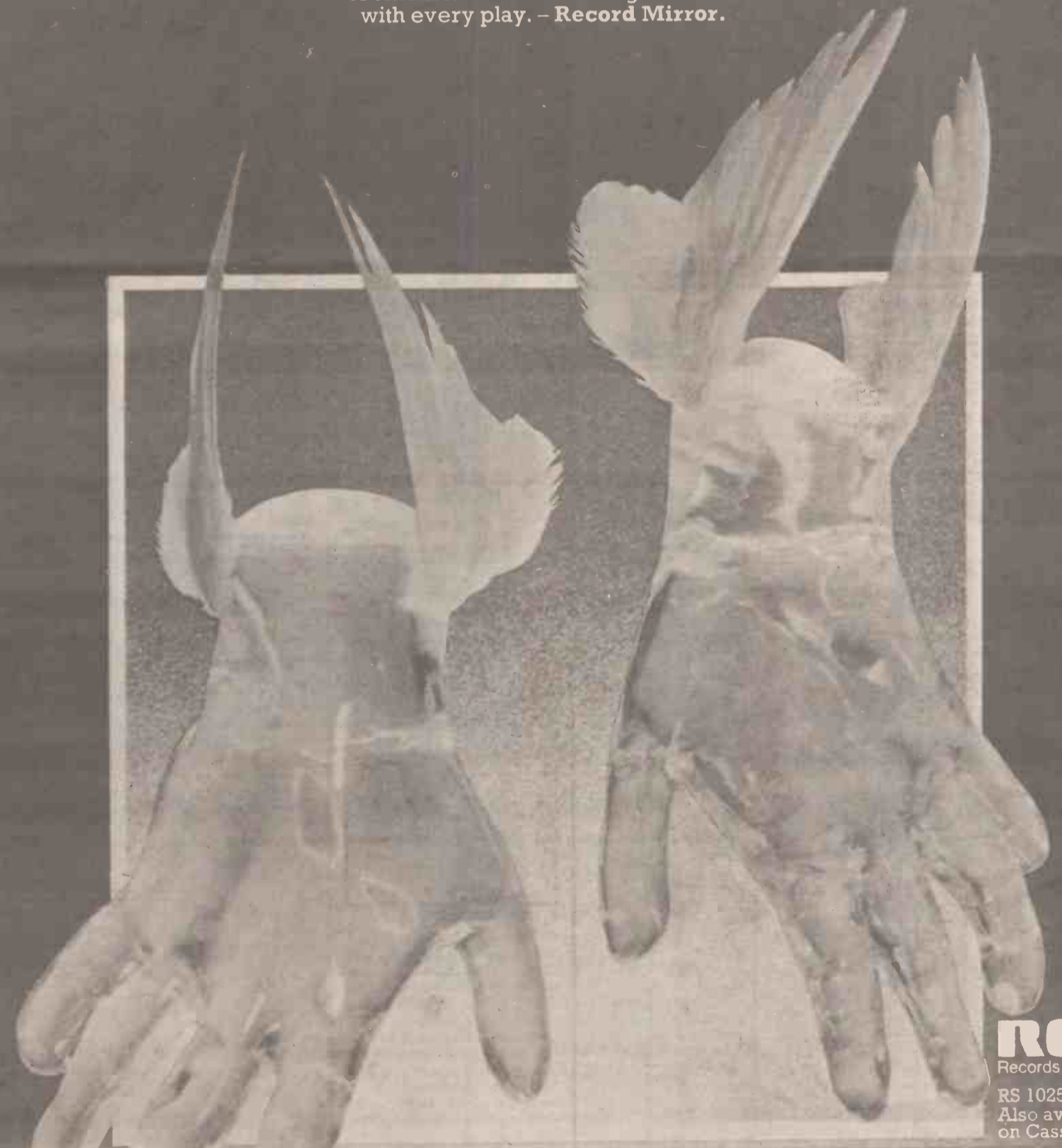
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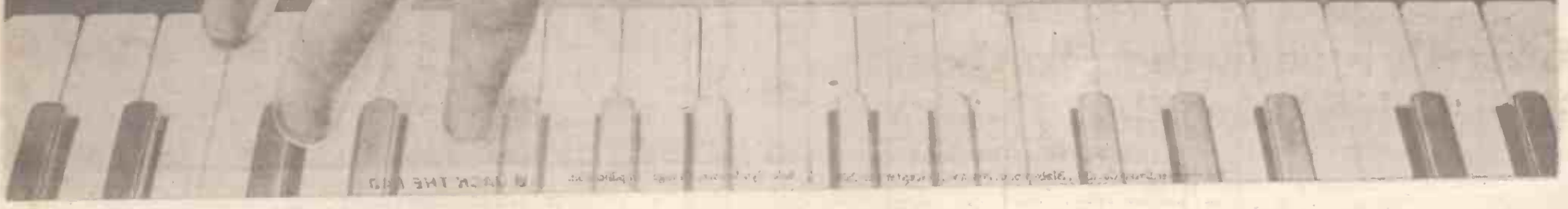
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five-star rated since Sounds began the system,
and every one is well deserved. It may even
be worth six. - **Sounds**.

One moment there is soaring beauty, the next
chilling horror, and in between every degree
of emotion. . . . It's true : it gets better
with every play. - **Record Mirror**.



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Great British Music Festival

Company business

MICK Ralphs would obviously be much more comfortable out in the sunshine at this moment, or even jamming with someone in the hotel he's staying at but his interest in Bad Company is so strong and singleminded that he's trying to explain the band and its reasons for being.

He's even more excited when he's talking about the new album, 'Run With The Pack', which will be out early next year. "After the last American tour, we went back to England and had a bit of time to do some writing. And then we went over to France to record it at a villa in Grasse, near Cannes.

"We used the Rolling Stones' mobile unit this time. And we laid down the tracks pretty quickly again. We said we'd take a bit more time on this one, but for some reason, when we got in, we'd got all these songs burning in our heads that we wanted to lay down. So we laid down about 14 tunes in as many days.

"We've used 10 for the album this time, instead of eight. We usually managed to get only eight on because of the time factor. We're not forsaking sound quality this time, but it just happens that we've got more songs and some of them are shorter in length."

What did that album title mean?

"It's the title of a song that Paul (Rodgers) wrote, and the lyrics are kind of double meaning. They could be about a chick, but they're also about having to leave England because of the tax situation there. We didn't want to harp on that point too much directly because it's been said a lot in the press lately."

Bad Company are one of the rock bands affected by the tax laws, and they obviously haven't enjoyed being forced to record and mix their album out of the country, even though they live a life of ease in their new Malibu (California) homes.

Although he doesn't want to spoil it for their fans, Mick agrees to run briefly through the songs on the new album. Side one starts with one of his own, 'Live For The Music', an uptempo, happy-go-lucky rocker. Then comes another Ralphs song, 'Simple Man', which is about a musician trying to keep his head on straight in the rock and roll business. The third track is called 'Honey Child' and is credited to the whole band. It came out of rehearsals for the last American tour in Florida. The band started a riff, liked it and Paul put words to it. It's a rocker.

'Love Me Somebody', a tender ballad by Paul follows, and it's in a kind of Memphis style, harking back to Mick's and Paul's idol, Otis Redding. Closing Side One is the title track, which features an unusual string arrangement on the closing section. Bad Company is not planning to follow the Faces in bringing strings onstage, though. "We're gonna do it among ourselves and we're gonna top the version on the album, I

think," says Mick confidently.

Side Two begins with 'Silver, Blue And Gold', a Rodgers song, again in the Redding style, with the title referring to colours of the sky. Then comes a departure for BC — the oldie, 'Young Blood'. But, Mick says this will be a Bad Company 'Young Blood', not just an imitation of the Coasters.

'Do Right By Your Woman', a country blues, follows, and then 'Sweet Little Sister', a Ralphs rocker which he thinks has a bit of the Chuck Berry-Rolling Stones feel to it.

The album's final song, 'Fade Away', is not related to the Stones' 'Not Fade Away', though. It's by Paul and is a real stunner, according to Mick. "It shows the mystery side of Paul and is totally unlike the rest of the songs. It will leave people wondering."

Four or five of the songs will be in the set for the London shows, and the band are looking forward to these with special anticipation because they hope the shows will firmly establish that Bad Company is its own band, a fact that has already been recognised in America but is a little slow in getting through in Britain.

Sceptical

"I think a lot of it has to do with when we first formed and a lot of people were sceptical about the lineup," confides Mick. "They figured that we might come out as a second-rate Free, and so we got a lot of that, which we kind of half-expected and were prepared to ride with. But I think since then we've totally disproved all that, and now people are gonna be really into Bad Company as Bad Company."

Mick feels that the process of touring really gets the creative juices flowing and generates some of the best songs. "I always get a buzz out of touring because so many things happen in the course of a day, and at the end of an eight-week or however-long-it-is tour, you've been through so many different scenes and met lots of different people. Lots of different things happen, and that alone can spawn loads of ideas for songs.

"Usually at the end of the tour we get together and all these ideas start coming out and into song form. Some songs we write on the road. We get together in the dressing room or something and a song will come out of that. It's no real hard and fast rule about writing either.

"That's another strange thing. I can write with Paul, or we'll all write a song together, or Simon will come up with a song. There's room for everybody to add their own thing, and because of that it's very satisfying. Nobody feels any sort of like frustrations in that department. It's very healthy because it's so open, and there's room for everybody to be themselves. That's the best way."

It's been a long way to Mick's present state of satisfaction from his Herefordshire beginnings in the small village of Stoke Lacey.

Hereford (which Mick still pronounces "Hairy-ford" in his West Country accent) is, of course, better known for cattle than for guitar players. "When I started playing, there wasn't that much of a scene at all locally," he recalls. "We used to all read how great it was in London, you know. But we never got there un-



Exclusive
Bad Comp
interview b
Al Rudis

til just before the formation of Mott The Hoople in 1969.

"My mother used to play accordion in a dance band. My father is a civil servant, but he's really more interested in being a writer. He's interested in folklore and local legends and stuff like that. He writes ghost-type things, quite an imaginative bloke, actually.

"They're both sort of artistic people, which is nice, because they're very liberal and they didn't discourage me from being interested in music. It wasn't that easy then where I lived. Like, you know, TV was a new thing. Nobody had TV in the village because it was a big deal. We were a bit behind the times as regards records, too. I never even got a record player until I was about 20 or something silly — after I'd been working. We were sort of really isolated out there.

School wasn't much help either. "It was things like the recorder and all that sort of nonsense. We used to have these sort of school 'socials' they used to call them. It was like a Friday

night, like a party night. But the teachers were there so you couldn't be too outrageous. We used to try and slip these 78 records that somebody'd brought along — you know, old rock and roll records — on the machine in between Victor Sylvester. The teachers always used to say, 'Get that off. Don't play that.'

Apprenticeship

"But I didn't start playing until one of me aunts bought me a sort of four-string guitar, actually a big ukelele. It had a picture of Elvis Presley on the head. It was silly. I was working then, and I was about 18 I guess. There was a period when I left school and then went into work. I was doing electrical engineering, which was like a five-year apprenticeship thing, which I never finished. I only did four and a bit, because I realised after about a year that I wasn't that interested in the job.

