

COLOUR
POSTER INSIDE

CAT STEVENS

MUSIC IS THE MESSAGE

SOUNDS

JULY 1, 1972

6p

DEEP PURPLE
GROUNDHOGS



NEW COCKER



'WOMAN TO WOMAN'—JULY 7

JOE COCKER'S first single for over two years is rush released in Britain on Friday, July 7.

The single, which was cut in the States during Cocker's tour with the Chris Stainton band earlier this year, is a new Cocker/Stainton composition "Woman To Woman". Backed by Duane Allman's "Midnight Rider" the single will be released on Cube Records and was produced by Nigel Thomas and Denny Cordell.

SOUNDS heard a preview of "Woman To Woman" on Friday. The track is completely different to anything Cocker's cut before with emphasis on Cocker and the three girl singers in the band — The Sanctified Sisters.

Cocker is featured above a strong percussive rhythm section which features Jim Keltner on drums and conga player Felix Falcon.

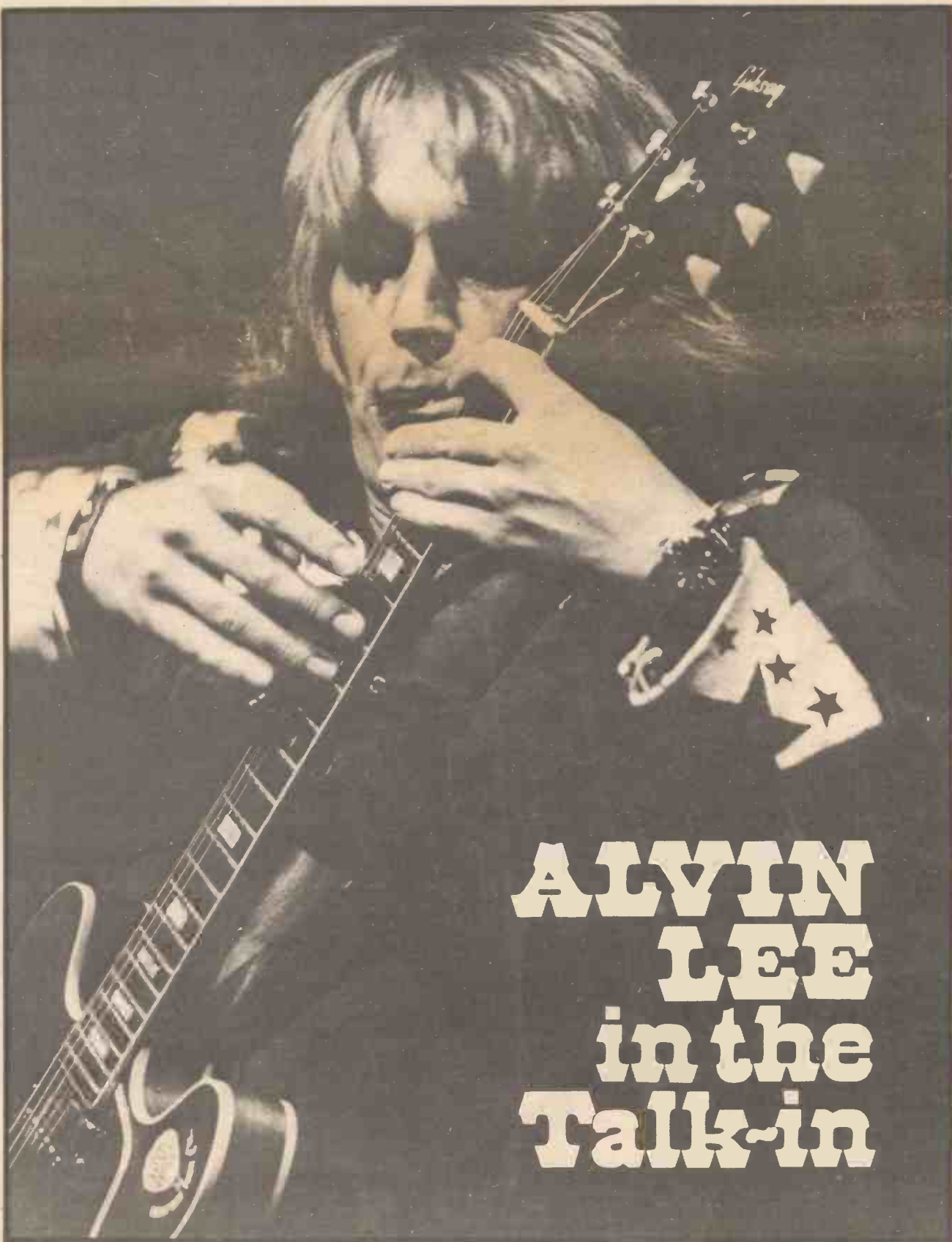
The track, which runs just over three minutes, has its roots firmly in out-and-out funky R&B.

FIRST ALBUM

Cocker and the band left for a 15-date European tour this week, opening in Paris on Tuesday night. All 15 concerts were completely sold out on Monday. Jim Keltner, who played with Cocker on the "Mad Dogs" tour, will tour Europe with the band, replacing Conrad Isadore on drums.

The band go into the studios when they return to Britain at the end of July to cut tracks for their first album together. The album is expected to include some material cut live on the Stones mobile at the last Crystal Palace Garden Party.

Cocker and the band leave Britain for a three-month tour of Australia, New Zealand and the States in August, and there is a likelihood of one major British concert appearance before they leave — a date is still to be negotiated.



ALVIN
LEE
in the
Talk-in

BURRITO
BROTHERS

BOB
HITE

HOT
TUNA

SPLIT DUE IN MOVE AND ELO SET-UP?

RUMOURS THAT the Move-Electric Light Orchestra set up is to split remained unconfirmed at press time.

The ELO were formed by Roy Wood late last year following Wood's departure from the Move. His idea was to present an entirely new format in band line-up which would include string players, and worked to this end with partner musician Jeff Lynne.

This week no-one connected with the band would comment on the rumour but SOUNDS understands that manager Don Arden is due to give out an official statement on the future of ELO at the end of this week.

Meanwhile a track from the Band's album "Electric Light Orchestra" titled "10538 Overture" is released as a single this Friday (June 30). The track, written by Lynne, is backed by Roy Wood's "First Movement (Jumping Biz)".

BOWIEMANIA

OVER A thousand people were turned away from the Croydon Greyhound on Sunday, when David Bowie appeared there.

Bowie, whose latest album "Ziggy Stardust And The Spiders From Mars" was released two weeks ago, winds up his current British tour at the Royal Festival Hall on July 8.

A spokesman for David Bowie's management said this

week "David would like to apologise to all those who were turned away last week. Another gig will be arranged in the area in the near future."

SAVOY DATE

SAVOY BROWN'S only British date this summer will be at the Mayfair Club, Newcastle, on June 30.

At present Savoy are recording their ninth album which is due for American release in September. During August the band embark on a tour of American East Coast venues with support by Malo and Rory Gallagher.

BST ALBUM

BLOOD, SWEAT and Tears, who are due to visit Britain in late July, are at present recording their new album titled "Hors D'Oeuvres" which is expected to be released to coincide with the tour.

The album is produced by drummer Bobby Colomby and features tracks written by Blood, Sweat and Tears' two new members Lou Marini and Larry Willis. A single taken from the album is to be released prior to the tour.

PRESTON HERE

TWO TOP American R&B artists are likely to tour Britain this autumn. A spokesman for A&M Records said on Monday that an extensive European tour — including British dates — is currently being negotiated for Billy Pres-

ton, whose "Outa Space" single entered the American charts last week at number three. And Bill Withers, at present enjoying single success in the States with "Lean On Me", is due in for a two-week visit in September.

ARMADA CHANGE

ARMADA'S REEDMAN Sammy Rimmington has left to form another band with keyboard player John Donaldson and is currently auditioning for improvising musicians.

Armada will continue with Elmer Gantry (vocals), Graham Gregory (guitar), Steve Emery (bass) and Dave Usher (drums).

They are looking for reed and keyboard player to replace Rimmington, who will not leave until the new band line-up is finalised.

GLENCOE LP

GLENCOE BEGAN recording their first album for the Great Western Gramophone Company of Los Angeles last week in London.

The label's boss, Don Shane, flew in from the States to record the band and the forthcoming album will be the first to appear on the new label.

JULIE TOPS

JULIE FELIX will top the bill at a concert on July 22 at Croydon's Fairfield Hall. Also on the bill will be Curtis Mul-



JOHN KAY: may come to Britain

Kay re-joins Steppenwolf

JOHN KAY, who quit as lead singer of Steppenwolf early this year, is to re-join the band temporarily and may come with them to Britain for a free open air concert appearance this summer.

Kay, who is currently finishing a series of solo concerts in the States, plans to join up with the former members of Steppenwolf at the end of July to make a 'farewell' tour of America.

SOUNDS understands that negotiations are currently under way for the band to tour

Europe after the US concerts and that it's "99 per cent sure" they will appear at a Hyde Park concert in August during their trip.

John Kay's solo album "Forgotten Songs And Unsung Heroes" is to be released in Britain next Friday (July 7).

THREE HOOKFOOT

HOOKFOOT PLAY three British dates this month — Barnet Queen Elizabeth School on July 8, Eltham Falcon 14 and High Wycombe Nag's Head 21.

Mayfield to tour

CURTIS MAYFIELD, who visited Britain earlier this year, is likely to make a return tour of major concert venues this November.

Mayfield, who travels with his own four-piece backing band, will be playing concerts set up by MAM's Mike Cotton.

A London date looks unlikely as Mayfield was reportedly unhappy with the Rainbow's sound system when he played a concert there this year, but provincial dates are being negotiated.

The IMPRESSIONS — formerly fronted by Mayfield — open their British concert tour on Thursday (June 29). Other dates are: Halifax (30); Scarborough (July 1); Peckham (2); Bournemouth (3); BBC2's Old Grey Whistle Test + Workshop (4); Harrogate (5); Speakeasy (6); Barbarella's and Rebecca's, Birmingham (7); Camberley and the Cue Club, Paddington (9); Great Yarmouth (10); Cardiff (11); Margate (13); High Wycombe (25) and Doncaster (26).

The three man line-up — Sam Gooden, Fred Cash and Leroy Hutson — play dates in Germany and Italy between July 14 and 24 and a series of British USAF bases from July 27 to 30.

New Funk album

NEW GRAND Funk Railroad album is to be rush-released in Britain this Friday (June 30). The album, titled "Mark, Don and Mel", was recorded last year and re-released in America this April.

The group, who have been in the middle of major legal battles for the past three months, are due to go to Hollywood later this month to start work on their eighth album — to be released in the States this autumn.

"Mark, Don and Mel" has already received a gold record in the States for sales there and last week the group resigned with Capitol Records for a new three-year contract.

ELLIS BAND

SINGER / WRITER Matthew Ellis, who has previously worked as a solo artist, will now be going on the road as a trio. He is joined by John Atkinson on bass and former-Trees drummer Alan Eden for all future live gigs. Ellis will now be playing electric piano as well as guitar and piano. Ellis takes his trio to the States for a four-week trip starting in Boston on July 4, and his last album "Am I?" is released to coincide with the visit.

CLARK PLANS

ALLAN CLARK, whose first solo album "My Name Is Arold" was released last week, stars his first solo British concert appearances this autumn.

Clark, ex-lead singer of the Hollies, is currently forming a back-up band which will include top session musicians Ray Glynn (lead guitar) and Tony Newman (drums). Clark will play acoustic guitar and is completing his line-up with keyboard and bass players. A single from Clark's album — "Losing Me" is rush-released on July 14, and he starts work on his second album this September.

JETHRO TULL

LIVING IN THE PAST

A new double album.
A history of Jethro Tull 1968-1972 in music and pictures



Side One
Song for Jeffrey
Love story
Christmas song
Living in the past
Driving song
Bourée

Side Two
Sweet dream
Singing all day
Witches promise
Teacher
Inside
Just trying to be

All the Jethro Tull singles collected together on an album with three previously unreleased studio tracks and a side recorded live at Carnegie Hall, New York. A two-record set packaged in a book with twelve pages of colour photographs.

Released June 23rd price £3.49 CJT 1/2

on Chrysalis records.

Side Three
Recorded live at Carnegie Hall
By kind permission of
Dharma for one

Side Four
Wood'ring again
Locomotive breath
Life is a long song
Up the 'pool
Dr. Bogenbroom
From later
Nursle.

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MILES TO TOUR U.K.

MILES DAVIS will come to Britain this summer and may top the bill at a special Crystal Palace concert on August 13.

Davis, with his five piece line-up, has been set for a short tour here in August mid-way through European dates which include TV and concert appearances.

Promoter Mike Alfandry who has concessions on summer dates at Crystal Palace told SOUNDS on Monday that August 13 is "one of the dates possible for a concert at the Palace. We are thinking of presenting a jazz package that day and if Miles Davis is in Britain then I'd love to have him on the bill".

David Apps of March Artists is handling the dates for Miles Davis and is currently setting up a short series of concerts here for the band.

The Charles Mingus Quintet will also be in London at the same time. Mingus plays a two-week residency at Ronnie Scott's Club from July 31-August 12.

It is possible that Mingus may join Davis at the Crystal Palace date on August 14.

American jazz/rock group Weather Report precede Mingus at Scotts. They also play a two-week residency starting July 17. The band includes former Miles Davis side-man Wayne Shorter on tenor and soprano sax and Joe Zawinul on electric piano.

HOGS BREAK

GROUNDHOGS, who are currently on a highly successful US tour, have been re-booked for a tour there in October.

Because of audience reaction this autumn tour — lasting four weeks will be in some of America's biggest theatres and open-air venues. Groundhogs' current tour of the States has already been extended an extra week because of their success and they now return to Britain at the end of July.

A major British tour in September is currently being fixed for the group — no dates or venues have yet been finalised. Tour will tie in with the release of a new Groundhog album to be recorded on their return from the States.

HEIGHTS ALBUM

JACKSON HEIGHTS will cut their second album this month — to be released in Britain in October. Two new British dates have been set for the band, which is fronted by former Nice bass player, Lee Jackson. They are: Swansea Top Rank (July 7) and Blandford Forum (July 8).

The band go to Germany and Austria for a concert and TV appearances this month and return to Britain to do a five-week tour here in mid-August. Meanwhile Lee Jackson is to produce a first album by the newly re-formed Affinity. The new band, fronted by former Jackson Heights organist, Dave Watts, start live appearances in Holland this week and make their first British concert appearance at the Marquee on August 7 with Jackson Heights.

NEW SHACK

A NEW Chicken Shack single is expected for release soon. The band are currently in the studios and the single will emerge from the current sessions.