"I was more interested in music by then. But I didn't realise it initially. When I left school, I didn't know what I wanted to do

at all. I wouldn't have minded something to do with journalism. I always sort of was good at English.

"And then, when I started to work, I started getting more interested in music, meeting more people and playing in local bands and all that sort of stuff. And then we eventually got to the stage where we went abroad to Germany. That was our first sort of experience of professional type work."

This band added and subtracted members until it finally moved down to London, found a singer-guitarist named Ian Hunter and became Mott the Hoople. That was in 1969, and Mott's adventures have been amply chronicled elsewhere.

For Mick, the band began wearing thin in 1973. "I'd met Paul quite a while before I left Mott," says Mick. "We'd always got on socially. But he was with Free and I was with Mott the Hoople, and that was as far as it went, really. And then he left Free and formed a band called Peace, and they toured with

Mott, and I got really a lot closer to him.

"We used to sort of play around in the dressing room and tell our ideas to one another. And we had a lot of things very similar, you know, musical ideas. And then Free sort of broke up for about the fourteenth time. And I just called up Paul one day, and he said come down."

"I went down to his place and we just sat round and talked for hours. It was really good. Because we were both a bit pissed off at what we'd been doing. The scene at that stage was getting really dominated by the glitter thing. But we both wanted to get back to a basic sort of thing that we'd been brought up on — sort of blues-based. I suppose, if you want to call it that. And we just started writing songs, and the idea grew from that.

"Paul wanted to play a few more instruments, too. He'd just been a singer, and he was writing a lot of songs. And he wanted to play piano and guitar. And all of us in the band like people like Albert King and Booker T. Those

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a very dry sense of humour. He likes to sort of play with people to a certain extent, just to see how they react. It's not a game; it's just the way he is.

"He goes about things in his own way. He's always been his own man, very individual, and it comes out in his playing and singing. He puts everything into it.

"I'm really pleased the way he's coming on as a musician now because he always wanted to play an instrument as well as just sing. He's not technically brilliant at all. None of us are, you know. It's just that what he plays is just right — and exciting, of course."

Of course, the real magic of Paul Rodgers is in that incredible voice that strikes through to the heart of people.

"Right, it does. We've played a lot of gigs and a lot of rehearsals together, and we still get knocked out. It's great to have that in a band. And he gets off on us in a similar way. But I know what you're saying. It's quite an amazing voice that he's got, and I've always appreciated his singing even before I played with him.

"I think he could sing almost anything and make it sound good. But it's just natural to him, you know. I mean, he's got a lot of grit because he was brought up in the north of England.

Attitude

"Like me and Boz are sort of from the country, and it was a different sort of life. Paul was brought up in a town, so we have a slightly different attitude in that respect. But I think it balances with Paul, because he has a lot of aggression, which comes out in his singing, which is great. And me and Boz have more of a relaxed approach.

"Simon is quite an aggressive drummer as well. We can all get into that frame of mind as musicians now. We can go to Paul's extreme and come back to our own sort of mood."

Boz Burrell strikes Mick as an easy-going sort. "Very easy going. And very talented, too. He loves having a good time, and he's a great person to have around in a band. He used to be a singer before he was a bass player. It's funny how he took up bass. He took the job with King Crimson because he was desperate for a gig as a singer. And they couldn't get a bass player, so he said, well, I'll learn to play the bass. And he started to play and found out he got a lot more enjoyment out of that.

"He used his time with King Crimson to learn the basics, I suppose. He's only been playing bass about three years now. But within that time he's developed a really unique sort of style on fretless bass.

"He and Simon work very close together, and I think that's a very important thing to have, for me and Paul especially. Because it's like a very solid foundation for whatever we want to

do. They play so tightly together sometimes it's ridiculous. You can't tell the difference between the bass drum and the bass.

"They love black rhythm sections and the tightness and feel that they get. But they play it in their own way. It is a good, solid bass, because I think with Free, Andy (Fraser) was a very distinctive bass player, but for a drummer it must have been very hard to play with him because it was like lead bass, and it was up to Simon to lay the foundation down.

"Simon's very dependable. I've known him on and off as long as I've known Paul. He was actually brought up in the same sort of part of the world as me, although he was born in London. You can always depend on Simon to be right there on a gig and anything important. It's good to have that. And to me he's one of the best drummers, not only in Britain. There's a lot of drummers that try to emulate his style. It's very simple and very economical and tasteful. He never goes over the top, yet he always plays enough to sort of generate excitement. He doesn't just sit back and do an ordinary beat, but he's always just chugging away there."

With all the praise Mick was showering on his fellow band members, it certainly seemed as though he was enjoying being in Bad Company.

"Yeah, I am. I'm really knocked out. The success we've had sort of overwhelmed us initially, especially in America, but when we put the band together, we had a lot of faith in what we were doing. If it hadn't happened straight away, we would have still been doing what we're doing. It's just made it that much easier for us to be in a position to be able to play to more people now. Which is all we want to do.

"Obviously I think the bigger the band becomes the more people are going to be ready to criticise or whatever, and we're prepared for that, too. 'Cause it's happened. We've all had success in varying degrees in the past. And we've all sort of had to start again. We didn't have to start right at the bottom, I know, because there was a lot of interest in us because of what we'd done before.

"But the best thing about it is that, as I said before, we're being accepted in our own right. We're gradually losing all these 'ex' tags. We plan to be around for a long time, because that's the only way to keep good music coming is to keep the band stable. And if everybody has all the outlets that there are, there's no reason for any change at all. We're really happy with each other.

"The bands that we admire most are the bands that have sort of stuck together and gone through a lot. Even the Stones, who are just a rock and roll band really — they had a lot of slugging at the beginning. And now they're accepted."

Discography/Equipment

Equipment:

Paul Rodgers: Fender Stratocaster, Yamaha 12-string acoustic, Wurlitzer E200 electric piano.

Mick Ralphs: Fender Esquire, Fender Stratocaster, Gibson Les Paul Standard, Gibson Les Paul Junior.

Boz Burrell: Ampeg Fretless Bass.

Simon Kirke: Ludwig Kit.

Amplifiers: Four Marshall 100W Super Lead custom built.

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Albums:

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Great British Music Festival



■ NAZARETH: new album in the can

NAZARETH: Dan McCafferty, vocals; Manny Charlton, guitar; Peter Agnew, bass; Darryl Sweet, drums.

GIGGING INTERMINABLY around the Scottish circuit playing other people's material, Nazareth managed to secure a recording contract with a company called Pegasus in 1971. An impressive debut album 'Nazareth' featuring self-penned material was soon released, to be followed by 'Exercises', sadly a disappointing, low-key orchestrated effort.

Solid touring, however, resulted in the band acquiring a substantial and enthusiastic following. The turning point came in 1973 when, after a hugely successful stint as support to Deep Purple, Roger Glover was secured as producer for the next LP (this time for Mooncrest) 'Razamanaz'.

A single charted soon afterwards — 'Broken Down Angel'. Since then, Naz haven't looked back. The hits kept com-

Nazareth's exercises pay off

ing, notably 'Bad, Bad, Boy', 'This Flight Tonight' and, most recently, 'My White Bicycle'; along with several albums, latterly produced by Manny Charlton.

Currently, Nazareth are branching out into new directions. Vocalist Dan McCafferty recently released a solo album and a compilation 'Greatest Hits' LP is currently in the shops, leaving the way completely clear for the future.

A new album is at the moment

in the can: recorded at Le Studio in Canada, it should be available early on in '76.

Equipment
Revox A77. H/H Echoc Unit. Farfisa Pro piano. Premier drum kit. Paiste cymbals. RSE 15-channel sound mixer. RSE power pack. WEM columns.

Albums
NAZARETH, Mountain (TOPC 5001); EXERCISES, Mountain (TOPS 103); RAZAMANAZ, Mountain (TOPS 104); LOUD 'N' PROUD, Mountain (TOPS 105); RAMPANT, Mountain (TOPS 106); HAIR OF THE DOG, Mountain (TOPS 107); GREATEST HITS, Mountain (TOPS 108).

Watch out for Charlie

CHARLIE: Steve Gadd, drums; Martin Smith, lead guitar; John Anderson, bass; Richard Hudson, bass drum; Terry Thomas, lead vocals.

CHARLIE ARE rather an unknown quantity at the time of writing — all that's known about them is that they're a bunch of boys from North London, who've been playing together since the late 60s, under the name of Axe among others.

They're a melodic rock band, performing all their own material

written by front man Terry Thomas. Terry went off to Portugal some years ago and played with a band called Objective, who actually had a record hovering near the top of the charts.

When he hit London again, he got together for a jam with his old Axe pals, and Charlie was born.

This was around April '72, and since that time Charlie have been paying their dues. The three years of effort are paying off now, as Charlie are signed to Polydor and supported The Who

at their recent London shows, which gained them a good deal of exposure.

Watch out for an album, 'Fantasy Girls', early next year.

Equipment
Martin Smith: 1959 Les Paul guitar, customised Samli; Fender Tremelux and Fender dual Roman.
John Anderson: Early 1959 Fender Precision bass; Ampeg SVT bass system.
Terry Thomas: 1962 Gibson with three Humbucking pickups; 1955 Fender maple-neck Telecaster; Fender Showman amp.
Steve Gadd: Ludwig 12", 13", 14" tomtoms.
Richard Hudson: 22" bass, Supersensitive snare and cymbals.

Full festival report
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Great British Music Festival

Ronnie Lane: Hollywood to the Old Kent Road

WHAT MADE the Small Faces one of the more distinctive, interesting and durable bands of the sixties was the unique Cockney funk mixture they concocted. Their songs were mainly the work of Steve Marriott and Ronnie Lane.

While Marriott took the white soul side of things on to Humble Pie, Lane has continued to infuse everything he's done since with the wit and good humour he brought to the lyrics of 'Itchycoo Park' and 'Lazy Sunday'.

First, of course, there was the Faces, who for the first couple of years had the finest and

friendliest stage act of any British band. But as the spotlight fell more and more on Rod Stewart, something of the bonhomie inherited from the Small Faces was gone. The experience of the superstar treatment in its seventies form seemed to crystallise Ronnie Lane's dissatisfaction with the way rock was going. He wanted to return to an older tradition of show business, the Old Kent Road rather than Hollywood.

So he split from the Faces, and 18 months ago launched his ambitious, alternative, the Passing Show. Based on the travelling circus concept, it had the best possible start with a hit single, 'How Come', to herald it. But disaster struck, and the elaborate Big Top and caravan system broke down, leaving Lane down but not out.

Those few of us who'd been lucky enough to see the show

realised that here was a man who had brought together all the good time elements of music over the last 15 years. There were hints of skiffle in there, of cajun music, and of Dylan.

Passing Show became Slim Chance, a second single — 'The Poacher' — was more adventurous than the first, but less successful. Much of 1975 has been spent in reorganising hand, management and recording contract, but Ronnie Lane has emerged more confident than ever that his approach to his music is the right one.

Slim Chance now consists of multi-instrumentalist Charlie Hart, formerly with Pete Brown and Kilburn And The Highroads (two more outfits who know about good-time sounds), guitarist Steve Simpson and Colin Davey and Brian Belshaw on drums and bass.

Discography/Equipment

Album: 'Slim Chance' Island (ILPS 9321)

PA system: 8 JBL 4560 Bass Enclosures w/ JBL 2220A Bass Speakers; 4 JBL 2440 Midrange Horns; 8 JBL 075 Hi-frequency mics; 8 SAE Mk III 250 watt power amplifiers; 6 JBL Floor Monitors w/2220A Speakers and 2470 Midrange and 31-10 Cross-overs; 1 WEM Audiomaster, adapted to 5 Cannon input

to 3 Mix output for Monitoring; 1 14 Channel Audio Developments, Mixing Console for Main PA; 8 Shure SM57 Mics; 4 Shure SM58 Mics; 4 Shure SM54 Mics; 2 AKG D-202E Mics; 1 AKG D-25 Mics; 3 Helios Direct Inject Boxes;

STAGE EQUIPMENT: 1 Hi Watt 200 watt Amplifier for Piano; 2 JBL K-130 Speakers and Cabinets for Piano; 1 Lawrence Audio Piano; 1 Fender Showman amp w/2 12" JBL Speaker Cabinet

for Bass; 2 Fender Twins for Guitar, Mandolin, Fiddles and Accordion; 1 Fender Tremolux Amplifier w/2 2" x 10" Speaker Cabinets for Rhythm Guitar; 1 Premier Drum Kit; 2 Ampex B-14N Amplifiers as Spare Amps.

1 Fender Telecaster; 1 Fender Stratocaster; 1 Zematis Electric Bass; 1 Zematis six string acoustic; 1 Gibson Mandolin; 2 Schmidt standard violas; 1 Bandmaster Accordion.



■ RONNIE LANE: all the good-time elements of music

Pretty Things: challengers to the Stones



FORMED WHEN Dick Taylor left the Rolling Stones, the Pretty Things at one time were real challengers to the Stones for title of London's best R&B band. But they were totally uncompromising and lacked the whirlwind energy and pushiness of an Andrew Loog Oldham. Although they had several hit singles they never broke into America. When soul began to overtake everything they headed to Germany for a couple of years.

In 1967 they found themselves — by now several changes in line-up along — on EMI, where producer Norman Smith — also working with Pink Floyd — channelled their raw music into a precursor of Led Zeppelin's airy thunder.

Their work included a seven minute single, 'Defecting Grey', which moved through four distinct themes, 'S.F. Sorrow', a

conceptual album about the life of a man — several months before 'Tommy', and culminated with the classic 'Parachute', one of the decade's best records.

The band is now in its thirteenth year. Vocalist Phil May is the only original member, though keyboardist John Povey and drummer Skip Alan have been with him almost 10 years, and guitarist Peter Tolson only slightly less. The newest members are bassist Jack Green and additional keyboard and guitar player Gordon Edwards.

Discography/ Equipment

Albums: (on Swansong) 'Savage Eye' (SSK 59401) 'Torpedo' (SSK 59400)

John Povey: R.M.I. Stereo electric piano and a Wurliizer electric piano. These are put through three-Maestro phase shifters, three M.X.R. noise gates and a Maestro

signal isolator. The pianos are then mixed through a custom built Nik Rose four channel desk (one channel being spare for another piano) and then fed to an R.S.E. 300 watt stack. The main PA takes a direct feed from the noise gates.

Gordon Edwards: Plays a Fender Stratocaster, modified with built-in fuzz & effects, through a Vox AC30 which is miked for the PA. He also plays Grand Piano fitted with a Countryman pick-up through a Nik Rose single channel mixer into a 300 watt R.S.E. stack. The main PA takes a direct feed from the Countryman pick-up. Jack Green: Plays a Fender Precision Bass through two Ampeg V.4B Bass stacks which are fitted with direct injection outputs for the main PA.

Pete Tolson: Plays a cut-down Fender Stratocaster and a Rickenbacker single pick up guitar through a Dez Fisher effects pedal board and an M.X.R. phase shifter into an Ampeg V.T.22 Lead Combo, which is miked for the PA.

Skip Alan: Uses a Ludwig drum kit comprising of a 26in Bass Drum, an 18in Floor Tom-Tom, a 14in Top Tom-Tom and a 14in Snare. Cymbals used are 24in, 20in, 18in and two 14in Paiste plus a Cow Bell all on Premier fittings. Sticks are Ludwig 2A.

Phil May: Apart from an inbuilt custom voice plays Marracas and Tambourine.

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"Roger Daltrey at Wembley: voice bursting out".

SOUNDS, NOVEMBER 1st
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N.M.E., NOVEMBER 1st
"The Who are the greatest Rock and Roll band in the world".
"It's just perfect. I mean, they are simply the best Who in the world, great in the tradition of when bands were great".

FRANK SINATRA, The Royal Albert Hall, Thursday May 29th, 1975, 6,000 seats. "The voice by which a generation has lived and sometimes died, getting better all the way, aided by the best P.A. System I've ever heard." *The Sunday Times*, June 1st, 1975, Derek Jewell.

BAD COMPANY, Orange, France, August, 1975, 10,000 seats. "They stopped the show and there were 10,000 witnesses to prove it. The enormous 24,000 watt P.A. need hardly have been there (it was wisely used way under power to give the best sound I've heard since I don't know when). *Sounds*, August 23rd, 1975.

ELTON JOHN, Watford F.C., May, 1974, 50,000 seats. "He went through a selection of his oldies, plus a surprisingly good version of Lucy In The Sky With Diamonds. The backing band were tight and responsive, no doubt helped by a superb sound system." *N.M.E.*, May, 1974.

ELTON JOHN, Watford F.C., May 1974, 50,000 seats. "The sound was excellent, amplifying Elton's piano as clearly as if he were playing in your own front room." *Sounds*, May, 1974.

ELTON JOHN, Randwick Race Course, Sydney, Australia, March, 1974, 50,000 seats. "Although there were quite possibly a few people amongst the huge crowd who could not have seen the stage, I'm even prepared to bet they didn't mind that much, because the sound was excellent." *Record Mirror*, March, 1974.

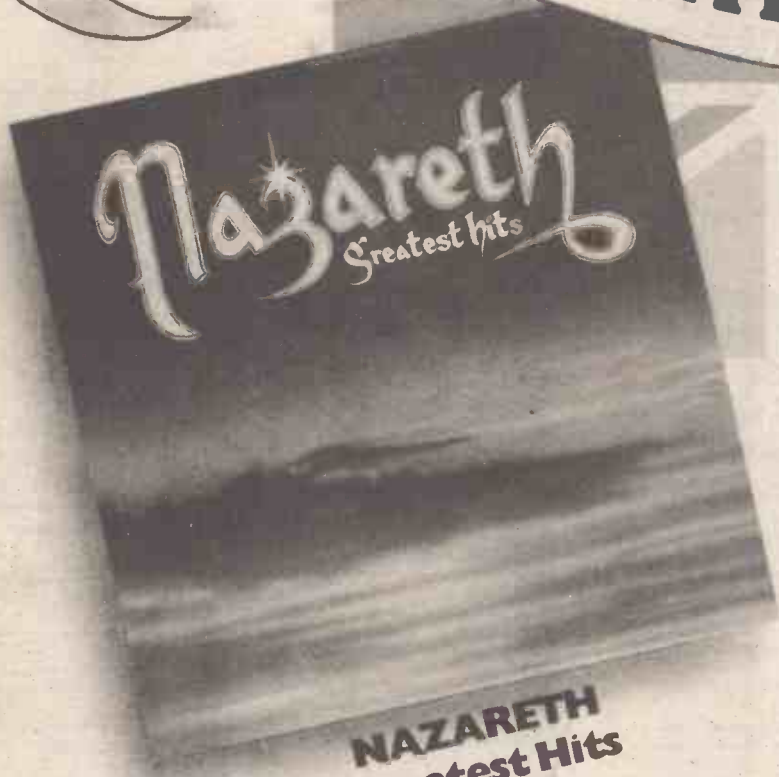
TANGERINE DREAM, Royal Albert Hall, Quad System, 1975, 6,000 seats. "Three men, I told myself, shouldn't be able to press knobs and produce such wonderful textures, such a stunning, often beautiful wall of sound." *Melody Maker*, Ray-Coleman, 1975.

JACKSON FIVE, The Empire Pool, Wembley, November, 1972, 8,000 seats. "A top class P.A. System ensured that the Group's music could be heard above the deafening screams and the harmonies were beautifully audible throughout." *Melody Maker*, November 18th, 1972.

FRANK SINATRA, Royal Albert Hall, Friday, May 30th, 1975, 6,000 seats. "And the best show of the lot was Sinatra's. The orchestra were a joy to hear; whoever took care of his equipment should have sold his secret to..." *Paul Gambuchini*, *Radio One*, June, 1975.

The above are a selection of sound reviews utilising our equipment on supposedly difficult venues.

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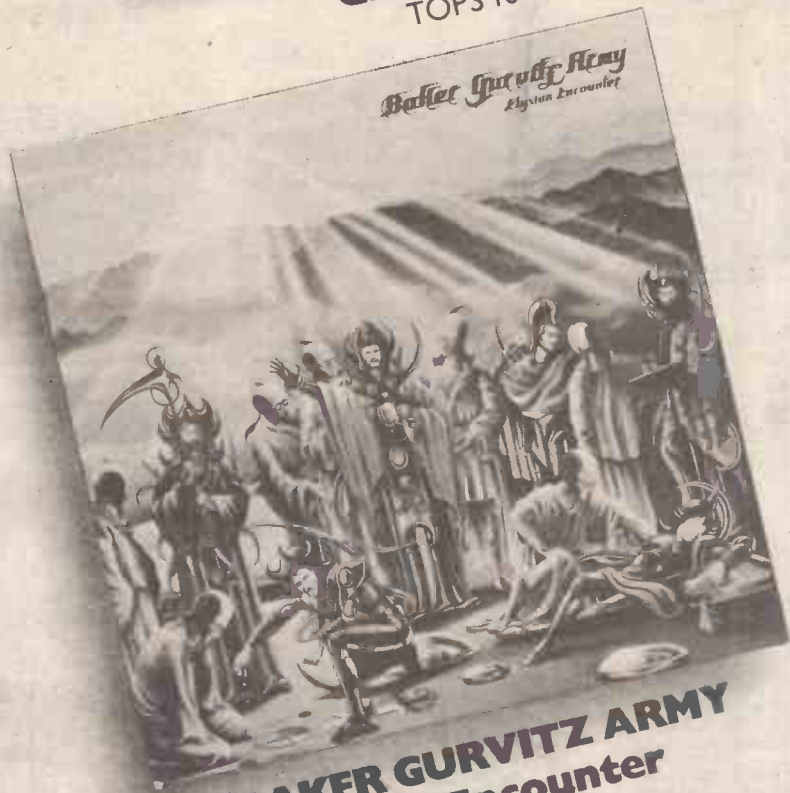