Forthcoming dates for

Mingus, Weather Report also set for dates here

Chicken Shack include: Swindon College (June 30); Black Prince, Bexley (July 2); Monks Walks School, Welwyn Garden City (3); The Hive, Bournemouth (4); 76 Club, Buxton (7); Dewsbury Technical College (8); Town Hall, Devizes (14) and Royal Hotel, Lowestoft (15).

FAIRFIELD FILMS

CROYDON FAIRFIELD Hall are to stage a special showing of two films this Sunday, July 2. One is "The Nashville Sound" which features Johnny Cash, the other is the highly praised blues film "Blues Like Showers Of Rain".

STILLS OFF

THE PROJECTED first British concert appearance of Stephen Stills' new band Manassas has been cancelled.

Stills was due to appear with Manassas — which in-

cludes Chris Hillman, Fuzzy Samuels and Dallas Taylor — at Wembley on July 15. But on Monday a spokesman for Atlantic Records told SOUNDS that the date was definitely off.

Manassas has just completed a highly successful tour of the States, Australia and the Far East. Their first album, a double, was released earlier this year.

LINDA'S SECOND

RICHIE HAVENS band are to back Linda Lewis when she goes into the studio next week to cut her second solo album.

The band — Paul Williams, Eric Oxendene and Emile Latimer — will fly back to London from Montreux at the end of Havens' current European tour especially for the sessions.

Linda, who will produce the album herself, met the band when she appeared on all Havens' British dates in June.



● MAGGIE BELL: solo album

Crows set for British tour

STONE THE Crows will make a major tour of Britain this autumn — dates and venues are currently being negotiated by Crows' managers, Mark London and Peter Grant.

Meanwhile, Maggie Bell is set to start work on her first solo album this September and the band are completing a short series of one-nighter appearances this month. Dates are: Glasgow Clouds (tomorrow, Thursday, June 29), Newcastle Mayfair Ballroom (June 30) and Bridlington Starlight Ballroom (July 1).

CROWS GIG

THIS THURSDAY (29), Stone The Crows are to play a concert in Glasgow organised by the Clyde Fair International. Also on the bill will be the Alex Harvey Band.

WHITLOCK IN

BOBBY WHITLOCK, who flew into Britain last week to start work on his second solo album, will play two special British concerts next week.

Whitlock will play the

Roundhouse on July 2 and the Speakeasy on July 4. So far no names have been announced to make up a band for either appearance although SOUNDS understands Whitlock will form a band from musician friends in Britain.

Whitlock, who has been part of the Delaney and Bonnie and Leon Russell bands in the past, will record here with Stones producer Jimmy Miller.

D'ABO SINGLE

MIKE D'ABO releases his first solo single for almost two years on July 14. Title is "Belinda", a track which is currently being re-mixed. Flip side is d'Abo's "Little Miss Understood" — originally recorded by Rod Stewart over four years ago.

PETE ADDED

PETE ATKIN has been added to the bill for the special "War On Want" concert at Battersea Concert Pavilion on July 1. Other artists appearing are Third Ear Band, David Blue and Linda Lewis.

Atkin will also appear with Al Stewart on July 29 at a concert in Greenwich Open Air Theatre.



● WISHBONE: equipment stolen

ASH LOSS

WISHBONE ASH were forced to return home prematurely from their third American tour last week following the theft of most of their equipment prior to a gig in St. Louis.

As a result of the theft, Wishbone had to cancel a further three weeks' worth of Stateside work in order to return home to re-equip the band with the specialised amplification they require which is apparently unobtainable in America. The band will, however, return to fulfil further

American gigs later in the summer.

GLADSTONE OPEN

NEW U.S. band, Gladstone, who arrive in Britain for their first tour on July 6 open with a date at the Speakeasy on July 14.

Other dates set for the band by the Bron Agency are: Guildford Civic Hall 17, Barry Memorial Hall 18, Oxford Town Hall 19, Lyceum 20 and Cambridge Town Hall 21. The band will be appearing with Jake Holmes.

Bolan sues over 'Jasper'

MARC BOLAN has issued a high court writ against Track Records over the planned release of a twenty-track album by the company this summer.

The album consists of tracks recorded by Bolan — some with Nicky Hopkins — back in 1966 and early '68 and includes "Hippy Gumbo" and "Jasper C. Debussy". The latter was released last week as a single.

Bolan issued a writ against Track and Polydor Records (who distribute for Track) on Thursday asking for an injunction to stop the company making, distributing, selling or broadcasting any of the tracks.

HAWKWIND BACK

HAWKWIND, CURRENTLY touring the continent, return to Britain this week for a series of dates starting at Wellingborough Rock on July 1.

Other dates are: Guildford Civic Hall 2, Norwich St. Andrews Hall 3, Dunstable Civic Hall 7, Cheltenham Music Festival 8, Kingston Polytechnic 9 and Bristol Locomo 10.

NEW RORY

EX-KILLING Floor drummer Rod DeEath has joined Rory Gallagher following recent departures of Wilgur Campbell. A spokesman for the Gallagher band commented last week that Campbell had decided to quit because of personal reasons, but that the split had been completely amiable.

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Top 30 Best Selling Albums

- | | | | |
|----|----|--|-----------------------|
| 1 | 1 | TWENTY DYNAMIC HITS, Various Artists | K-Tel |
| 2 | 2 | AMERICAN PIE, Don McLean | United Artists |
| 3 | 3 | HONKY CHATEAU, Elton John | DJM |
| 4 | 5 | BOLAN'S BOOGIE, T. Rex | Fly |
| 5 | 4 | EXILE ON MAIN STREET, Rolling Stones | Rolling Stones |
| 6 | 11 | OBSCURED BY CLOUDS, Pink Floyd | Harvest |
| 7 | — | EARTHBOUND, King Crimson | Island |
| 8 | 7 | FOG ON THE TYNE, Lindisfame | Charisma |
| 9 | 6 | BRIDGE OVER TROUBLED WATER, Simon and Garfunkel | CBS |
| 10 | 10 | BREAD WINNERS, Jack Jones | RCA |
| 11 | 13 | SLADE ALIVE, Slade | Polydor |
| 12 | 9 | FREE AT LAST, Free | Island |
| 13 | 12 | CHERISH, David Cassidy | Bell |
| 14 | 28 | MACHINE HEAD, Deep Purple | Purple |
| 15 | 8 | NICELY OUT OF TUNE, Lindisfame | Charisma |
| 16 | — | THE RISE AND FALL OF ZIGGY STARDUST, David Bowie | RCA |
| 17 | 14 | ARGUS, Wishbone Ash | MCA |
| 18 | 30 | CLOSE UP, Tom Jones | Decca |
| 19 | 29 | LIVE IN EUROPE, Rory Gallagher | Polydor |
| 20 | — | HIMSELF, Gilbert O'Sullivan | MAM |
| 21 | 26 | PAUL SIMON, Paul Simon | CBS |
| 22 | 20 | HARVEST, Neil Young | Reprise |
| 23 | 24 | DEMONS AND WIZARDS, Uriah Heep | Bronze |
| 24 | 15 | A THING CALLED LOVE, Johnny Cash | CBS |
| 25 | 19 | ELECTRIC WARRIOR, T. Rex | Fly |
| 26 | — | WE'D LIKE TO TEACH THE WORLD TO SING, New Seekers | Polydor |
| 27 | — | LIVE CREAM Vol. 2, Cream | Polydor |
| 28 | — | IMAGINE, John Lennon/Pastic Ono Band | Apple |
| 29 | — | ELVIS NOW, Elvis Presley | RCA |
| 30 | 16 | TAPESTRY, Don McLean | United Artists |

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

Britain's Top 30 Singles

- | | | | |
|----|----|---|-----------------------|
| 1 | 1 | VINCENT, Don McLean | United Artists |
| 2 | 3 | TAKE ME BAK 'OME, Slade | Polydor |
| 3 | 5 | ROCKIN' ROBIN, Michael Jackson | Tamla Motown |
| 4 | 2 | METAL GURU, T. Rex | Hot Wax Co. |
| 5 | 4 | AT THE CLUB/SATURDAY NIGHT AT THE MOVIES, Drifters | Atlantic |
| 6 | 21 | ROCK AND ROLL PARTS I/II, Gary Glitter | Bell |
| 7 | 7 | CALIFORNIA MAN, Move | Harvest |
| 8 | 23 | LITTLE WILLY, Sweet | RCA |
| 9 | 10 | MARY HAD A LITTLE LAMB, Wings | Apple |
| 10 | 6 | LADY ELEANOR, Lindisfame | Charisma |
| 11 | 9 | SISTER JANE, New World | RAK |
| 12 | 8 | OH BABE WHAT WOULD YOU SAY, Hurricane Smith | Columbia |
| 13 | — | PUPPY LOVE, Donny Osmond | MGM |
| 14 | — | OH GIRL, Chi-Lites | MCA |
| 15 | 16 | SONG SUNG BLUE, Neil Diamond | Uni |
| 16 | 17 | SUPERSONIC ROCKET SHIP, Kinks | RCA |
| 17 | 22 | THE FIRST TIME EVER I SAW YOUR FACE, Roberta Flack | Atlantic |
| 18 | — | OOH-WAKKA-DOO-WAKKA-DAY, Gilbert O'Sullivan | MAM |
| 19 | 11 | ROCKET MAN, Elton John | DJM |
| 20 | 19 | LITTLE BIT OF LOVE, Free | Island |
| 21 | — | CIRCLES, New Seekers | Polydor |
| 22 | 15 | ISN'T LIFE STRANGE, Moody Blues | Threshold |
| 23 | 18 | AMAZING GRACE, Royal Scots Dragoon Guards Band | RCA |
| 24 | 27 | AMERICAN TRILOGY, Elvis Presley | RCA |
| 25 | 30 | NUT ROCKER, B. Bumble And The Stingers | Stateside |
| 26 | 12 | DOOBEDOOD'N DOOBE, DOOBEDOOD'N DOOBE, Diana Ross | Tamla Motown |
| 27 | 13 | WHAT'S YOUR NAME? Chicory Tip | CBS |
| 28 | 14 | COULD IT BE FOREVER, David Cassidy | Bell |
| 29 | 20 | A WHITER SHADE OF PALE/SALTY DOG, Procol Harum | Magni Fly |
| 30 | 29 | COME WHAT MAY, Vicky Leandros | Philips |

Supplied by: British Market Research Bureau/Music Week

Virgin Top 30 Albums

- | | | | |
|----|----|---|-----------------------|
| 1 | — | THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS, David Bowie | RCA |
| 2 | 2 | OBSCURED BY CLOUDS, Pink Floyd | Harvest |
| 3 | 11 | EARTHBOUND, King Crimson | Island |
| 4 | 1 | EXILE ON MAIN STREET, Rolling Stones | Rolling Stones |
| 5 | 3 | ARGUS, Wishbone Ash | MCA |
| 6 | 7 | LIVE IN EUROPE, Rory Gallagher | Polydor |
| 7 | 22 | LOU REED, Lou Reed | RCA |
| 8 | 23 | MOVING WAVE, Focus | Blue Horizon |
| 9 | 8 | HONKY CHATEAU, Elton John | DJM |
| 10 | 6 | FREE AT LAST, Free | Island |
| 11 | — | FAUST, Faust | Polydor |
| 12 | 18 | DEMONS AND WIZARDS, Uriah Heep | Bronze |
| 13 | 4 | AMERICAN PIE, Don McLean | United Artists |
| 14 | 14 | HARVEST, Neil Young | Reprise |
| 15 | — | NICELY OUT OF TUNE, Lindisfame | Charisma |
| 16 | 19 | FOG ON THE TYNE, Lindisfame | Charisma |
| 17 | — | MORRIS ON, Albion Country Band | Island |
| 18 | 27 | GRAHAM NASH/DAVID CROSBY, Graham Nash / David Crosby | Atlantic |
| 19 | 16 | JUST ANOTHER BAND FROM L.A., Mothers of Invention | Reprise |
| 20 | 13 | MANASSAS, Stephen Stills | Atlantic |
| 21 | 20 | IMAGINE, John Lennon/Plastic Ono Band | Apple |
| 22 | 9 | MUSIC PEOPLE, Various Artists | CBS |
| 23 | 26 | POWERGLIDE, New Riders Of The Purple Sage | CBS |
| 24 | — | JEFF BECK GROUP, Jeff Beck Group | CBS |
| 25 | 24 | TAPESTRY, Don McLean | United Artists |
| 26 | — | EAT A PEACH, Allman Brothers | Capricorn |
| 27 | — | TOMMY, Who | Track |
| 28 | — | GRAVE NEW WORLD, Strawbs | A&M |
| 29 | 10 | INNER MOUNTING FLAME, John McLaughlin | CBS |
| 30 | — | LIVE CREAM Vol. 2, Cream | Polydor |

Supplied by Virgin Records.