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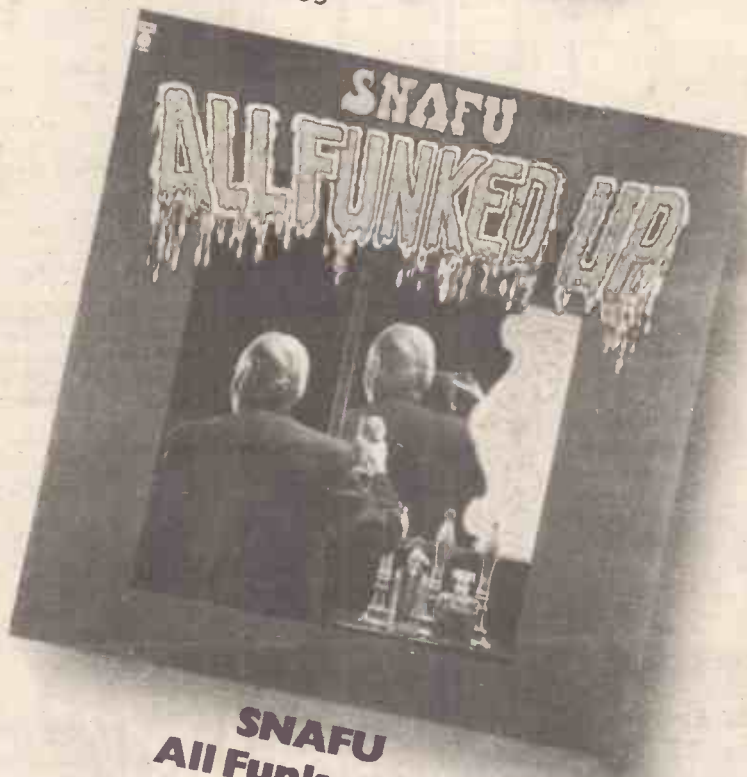


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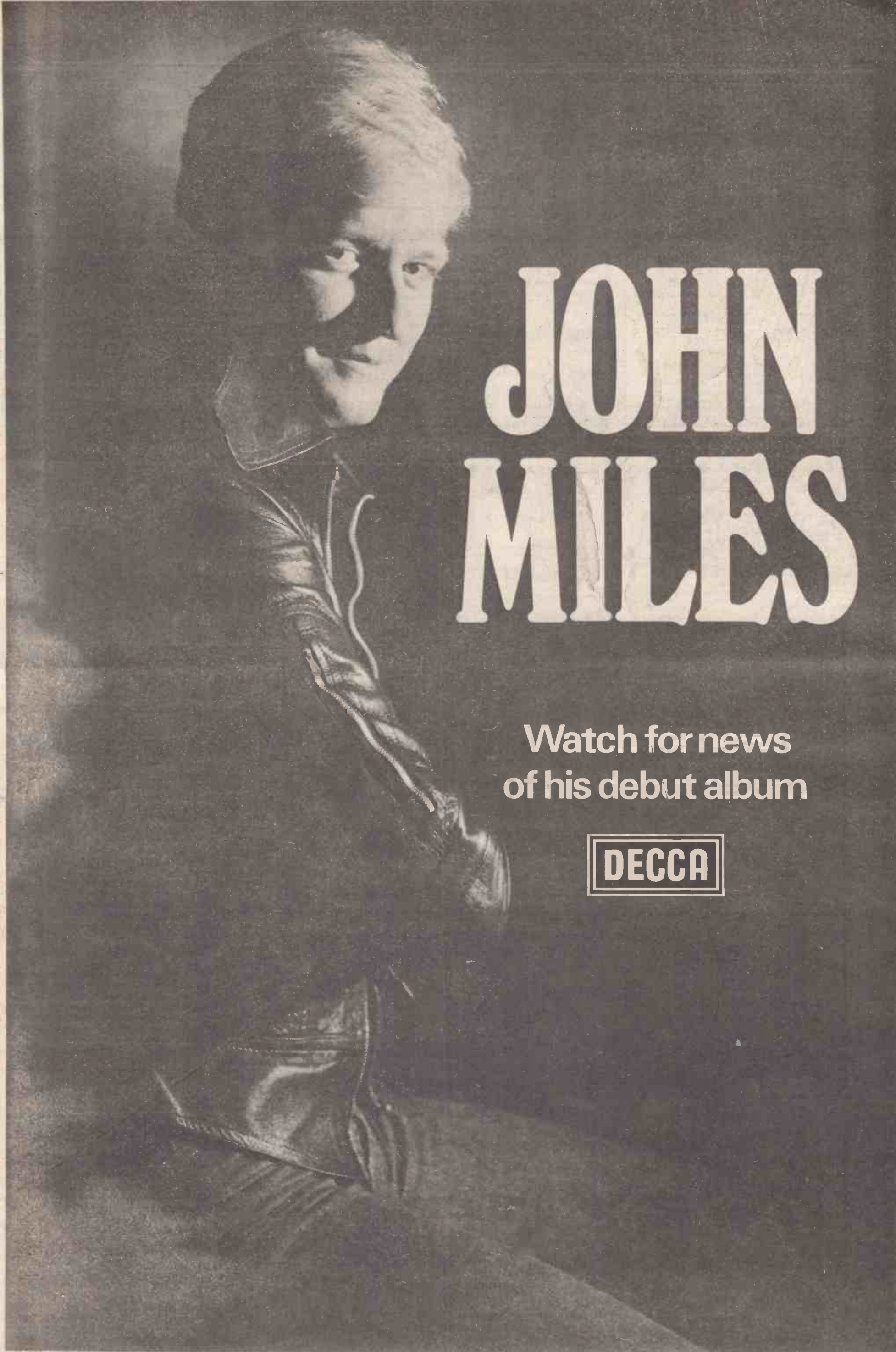
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Great British Music Festival

Deluxe year for Be-Bop

BE-BOP DELUXE'S songs harken to a view of today as if writers and futurists predicted it, overlaid with symbolism and a heavy dose of Jean Cocteau. Nelson has great facility with words and word-play; you may draw from him what you will. The music is simple yet lush, exotic yet familiar. Definitely from the English vein of Seventies rockers.

Yet Be-Bop Deluxe has had growing pains — no leaping full-blown upon the public here. They started in Wakefield in 1972, the brainchild of Bill Nelson. With encouragement from a local record shop owner he recorded a solo record, and with additional encouragement from such as John Peel was signed to Harvest Records.

Shortly after the tentative steps of the group's first album, 'Axe Victim', reached the public, and in the last days of a tour supporting Cockney Rebel, they broke up. Cockney Rebel did the same. Nelson joined with the remnants of Rebel, but a few months later, was looking again. The new lineup was completed about ten months ago when keyboardist Andrew Clark joined. Drummer Simon Fox is a veteran of Hackensack while Tahitian-Maori Charlie Tumahai (bass) played in several New Zealand and Australian bands.

Due to these musical chairs the band has until now concentrated on honing their music, but in 1976 you can expect to see Bill Nelson's taste in stage acts assert itself. From ideas he's sketched it sounds decidedly unusual.



■ BE-BOP DELUXE

The group's new album shows them to be poised on the edge of Great Things. The influences of Hendrix and Bowie are submerging beneath Nelson's growing ability and vision, coalescing into supreme self confidence. In more ways than one, 1976 will be Be-Bop's year.

ALBUMS

'Axe Victim', Harvest (SHUL 813)
'Futurama', Harvest (SHSP 4045)
'Sunburst Finish', Harvest (released Jan 18)

EQUIPMENT

Gibson Guitar ES345TD; Carlsbro 100

Twin Amp: Carlsbro 100w 4 x 12" cabinet; WEM Copycat Companion Phaser unit; Ibanez Phaser unit; I Little Muff fuzz box; Gibson 355TD; Shure SM 58 Microphone; AKG Boom Stand; Electro Voice Mike on Guitar Stack; JBL Monitors; I Davoli Amp; I Pignose Amp Model 7100; Hayman Comet; Ibanez Acoustic Guitar; Echo Ranger VI; Echo Ranger XII; Fender Stratocaster Guitar; Ajax 12" x 8" Tom Tom; Olympic 16" x 16" Tom Tom Beverley Snare Drum 14" x 15"; Paiste 22" Medium Ride Cymbal; Various other cymbals and stands. Other cabinets: 22 x 15" Reflex Bins; 1 x 15" Reflex Bins.

Other Amps: 1 Davoli amp; 1 Pignose amp; Hayman Comet; Ibanez Acoustic Guitar; Echo Ranger VI; Echo Ranger XII; Fender Stratocaster Guitar; Mini

Moog Synthesiser; Gibson 355TD; Gibson 'Guitar ES345TD; Fender Telecaster Bass; Peavey PV400 Bass Amp; 2 Peavey PV400 2 x 15" bass cab; Carlsbro 100 Twin Amp; Carlsbro 100w 4" x 12" cabinet; WEM Copycat echo; Companion Phaser unit; 2 Ibanez Phaser units; Little Muff boxes — 2; Fender Rhodes Piano; 2 HH 1c100 Amps; Tom Toms: (Rodgers); 13" x 9"; 15" x 15"; 16" x 16"; 18" x 18"; Bass Drums: 24" x 16" — Rodgers; 22" x 16" — Ludwig; 22" x 16" — Premier.

Snares: Rodgers Super 10 — 14" x 5"; Ludwig Concert 14" x 6 1/2". Cymbals: Paiste H. Hat 15"; Zildjen 16" crash; Super Zin 20" Crash; 2 Beverly Bass Drum Pedals; 2 Lokfast snare stands; Rodgers floor stand for twin toms; Cymbal Stands.

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MIXER CONSOLES:

1 Mavis 30/30 quadraphonic console with 16-track recording facilities, 1 MEH Gelf 30 parametric studio console.

SPECIAL EFFECTS:

Eventide Clockworks digital delay line, model 1745A, Eventide Clockworks Phasing module, Eventide Clockworks flanger, MEH (Gelf) flanger/phaser.

AMPLIFIERS:

60 Crown DC300A stereo power amps (400W per channel).

SPEAKERS:

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12 JBL 2 x 15 model 4550 bass cabinets, 16 JBL 1 x 15 model 4560 bass cabinets, 16 JBL 2 x 12 'Roy Clair' Low/Mid-range cabinets, 16 JBL model 2395/2482 mid-range radial horn drivers, 8 JBL model 2395/2482 mid-range lens horns, 16 JBL model 2345/2420 high-range radial horns.

SECOND TIER

8 American 2 x 15 'W' bass cabinets (Gauss model 5840 drivers), 16 JBL 1 x 15 model 4560 bass cabinets, 8 JBL 2 x 12 'Roy Clair' Low/mid-range radial horn cabinets, 16 JBL model 2550/24282 mid-

range radial horn drivers, 8 JBL model 2550/2482 mid-range long-throw radial horn drivers, 8 JBL model 2395/2482 mid-range lens horns, 12 JBL model 2345/2420 high-range radial horns, 32 JBL model 075 high-frequency transducers.

THIRD TIER (set at 30 deg to horizontal)

4 'Showco' fibreglass long-throw bass drivers (2 Gauss model 5840 con drivers) 8 JBL 2 x 15 model 4550 bass cabinets, 16 JBL 1 x 15 model 4560 bass cabinets, 12 JBL model 2350/2482 mid-range radial horn drivers, 8 JBL model 2356/double driver 2482 fibreglass extreme long-throw radial horns, 12 JBL 2345/2420 high-range radial horns, 16 JBL model 075 high-frequency transducers.

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 ****Good album, hear it if you can
 ***Worthwhile
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SPIRIT: 'Son Of Spirit' (Mercury SRM-1-1053) *****

IN MY sentimental way, I like to think of this album as a Christmas present from 1975 to whoever cares to listen to original, beautiful, hummable songs. 'Son Of Spirit' would definitely have featured prominently on my Top Ten of the year had I heard it when the copy was due, as it became a personal favourite as soon as I'd flipped Side Two on, in a minor rapture after having heard Side One. Could Side Two be as good? Breathlessly I checked it out, track by track, and joy was unbridled in the Goldman household to discover that if anything, it's better.

Spirit are a favourite group of mine from way back when, and 'I Got A Line On You' still sets up a Pavlovian response of ecstasy from the opening riff. Some would regard my love as blind; Randy California's 'Kapt. Kopter And The (Fabulous) Twirly Birds' remains in my collection when classics of rock have long vanished.

Judging from this album, Spirit have abandoned the electro-mania that exemplified 'Spirit Of '76', released earlier this year, and reverted to that old-fashioned commodity, songs. And a finer bunch it would be difficult to find outside of a Beach Boys album. Actually, if any group could be cited as founders of Spirit's songwriting style, it would be the Beatles. Any of the songs leading up to their version of Paul McCartney's 'Yesterday' on Side Two could have been sung by the fabulous mopheads in their early days, around 'Rubber Soul' time, I should say. In fact, 'Yesterday' is a bit of a let-down.

On 'Kapt. Kopter California does a natty 'Day Tripper' and 'Rain', that if anything improve on the original; here, 'Yesterday' must be construed as an homage to the Beatles, being as how it's identical, inflection for inflection, to Paul's one as it would sound fed through a barrage of synthesizers.

For a taste of what makes this long-player so idyllically refreshing, you're better off trying out 'Magic Fairy Princess', which with a ringing melody, an upliftingly silly lyric, seems to embody a feeling of careless rapture, I don't recall offhand experiencing since the Beach Boys' 'Holland'. Basically, 'Son Of Spirit' expresses a very distinct personality, a unity which makes it stand out among the year's releases.

Spirit have come full circle; from hard but crazy rock and roll via electronic whizzkidding to melody. If this is a portent of the direction the latter half of the Seventies is gonna take, we can all rest easy. — Vivien Goldman

THREE SOUNDTRACK ALBUMS (Movies). VARIOUS: Barry Lyndon (Warner Bros K56189) 46 mins*****
 VARIOUS: Jaws (MCA records MCF 2716) 30 mins***
 VARIOUS: Psycho (Unicorn Records RHS 336)****
 WELL, AND a motley crew we

have here, linked together only by the fact that I happened to acquire them all in the space of a fortnight. After listening to them all with great solemnity, I've come to the conclusion that people only buy soundtrack albums to remind them of the movie, a pretty obvious deduction I'd have betted on before devoting an afternoon of my life to them.

However, taking that as a prior assumption — and obviously that principle excludes soundtrack freaks, of whom there are many, attuned to soundtrack albums as an art form — there were a number of critical standpoints from which to regard these albums.

The first is, to appreciate them in terms of how well they fulfill their function, i.e. solely within the context of the movie. This would naturally be the soundest basis for criticism. Sadly, the absence of at least one of the films concerned, Jaws, cuts that one out at the time of writing. The second, and more flippant approach would be a quick round-up of to what extent the albums were good as mementos of the time spent in the cinema. That's just plain dumb. So I took the only practical way, and decided to approach these albums in terms of their listening pleasure quotient.

In general, all of these records are best listened to while doing something, e.g. sewing, playing dominoes, checking the pieces in your Monopoly set. This is because they are not designed to be listened to in isolation, and doing something else at the same time enhances their qualities rather than anything else.

The one this doesn't apply to is the 'Barry Lyndon' soundtrack, being made up as it is not of specially written film music but a score of selected classical works by such well-established faves as Handel, Vivaldi, Bach, Schubert and so forth. This familiar fare is balanced out with original works by The Chieftains, Island's superstar ethnic Irish Music band, best known for having burst out of the 'folk' tag strait-jacket with the release of 'Chieftains 5'.

'ANDREW GOLD' (Asylum 7E-1047) 34 mins****

BLUE JEANS and sneakers rock from 24-year-old Andrew Gold, contributor to Linda Ronstadt albums 'Heart Like A Wheel' and 'Prisoner In Disguise' and leading exponent of West Coast snappy melodies. Weaned on a steady diet of the Beatles. Gold has integrated an obvious fondness for the fab four with his own sunny California outlook. There's no philosophical rumblings or obtuse mellotron solos. Instead Gold has opted for a clean sounding, well recorded album stuffed full of tight bursts of melody and singalong lyrics all about heartache and love.

Despite the fact that Gold wrote all the songs, plays most of the instruments and sings, there's none of the usual sterile self-indulgent solo feel here. It's almost too good for a first effort easily coming up superior to recent albums by Souther, Hillman, Furay or the Eagles. Gold could well be the great white hope of LA rock, wisely sticking to pleasant melodies and adolescent lyrics and avoiding cliched songs about life on the road. There's energy and inspiration here that elevates each track.



■ SPIRIT: reverting to good old-fashioned songs

'Barry Lyndon' is probably the best listen, as it were, of the bunch; it presents a variety of moods in a palatable flow, the selections from the classics are pleasantly familiar without being over-exposed to the average listener, and the music by The Chieftains is nothing short of exquisite (and here speaks one that is far from a folk fan). Listen to Derek Bell's brief harp version of their 'Women Of Ireland' on Side 1. Haunting perfection. It's what Mike Oldfield's been trying for for years, without meaning to sound catty. Georg Friedrich Handel's 'Sarabande' which recurs as a leitmotif throughout both disc and film, makes you wish you'd hummed it to yourself more often, and grope around for a Handel's Greatest Hits. (Is there one?)

On to the illustrious Bernard Herrman's score for 'Psycho'. Herrman, the one who isn't from the NDO, is a veteran score-composer, whose oeuvre is

strongly linked with Alfred Hitchcock's — he's usually credited as Musical Director or something, even for 'The Birds' which features little but electronic computer sounds, which he probably scored himself as they're immaculate.

For me, this release is the outstanding one of the three artistically speaking. The quality of the film is just unavoidable — you can't ignore the menace that grabs in every track. As an album it might be called repetitive — the same three or so leitmotifs make up the whole effect — but it's riveting stuff we're dealing with here. Compulsively eerie, Herrman pulled off a coup with his unprecedented use of strings throughout (as the sleeve notes obligingly point out). The string section is generally used for that throbbing moment of high romance. Here it's antiphonal, disturbing, at times almost painful to listen to. It arouses such acute stirrings of menace, fear

even. As everyone knows 'Psycho's' a classic by now, the tracks are fully annotated on the sleeve with precise references to those frame/script texts, you're well on the way to a quiet spine-chilling evening by the fireside. The work of a master here.

The 'Jaws' score is by John Williams, whose credits include 'The Towering Inferno' and 'Jaws' director Steven Spielberg's last feature, 'Sugarland Express'. It's extremely competent, and like the 'Psycho' score illustrates the genre from which John Cale derived his inspiration for the 'Academy In Peril' album, mystery soundtracks... just to listen to, this one is the least hot of the three, fitting into the nostalgia category as far as I can gauge without having seen the entire flick. The title theme stands out tho', the kind of thing that rings in your dreams just as you're about to fall over that cliff. — Vivien Goldman.

Flying too low

THE FLYING BURRITO BROS: 'Flying Again' (CBS 69184) **

ABOUT THIS time of year, with the fog creeping steadfastly across Battersea Park, a sunshine summer record has to be extremely wonderful to carry much conviction. Unfortunately 'Flying Again' doesn't make me feel that rush of vitality that the first ray of sunshine brings, and apart from the single ('Building Fires') and 'Easy To Get On' with its ringing guitar intro, it's a fairly run-of-the-mill collection we're dealing with here.

The Burritos are a name to trigger off a flood of associations, with the name Gram Parsons prominent among them. The musicians here are the familiar ones, with a couple of the guys still remaining from the original FBB's line-up, Chris Ethridge and Sneaky Pete Kleinow. In fact, it all bodes well but if you're thinking of the glories represented on the 'Close Up The Honky-Tonks' anthology, you're gonna be disappointed.

And then perhaps, like me, you'll start casting your mind back and ask yourself whether it wasn't the Gram Parsons side you always dug so much and get to thinking you'd like to hear a couple tracks off 'Grievous Angel' right now. Then perhaps, like me, when you put 'Flying Again' away, you won't be planning to listen to it again too quickly. But the two good tracks are very good. And their version of soul standard 'You Left The Water Running' is terrible. You pays your money... — Vivien Goldman

CORNELL CAMPBELL: 'Dance In A Greenwich Farm' (Gronation GROL 503) ***

A VERY pleasant album from the man who gave you 'Duke Of Earl'. An artist who's currently bubbling under in Jamaica music, Cornell has a melodic, lilting voice that never imposes, and always goes along nicely. He's helped out here by one of Jamaica's current classic studio teams — Robbie Shakespear, Carlton Barrett, Santa on drums, Chinna, Touter, and the rest of the lads that make up the Aggroators. Their names recur the way Jack Nitzsche's or Klaus Voorman's do on American albums. Bunny Lee produces.

Certain tracks are excellent — 'The Sun' on Side Two, for example, where the horns give out with a seductive, plaintiff riff, while the back-up vocals coo and caress, and Cornell sings like he's singing through a layer upon layer of mist, and the song itself sounds as if it came out of the Brill Building school of songwriters.

The title track is a charming story song about what went on down at the farm, when the gang of dreads that were out there for a party to "rub, rub, rub and dub/to King Tubby's beat" were interrupted. I should add at this point that Cornell's singing is accessible to even the untutored British ear, as the lyrics are instantly comprehensible — a bonus to foreigners.

Surprise on Side One is the closing track, a version of that ol' Buffalo Springfield classic, 'For What It's Worth', appearing at this groove as "Watch This Sound". Under Cornell's treatment, the song loses a lot of revolutionary vigour that Steve Stills injected even while remaining laid-back, but Campbell's is a genial, happy sound, and that's worth at least as much. — Vivien Goldman

Invest in Gold

'That's Why I Love You', could well be a hit single, even in this country, with its carefully built chorus line and soothing melody. Linda Ronstadt guests on 'Heartaches In Heartaches', a rocker just as contagious as 'A Note For You' or 'Hang My Picture Straight'. There's even homage to the Beatles during the immaculate guitar break in 'I'm A Gambler'.