KID JENSEN'S DIMENSION
NIGHTLY ON RADIO LUXEMBOURG
208 HOT HEAVY 20

TOP TWENTY WEEK COMMENCING TUESDAY, JUNE 27

| This Week | Last Week | Album | Label |
|-----------|-----------|--|--|
| 1 | 5 | Roadwork | Edgar Winter's White Trash CBS |
| 2 | 2 | Obscured By Clouds | Pink Floyd Harvest |
| 3 | 1 | Exile on Main Street | Rolling Stones Rolling Stones |
| 4 | 9 | Joplin In Concert | Janis Joplin CBS |
| 5 | 6 | Down at Rachel's Place | Mike D'Abo A&M |
| 6 | 4 | Demons and Wizards | Uriah Heep Bronze |
| 7 | 11 | Jeff Beck Group | Jeff Beck Epic |
| 8 | 16 | What's Going On | Marvin Gaye Tamla |
| 9 | 3 | Honky Chateau | Elton John DJM |
| 10 | 7 | Wind of Change | Peter Frampton A&M |
| 11 | — | The Rise and Fall of Ziggy Stardust | David Bowie RCA |
| 12 | 8 | Live In Europe | Rory Gallagher Polydor |
| 13 | 17 | Greatest Hits | Blood Sweat & Tears CBS |
| 14 | 10 | Space And First Takes | Lee Michaels A&M |
| 15 | 12 | Eat A Peach | Allman Bros. Band/Warner Bros. Dawn |
| 16 | — | Made In England | Atomic Rooster Cube |
| 17 | 13 | The Gasoline Band | The Gasoline Band Cube |
| 18 | 20 | Song From A Street | Murray McLachlan Epic |
| 19 | 15 | Live | Procol Harum Chrysalis |
| 20 | 14 | Manassas | Stephen Stills Atlantic |

FEATURE ALBUM

Is A Friend ParLOUR Band Deram

America's Top 30 Singles

- | | | | |
|----|----|---|-----------------------|
| 1 | 1 | CANDY MAN, Sammy Davis Jr. | MGM |
| 2 | 3 | SONG SUNG BLUE, Neil Diamond | Uni |
| 3 | 6 | OUTA-SPACE, Billy Preston | A&M |
| 4 | 5 | NICE TO BE WITH YOU, Gallery | Sussex |
| 5 | 2 | I'LL TAKE YOU THERE, Staple Singers | Stax |
| 6 | 7 | TROGLDYTE, Jimmy Castor Bunch | RCA |
| 7 | 1 | LEAN ON ME, Bill Withers | Sussex |
| 8 | 8 | (Last Night) I DIDN'T GET TO SLEEP AT ALL, Fifth Dimension | Bell |
| 9 | 4 | OH GIRL, Chi-Lites | Brunswick |
| 10 | 23 | TOO LATE TO TURN BACK NOW, Comelius Brothers And Sister Rose | United Artists |
| 11 | 9 | SYLVIA'S MOTHER, Dr. Hook And The Medicine Show | Columbia |
| 12 | 17 | AMAZING GRACE, Royal Scots Dragoon Guards Band | RCA |
| 13 | 19 | I NEED YOU, America | Warner Bros. |
| 14 | 20 | ROCKET MAN, Elton John | Uni |
| 15 | 26 | DADDY, DON'T YOU WALK SO FAST, Wayne Newton | Chelsea |
| 16 | 16 | I SAW THE LIGHT, Todd Rundgren | Bearsville |
| 17 | 13 | MORNING HAS BROKEN, Cat Stevens | A&M |
| 18 | 11 | THE FIRST TIME EVER I SAW YOUR FACE, Roberta Flack | Atlantic |
| 19 | — | IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT, Luther Ingram | Koko |
| 20 | 15 | DIARY, Bread | Elektra |
| 21 | 18 | WALKING IN THE RAIN WITH THE ONE I LOVE, Love Unlimited | Uni |
| 22 | 24 | LIVING IN A HOUSE DIVIDED, Cher | Kapp |
| 23 | — | LAYLA, Derek And The Dominos | Atco |
| 24 | 14 | TUMBLING DICE, Rolling Stones | Rolling Stones |
| 25 | 12 | IT'S GOING TO TAKE SOME TIME, Carpenters | A&M |
| 26 | 27 | HOW CAN I BE SURE, David Cassidy | Bell |
| 27 | — | I WANNA BE WHERE YOU ARE, Michael Jackson | Motown |
| 28 | — | TOO YOUNG, Donny Osmond | MGM |
| 29 | — | HOW DO YOU DO, Mouth and MacNeal | Philips |
| 30 | — | I'VE BEEN LONELY FOR SO LONG, Fredrick Knight | Stax |

Supplied by: BILLBOARD

America's Top 30 Albums

- | | | | |
|----|----|---|-----------------------|
| 1 | 1 | EXILE ON MAIN STREET, Rolling Stones | Rolling Stones |
| 2 | 2 | THICK AS A BRICK, Jethro Tull | Reprise |
| 3 | 3 | FIRST TAKE, Roberta Flack | Atlantic |
| 4 | 5 | JOPLIN IN CONCERT, Janis Joplin | Columbia |
| 5 | 6 | A LONELY MAN, Chi-Lites | Brunswick |
| 6 | 8 | ROBERTA FLACK AND DONNY HATHAWAY, Roberta Flack and Donny Hathaway | Atlantic |
| 7 | 7 | HISTORY OF ERIC CLAPTON, Eric Clapton | Atco |
| 8 | 4 | MANASSAS, Stephen Stills | Atlantic |
| 9 | 9 | HARVEST, Neil Young | Reprise |
| 10 | 12 | LIVE IN CONCERT WITH THE EDMONTON SYMPHONY ORCHESTRA, Procol Harum | A&M |
| 11 | 15 | PORTRAIT OF DONNY, Donny Osmond | MGM |
| 12 | 11 | EAT OF PEACH, Allman Brothers | Capricorn |
| 13 | 10 | GRAHAM NASH / DAVID CROSBY, Graham Nash / David Crosby | Atlantic |
| 14 | 13 | AMERICA, America | Warner Bros. |
| 15 | 14 | LET'S STAY TOGETHER, Al Green | Hi |
| 16 | 18 | TAPESTRY, Carole King | Ode |
| 17 | 17 | MARK, DON AND MEL, 1969-71, Grand Funk Railroad | Capitol |
| 18 | 21 | GOTCHA, Joe Tex | Dial |
| 19 | 29 | LOOKING THROUGH THE WINDOWS, Jackson Five | Motown |
| 20 | — | NOW, Sammy Davis Jr. | MGM |
| 21 | 24 | JEFF BECK GROUP, Jeff Beck Group | Epic |
| 22 | 23 | GODFATHER, Soundtrack | Paramount |
| 23 | — | STILL BILL, Bill Withers | Sussex |
| 24 | 16 | ALL DAY MUSIC, War | United Artists |
| 25 | 26 | MARDIS GRAS, Creedence Clearwater Revival | Fantasy |
| 26 | — | MUSIC OF MY MIND, Stevie Wonder | Tamla |
| 27 | 28 | LIVE, Donny Hathaway | Atco |
| 28 | 19 | SMOKIN', Humble Pie | A&M |
| 29 | 30 | LOVE THEME FROM THE GODFATHER, Andy Williams | Columbia |
| 30 | 22 | BEALITUDE / RESPECT YOURSELF, Staple Singers | Stax |

Supplied by: BILLBOARD



'I've never really stopped to consider our place in contemporary music. We've never put our music alongside anyone else's to see the difference. We play what we believe in and hope others will enjoy it.'

Keith Emerson



Emerson Lake & Palmer 'Trilogy' ILPS 9186
Produced by Greg Lake

NO SALE FOR BILL

BILL GRAHAM wasn't in New York last week when word came that his "Fillmore" film lost its battle to have the "R" restricted tag lifted. Fillmore, which shows the last few days of Graham's Fillmore West had been set upon by critics who were upset by Graham's street talk and the use of four letter adjectives.

The "R" tag will keep some under 17 music fans out of American movie theatres. Featured in "Fillmore" are the Grateful Dead, Jefferson Airplane and Santana.

Graham's second piece of bad news occurred at an auction in a New York hotel. On the auction block was Graham's Fillmore East. Since last year Bill and co-partner Mike Rogers have been quietly trying to dispose of the best rock theatre in the States.

Following a reading of the contract and legal facts of the Fillmore, the auctioneer asked for bids. The less than half empty room was hushed while we searched the faces of the various businessmen seated in the large room. After fifteen minutes of asking for an opening bid, the Fillmore East was taken off the block. No, the Fillmore wasn't snapped up by a real estate concern, not one bid was offered.

The reason? 330,000 American dollars. That's the mortgage price and not one offer was made.

Busy Frank

IT WAS a busy week last week for Frank Zappa. Frank, inactive since his Rainbow Theatre accident, has been trying to block the publication of "No Commercial Potential", written by New York writer David Walley. Walley, who has been working on the book for almost three years says Frank has been putting pressure on the publisher not to release the book. The book follows Zappa from his early days up to the present.

Leon "Carney"

LEON RUSSELL'S new LP is called "Carney", which is slang for carnival or carnival operator. The LP is due out shortly and Leon and his band with a second keyboard player and three girl singers hit the road on June 18 with a concert at a Tulsa racetrack. Leon's tour will take three months across the country, playing various venues such as 3 Rivers Stadium in Pittsburgh with Three Dog Night.

Mason move?

WE'VE HEARD that Dave Mason could sign for CBS shortly. Mason has just finished a series of East Coast gigs and rests up in the San Francisco area for a week before hitting the road again. And don't be surprised if Mr. Mason winds up in England for the big CBS convention in July. In the band with Dave are Mark Jordon (keyboards), Lonnie Turner (bassist), Rick

american notes

CHUCK PULIN: NEW YORK SHARON LAWRENCE: LOS ANGELES



SENATOR GEORGE McGovern made a lot of friends last week, when at a money raising concert on his behalf, 20,000 people saw Simon & Garfunkel, Peter, Paul & Mary (pictured above), Dionne Warwick and the comedy team of Nichols & May. After some delay Peter, Paul & Mary dashed on to the stage and simply flashed us back to the late 1960's as they went through their "hits". For an hour they sung and talked and just delighted the crowd. Following an encore or two, PP&M dashed off the stage.

Following sets by Nichols & May and Dionne Warwick Simon & Garfunkel quietly took the stage and for an hour we were delighted with their music. Following two encores after "Bridge Over Troubled Water" ended, Senator McGovern made a short talk. But have no fear, the entire concert was recorded and video taped. In short, some brilliant music by Simon & Garfunkel and Peter, Paul & Mary. It took politics to pull it together.

Jaeger (drums) and Rocky Dzdornu (congos). With the band are the Pointer sisters, Anita, Bonnie and June, three ladies that sing back-up vocals with soul enough to keep the band and the audience boogieing in the aisles.

Al album

AL KOOPER has been busy these last few weeks. Well for one, he's producing Bobby Hatfield's new Warner LP. Last weekend Al sat in with Seatrain at the Bitter End and then started to work on "Naked Songs" his next LP for CBS. Besides that, Kooper will be producing Mike Gatley's next LP some time this summer. If that wasn't enough, Kooper played with Gatley and Badfinger at Ron Delsners Schaffer Festival in Central Park. Speaking of Kooper, while he was recording, Chicago and Blood, Sweat & Tears were in the studios mixing down tunes for both their LPs.

Pocono fest

THAT ONE day concert at the Pocono Raceway, a short ride from New York, has listed the line-up for July 8. Scheduled to perform are Three Dog Night, Faces, ELP, Humble Pie, Black Sabbath, J. Geils, Badfinger, Cactus, Edgar Winter, Groundhogs, Claire Hammil, Mother Night and others.

Tickets are set at \$11. The bottom of the ad states: "Note: Beware of Rip Offs. The man in the street will NOT be selling real tickets!"

BAD NEWS for friends of the Gaslight 2 IN New York. The folk cellar, one of the best around, closed last week caused by slow business. The Gaslight 2, just around the corner from the Bitter End, showcased some fine talent. Hopefully it may re-open in the fall.

WEATHER REPORT'S new LP is "I Sing The Body Electric".

KRIS KRISTOFFERSON and Rita Coolidge play Asbury Park, N.J., July 1.

LATE NIGHT British BBC rock concerts were aired June 17 on WNEW FM with Deep Purple and June 24 Pink Floyd. Both were recorded live in London.

BUZZY WINHART is out on the road after watching his six-week-old twin boys grow. Buzzy closes his set with an un-Elton John version of "Take Me To The Pilot".

JAMES BROWN'S new LP on Polydor is "There It Is". Randy Burns' first Polydor LP is "I'm A Lover Not A Fool".

DEEP PURPLE (say the Warner Bros. folks) will be travelling with a doctor and

an English nanny for the doctor's kids. The Purple crew have been getting ill the last few times in the States.

THE PUBLISHERS of Randy Newman's tunes on "Sail Away" say that Bobby Darin, Merry Clayton, Gayle McCormick, Art Garfunkel, Ray Charles, Roberta Flack, Les McCann, Chris Smither-Bonnie Raitt, are or will record Randy's tunes.

John/Yoko

JOHN & YOKO — "Sometime In New York" is out, we saw it in an East Village Record store, but Apple says not yet. John and Yoko are still driving around America. They may show up at the Angela Davis benefit June 29, which wouldn't help their case with the U.S. Government. The Lennons go before another hearing, on July 1.



● NILSSON

THE ABSENT-MINDED Harry Nilsson wandered into the bar of New York's Hotel Navarro the other night and managed to leave the ultra-precious dub of his next album behind. The bartender thought it must belong to the New Riders of the Purple Sage who also happened to be there. He gave it to them. Confused as to why the sudden gift, they presented it to the cocktail waitress. She took it home, played it, realized it was not quite finished and returned it to the bar. A nervous Nilsson popped in and retrieved it the next day. He was delighted to get it back and equally delighted to hear the waitress has given it a rave review.

Syreeta LP

STEVIE WONDER'S wife Syreeta has just had her first album released on Motown, of course. Trade magazine Billboard called it a "blockbuster showcase." Syreeta and Stevie wrote all the songs on the album except for two, those being Lennon and McCartney's "She's Leaving Home" and Smokey Robinson's "What Love Has Joined Together."

Speaking of the fabulous Smokey, he and the Miracles appeared in their farewell concert before Los Angeles audiences. They threw in such early hits as "Bad Girl,"

"Shop Around" and "Mickey's Monkey" along with the more recent material to a teary-eyed, sold-out house at the Forum. As yet, no replacement has been found for Smokey, although the Miracles will be back on the road when they do find a substitute for the man Bob Dylan called "the poet laureate of America."

JOHN McLAUGHLIN and the Mahavishnu Orchestra just finished a stand at the Whisky to rapturous reviews. "Dazzling," "invigorating," "serene" and "inspiring" were among the adjectives heaped upon the band, whose opening featured such other noted guitarists as David Crosby, Leo Kottke, Jackson Browne and the men of America the group, that is, in the audience.

Greg solo

GREG ALLMAN is working on a solo album in which he plays drums, bass, 12-string guitar and piano.

Diana's baby

DIANA ROSS showed pictures of her little daughter Rhonda on stage during one of her last nightclub engagements before she takes time out to await a second child. While she's resting, she and Marvin Gaye may go into the studios to record an album together.

CAPITOL RECORDS is re-releasing Jon Lord's "Gemini Suite," originally issued last fall. The album will be re-packaged with an antique astrological map of the heavens that the Capitol moguls believe will add a more commercial touch to the disc. They don't want anyone to think that the album is, heaven forbid, a classical LP, and apparently rock fans did make that mistake with the original sleeve design.

Crazy Peel

YOU WON'T believe it but A. J. Webberman and David Peel met Mick Jagger a while back. It seems Peel and Webberman were video taping a TV show at the studio where John and Yoko were mixing Elephant's Memory's LP. Mick walked in and was stopped by Webberman and Peel and chatted for a few moments.

Part of the conversation was about cockroaches, New York variety versus English roaches. On the way out after the session, Mick was overheard saying Peel was "crazy".

LATEST IN the rock writers' bag of goodies is a beautiful shiny silver and blue poster of comedian Groucho Marx who recently performed for a SRO

audience of young people at New York's Carnegie Hall. At 80-plus years, Groucho says he finds making a new group of fans laugh "quite amusing" and he may well do a few more "concerts," all undoubtedly bound to be sold-out.

18-YEAR-OLD Tito Jackson of the Jackson 5 graduated from high school one day and got married the next, to the tune of hundreds of heartbroken letters from fans.

Bell mix-up

A LABEL mix up caused Bell Records to look slightly red faced. Seems there's a record called "Stickball" getting played on West Coast radio stations. Well, Stickball is slightly pornographic and the labels for the Partidge Family's new single went on the Stickball disc and vice-versa. Bell sent out telegrams saying don't play it on the air, if you haven't listened to it.

HERE'S THE rundown on the "Festival Of Hope" two-day concert August 12 and 13 at Roosevelt Raceway on Long Island. By the way, all monies raised will go to Long Island crippled children. Saturday, August 12, Chuck Berry, James Brown, Commander Cody, James Gang, Elephant's Memory, McKendree Spring and Stephen Stills with Manassas.

Sunday, August 13, finds Delaney & Bonnie, Bo Diddley, Looking Glass, Dr. Hook, Lighthouse, Sha Na Na, The Shirelles, Sly and Ike & Tina. The two-day concert will be produced by Terry Danziger and Richard Simon.

Capitol re-sign Grand Funk

ONLY THREE people showed up for Grand Funk Railroad's last press conference in LA more than a year ago. This time around, the room was crowded as the rumour was out that GFR manager Terry Knight was due to make a surprise appearance. Knight didn't show but Capitol Records president Bhaskar Menon did — to announce that Mark, Don and Mel had signed a new three year contract with the company. Knight, who is suing the group and their attorney John L. Eastman, insists that the group cannot record or perform until their disputes with him are settled.

Grand Funk intends to challenge Terry on this and has plans to both record and tour in the next few months.

Delaney and Bonnie to split?

SOON, ACCORDING to adverts on the radio, that world-famed watering hole of the Sunset Strip, the Whisky-A-Go-Go, will be featuring Delaney Bramlett as a headline attraction. Also, according to the adverts, it's the same Delaney "formerly of Delaney and Bonnie." Whether this means that D & B are no longer a team, no one seems to know for sure, although rumour has it the Bramletts are not seeing eye-to-eye these days.

Poco switch

SWITCH: POCO are off the Howard Stein August 2 bill. Jeff Beck with Blue Oyster Cult are now on.

NILSSON'S NEW LP "Son Of Schmilsson" will be out this summer, with Ringo playing on five tracks, plus Nicky Hopkins (piano), Claus Voorman (bass) and hornman Jim Price and Bobby Keys and fifty elderly English ladies and gentlemen on one cut.

S & G hits

RIGHT ON the heels of Simon and Garfunkel's set at Madison Square Gardens last week came "Simon And Garfunkel's Greatest Hits" with four live tracks: "For Emily", "Whenever I Find Her", "Feeling Groovy", "Home-ward Bound" and "Kathy's Song". The LP became an Instant Gold.

ELVIS at the Garden earned three-quarters of a million dollars for Mr. Presley's four shows.

COLUMBIA HAS released a comedy LP "Everything You Always Wanted To Know About The Godfather — But Don't Ask". The voice of the "Godfather" is Chuck McCann.

THE TEMPS and Supremes play for the Long Island crowd July 24-30 at the Westbury Music Fair.

LOOK FOR Joe Cocker to come back to the States in September.

MOTOWN RECORDS will leave Detroit soon for an L.A. move.

Stones date

THE STONES, by the way, play July 4 in Washington D.C. at R.F.K. Stadium (a large ballpark). Think about it, the Rolling Stones in Washington D.C. on the 4th of July. Look out for fireworks and the C.I.A. Is it true Mick wants to meet Nixon?



● GRAND FUNK

Meanwhile, Terry who has lawsuits for more than fifty million dollars already in the works, promises more legal fireworks soon. As their creator and chief mastermind, he doesn't intend to say goodbye to the boys without a fight.

Merry: singing from the heart

MERRY CLAYTON was midway through a stint at the fashionable Whisky A Go Go on Hollywood's Sunset Strip when she stopped off at her record company headquarters for a series of interviews.

In the press office, Miss Clayton was totally in charge as she delivered a warm welcome using a big kiss as an expletive.

After sending out for sustenance from the burrito stand across the road she settled down to the interview without making any attempt to restrain her natural effervescence.

"Yeah, I'd really like to get back to England", she enthused, munching at a chicken leg. "The last time I was over was in 1968 with Ray Charles, but right now we're gonna be working over here in the States."

Merry's enthusiasm could be explained by the fact that her week at the Whisky was being recorded, and it should ensure that her third Ode album will be her best yet. For Merry was in good voice, that week, and if the Whisky isn't the best place for getting the audience up on their feet stomping, then at least Merry had the satisfaction of knowing that her band, which includes David T. Walker on guitar and husband Curtis Amy on sax, were doing a superb job.

I mentioned the fact that Curtis had only been brought on right at the end of the set at the Whisky and questioned his permanency as a member of the band. "Well let's put it this way," returned Merry, rolling those big eyes, "he's a permanent member of me. But right, he never comes on until the end, according to the songs I'm singing; like if I'm singing 'A Song For You' or whatever song he solos on... it depends how he programmes them out."

Was Curtis responsible for arranging the songs so cleverly to fit Merry's style of singing? "Well we never really change the melody of the tune, but they get the material together for me... and myself, because there are goodies that I hear and I wanna do. Mostly it's not a set thing it's just down to the way I feel."

ALABAMA

Merry's decision to include Neil Young's "Alabama" in her repertoire was influenced by a recent American TV documentary on Martin Luther King featuring an excerpt from his famous "I Had A Dream". "The dominant thing he was talking about was Alabama, because Alabama is very very funky, Governor Wallace and the whole bit. He was saying that in the deep South, in Alabama he'd be so glad if black children and white children could join hands together. But that whole programme really broke me up, and when it came to interpreting that song, then I knew the only way to interpret it was right here, from the heart.

I'm so glad I was able to hear that because it inspired me more to really do the song, because at the end of the song it sounds so hip that's why I love all of Neil Young's writing — he writes so heavy, you know he's such a fantastic man.

"Dr. King showed me how to interpret the song but I could feel how to interpret it because I'm from New Orleans and I remember New Orleans being really funky because my father was a Baptist reverend and he never taught us anything about hating or disliking the white man; we didn't know anything about that so when I rode buses and things I'd sit at the front because I didn't know."

Merry left the South at the age of seven but she had already secured a firm musical background through her

father's church. "I had a baptist religion background and all the family came out here except my father who's still in New Orleans; there was a good friend of my father's out here and we joined his church and I was staying in church until I decided to start doing recording dates and sessions when I was about 14."

SCHOOL

But although Merry Clayton really established herself as lead singer with Ray Charles' Raelets back in her teens, she can remember further back than that. "I made my name with Bobby Darin when I was 14 and then I started working in the studios with the Blossoms and I worked in the studios with them for years — my manager would come and get me out of school before the last class started."

She'd originally become involved with Bobby Darin through Jack Nitzche's wife, Gracia. "He wanted a female vocalist to do a step out thing with him and... you know people get nervous when there's a big audience but I've never been ashamed to do anything, I'll sing in front of anybody at anytime, anywhere. But when Gracia called me to tell me about Bobby Darin, I was sick at the time but she said it would be good for me so I got up and went down to meet Darin. And the next day I signed for Capitol."

"But after all that was over I got married and the baby came. And when that was all over with I went out on the road with Ray Charles, my husband and I. That was in '66 and I'll tell you how it came about. Billy Preston called me up — we'd been friends right since we were kids. 'Baby sister, do you wanna sing with Ray Charles?' I thought he was playing around but he said, 'If you don't get dressed and get down here straight away...'

"I did one number with Ray and then went straight into the manager's office and signed a contract to go on the road with him."

After working with Ray Charles, Merry formed her own group the Sisters Love and continued in her role as lead singer. Then she turned up on Joe Cocker's first album, and in the summer of 1969 she got her biggest break when she was asked to sing on the Stones' "Let It Bleed" album. "That thing with the Stones, Jack (Nitzche) called me for, and I said 'How am I going to sing so high at this time of night'. But I walked into the studios and there was Mick and Keith Richard, and everything was written out for me. Again I said I couldn't sing that high but I managed it and we got it second take."

"After that I got a chance to do the movie score to 'Performance'. Then I signed with Ode and did an album called 'Gimme Shelter', and after that was over I did an album called 'Merry Clayton'."

"Then everything was so beautiful, I went back East — to the Bitter End in New York — and next day I bought a paper to see the review, and I read the review and almost passed out, Curtis almost fainted it was so fantastic."

BY JERRY GILBERT

"I'll sing in front of anybody at anytime anywhere"



Great White Lady John Kongos c/w Shamarack Bug 22



Remember:
"Kongos" LP
HIFLY 7
"Tokoloshe Man"
BUG 14
"He's Gonna Step
On You Again"
BUG 8

Cube Records
68 Oxford Street
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SIX DAYS we waited for news of Tony McPhee and his merry men. And on the seventh day, the all-purpose, all-weather Groundhogs called from Baltimore with an amazing tale of floods, hurricanes and typhoons which, for some reason, seem to be following the band wherever they go.

Equally amazing is the fact that this is the Groundhogs' first American tour — time and circumstances had never been right for the group in the past, and Mac had never been over-enthusiastic about making the trip.

EXCITING

But it seemed that the Groundhogs were handling the road conditions masterfully, for in spite of the weather they had decided to drive to Washington rather than take the more conventional inter-state flight; but just outside the city they had to pull up abruptly just as a dam was about to capsize. "It was pretty exciting," Mac mumbled rather doubtfully.

Yes, the lads were enjoying the tour after playing ten dates which had taken them through Memphis, Atlanta, Chicago, Florida, Washington, Pittsburg and now Baltimore.

HURRICANE

"We're working our way up North, and although we'll be doing New York, I don't know about the West Coast yet," Mac went on. "Washington was completely flooded and so far we've been following the bad weather all the way — in Florida there was a hurricane building off the coast and the weather's really freaking us out."

The band have been playing dates with Edgar Winter as well as a few gigs with Black Oak Arkansas and one with Humble Pie.

"Edgar Winter's really good," Mac enthused. "We seem to be going down well but the trouble is there's never time to do encores even though there have been times when we could quite easily have done so."

"Because we're opening the show we're sometimes cut down to a forty minute set, but we're trying to present as good a cross section of our stuff as possible."

CAMPAIGN

"We've been doing 'Eccentric Man', 'Music Is The Food Of Thought', 'Amazing Grace', 'Still A Fool', 'Cherry Red' which is very popular and then we're finishing with 'Split Part 2'."

"The number that seems to be going down best is 'Still A Fool', especially the freak out part."

The Groundhogs have probably made a wise decision in delaying their American debut for so long, for how many bands touring for the first time can boast a good promotion campaign on the albums and a smoothly organised tour?

"Everything's gone really smoothly and the record company are doing a lot of promotion. We won't know for a week or two what effect it's had on album sales but our album 'Split' has been repackaged and put out again — it really just needed us to come over."

NOSTALGIA

"I think it would have done 'Split' a lot of good if we'd gone before but we were just never ready for it because we didn't have the organisation round us to make it a comfortable situation."

Strangely, Tony McPhee's first visit to the States has brought back waves of nos-

Groundhogs holding their own



● TONY McPHEE: "We seem to be going down well."

JERRY GILBERT TALKS TO TONY McPHEE

talgia — to the days when the Groundhogs were John Lee Hooker's backing band, and to the days of the British blues boom when Mac was involved in anthology albums with people like Eric Clapton.

"We've just been missing a lot of acts who were in town the day before we got there. John Lee Hooker was in Florida just two days before we were, so we just missed him, but it would have been great to see him again."

"It's weird though because even if people haven't heard of the band they've heard of me through the old blues things with Clapton."

RECORDING

Had the Groundhogs been giving any thought to recording whilst in the States? "Well we had a look round the Criteria Studios in Miami", Mac remarked, "but I don't think there'll be time."

"In any case we'll be starting the next album when we get back to England — we'll take a week off and then go straight into the studios for three weeks. We've got a lot of new stuff and a few new things have dropped into my head while I've been here."

"We'll be out here for another month, working with Black Sabbath and also doing dates with Uriah Heep, Alice Cooper and Three Dog Night. Then we'll be back in England, and in August we start a British concert tour."

"We'll probably be back over in the States in October."

David: the wandering loner

S. DAVID COHEN (alias David Blue), wanderer of no fixed abode, currently in England and believed to be heading for the Continent. Strictly a name for the last generation of Greenwich Village freaks and the new disciples of Asylum, born out of the famous Geffen-Roberts entente.

So what had happened during the five years it took for Blue to get from New York to Los Angeles? His reply aptly crystallised the environment in which he spent his maturing years. "I really got f—ked up by taking one of the first STP pills ever made. The Grateful Dead were coming in from San Francisco, and this guy had just made 13, and I didn't want to miss out. For the first three days it was great but then I lost confidence and it shook me up for the next two years."

So David hit San Francisco, and if Greenwich Village was where the action was during the first part of the sixties, then he shunted into Frisco at just the right time to discover a whole new dawn breaking. In San Francisco he discovered heroin. "Heroin was just the lowest of the low, but I got to the point very quick and it only took me a month to figure out how bad that was. It was the end of the road."

On the evidence of David's most recent album "Stories" which sent the new Asylum catalogue speeding on its way, his songs have changed little in the past four years since cutting albums for Reprise.

Prima facie the four years could be condensed into four months, but a much closer look reveals a new found self-assurance, which lifts his songs out of the whirlpool and the self-indulgent singing the once tended to stifle them.

Mr. Blue is now highly enthusiastic about his music and he goes about his work with a determination to pay back David Geffen and Elliott Roberts for their vote of confidence in him.

How had David Blue finally found peace of mind? "I became a Buddhist, and that changed me a lot. Until then I felt totally lost and very unhappy, and I needed something; Buddhism came along at that point when I was living in a vacuum."

ISOLATED

"It was hard to get into because it went against a lot of things that I believed, but once I got into it, it made me less of a loner and I began to enjoy life. I just dropped my defences and found people although I still feel very isolated."

In a sense Blue was a victim of the New York folk eruption — but he wouldn't have missed it for the world: He cleared up a few popular misconceptions — misconceptions, that is, if you've been following his career from a distance, starting with his birth on Elektra's "Singer / Songwriter Project" right through to the allusions made by Anthony Scaduto in his Dylan biography.

"They were great times — great people around and all in the same place, but Dylan had it knocked. I read parts of Scaduto's book but I didn't think it represented me."

"I'm not that close to Dylan and I don't know why I should be so heavily associated with Dylan — I might have some of the same attitudes towards the scene but that's all."