Tipped for the top and picked to click, Andrew Gold is waving the flag for the future of Americana rock that thrives on good clean fun. Get out your blue jeans and put on your sneakers, this boy's gonna make you dance! — Barbara Charone.



■ ANDREW GOLD: weaned on Beatles

BLOWIN'

The page for musicians
Edited by Tony Mitchell

Britain's best and biggest gig guide.
Compiled by Susanne Garrett

THIN LIZZY's current line-up is the result of a conscious decision by vocalist/bass player Phil Lynot to wipe out the old Lizzy and start afresh. That's why he recruited two complete unknowns into the band, one of whom was California born-and-bred guitarist Scott Gorham.

The addition of Scott and guitarist Brian Robertson seemed to be just what was needed to pull Lizzy out of the doldrums created by problems with illness and personnel changes — principally the loss of original Thin Lizzy guitarist Eric Bell.

"Phil wanted a guitar player who would bring the band up to world status," says Scott. "So when Eric left, he wanted Gary Moore. But Gary was more into the thinking kind of music — he's now in Colosseum — and so Phil ended up deciding to get two new, fresh guys and start again.

Break

"It would have been easy for him to form a band just to play 'Whiskey In The Jar' but he didn't really want to do that. He felt it would have been selling out. So he got in new people and we all knew that if it worked, it worked, and if it didn't, well..."

For Scott, joining the band was an incredible break. He'd come over from the States and managed to join a pub band in which he had a lot of laughs, and went straight from there into Thin Lizzy.

"I arrived in England with my guitar, which was a Les Paul copy I'd bought in the States," he recalls. "I contacted my brother-in-law, who was playing in Bees Make Honey, and through him I met various people, including Eddie Leech, who now plays drums with Slack Alice."

"At that time Eddie was playing drums with Fast Buck, a band well known on the London pub circuit, and in which the principal figure was bass player/singer Charlie Harper. This band rehearsed in a room over Charlie's hairdressing salon, and Charlie was looking for another guitarist.

"When this opportunity came along, I grabbed it," says Scott. "They really welcomed me into Fast Buck, which was great for someone who was really new here and I had a lot of fun in the four or five months I was playing with them."

But through his brother-in-law, Scott was meeting other people, and he heard that Thin Lizzy was looking for a guitarist. Lizzy were not known in the States, so he didn't know much about them but decided to go for an audition anyway.

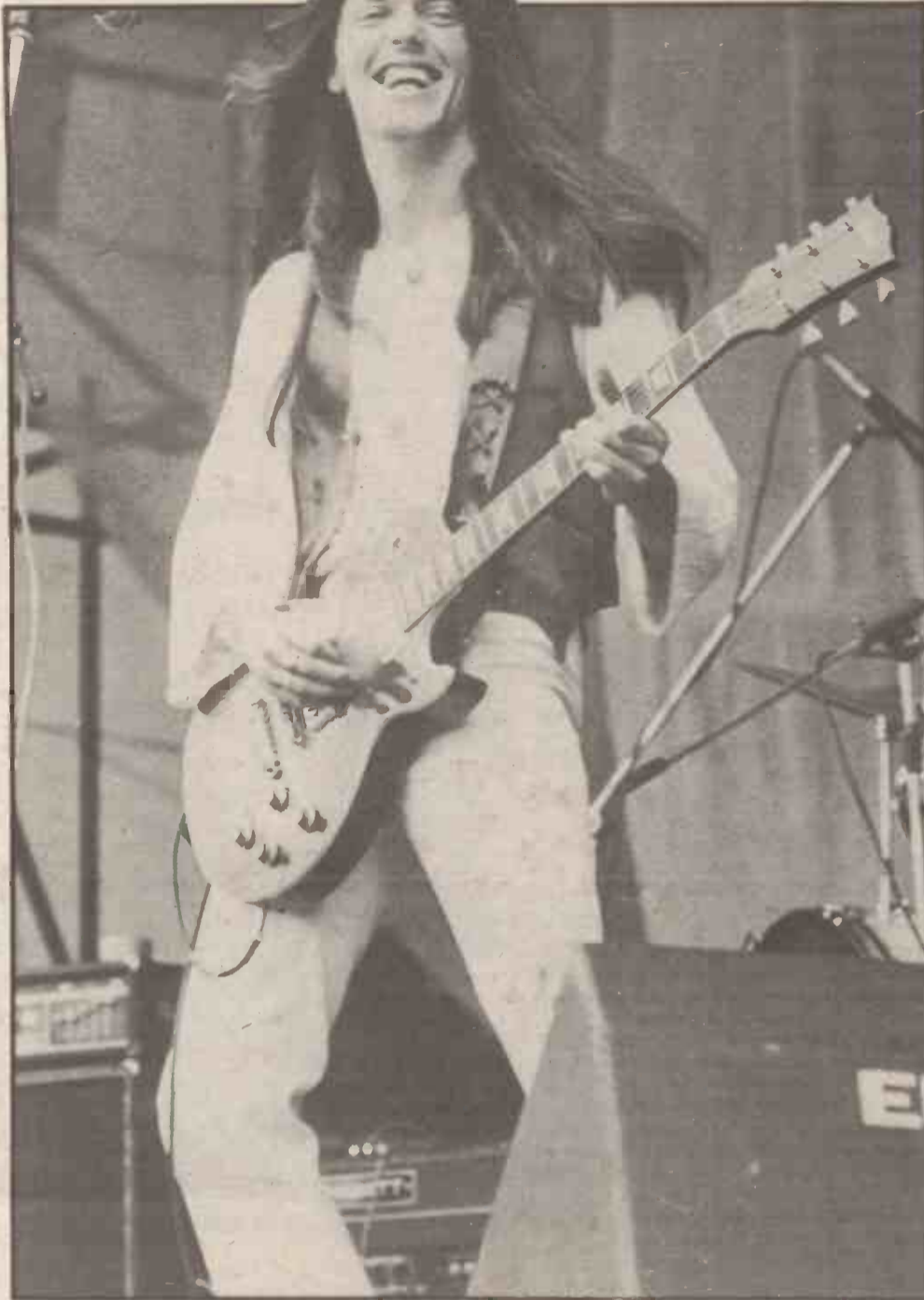
Guitar

"It was the first audition I'd been to in my whole life," he confesses with genuine awe. "I was scared to death. Phil looked ominous when I turned up and Brian was really moody."

"But they decided to see if they could teach me a song and I picked up the first one real fast so they taught me another one and I picked that up, and... so it went. Anyway, at the end of the audition we swapped phone numbers. I said: 'If you want me, call me', and then Phil said: 'Why don't you come back again tomorrow?'"

"Then I thought, well, there must be some chance. And that same night Phil called and asked me to join."

One of the first things they



■ SCOTT GORHAM: scared to death at audition

Scott 'n' roll with Lizzy

decided that Scott would have to do was change his guitar. That was something that caused a bit of soul searching. Scott explains:

"It was a black Les Paul copy I bought in LA for 60 dollars. It felt just right and sounded fine with my 50-watt Traynor amp, but they said: 'You can't go on stage with a copy' so they said they'd get me another guitar."

And what he got to replace that much-loved copy was a sunburst Les Paul De Luxe. He obviously preferred Gibsons to Fenders then, I remarked.

"Actually I used to have a Strat and, d'you know, it took me two years to realise that I didn't like it. I ended up selling it to the guy in Supertramp," he confides.

And what about amplification?

"When I first joined Thin Lizzy I had a Hi-Watt 100-watt

stack. But it seemed to get a really piercing sound so I changed to a Marshall 100-watt top with Fender Showman bottom fitted with Gauss speakers.

"That was great — I really like the on-stage sound I got with it because it was real ballsy and gutsy. But our sound engineer said it was really stinging, so I tried a straight Marshall stack. That gives a sound that's not as clean as with the Gauss speakers, and we also found that the speakers in the Marshall were more reliable."

So now Scott has found a set-up which suits both him and the sound engineer. I asked him if he'd experimented with any new gear — solid state amps, for example.

"No. I've always gone with valves. That goes for the rest of the band as well — we've never

had any trouble with valve amps."

A choice made initially, perhaps, by a desire to emulate to some extent the sound of other guitarists Scott admired in his more formative days. And these, for the record, were chiefly Eric Clapton and Jeff Beck.

"The first guy who really blew me out was Eric Clapton," says Scott. "He had the vibrato thing just right — he did it right on the note. Beck was my other main influence. Hendrix? Well... you just sat back and listened to that because, you know, you didn't know how he did most of it!"

Talking of those early days when moulds were formed, Scott explains that the music scene in LA was — and is — somewhat different from here.

Sessions

"There are just so many musicians there. We weren't even semi-pros like over here. People just got together to have a good time. You'd get to hear about a gig and you'd just get a bunch of people together who could do it — rather like informal sessions. Also you have to realise that musicians in America are much more into jam sessions than they are here."

"Guitars and everything are much cheaper in America. I think it's really bad for musicians in this country that they have to pay so much for instruments."

And talking of paying for instruments, you may like to know that Scott is in the market for a Gibson Firebird. I wouldn't sell him mine so he's forced to look elsewhere. When we talked, he wasn't sure exactly which model it was he wanted but I gather it's probably the reverse body mark five or seven that he'd prefer. If anyone has one to sell, they can contact me and I'll gladly put them in touch with Mr Gorham.

The information here is correct at time of going to press, but may be subject to change. Please check with the venues concerned

WED

- ALBION DANCE BAND/MR GLADSTONES BAG, Cecil Sharpe House, London, NW1 (01-485 2206)
- AMAZING BAVARIAN STOMPERS, Baileys, Newcastle
- APRIL, Pavilion, West Runton
- CHRIS BARBER, South Hillard Civic Centre, Spalding
- BEANO, Nevada Ballroom, Bolton
- BETHNAL, Holy Trinity Hall, Basildon
- BIG JOHN'S ROCK 'N' ROLL CIRCUS, Baileys, Derby (Derby 363151)
- ACKER BILK, Bunny's Club, Cleethorpes
- BILLY J. KRAMER, Cosmo Club, Carlisle (Carlisle 23047)
- BONE IDOL, Brecknock, Camden Road, London, NW1 (01-493 9723)
- BRASS 'N' BANJO BAND, Ferryboat, Northumbria, Gateshead
- CAFE DES ARTISTES, Fulham Road, London, SW10 (01-352 6200)
- CANDLEWICK GREEN, Talk of the North, Eccles
- CAROUSEL, Carousel Night Spot, Hinckley
- CEILIDH, Waldon Hotel, Stafford Road, Croydon
- CLIMAX BLUES BAND/DOCTORS OF MADNESS / STATUS QUO / STEVE MARRIOTT'S ALL STARS / THIN LIZZIE, Olympia Great Hall, Hammersmith Road, London, W14 (01-930 6393)
- COBARUS, Plough, Stockwell Road, London, SW9 (01-274 2537)
- SIAN DANIELS, Obelisk, Westbourne Grove, London, W11 (01-229 1877)
- LONNIE DONEGAN, Night Out, Birmingham
- RAY DOYLE, Martha's Wine Bar, Rosslyn Hill, London, NW3 (01-435 5203)
- ERUPTION, La Dolce Vita, Birmingham
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- FRUUPP, Hall of Arts, Dublin
- GONZALEZ, Hatchetts, Piccadilly, London, W1
- GRAPEVINE, Baileys, Stockton
- GUYS & DOLLS, Kings Country Club, Eastbourne
- HARMONY STREET, Russell's, Liverpool
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- TOMMY HUNT, JB's, Dudley (Dudley 53597)
- NEIL INNES & FATS, Nashville, North End Road, London, W14 (01-603 6071)
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■ CONTINUED PAGE 29.