But hadn't the launch on Elektra set him up as a potential star? "No, the press never liked me and I never felt part of it, I never felt very important and from the inside it didn't seem to be very spectacular or that we were the elite, even though I felt there were a lot of people who were going to get famous. But New York is a very oppressing city and by 1967 most of my friends were on the road. Dylan was no longer around and Phil Ochs was living in L.A."

David Blue eventually wound up with Reprise and



● DAVID BLUE: never felt a part of any scene.

recorded two albums entitled "Those 23 Days In September" and "S. David Cohen".

"I don't think they did a good job for me but I don't think I did a good job for them either. 'S. David Cohen' was a far better album than '23 Days', and I just made that one album under my real name because it was a time when I was just looking for myself and wondering who I was; I did it to be true to myself and at the time it really seemed important that I should do so..."

David confesses until recently he never felt a part of any scene — even the old folk scene where his refusal to take sides or become politically involved left him out in the cold. "I just felt I was too untethered to do anything before — I just felt that I wasn't good enough although I knew I was good. So I just didn't do gigs or play in public at all and I had enough money from my publishing to see me through."

CONTRACT

"I hadn't even thought about it for two years but then I decided to get it together to make an album. I was no longer with Warner Bros. so I went to L.A. and started to fish around with record companies. Elliott became my manager and he got me a contract with Capitol — but then he asked me if I wanted to go on Asylum with no money in front. It was the best record company I'd ever

seen and I wasn't looking for money as much as love."

But in spite of his new reassurance, the album still has a theme of isolation running through it. "It was an offshoot album of all the drugs and shit that I'd been through. It was a healing album but the next one which I'm recording in September will have some happier songs on it — a mixture between happy songs and ballads although there's a song about Leonard Cohen which is sad and which I wrote in great respect because I really dig him."

So now David Blue is in England. What's he doing in England? Writing songs in his flat and playing colleges and universities. He's also playing £15 a night gigs, Eighteen Plus Group mediaeval tournaments (I think he managed to avoid that one), and shortly he's off to the Continent to compete in the Knokke Festival.

"As far as Knokke goes", Blue reflected, "I'll either bomb out or I'll have a good time, but either way I don't lose."

"At the moment none of the Asylum acts are signed with agencies you see", he went on. "It's either a case of working within the system or getting nowhere at all. I have to live with it, but then again I have to live with Nixon, so f—k it..."

"Sure I'd like to be a star, but only because people listen to what you have to say when you're a star." — JERRY GILBERT.

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RECORD SHOPS

NUMBER ONE FOR RECORDS AND TAPES IN THE BRITISH ISLES

THE drive out to Topanga Canyon from Hollywood along Sunset is quite a heady experience in itself and when Bob "The Bear" Hite is there to greet you half way up the twisting pass through the Canyon, the experience is complete. Canned Heat had just returned from a tour of Australia and Hite later talked about the group's last disastrous British tour and the new album "Mythical Figures And Ancient Heads" which features Little Richard and Charles Lloyd amongst others.

The most striking aspect of Canned Heat's latest album is the people appearing on it. How come you got together with people like Charles Lloyd and Little Richard?

Charles Lloyd lives next door to our manager down on the beach so we all know each other; he'd written a tune for the band and wanted us to do it, and when we got together with him about the tune he brought his axe along; we were in the studios and we rapped about it and then he started to blow on it with us. That's how that happened, and the Little Richard thing was rapped out at the Whisky A Go Go where we'd all gone to see him and we just decided to get together and do a tune. But there was no large concept planned or anything, it just happened because those were the songs we cut.

ALBUM

Aside from the guys you've mentioned is there anyone else you've been working with or are hoping to work with?

We've worked with Dr. John quite a bit and Clifford Solomon, he's on this album and Harvey Mandel, he's on the album.

There seems to be a lot of interplay amongst the musicians in L.A.

Yeah, there's a lot in this area; up in Topanga Canyon here there's a lot because there's several bands such as Spirit, Linda Ronstadt, Jo Jo Gunne and a couple of others. They all play the Corral — everybody from here starts off at the Corral.

Talking about playing, Canned Heat never seem to stop; from England you went to Australia and you've just got back from there...

It never stops, never blows

out, we just keep going. I was told we had eight days off now I hear we're working this weekend in Long Beach and I don't know anything about it — I wanna be up north.

Do you think Canned Heat will continue to work at the same rate, and if so why?

I'm afraid so, yeah we probably will. It would be nice to sit at home and make albums but this is a working band, it always has been, we've never tended to lay off very much and right now with the album doing as well as it is in America the way to make it do better is to go out and promote it.

How do you think this rates up against your other albums as far as acceptance goes?

All our albums start off real good but then they slow down sometimes. This one seems to be moving right along though, and I've talked to a few people who work in record shops and they say it's selling very well.

Looking at the changes that have taken place in the band over the years, the current line-up looks to be fairly settled on the face of things.

It seems to be — it's the same personnel that was at the Albert Hall last time and hopefully there'll be no more changes for a while.

Talking about the last visit to England you didn't do so well — in fact the gig at Birmingham I recall was disastrous and I'm sure you don't need reminding about it.

No, not at all. I got drunk. We'd been up three days and it was a bad night, and that just about set the whole tour off because people in Europe are very pop newspaper minded whereas over here people couldn't care less what goes on. But everybody came to the concerts afterwards just

DOWN AT BOB'S CANYON

Interview
Jerry Gilbert



to see what we were like because the English newspapers really shot me in the ass.

It was strange because the people came not to be entertained but just to see, and so they weren't loose — at least those were the vibrations I picked up through the people in the band so those vibrations just turned us into ... like it was very tight and very tense the whole time, even when we were really trying to get loose.

At the Albert Hall we played real good but got punished by the newspapers because of the PA system — the PA system went out, so therefore the sound was terrible and they didn't even say that the PA was giving us trouble they just said we weren't very good. So we had no happy memories of the last visit, and in any case I didn't really want to come in the

first place. But it was one of those things — we'll be back and I'm sure it'll be a lot different.

PROJECT

Are you still managing to carry out much of your project work outside the band?

I don't have time to do anything.

Surely this must worry you. Like you spent a long time getting that series together for UA.

I got lazy all of a sudden and that series has now been taken over as is obvious by Marty Cerf (UH West Coast promotion man). I bet his sell better than mine. I don't give a f*** about the record-buying public, I didn't put those records out for the record-buying public, I put them out for the collectors because they're the ones who mainly

buy those records and they're the ones who are always going 'Man, why's that on there?' or 'Why isn't that on there?' It seems that the only good re-issue LPs are bootlegs but when you get up against record companies you always get this sales value thing.

Last time I spoke to you you were preparing to do the double album with John Lee Hooker and were highly enthusiastic about the opportunity of recording Hooker properly. In retrospect do you feel you succeeded in your intentions?

Yeah, very much so. It's the biggest album, and now he's got so many gigs that he doesn't have time for them all. He sometimes gets three for the same night and he takes the one with the most money. He's been on the road a long time and he's getting tired of it — I've heard him complain

about it and say, 'I've got to get back to Oakland'. But then there's times when he's in a good mood.

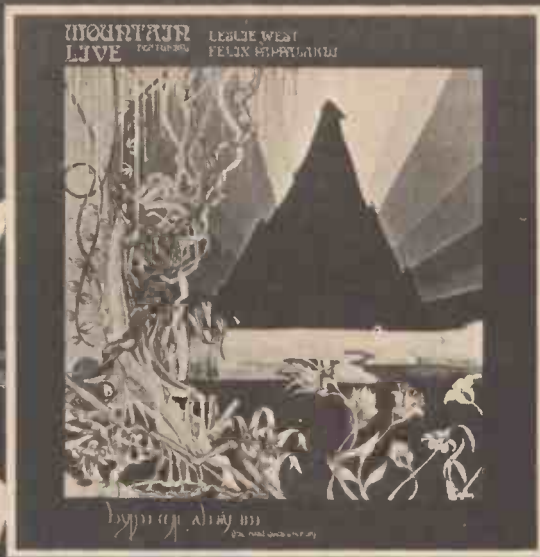
We don't plan to work with anybody else in the same way, but who knows who might come along that we decide we want to play with.

Are there any more albums in the can just now?

Yes, there's an Alan Wilson album. I don't know what it's called but I know it's compiled of all the tunes Al Wilson had appeared on. There are several things that have never appeared — a couple I think with Sunnyland Slim plus the last thing we recorded before he passed on — it's called "Human Condition" and that may well be the name of the album. "Human Condition" is a hit, I'm sure of it. There isn't anyone that's heard it that hasn't flipped out over it, and it's a very significant record as far as Alan Wilson is concerned — it's really a trip listening to the words of all his songs together because they're all very — I'm sure it's Freudian but involved, you know, his personal life.

I listened to the album and it just blew my mind the things that kid was saying. I'm pretty anxious for that record to come out but then again I'm not because if it does come out then people are going to wanna hear it and I'm tired of doing all that old stuff — everybody's getting tired of it but people seem to be unhappy unless they're hearing those old songs that were hits. I'd like to forget about "On The Road Again" and "Goin' Up The Country" and "Let's Work Together", you get tired of playing it and when that happens then it loses its flavour.

But since the album came out the spark has been rejuvenated ... we kind of levelled out there for a while and were just touring around and you didn't hear too much of us on the radio, well that was because we hadn't had a product out in over two years. Now I'm really pleased if everything everyone tells us is really true.



MOUNTAIN LIVE

'The Road Goes Ever On'

Produced by: Felix Pappalardi. ILPS 9199

If you thought you'd heard everything, lend a sated ear to Side Two of the new Mountain album 'The Road Goes Ever On'.

It's a 17-minutes-plus in-concert version of Felix Pappalardi and Gail Collins' classic 'Nantucket Sleighride'. Recorded earlier this year in London, it's the heaviest theme development since Handel's 'Messiah'. And if you think that's just a line, you weren't one of the sell-out audience who gave them a standing ovation for the number.

Mountain, with Felix, Leslie West, Corky Laing and Steve Knight. The best road band to come out of America. And The Road Goes Ever On.

THEY'RE HAVIN' A GOOD TIME

THE KENNY Loggins/Jim Messina band is the best thing to emerge from LA in years. Their recent Stateside tour with Delaney & Bonnie took audiences by storm, and in four months they have built up a huge following in America.

Later this month they visit Britain for the CBS Convention, and after sampling the mild hysteria which is already greeting their shows in America, JERRY GILBERT takes a look at the effect this latest phenomenon could have on audiences in Britain:

THERE WAS a mild aroma of hysteria in the air.

It drifted gently under my nostrils the moment I shunted into New York at the same time as Jim Messina, Kenny Loggins and entourage a month or so ago.

Their happy Californian music had already caused a sensation at Doug Weston's Troubadour and now they'd homed in on New York. Caught up in the slipstream I followed the band faithfully out to Porchester expecting at best to hear a few well chosen variations on familiar themes.

Loggins and Messina were bottom billing a tour with Billy Preston and Delaney & Bonnie, but on the night D&B had pulled out, and there were a few theories about that one too.

Response

The set that followed was fairly sensational, and was somehow a complete transmutation from what we generally expect to come out of LA. Whatever Loggins and Messina had, they triggered off an instant response in the audience, for a while some were out dancing in the aisles the remainder jerked about in their seats yellin' out numbers from the "Sittin' In" album like they knew it backwards.

Kenny Loggins, a gangling, highly personable guy, has an impressive aggregate of achievements despite the fact that he only recently stepped out of the shadows on a performing level. He emerged as a songwriter several years ago at a time when the Nitty Gritty Dirt Band were culling songs from the best writers around — people like Jackson Browne, Steve Noonan, Steve Gillette, Chris Darrow, who's now with John Stewart, and so on.

Loggins' contribution was "House At Pooh Corner", which gave the Nitty Grittys a hit record, as well as "Prodigal's Return", "Yukon Railroad" and "Santa Rosa". He played in a band with his brother Dan, who wrote the currently successful single "Vahevela", and 18 months ago Kenny turned up on the Gator Creek session album for Mercury.

Hunched

This, as I recall, featured "Danny's Song", which brings us back to that concert in Porchester. Kenny came on stage alone, slumped down on the chair and hunched over the mike with all the ungainly characteristics of James Taylor. He went straight into "Danny's Song" and quickly followed up with "House At Pooh Corner" and "Lady Of My Heart" before the band joined him on "Dixie Holiday".

Ah yes, the band. Al Garth and Jon Clarke play saxes, flutes and recorders, and Al is also a highly tasteful violinist, although when the situation demands he can pull out some rough edges on a country dance theme in the best tradition of bluegrass fiddlers.

The rhythm section consists of the inseparable Merel Bregante on drums and Larry Sims on bass, both founder members of Los Angeles group The Sunshine Com-



● JIM MESSINA

pany, who brought out three albums and a couple of hit records before they split.

Before examining Jimmy Messina's role in the band and the likelihood of him remaining with Kenny, back to that concert in Porchester. By the time the band hit "Listen To A Country Song" with Garth and Messina stepping out musically and Loggins bouncing back and forth across the stage, bringing his guitar up and down through a wide arc, we could have been watching any headline act anywhere in the world. The words were tailor-made for the audience: It's Saturday night and my daddy's up late pickin' with my uncle Bill, the neighbours don't mind 'cause they're havin' a good time . . . It brought back all the imagery of the old Saturday night hops in the deep South.

Delight

The highlight of the band's set is undoubtedly the "Trilogy", 11 minutes long and couched in a sequence of moods. It opens tentatively with "Lovin' Me" then more country rock with "To Make A Woman Feel Wanted" and finally a tender lullaby called "Peace Of Mind". It closes the album, it closed the set at Porchester and ensured that the group would be back for more. "Nobody But You" closed the show. Maybe it's a sign of the times that bottom-billing bands can come back for an encore, but more likely I was witnessing something a little out of the ordinary run of events.

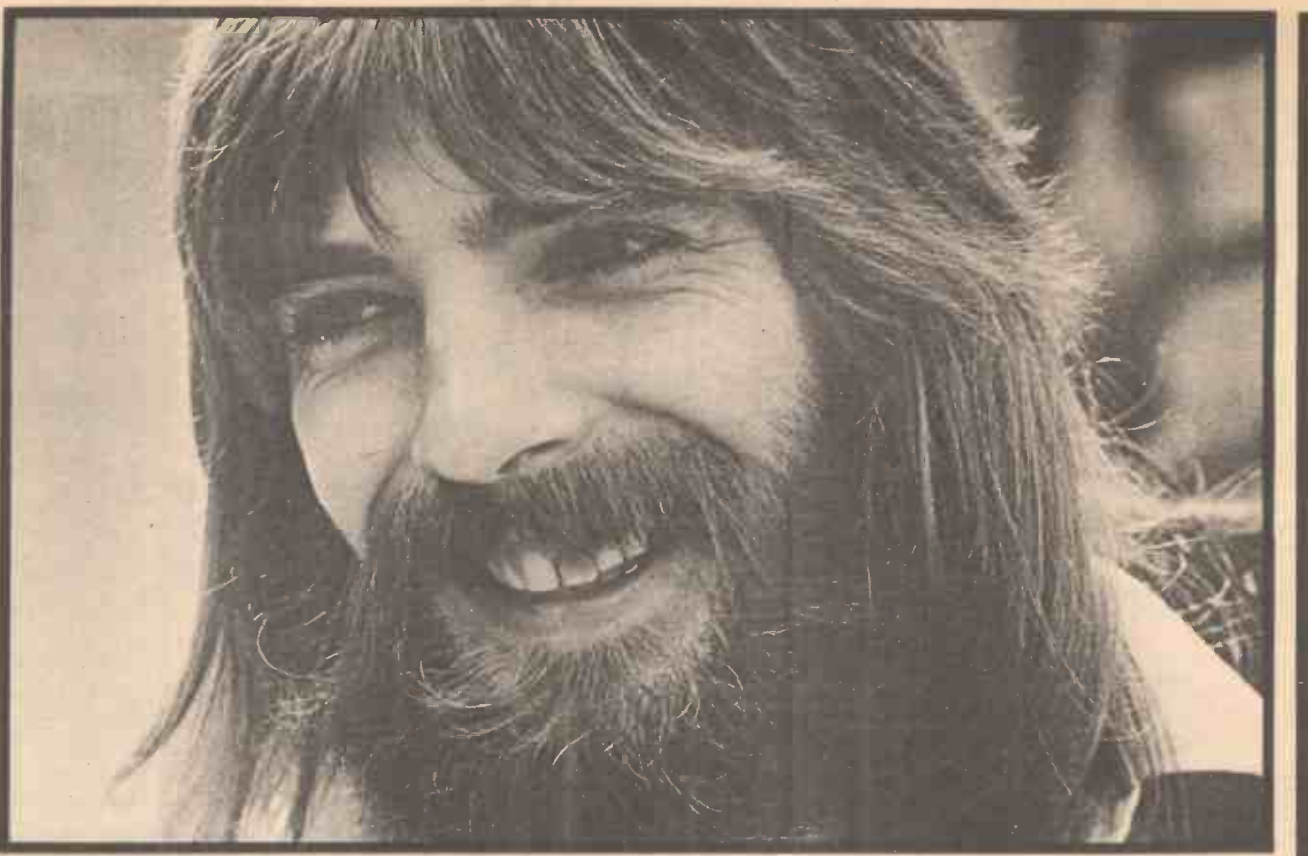
Jim Messina has surprised a lot of people by proving his role in the band to be rather more than ephemeral. It could be that the "Sittin' In" sessions turned out to be rather more empiric than he had imagined, and undoubtedly the presence of the old campaigner had something of a catalytic effect on proceedings.

Jim has been reluctant to commit himself all along as to his future, even when I tackled him after the Porchester gig. But despite the fact he quit Poco because he was tired of touring, he made no efforts to conceal his delight with the way the current tour was going.

Grown

Messina had grown away from Poco soon after the live "Deliverin'", and in any case he wanted to spend more time in the studios working out "a more sophisticated R&B type music."

He was interested in promoting Loggins as a solo



● KENNY LOGGINS: happy-go-lucky writer

artist but when they got into the studios together they realised the possibilities of doing an album together. Al Garth was the next to arrive and he quickly came up with horn charts to "Nobody But You" after which Jim eagerly sent for the old Sunshine Company rhythm section. Many auditions later the band was completed by Jon Clarke but the only sad note was that Mike Omartian, who had also been involved in the Gator Creek project, wanted to continue producing and arranging, and he disappeared to do just this with a group called The Free Movement before turning up with Blue Rose.

Goaded

But Messina, whether he liked it or not had been gently goaded back towards the country music from whence he had come, the added advantage being that he was operating within looser arrangements that should enable the band to retain their freshness and enthusiasm ad infinitum.

Messina - Loggins' resilience has already been tried, for they've been playing constantly, doing the same material for the past four months . . . six of them together on the road, it's not easy.

Messina, Loggins and Co. had kicked off in great style at the Troubadour in LA. Richie Furay came in from Denver, he and Messina shook hands and made up and Richie jammed with the band; Boz Scaggs was there too. They drew out some of the old Buffalo Springfield goodies "Child's Claim To Fame" and "Kind Woman" which Richie had written just before the death. The audience loved it, Bill Graham loved it, Doug Weston loved, and promptly booked the band back into the Troubadour. There was an overall enthusiasm that presaged something great — and a really good valediction from patrons of the Troubadour which sent them confidently away on tour with Delaney & Bonnie.

Kenny had further emphasised his ability as a happy-go-lucky writer in the best song and dance routine to come out of LA. Jim Messina had finally come of age as a songwriter, for with Richie Furay taking on the lion's share of the work in Poco, Messina was only allowed one opportunity of showing off his writing ability — and Poco issued his "You Better Think Twice" as a single.

So there y'are — a Messina-Loggins coalition onstage and hopefully another Messina-Omartian alliance when the band get back in the studios again; Messina producing, Omartian arranging, and one feels that the best is yet to come.

Britain could catch 'em in full flight when they come over for the CBS Convention later in July.

"ANDREW OLDHAM" you'd say — and the strong men of the record world spluttered purple in the face and suddenly they had this difficulty in getting their coffee down.

"Andrew Oldham" you'd mention in passing: "Not THE Andrew Oldham who . . ." and the stories would all come out they knew, which were interesting enough in passing, adding to the image very colourfully but didn't really beat the night I remember when we chased a cardboard elephant up the M1 to Coventry.

Andrew Loog Oldham was in town last week. Once the enfant terrible of British music his visits back to London are rare. There is still a kind of jaded flamboyance about him now but at 28, and some five years after he threw a spanner in the works of a rather staid and satisfied record scene here, he's more subdued and quietly happy than he's ever been. There's a physical change too and now he sports a shaggy beard that makes him look like a thin backwoodsman.

These days Andrew Oldham is content to live on his acreage in Connecticut and produce the odd record here and there. When he went to the States nearly two years ago after the collapse of his immediate record company he spent four months getting the record business into perspective: "I dug up the garden, cleaned out the pool and watched everything on TV for 24 hours a day."

Flutter

It says much though for everything Oldham once so dogmatically stood for that when he does come back to these shores that not only do old friends gather round but there is just the merest flutter of apprehension on the home front.

Back in 1967 Andrew Oldham — who had got kicked out of school and started off in music as an office boy for Rik Gunnell — decided it was time someone took the big record companies on and start a totally independent small label.

At the time these people tried to dismiss Oldham as something of a joke — more an irritating joker. He really couldn't be serious this young



● ANDREW OLDHAM: wouldn't manage again

Oldham—still going strong

thin guy with all that overconfidence, that shining arrogance that rubbed everyone up the wrong way, who at 23 years old might be the manager of the Rolling Stones but . . . well that wasn't going to last long and they were a pretty unappealing lot themselves. But when Immediate actually surfaced and the hand-made silk shirts came out and Oldham was seen sporting a vast wardrobe of carefully tailored suits and THEN there was that purring white Rolls Royce, well it was all a bit too much.

Nostalgia

Maybe it's a kind of fond nostalgia and the fact that I was never directly involved with the business side of Immediate records — but I have this feeling that British rock music now owes more than it might like to admit to Andrew Loog Oldham. Immediate did — in the midst of a certain amount of chaos — add up to something important.

When Immediate started it was Oldham with the Stones. Jagger would be up at the Oxford Street offices—palm trees and chrome — or stuck in the studios almost every night. It was the early days and everyone was laughing. Shirley, the Stones' fan club secretary and general "mother figure" stayed smiling and patient.

It was the days of Eddie the chauffeur and Ray who ran round the record shops, of nights spent getting posters and T shirts and billboards out and of Fridays when everyone collapsed in a state of suspended animation. And a year later Immediate could boast the talents of Rod Stewart, Chris Farlowe, The Nice, Small Faces (and later Humble Pie), Mike d'Ago, P. P. Arnold . . . at one time or another even the guy who knocked up the office shelves

got himself recorded.

It was a company that got itself into some of the best and often most irreverent music around, "Out Of Time", "Handbags And Gladrags", "Ichycoo Park", "America", "Little Miss Understood", "Odgers Nut Gone Flake".

So what went wrong? Oldham's personal explanation is that—inexorably—as the company got more successful it moved further away from its initial dream: "I started Immediate to prove to the big companies an independent company could be successful — to give them a kick up the arse — and that's what it did. But in the end I just lost interest because it became like a real business."

"The reason the people we got came to Immediate — the musicians — was really through word of mouth, through friendship. P. P. Arnold came via the Ikettes when they toured here with the Stones, Rod Stewart was a friend of Jagger's and Chris Farlowe came to us through Rik Gunnell. Originally when the Small Faces split I thought Marriott and Pie with Framp-ton was a good idea."

Eventually Immediate bit the dust with a lot of shit being thrown around and a lot of speculation about Oldham's future. In a way it all seemed to stem from his split with the Stones and his own image, which had originally done so much to formulate the whole image of the company.

"As far as the Stones and I were concerned I think we got too much money too soon and I lost a lot of that 'wanting' — it went out of it all. But of all the bands the Stones did emerge without a loss of separate identity, they've never lost that."

"No I wouldn't start a record company again — I've done that, even though today I could make it work much better because I know the mistakes we made now. I wouldn't manage again either because it means nine months at least of your life gone each year and if something comes up that maybe you want to do you just have to turn it down, I don't want to be in that position."

"Look, I'm happy the way things are, Rolling Stone said 'the whizz kid has had his day' or something crazy, well that's up to them. As far as I'm concerned I own three pairs of jeans, I've got my house in the country and I'm happy"

PENNY VALENTINE

The revival of the Rainbow Theatre by Martin Hayman

Next weekend the Rainbow Theatre goes into its Mark 2 version when Deep Purple make their first London appearance for months.

Nothing could be a better shot in the arm for London's sleepy holiday-time rock scene. The concert brings all the members of Purple scurrying back from diverse holiday hide-outs to play the Rainbow — surprising as it may seem — for the first-ever time. It's also the first public view of the revived theatre under its new management, Biffo Music.

The re-opening has not really hit the headlines. When the Rainbow Theatre under its original leaseholders and management, the Sundancer Company, ground to a halt with Humble Pie's performance there in mid-March, the bad news seemed hardly credible, particularly for the Soft Machine freaks who turned up the following Sunday night to find the doors closed and a bald announcement that the theatre had ceased to operate.

GLORY

After five brief months of international renown as London's answer to the Fillmores, it was finished. Those months had their ups and downs, but the vitally important thing was that the theatre had attracted some of the biggest names in rock to London: the Who, the Floyd, Curtis Mayfield, the Byrds and the Steve Miller Band, to name but a few, trod the boards at the old Astoria in its renovated glory.

There were complaints, surely, but it was the only concert gig in London planned and designed exclusively with rock bands in mind. So as the dream crumbled and the accusations started to fly around, there still remained a hope in the back of everybody's minds that someone would have the sense to revive it in some form or other, even if it had to be a bingo-palace during the week.

When the announcement came through that Chris and Terry Ellis of Chrysalis had set up Biffo Music to buy out the lease of the theatre from the insolvent Sundancer Co., nobody seemed quite as surprised as they should have been. Nobody would really be



PUTTING PURPLE INTO A RAINBOW

surprised to see, for the return of the Rainbow, another loud strong British band like Deep Purple, just as the Who opened the theatre last November. Something powerful is always needed to start the ball rolling, and Purple have as solid a drawing power as any.

It is equally to be expected that the business set-up will

not be the same as in John Morris's Sundancer days in Seven Sisters Road. Biffo will run the hall in all its technical aspects — sound, lighting, stage management, ticket control, refreshment — and their facilities will be available to any promoter. This means that the Rainbow's management will not carry the losses of a badly-attended gig, which is

what happened with such unfortunate results for Sundancer, who were simultaneously managing, engineering and promoting.

Chrysalis will of course retain the option of putting on their own shows — it's a natural for Jethro Tull now the Albert's shown them the door — but there has been no shortage of promoters wishing

to use the Rainbow. At least six are known to be booking it this summer.

The new manager of the Rainbow is Ted Way. He says that he has been left with fair legacy of problems, many of them stemming from Sundancer's lack of ready cash to convert the premises as they would have wished. "A lot of the hassles at the Rainbow

were over the sound system," Way told me last week, "so we've had Kelsey-Morris in to install a custom-built p.a. This, we think, is the first major problem sorted out. The other thing will be getting the bands to use the house system."

Among other problems being tackled by Biffo at the moment are improvements to lighting and presentation (by ESP Lighting); bringing the hall up to the GLC's requirements; and cooling out local residents' opposition. "We're trying to establish good faith with the residents as well as establishing it as London's premier rock venue. We're going to give the kids what they want," claimed Way.

Richie Blackmore echoes the same feelings for the opening gig. He was not so hard at work, though. He was phoning through from the Greek island of Corfu. "We've never done the Rainbow before 'cos they had an orchestra pit and there was no contact with the audience. Now they've built an extension over the pit we will do it. We like to be really near the audience when we're playing," he explained after a quick dip in the sea.

HONOUR

Did he think of it as quite an honour to re-open the Rainbow? "I suppose it is in a way. I don't know what it'll be like to play there to open up, but we'll be doing our normal set of an hour or so, though we may stretch it to an hour and a half depending on the audience."

Ian Paice and Roger Glover would be coming back from the States to do the gig, and both Ian Gillan — sailing up the Thames on a barge — and Jon Lord — lounging in a villa in the South of France with Tony Ashton and the concert's promoter Peter Bowyer — would be breaking off their holidays to return to London.

They had not at first planned to work until their departure to the States a few days after the Rainbow, but decided it was too good to turn down.

The holiday preceds a very busy period for Purple. After the U.S. tour they do a short stint in Germany before moving off to Italy to record the next group album and play a large concert in Rome. Quickly followed up then by a British tour which kicks off on September 17.

Being a working musician, it seems, is in his blood: "You can lie in the sun for a week," he confided, "but after that you start to get bored. It's the first time I've been from my guitar for a week for about five years. It gives you time to think about songs in your head rather than going for shapes you know already."

What better way to come back from your lay-off, Deep Purple in the Rainbow?

LOOKING BACK, it now seems hardly credible that so many young black American musicians had such a tough time getting themselves mass-media gigs during the early and mid-sixties.