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BOOMBAYA, Upstairs at Ronnie's, Frith Street, London, W1
BILL BUTTON JAZZ SEPTET, The Lodge, South Parade, Doncaster
DEREK BRIMSTONE, Waveny Hotel, Oulton Broad
BROTHERLY LOVE, Baileys, Oldham (061-652 8421)
CANDLEWICK GREEN, Talk of the North, Eccles
BRIAN DEWHURST / TOM TIDDLERS GROUND, Staincliffe Hotel, Seaton Carew, Hartlepool
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FOXY LADY, Bettinas, Euston Road, London, NW2 (01-202 0651)
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GRAPEVINE, Baileys, Stockton
HEAVY METAL KIDS, Ivanhoes, Huddersfield (Huddersfield 41336)
HARMONY STREET, Russell's, Liverpool
HI-TONES, The Howff, Regents Park Road, London, NW1 (01-586 0030)
JASPER, Baileys, Sheffield (Sheffield 29519)
JOHNNY JOHNSON & THE BANDWAGON, Nero's Place, Camden, London, NW1 (01-387 3222)
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LOS PARAGUAYOS, Caledonian Hotel, Ayr
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MOTOR RAT, Black Rocks, Cromford, Near Matlock (Darley Dale 2780)
MUNGO JERRY, Baileys, Hull (Hull 24000)
NEW ORLEANS JAZZMEN, Anchor Inn, Brighouse
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PASADENA ROOF ORCHESTRA, Marquee, Wardour Street, London, W1 (01 437 6603)
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ROCK NATIVITY, Royal Lyceum Theatre, Edinburgh (031-229 4353)
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SWEET SENSATION, Baileys, Stoke (Stoke 23958)
TEQUILA, Steering Wheel Club, Weymouth
TONGE, Railway Inn, Earlswood
THRUSH, Nicky Tam's Tavern, Edinburgh (031-225 6569)
WICKED LADY, Baileys, Blackburn (Blackburn 662662)
WILDER, Central Hall, Dorking
WISPER, Tito's, Cardiff
YESTERDAYS MEN, Beehive Hotel, Hillsborough, Sheffield
ROBERT YOUNG, Aquarius, Chesterfield (Chesterfield 70188)



RORY GALLAGHER:
Cork, Friday

HI-TONES, The Howff, Regents Park Road, London, NW1 (01-586 0030)
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MUNGO JERRY, Baileys, Hull (Hull 24000)
MAC & KATIE KISSOON, Baths Hall, Scunthorpe
G T MOORE & THE REGGAE GUITARS, Nashville Rooms, North End Road, London, W14 (01-603 6071)
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PLUMMET AIRLINES, Kensington Russell Gardens, London, W14 (01-603 3245)
PROCOL HARUM, Colston Hall, Bristol (Bristol 291768)
ROCK NATIVITY, Royal Lyceum Theatre, Edinburgh (031-229 4353)
SASSAFRAS, Casino, Wigan (Wigan 43501)
HELEN SHAPIRO, Glen Club, Llanelli
SLACK ALICE, Black Rocks, Cromford, Near Matlock (Matlock 2780)
STRANGLERS, Alhambra, Brighton
SWEET SENSATION, Baileys, Stoke (Stoke 23958)
CYRIL TAWNEY, Cellar Bar, Arts Centre, South Hill Park, Bracknell
TEQUILA, Steering Wheel Club, Weymouth
TERRY LIGHTFOOT JAZZMEN, Dancing Shipper, West Bridgeford (Nottingham 811022)
WICKED LADY, Cavendish, Blackburn
WISPER, Tito's, Cardiff (Cardiff 42991)
WITHERED MAN, Civic Centre, Ammanford
ROBERT YOUNG, Aquarius, Chesterfield (Chesterfield 70188)

PACO PENA'S FLAMENCO PURO, Queen Elizabeth Hall, South Bank, London, SE1 (01-928 3191)
PAPER LACE, Nero's Place, Camden, London, NW1 (01-387 3222)
DAVE PEABODY & HUGH McNULTY, Crypt Folk, St Martin-in-the-Fields, London, WC1
PROCOL HARUM, Capitol, Cardiff (Cardiff 31316)
MALCOLM ROBERTS, Blightys, Farnworth
SHORTY, Shuffles Disco, Glasgow
SILVA, Cellar Bar, Arts Centre, South Hill Park, Bracknell
STACKRIDGE, Winning Post, Twickenham (01-894 1058)
STRANGLERS, Hope & Anchor, Upper Street, Islington, London, NW1 (01 359 4510)
THREADBARE CONSORT, Derby Arms, Upper Richmond Road West, London, SW14
VINCE EAGER & THE CLOCKWORK TOYS, Aquarius, Chesterfield (Chesterfield 70188)
WARLORD, Boat Club, Nottingham (Nottingham 869032)
WITHERED MAN, Viaduct Hotel, Crumlin
WILDER, Sussex Hotel, Bognor

MON

ACE MAINSTREAM BAND, Commercial Hotel, High Street, Knarborough
BLACK ABBOTTS, Bailey's Blackburn (Blackburn 662662)
CANDLEWICK GREEN, Double Diamond, Caerphilly (Caerphilly 867777)
EMILY SWAY, Dingwalls, Camden Lock, Chalk Farm Road, London, NW1 (01-267 4967)
FABULOUS POODLES, Marquee, Wardour Street, London, W1 (01-437 6603)
FORTUNES, Bailey's, Stoke (Stoke 23958)
TOMMY HUNT, Baileys, Derby (Derby 363151)
NEIL INNES & FATSO, Golden Diamond, Stoney Street, Sutton-in-Ashfield (2690)
JASPER, Baileys, Sheffield (Sheffield 29519)
McCALMANS, Repertory Theatre, Dundee (Dundee 23530)
MIRIAM BACKHOUSE, Social Centre, Shackleford
MUNGO JERRY, Baileys, Oldham (061-652 8421)
MUSKRATS, VOLUNTEER, CAMELOT, Lambourne End, Nr Chigwell
PAPER LACE, Nero's Place, Camden, London, NW1 (01-387 3222)
PROCOL HARUM, Guildhall Portsmouth (Portsmouth 24335)
ROCK NATIVITY, Royal Lyceum Theatre, Edinburgh (031-229 4353)
ROOGALATOR, Hope & Anchor, Upper Street, Islington, London, N1 (01-359 4510)
SLENDER LORIS, Railway Hotel, Birmingham
STRANGLERS, Red Lion, Oakley
VINCE EAGER & THE CLOCKWORK TOYS, Aquarius, Chesterfield (Chesterfield 70188)
ALEX WELSH & HIS BAND, Red Lion, Great North Road, Hatfield

TUES

BLACK ABBOTTS, Bailey's, Blackburn (Blackburn 662662)
CANDLEWICK GREEN, Double Diamond, Caerphilly (Caerphilly 867777)
CLIMAX JAZZ BAND, Beehive Hotel, Hillsborough, Sheffield
GEORGIE FAME, JB's, Dudley (Dudley 53597)
FORTUNES, Bailey's, Stoke (Stoke 23958)
CAROL GRIMES & LONDON BOOGIE BAND, 100 Club, 100 Oxford Street, London, W1 (01-636 0933)
HOMBURG, Top Rank, Cardiff (Cardiff 26538)
TOMMY HUNT, Baileys, Derby (Derby 363151)
NEIL INNES, FATSO, Newlands, London, SE15 (01-639 0563)
MAC & KATIE KISSOON, Park Hill Civic Centre, Chorley, Lancs.
McCALMANS, Repertory Theatre, Dundee (Dundee 23530)
MOON, Hope & Anchor, Upper Street, Islington, NW1 (01-359 4510)
MUNGO JERRY, Baileys, Oldham (061-652 8421)
PAPER LACE, Nero's, Camden, London, NW1 (01-387 3222)
RACING CARS, Nashville, North End Road, London, W14 (01-603 6071)
ROCK NATIVITY, Royal Lyceum Theatre, Edinburgh (031-229 4353)
ROCKY SHARPE & THE RAZORS, Fishmongers Arms, London
SLENDER LORIS, Railway Hotel, Birmingham
STRIDER, Marquee, Wardour Street, London, W1 (01-437 6603)
SURROUNDING SILENCE, The Polytechnic, Sheffield
THIN LIZZY, Ivanhoes, Huddersfield (Huddersfield 41336)
VINCE EAGER & THE CLOCKWORK TOYS, Aquarius, Chesterfield (Chesterfield 70188)
WITHERED MAN, RFC Haverfordryns

SAT

AMY, Nicky Tam's Tavern, Edinburgh (031 225 6569)
AVON CITIES / BILL BRUNSKILL'S JAZZ MEN, 100 Club, Oxford Street, London, W1 (01-636 0933)
BAD COMPANY / NAZARETH / RONNIE LANE'S SLIM CHANCE / PRETTY THINGS / BE-BOP DELUXE / CHARLIE, Olympia, Kensington, London, W4 (01-931 9308/9)
CHRIS BARBER, Crown Inn, Codsall
BIG JOHN'S ROCK 'N' ROLL CIRCUS, Baileys, Derby (Derby 363151)
BOOMBAYA, Upstairs at Ronnie's, Frith Street, London, W1
BROTHERLY LOVE, Baileys, Oldham (061 652 8421)
CAFE SOCIETY, Hope & Anchor, Upper Street, Islington, London, N1 (01 359 4510)
BULLY WEE, Fairlight Cove Hotel, Hastings
CANDLEWICK GREEN, Talk of the North, Eccles
COBRA, Bettinas (Green Man), Euston Road, London, NW1 (01-202 0651)
BRIAN DEWHURST / TOM TIDDLERS GROUND, Cross Keys, Bawthorpe
ERUPTION, La Dolce Vita, Birmingham
FEDERATION, Pavilion, West Runton
FOGGY, Marquee, Wardour Street, London, W1 (01-437 6603)
MIKE GARLAND, St Edmunds Head, Cannon Street, Bury St Edmunds
GERRY & THE PACEMAKERS, Cosmo Club, Carlisle (Carlisle 23047)
GRAPEVINE, Baileys, Stockton
HARMONY STREET, Russell's, Liverpool
HELLO, Porterhouse Club, Retford (Retford 4981)

SUN

CHRIS BARBER, Sale Cricket Club, Cheshire
BROTHERLY LOVE, Baileys, Oldham (061-652 8421)
CANDLEWICK GREEN, Double Diamond, Caerphilly (Caerphilly 867777)
BRIAN DEWHURST / TOM TIDDLERS GROUND, Centre Hotel, Hull
GEORGIE FAME, JB's, Dudley (Dudley 53597)
FLASH HARRY, Football Club, Tamworth
FORTUNES, Baileys, Stoke (Stoke 23958)
CHIP HAWKES, Baileys, Watford (Watford 39848)
HEAVY METAL KIDS, Greyhound, Croydon
NEIL INNES & FATSO, Black Swan, Sheffield
JASPER, Baileys, Sheffield (Sheffield 29519)
LITTLE MIKE & THE LOSERS, Football Club, Llanharran
MICKY JUPP BAND, Tithe Farm, Eastcote Lane, South Harrow
PETER NOONE & HERMAN'S HERMITS, Fiesta Stockton
NOVA, Marquee, Wardour Street, London, W1 (01-437 6603)
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ON THE ROAD

Who loves ya baby?