Otis Redding, for example, had the drawing power to sell out most of his concerts during this time but because of some kind of warped reasoning from the American television companies, Redding's magic was rarely to be seen or heard on the box in the front parlour. The situation now, of course, is in better balance, partly because a lot more people have been tuned on to black R&B and partly because black artists are considered better commercial propositions than they were ten years ago. It's very much a case of the old American tradition of give the customer what he wants but don't forget to make a profit in the process.

One five-man black group, therefore, who were in this country recently to play the Great Western Festival, and who call themselves The Persuasions are perhaps the best example of their country's wider acceptance of negro musicians for until comparatively recently a set-up like The Persuasions would never have gotten off the ground, commercially speaking that is.

The Persuasions are an acappella group from New York. They carry no musical

BY RAY TELFORD

instruments around and they communicate their music only through the use of the human voice which, until you've heard a Persuasions gig, you'd never believe could be capable of coming up with such a diversity of mood and feeling of inventiveness.

Acapella, however, isn't something that's come straight off the drawing board. It's been heard, in varying forms, on the street corners of New York and most of the American East Coast towns for about the past decade or so and if you care to delve just that little bit deeper into groups such as The Temptations, or to take a better example, Little Anthony and The Imperials, you'll discover that acapella has been a main ingredient of some of the more



● PERSUASIONS

Bringing it all back

commercial black music forms.

The five guys who make up the group are: Jayotis Washington, Jimmy Hayes, Sweet Jesse Russell, Herbert Rhoad and Jerry Lawson and they tell you that they're the only group in the world who are trying to bring this basic, but

nearly extinct, musical form back to life. Oddly enough, though, it's taken a British record label, Island, to come up with the first real show of outside interest with their signing The Persuasions to a British distribution deal and Island, as we've seen, just don't like to back losers.

Jesse Russell explains that at one time their music was ever in evidence on the street corners of the East Coast cities: "It was a way of life, especially for the young cats who couldn't afford to buy musical instruments," says Jesse. "A whole bunch of them would just meet on the corner and start singing because it seemed to them to be the best way of expressing themselves. Of course when the cops got to see so many young dudes standing on the street corners they ran them off thinking they had something else on their minds other than singing, you know, so a lot of fine music has been stifled in this way. This is one of the reasons we're trying to bring it all back."

TOUGH

As can be expected, Jerry Lawson says that the going was tough for The Persuasions when they first got together. It was hard to find any promoter who'd be willing to give them a gig but through sheer perseverance they seem to have won through, a fact which was borne out when their current British album "Street Corner Symphony" sold enough on its release in the States to make a big impres-

sion on both the R&B charts and the top hundred.

Like Sha-Na-Na, who are possibly the best example of a white East Coast acapella group, The Persuasions made a big hit with their appearance at the Great Western Festival. Jayotis Washington, reflecting on the Festival, seemed to think that the group's reception was much better than he'd anticipated and adds that this was probably so because British audiences, in his opinion, don't seem to be so racially hung up as they still are in America: "We already made an impression here," he says, "but it's taken us years to do the same in the United States." And of course the entire group are knocked out by the fact that, despite acapella being virtually unheard of in this country, Island have shown sufficient faith in it to release their albums.

SPIRIT

The Persuasions reckon that there's a big future in store for them. Mirroring the whole group's boundless enthusiasm and spirit, Jesse Russell puts it like this: "We got a good start but it's taken time, in four or five years time, there's no telling where we'll be." Let's hope it'll be where they deserve.



● CHUCK: call it music

CHUCK MANGIONE: PLEASE DON'T CALL IT JAZZ

THE ONLY trouble with spreading your musical net wide is that you tend to finish up with a rather confused public identity.

You may well know Chuck Mangione as one of the Jazz Brothers, as a trumpeter, a composer, or as a guy who writes and conducts concerts with the Rochester Philharmonic Orchestra. But none of that really gives you much idea of what is currently his main activity — playing electric piano and flugel horn with his own quartet.

Even if you had caught up with that, you probably won't know the quartet in its present incarnation — Mangione, Tony Levin (Fender bass), Steve Gadd (drums), and Gerry Niewood (saxes and flute).

Fresh from a week's packed-club dates in Toronto, the quartet flew to Europe last week to play the Montreux Jazz Festival, and on Monday started a two-week stint at Ronnie Scott's in London.

"I've heard," says Chuck, "that there's a possibility of a third week, which would be really nice. Without trying to sound too bold, I think when people get to hear us they'll tell other people about us." Which is one way to get clear of the identity problem.

In the States the first quartet album has just been released — "finally," he sighed

By Steve Peacock

with an obvious amount of relief — and they've been doing mainly big concerts over there. "But people still have been thinking that mainly what I do is perform with orchestras — it takes a long time."

What really excites him about the London dates though is the prospect of being able to play in a small room, where they can set up a kind of close relationship with the audience. That's something they don't get a chance to do too often in the States.

"Although at the moment there seems to be some kind of re-awakening of interest in what people call 'jazz' music, it doesn't necessarily happen in the best conditions for the musicians."

"Either it's in big concert halls, where you can't set up a close relationship with the audience, or it's in small clubs where music is probably third important — people go there to eat, or to meet a girlfriend, and then listen to the music. Most of the clubs seem to be like that."

"But we did a week in Toronto at a place called the Colonial, and that was great. The place held about 400, and there were queues down the street every night to see us."

That kind of atmosphere is the kind he likes best, where people come to a club to hear the music, and the musicians "have room to stretch out."

He finds his audience a wide-ranging one — "from quite young kids to people of 60" — and thinks that's one of the most satisfying things that's happened. It's not a 'jazz' audience either, which is just as well.

"I don't think of my music as jazz, or anybody else's. As soon as you start calling something jazz you immediately limit your audience, and then you limit it again because people tend to listen to only a certain type of jazz."

"I know, I did it myself for a long time — I wouldn't go to hear anything I didn't think was real jazz. But I got out of that when I realised all the beautiful music I was missing."

"See, the most important thing about playing for me is sharing it with people. I love what I do and I get a groove off it, but the greatest experience is feeling other people getting a groove off it too, because they feed you — you share."

"It's fine to play to satisfy yourself, but as a player if you're really honest about it there aren't many nights in a year when you really knock yourself out with your playing. If you think you knock yourself out of almost every time you play then you're fooling someone."

JAZZ ALBUMS WARM GIRLS

FOR THE student of jazz singing two unique albums from Ember are prize acquisitions. They feature Mildred Bailey and Lee Wiley, two singers whose early lives and whose singing styles were coincidental.

Both of American Indian extraction, they both sang with the Paul Whiteman Orchestra and later came into their own with small groups in the 1940s.

Both achieved great popularity in the States singing a kind of pop-jazz style though the labels are unimportant for they each had a quality to their work which, though removed from the black sound of Billie Holiday and Bessie Smith, was imbued with an erotic warmth and patent sin-erotic warmth and patent commitment.

VALUE

The Wiley album (LEE WILEY: "I'VE GOT THE WORLD ON A STRING" EMBER CJS 829) features 16 songs written by Harold Arlen and Richard Rodgers and were recorded on two occasions — one in 1940 and the other in 1945.

Star musicians featured on the sessions were men associated with Eddie Condon such as Max Kaminsky, Brad Gowans, Bud Freeman, George Wettling, Lou McGarity and Bill Butterfield.

The songs are beauties and include "Here In My Arms", "You Took Advantage Of Me", "Let's Fall In Love" and "I've Got Five Dollars".

Lee cruises through the album with her husky, sensitive voice giving full value to the clever lyrics.

She has haunting nostalgic appeal, a sound that sets the scene for the New York of those glittering times when gangsters looked like gangsters and knew their place, when the name Manhattan conjured up Cadillacs and cocktails and no decent person got mugged. And when Forty Second Street jumped with the joyous sounds of jazz. This is a gem.

NORVO

The Mildred Bailey album (MILDRED BAILEY: "ALL OF ME" EMBER CJS 830) features sixteen superb tracks recorded between 1945 and 1947 and also contains its fair share of all-star accompanists — Hank D'Amico, Ellis Larkins, Chuck Wayne, and the great Red Norvo.

The songs are again right off the top line and include "I've Got The World On A String" (which offers an interesting comparison with Lee's version) "The Man I Love", "These Foolish Things", and "Can't Help Loving That Man".

Though not quite so "jazzy" to my mind, Mildred like Lee Wiley, knew how to handle a lyric and she was possibly better equipped as a singer than Lee. technically, some of Mildred's performances here are exquisite.

Anyway, comparisons are rather futile. What these two girls evoke is the glamour and colour of a bygone era in popular music.

Here and there rhythm sections sound elephantine and the surface noise, though not bad, dates the sessions.

But both girls undoubtedly had their place in a time of jazz when the music might not have been very deep, but it didn't half bounce. — JACK HUTTON.

DRUMMER THROWS BEANS

IN THE AIR

By Michael Walters



● HAN: drummer's mind

HAN BENNINK is the percussionist from Holland who is at least as big a name on his home scene as John Surman is over here.

That he should be little known over here is a sad reflection on our scene, and that music as radical and challenging as he makes should be welcomed in his homeland with more interest than even followers of the conventional jazz path can summon for their favourites in Britain tells its own doleful story to us.

But Bennink has just completed a brief tour over here in company with another of the unsung geniuses of today's music, guitarist Derek Bailey, and the pair of them offered some vastly exciting and stimulating sounds to devotees.

A tall, powerfully built man, Bennink's roots, for those that want them that way, can stretch back to include a straightforward session as the drummer on one of the late Eric Dolphy's albums. But he has since developed in a forthright fashion which makes him nobody's side-man, no matter what the company.

His progress in recent years is best chronicled on the series of albums issued by the Instant Composers' Pool, the Dutch record project in which he plays a major organisational role, but which is run largely by his brother Peter.

The latest I.C.P. set is a solo album, featuring him on all manner of sound sources, ranging from his drum kit, through a "soft" trumpet, and a prepared trombone, to numerous instruments with unpronounceable names. And some of the sounds on it are wonderfully evocative, with a long creaking, groaning track

on the first side making a particularly strong impression on my first hearing.

In England, he explained that he had abandoned his enormous kit some weeks ago. He still came with a couple of drums and cymbals surrounded by collapsible horns of varying sizes, a saw, clogs, a bucket of beans and a bucket of water, a steel drum, a kazoo, miniature pipe organs, a shell, a massive wooden frame which clicked, and a whole load of other things.

Now all of this does nothing, really, to describe what the music was all about. For me, it was a succession of sounds, some brilliantly evocative, others rather futile and frantic and annoying, and many of them extremely forceful, and many of them with a warm sense of humour.

In the end, they amounted to a series of noises which commanded continual attention, and left the feeling of

doesn't matter to him — like in language, all voices are heard, and underneath the loud voices there are still soft voices around."

Bennink's voice does vary according to which of the many instruments he carries he is using at the time. "I think all that I do is as a percussionist. I have a drummer's mind — it depends on what your background is. It doesn't matter what stuff you play on — it is what story you have to tell, and the context you put it in. To me, it must be possible to play on clogs all of the way through — although what I'm saying may be all rubbish."

"The sound isn't important — I don't know — I don't know how to explain — one of the nicest things about music is that you can't explain it. The visual element is not at all important to me. I have a big stable at home where I have been trying things out, and I really don't need people to play for. I play all the way through at home. It is nice if there is a reaction from people, but I don't need them."

"The music was definitely nice tonight, but it is very strange. Sometimes I have a sad feeling, and when I listen afterwards it sounds very good. I would like to play better tomorrow — but I can't ever say that's better."

"It is one of the few things I really enjoy doing — and in this I am enjoying making my own choice, and this choice is now. I have a book and I write things in words, but when I read it back it sounds strange — when the music is happening, it is happening. I try to play it, and that's all."

NEXT WEEK

WITH JOE COCKER IN FRANCE

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YES

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ALICE COOPER

NEXT WEEK

THE FLYING Burrito Bros have finally ground to a halt.

The West Coast band, who in their rapid turnover of musicians have featured most of the best country players in California, make their farewell in the form of a superb new album "Last Of The Red Hot Burritos", and on the sleeve Gram Parsons writes about his original conception of the Burritos after his departure from the Byrds.

Whilst the band were still developing Rick Roberts replaced Gram Parsons on rhythm guitar, and in the later stages he became the main coordinator and songwriter for the band, and tried in vain to hold the Burritos together during the final fragmentation.

At A&M in Hollywood Rick took a retrospective look at the band and talked about his own plans for the future.

"In America we always had this small but very dedicated following and people would hitch-hike 200 miles to see the band. The records were never big sellers but the concerts were always well attended and well received critically and by the audiences. But somehow or other it never really caught on a major level," he explained.

GIGANTIC

"It's strange because at the other end of the spectrum, in Holland the band is really big news. It's really weird because right after I joined the band a couple of years ago we toured Holland and nobody was ready for the reception . . . but we were given a gigantic press conference when we got off the plane. The Byrds are like Gods and all the people associated with that have a very good chance to do something. Gene Clark, Dillard and Clark are very well received over there and I guess they picked up on the Burritos from that."

But in England the Burritos like the Dillards have enjoyed more of an underground success whilst The Byrds and Poco have attained a much larger following.

"That's true," Rick agreed. "I guess there are aspects that carry over from one group to another but I usually think of those groups as being four points of the compass almost, like country rock or something. In The Dillards you have the most straightforward bluegrass approach, and with these guys in the Byrds you have the most straightforward rock and roll approach; Poco you have really high energy, good time music and the Burritos are into rockabilly with a lot of truck driving songs and stuff."

VOCALS

"But the group that I think compares more closely with the Burritos than anybody I've ever seen in person was Commander Cody. I saw them down in Long Beach and they were doing all these truck driving songs, all these songs that we used to do."

"Now as far as all that goes Bernie (Leadon) is now playing with Randy Meisner who was in the original Poco and their band is called the Eagles. It's a really good band — rock and roll but with a lot of vocals, and I really like their album and think it'll do well."

"I was talking to Bernie this morning and they're gonna come down and play on my album."

BLUEGRASS

Rick's solo exploit can be seen as the logical step, following the demise of the Flying Burrito Bros. "There are no Burritos anymore," Rick emphasised. "I mean when we went to England last time we had to go as the Burrito Bros to fulfill contractual obligations; now that band will continue to go on the road but it will go on the road as the Hot Burrito Revue featuring the Country Gazette, which is the bluegrass portion who are now recording their first album for United Artists, and featuring me — I'll be doing my first album with A&M in the next couple of months: it'll be a whole stage revue kind of situation."