IT WAS great, there in seat W51, about 50 feet straight out from a PA stack about 30 feet high. The Who looked real human size: you could see Townshend's every epithet at the sound man, Daltrey's 'George Davis Is Innocent' T-shirt, Moon being Moon, and Entwistle being Entwistle. It was like being in the front room instead of the 'wrong end of a zeppelin hangar. It was great.

'Can't Explain' was workmanlike, as was 'Substitute'. They obviously meant business, Moon effortlessly spinning his sticks in the air. It was just like the records only 100 times as loud, with all the punches in exactly the right spots. Midway through the second song my neck hair stood on end and the shivers started.

'My Wife' has never been a favourite but this night it was fantastic, Moon rampaging through the break like a rhino on heat, Townshend also bending his guitar, while Entwistle calmly waited for them to finish before singing the rest of the song.

As 'Substitute' had a perfect ending, 'Baba O'Reilly' had a perfect opening, awesome, spectacular and mysterious. A young kid in front began tearing out his already short hair, leaping into the aisle and whirling his coat in the air in epileptic frenzy. Four thousand more felt just like him. Just like the records only 100 times as loud. The whole evening was like that. 'Squeeze Box', a fabulous 'Boris The Spider', 'Behind Blue Eyes', 'Magic Bus' — write your own superlatives.

The obligatory 'Tommy' has been pruned to a stripped-for-speed half-hour that started with an immaculately timed 'Amazing Journey' through a blistering 'Underture', where Townshend

was particularly stunning 'Pinball Wizard', 'Uncle Ernie' and on to the lasers and apocalypse ending.

With the audience now on its feet a storming 'Summertime Blues' was in order, followed by a sing-along 'My Generation'. All night Townshend had been turning the volume of all three amps up. Supposedly on the first night it had been so loud it was difficult hearing them talk between songs and while Monday wasn't that sonic, Pete made sure everybody felt as though their heads were packed with cottonwool.

'Generation' thundered into a choppy 'Join Together', back into the first song, Daltrey pumping on harp, and then rode the riff from 'Boy From New York City' into 'Roadrunner'. By now there's an aura of after echo everywhere and it feels like a steel band is wrapped around the head, pulsing with the beat. It feels great.

Impromptu, they hit 'Spoonful', rocking and wailing for all their worth, and then with a brief, lyrical evocation from Townshend, 'Won't Get Fooled Again' roared down the turnpike in blitzkrieg thunder.

It was a perfect night. If they were less than Olympian as individuals, as a band they were without fault. And Moon was a wonder to watch and hear.

My favourite moment was quite near the beginning, when the band began building towards what became a magic moment and Daltrey sent the mike arcing way out and up and as it returned the band slipped into overdrive. Daltrey looked as dumbfounded as the audience. He missed the mike.

It was great. — JONH INGHAM.



■ Hi, I'm Keith . . .

Alex Harvey cool, OK

FOR A moment there, it looked as if Alex had blown it. The traditionally tepid London audience had, for the occasion of the Sensational Alex Harvey Band's first Christmas concert in the capital, in fact turned icy cold. And so, in the midst of the high-rising interior of the New Victoria Theatre, the band seemed almost out of their depth.

Nonetheless, the show had begun spectacularly enough with Alex, dressed soberly in quilted red smoking jacket, his hair greased back and parted with slide rule accuracy, introducing the band. A giant Christmas present onstage opened to reveal the Sensationals, the McKenna cousins on rostrums on each side, bassist Chris Glen and greased-up guitarist Zal Cleminson in the centre, beneath a huge mock-up of a derelict Glaswegian building. But, soon enough, it all took on a low-key aspect.

The SAHB, aiming to present a concise history of their music before they move on into new directions in '76, played formative material, much of it age-old, in the first part of the set. A spirited 'St Anthony' was followed by 'Next' which, like a damp plug, failed to ignite, an amusing version of 'Runaway', finally 'Isobel Gowdie' and 'Jungle Jenny'. The crowd's unfamiliarity with the early songs may have accounted for the cool reception, and certainly the band seemed rather nervous.

The much-vaunted and seldom-seen 'Talent Contest' was the turning point, strangely enough. Zal did a tap dance; Chris Glen, as Glen Benson, played the Texan cowboy; some non-entity, dressed in skintight leotard and American football helmet, tried to spin a hula-hoop around his neck; Hugh McKenna (who won the most applause on



■ SAHB: nearly blew it

the clapometer) played a rousing accordion solo. And, suddenly, the crowd joined in as if the episode was a Christmas pantomime, jeering and cheering when prompted.

As the 'Talent Contest' ended, the sheer lunacy of the band was let loose — Alex danced cheek to cheek (i.e. ass to ass) with three initially demure, ultimately provocative female dancers, wearing backless long white dresses. Then it was 'Gamblin' Bar Room Blues', with full-scale bartending props, followed by Zal's guitar feature 'April Kisses' during which he played the part of the tragic clown with great finesse, akin in some places to Marcel Marceau's brilliant work.

By this time, assaulted by much visual overkill, the audience had well and truly warmed to the band. Alex, thrashing his cane around, was controlling their ac-

tions like your favourite school teacher and there was no way that the band could lose. A rousing finale, 'Sharks' Teeth', 'Vambo', 'Sgt Fury' and encore 'Framed' had the crowd, a short while ago static and seemingly stuck firmly to their velvet seats, up and leaping.

In retrospect, much of the concert's musical content was disappointing, being far too restrained, far too tentative, as if the band were unsure of themselves and overly anxious to make the evening's events go smoothly.

But all the same, the gig had much more spontaneity than, say, Alice Cooper's recent Wembley show — it seems as if the SAHB are striving to reach a similar theatrical stature with the Xmas extravaganzas. For that reason alone, the concert was well worth while. — GEOFF BARTON.

Queen's Christmas message

Queen Hammersmith

ON CHRISTMAS Eve, with the first of the feasts consumed, the Christmas scotch slowly vanishing, the Christmas Rizlas keeping the hands ambidextrous, what better way is there to see some good live rock than from the comfort of the living room?

Bob Harris made a most impressive MC, all white satin suit and matching topper, dear, the perfect compliment to Queen's own threads, and it's rumoured that for the evening even his whisper was designed by Zandra Rhodes. Without too much ado he gave way to Queen, who immediately did their best to ignite picture tubes throughout the country with a well timed barrage of blinding flashes as they stomped through 'Now I'm Here'.

Unfortunately, the sound off the telly was dreadful, dominated by bass and drums (though tinny tv speakers supposedly favour the opposite), much worse than regular rock sound, almost like a bootleg. Still, it was very colourful . . . Hmm, part of that colour is coming from those lines across the screen — "Dear, can you adjust the set?" Oh, it's happening at their end. As the hour wears on it becomes apparent that some of the lighting is the culprit. You'd think they'd have time to discover things like that.

Now they're into 'Ogre Battle', a great boogie riff with lots of snorting and raging, but that membrane between drums and chest is lost; Roger looks a bit silly just thrashing away without effect. By now it is also obvious that the camera work is going to be uniformly uninspired and conservative, in all senses of the word. As the shots of Freddie's chest wig continue throughout the hour it becomes rapidly clear that Battle of the Bulge fans are definitely out of luck.

'White Queen' improved visually through some nice dissolves between Fred and Brian as swishy cymbals and guitar chords splashed around them, but it was becoming apparent, even through the after-feast portables that this wasn't one of Queen's best nights. Nothing too bad, but as Fred emoted the first verse of 'Bohemian Rhapsody' he was

talking rather than singing. The close-ups really pinpoint his prominent teeth, too.

In 'Killer Queen' the Whistle Test showed its true mettle when they missed John Deacon's huge non-production of 'binging' a triangle, and followed with really redundant shots through 'Black Queen'. On 'Bad Boy Leroy Brown' they hit a finale with a great shot of the back of the immobile bass player.

Twitches

In 'Brighton Rock', and in fact all the time, they managed to miss Brian's ties and twitches. A lot of it was due to the lighting, but you would think the two parties would arrange such matters. In 'Brighton Rock', too, Brian's solo didn't transmit to the tube — it was the opportunity to go to the kitchen or the loo or snog

with the little woman.

'Keep Yourself Alive' was enlivened with a pretty hotcha drum solo, and the visuals were great as the vocals began for 'Liar'. But they were flashes; generally, the dynamics and shading didn't come across — except the climactic 'In The Lap Of The Gods', which conveyed the aura perfectly — smoke, lights, bombast.

Hey — it's only ten to! We get to see the encore! Freddie doing his famous strip through 'Big Spender', Roger wearing an absurd technicolour tea cosy. 'Jailhouse Rock', 'Be-Bop-A-Lula' — rocking and rolling into the night. By now I was beyond caring about quality and innovation. It was in front of me. I wasn't bored. I took another blast.

I'll give it a 75 because they had a good beat and Brian moved

well. Mike Appleton gets a 65 just for convincing the Beeb to do it. — JONH INGHAM.

Alberto Y Los Trios Paranoias Nashville Rooms

FIRST ON was a group called The Strangers, who looked like an assemblage of neo-Chris Speddings in the fledgling state of development — none of them looked quite ill enough. Never mind chaps, keep on taking the tablets and you'll get there in the end.

Alberto, whom I'd never had the privilege of seeing before, were genuinely entertaining — lead singer especially — and come over as a case of The Fugs meet Beyond The Fringe.

There's still an endearingly

slapdash element surrounding their zany on-stage antics, and their success individually just depends on the amount of authority or stage presence in the person or persons concerned.

Inflatable

Drummer Bruce Mitchell and front man Chris Lee came out tops, chock-full of swagger, panache, and joie de vivre. Also the astonishingly toothless Les Pryor, who wins the Britain's-answer-to-Woody-Allen award for '75, and '76 also in all probability.

What they do? It's like a revue, highly scatological in the fine British tradition, replete with piss-takes of Captain Beefheart, Dr Hook and a bunch of others. The life-size inflatable doll has to be seen to be believed. Fun. — VIVIEN GOLDMAN

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