"It won't be a recording

THE BURRITOS

Jerry Gilbert talks to Rick Roberts about the new Hot Burrito Revue



● THE BURRITOS

entity but the way we hope to arrange it is that the band will come out and do five or six songs to loosen up the audience and then the band'll split and I'll come out and do an acoustic set, then I'll split and the bluegrass portion will come out and do a set and then the whole band will come out and play for a lot longer.

"It'll be a good vehicle for the Country Gazette to break their act, it's a good vehicle to break my act and basically it's a good idea but we're going to try and get away from doing as much of the old Burritos' material as possible because I'm not an original member of the band and it doesn't seem fair to me or very honest to

work off the Burritos' name when there's nobody left from the original band."

One of the hardest tasks that Rick faced on the last European tour was explaining away the band that accompanied him — trying to appease the press and the public, and it wasn't always easy. One journalist asked him outright

whether he thought he was being honest touring when the Burritos had, in effect, split up. The line up for the Rainbow concerts back in January comprised Rick Roberts, Byron Berline, Kenny Wertz, Roger Bush, Eric Dalton, Don Beck and Allan Munday — names that didn't quite have the charisma of their forerun-

ners, and certainly not the band the public was expecting to see.

"On the one hand I was strictly under orders from the business people what to say — I mean our business people were really good to us and there had been a lot of deposits made and we could have conceivably cancelled the tour and not gone on at all, but they would have been taken back for twenty-five or thirty thousand dollars which they didn't have."

"The line up that went was acceptable to the promoters and the only reason there was any hanky-panky is because we were told that the public knew what was going on. But we were getting to concert halls and seeing posters with all the original members of the band — not even me but Gram Parsons on them."

GRADUAL

"In effect the band was the Country Gazette plus Don Beck and myself but I was going on stage feeling 'What are those people thinking out there — do they hate us?' But only in a couple of places did people shout out 'Where's Sneaky?' or 'Where's Chris Hillman?'"

And where, in fact, were these musicians? "Well they exited in a gradual process," Rick explained. "Sneaky left way back in April last year in fact after the last LP had finished being recorded; I hear that he wants to go on some of the Hot Burrito Revue tours which would be really neat and I'll have to talk to him about it, but other than that he's just doing session work and producing Spencer Davis's album."

"Bernie left in July and went with the Eagles; in October Chris and Al (Perkins), who took Sneaky's place, and myself went down to Miami and did a bunch of work for Stephen Stills' album and Stephen decided he wanted to form a band so he invited Chris and Al to work with him. Everybody thought it all over and decided that they would, so that was when the most complete break up happened. Chris and Al split and Michael (Clarke) and I — Michael I guess is hanging out and I was willing to let it rest."

"But Chris (Hillman) persuaded me to go on with something to see what would come of it, and it didn't seem right as the Burrito Bros but as the Hot Burrito Revue it's a good compromise."

SOLID

Had the Flying Burrito Bros ever reached a peak — or a point when they had been really tight as a group?

"Yeah I think so. When it was still Bernie and everybody that's when it was the best. By the time that I came in Sneaky was getting ready to leave, and he'd been on the road so long and hates it, you know every time a tour was announced . . . I guess we knew he'd leave. After Al joined it began to look real solid, but basically . . . it wasn't a personality conflict, I don't think anyone ever left the band with any anger, but things between Bernie and I got strained — he felt the band wasn't utilizing all that it had and so I suppose if there was any conflict it was between he and I, although there was never any overt conflict."

"The thing was I started doing a lot of writing and I was brought in to do the harmony singing because Bernie started singing flat, or at least over-blowing, and I think he felt he was being pushed out. But he had a completely different vision of the band."

Denver: the voice of the people

WHEN JOHN Denver wrote "Leaving On A Jet Plane" six years ago he hadn't got a clue it would be the one song that would establish his name as a songwriter around the world. But five years ago Peter, Paul and Mary laid it down as an album track and two years elapsed before someone was smart enough to pick it off and release it as a single.

Since then Denver's success in commercial terms has been sporadic. He doesn't consider himself a prolific songwriter but he feels that perhaps he makes this up in terms of live appearances. Certainly in America Denver is seldom off the road and his name has been connected for some time now as standing for something quite special. He is very much involved. Involved as not only a very rational thinking artist but very much committed to the whole contemporary political scene in America.

CHARMED

Last week John Denver was in town for a TV special. It is only his second visit in his long career — the last being on the Moody Blues concert at Wembley Pool where Denver charmed and won over a vast audience that were previously almost unaware of his existence as an artist. In his hotel he is relaxing, waiting to be picked up to go to the studio, and he talks effortlessly with a candour not normally associated with his kind of work.

"Really I consider myself as a performer and entertainer. I'm not a prolific songwriter and my songs are very few and far between," he says disarmingly, smiling behind the large smoked glasses that have almost become his trademark. "So many people, I feel, have already said it. I'm the only one of the singer/songwriter syndrome that I perhaps get bracketed into that does so many of other people's songs. Song-

writing has admittedly brought me any small amount of recognition I might have, but from here on I mean to show myself differently."

"I do have specific ideals to stand up for and about which I feel strongly, but it would be foolish to mislead myself into thinking I was another Kristofferson or Taylor. I only think I'm good in the sense that many excellent songwriters can't do the kind of show I can do — okay that's fine and dandy for me. I try to maintain a straightforward direct honesty about who I am and what I am."

After "Jet Plane" the next song to bring Denver to the public was "Country Roads" — both he includes on stage along with Tom Paxton's spine chilling "Jimmy Newman" and a song Denver feels is very close to it in subject matter and that he wrote himself called "Prisoners". It's this particular song that, with his normal run of concern, is worrying him at the moment because record companies are itching to release it as his new single.

"When I wrote 'Jet Plane' I never thought of it as a hit song. I think maybe 'Country Roads' was as close as I've ever come to thinking 'this sounds like something that would get played on radio stations'. The new song 'Prisoners' is the only song for a long time that I just sat down with and it came out in just a few hours. To me it's as strong as Paxton's 'Jimmy



● JOHN DENVER: considers himself a performer

Newman' but about a different aspect on the war, about the POW's in Vietnam."

"I have certain misgivings that if it's out as a single people might either not see what it was about or might be upset and disillusioned, thinking it was exploitation of something that's been exploited enough. It worried me a great deal but now I feel that the song wasn't written to make me money, it came from a very strong personal feeling and was written with sincerity."

This track is possibly the strongest recorded work reflecting Denver's outlook on his country's political involvement and movement. He has actively campaigned for some years in the States but this year restricted his political affiliations simply by performing at a few concerts for voter registration — getting young Americans to vote.

POWER

"It's a very difficult time right now — the candidates are almost indistinguishable from each other and I'm not sure I should use any power I have to get people to vote for them. You see this business produces personalities in the sense that people feel close to artists, they've seen them on TV, heard their songs. So we're like the spokesman for a lot of people to that extent."

"And today's way of life with the young in the States has been based very much on

the work of very strong songwriters like Dylan and the Beatles. So if an artist appears on a candidate's platform people will come along to hear them sing ostensibly but they'll also catch what that politician is saying along with it."

Because of his approach Denver, it appears, is constantly barraged by small active groups in America to place their particular case when he appears in concert. It's something that tends to make him angry, possibly one of the few things that does.

VIOLENT

"I'm blessed with the opportunity of being able to talk to a great many people which these small groups aren't, but when you talk to these people you realise they have no real idea of what they're up to and they have these highly violent theories that change each week. I just don't intend to exploit these theories on stage for them. I've always told them if people acted in a way they really believed was good day by day it would be a lot better for everyone."

"What I'd really like to do in the future is go out and do a concert for each candidate because I think it's important that people should hear each one and then compare. But," and he smiled wryly, "so far the politicians haven't seemed too keen on that idea."

PENNY VALENTINE

HOT TUNA IN NEW YORK



THE CHELSEA HOTEL is a New York landmark that traces its origin way back to eighteen-ninety-something. Four bronze plaques at the entrance announce that it is one of the oldest, has been designated an Official, and that Brendan Behan, Dylan Thomas and Thomas Wolfe all slept and drank there at one time or another. Even now, its red brick, curlicued, iron-balcony-front conceals a warren of artists, writers, performers and just plain oddballs. It has become a favourite haven of the cognoscenti among visiting rock groups, who like its easy acceptance of their idiosyncracies and the way they fit in with the eclectic tenancy, more so than with the Detroit dishpan salesmen who juggle the Holiday Inns.

On the week in question, the Chelsea clientele includes the members of Hot Tuna, a San Francisco rock band, who have ensconced themselves in several of the choicer rooms (a relative term), and let it be known that they are in the mood to do interviews.

The eclecticism of the Chelsea carries over to its lobby, which is done in a kind of turn-of-the-century Danish style. Upstairs there are plain linoleum hallways painted in Boys' Town grey, with an endless succession of doors, all apparently leading to broom closets. The door to closet No. 629 is opened by the personable Stu Ginsberg of RCA Records, who leads the way into a suite that more than bears out the promise of the hallway. It does have a refrigerator, though, and the team gratefully accepts the offer of a bottle of beer, after which we spend a happy ten minutes trying to get it open, banging it on pipes, and knocking great chunks of wood out of the furniture. Somewhere in the middle of this Jorma arrives with a bottle of Scotch, which lays the whole problem to rest.

Jorma plops down on a convenient bed looking somewhat wearied. Already the victim of several of these go-rounds today, he bears it all patiently.

I make some statement to the effect that Hot Tuna is a branching-out in new directions for he and the other Airplane members. "It's really a regression, not a progression, because we're playing all these blues things that we've known for years... I don't regard it as a separate thing." You don't have any desire I say to do other things, outside the group? "There is nothing I'd rather do than what I'm doing now. I couldn't conceive of doing anything else. We were talking about this today, about solo albums. I wouldn't want to make a solo album." You've no interest in making films? "Not even a film soundtrack."

(Ginsberg emerges triumphant from the bathroom. He has succeeded in opening the beer bottle on the shower stall track. We toast his health.) We talk about *Burgers* for a minute — "It's a bit different from the ones before, isn't it?" "Not really, we're still doing the same thing, except for the songs I've written." "It's your first studio album, right?" "Yeah, we planned it to be a live album, but all the tapes were terrible. We did a three-day gig for the recording, we were really enjoying ourselves and we thought, 'Man, those tapes are really going to be good.' They weren't, so we went into the studio. It was just as well, because I really think it turned out good. And I want to say," he says with a grin, "that we play all of those studio numbers in concert."

I ask him how it is Papa John fits in so well with the group, since they're all a lot younger than he. "Papa John just seems to fit in with anybody he meets. If he *doesn't* like you, well then... But come to think of it, I haven't met anybody he doesn't get along with, nobody. He's played in all kinds of bands, every kind of music. I'll dig out some old record and show it to him and he'll say, 'Oh yeah. I played with him back in '42.'"

"The Airplane and Hot Tuna are kind of noted for their tendency to play far into the morning," I averred, Jorma grinned. "Well, it's better than going back and looking at the walls of the hotel room. Which is what we do, you know. I have to admit though, there have been times when we've overstayed our welcome. I think an hour-and-a-half set is about right."

Somewhere in here Jack and Sammy come in, along with the beautiful Diane Gardiner, Grunt's press lady, and a friend.

Pappa John and his wife come in. She has a plane to catch, so they have just enough time to let him get his picture. Jorma has been munching on a tuna sandwich which of course is a natural prop, so everybody lines up by the TV and somebody drops the sandwich, which gets tuna all over the rug and themselves. Papa John's wife, meanwhile, regales me with tales of his father, who is now 86, "and can still drink more whiskey than you can bring him." Gardiner comes over to remind me to write something about Sammy, 'cause he's really great.

Something about Sammy: Pizzazz comes from Waco, Texas, where "there's nothing to do 'cept get drunk or get stoned. No night life except the bars, except the night life in the bars. It's all country and western music, shit-kicking music, because it's just *no* place. All the kids back there are all doped

out and all the grown-ups are alcoholed out. And to get stoned there's just one place, and they are probably going broke. Then the place will be taken over with country and western again, because that's the people that had it before. Everybody goes broke trying to to rock and roll."

He's played all around Texas, and even as far north as Labrador. "I didn't have a band that I played with. Just different people. Musicians got together and played a bar, any place. I might go to an officers' club somewhere down in Killen one night, and they play the next night at the VFW. I played whatever people wanted to hear, whatever got them off. I used to play in a jazz joint in East Waco on Sunday nights when I was the only white kid there."

His meeting with Hot Tuna was one of those fortunate encounters. "I went down to San Diego on this tour one afternoon or a rock concert thing with four bands. I was playing with Dry Creek Road. This blonde-headed fool strutted up to me and said, 'Do you want to do some picking?'" The fool turned out to be Jack

Casady. The rest is historical.

Drive west out of midtown Manhattan through the Lincoln Tunnel, across the asphalt-paved marches, past the factories, the neon-lit motels and the endless clumps of gas stations, and after fifteen or forth-five minutes, depending on the traffic, you'll come to Passaic, New Jersey.

The Capitol Theatre, however, has fallen on hard times. Sitting in a backwater area of town, across the street from the Armour Star plant, just a bit too far off the beaten path, it is a cavernous relic of the thirties' and forties' movie boom, when the folks went once a week no matter what was playing, when managers were ripping out orchestra pits to put in five extra rows of seats. In the fifties the bubble burst, and now the giant movie houses sit empty, or nearly so, the gilded fescos peeling, the once-plush carpet beaten down and faded, the seats torn and sagging, waiting to be turned into shopping-centres or urban renewal projects.

For the moment, things look a bit brighter for the Capitol. A couple of local promoters have rented it out, stacked up a tower of speakers on either side of the stage, and started presenting weekly concerts. Too down-at-the-heels for the Saturday night date crowd, the Capitol seems to have the right ambience for rock concerts. Its tawdriness encourages the traditional pastimes of joint passing and standing on seats in a way the red plush and uniformed propriety of Carnegie Hall never can.

So on this April night, the kinds are up for the concert. The marquee out front says "Hot Tuna — Commander Cody — Revival"; a heavy bill.

The line is finally moving into the theatre, but the end of it is still halfway up the dark side of the building.

Interview by George Uhlman

Weaver: looking for rock and roll

AT ONE time or another during his rather chequered career, Mick Weaver has played with just about everybody who counts on the British rock and roll scene... but you'd never guess it on meeting the man.

For a start, Weaver doesn't talk too loud about all the prestige gigs he's been involved in over the past six or seven years and when he tells you that right now he's looking for work, the picture you get doesn't look as rosy as it should.

Mick's last outfit was the Grease Band, which, with the exception of Henry McCullough, was virtually the same band which he had put together himself a few years earlier, only then they were called Wynder K. Frog. At that time Wynder K. Frog promised big business as a jazz flavoured rock band and Island Records appeared well pleased with the band's one and only album — "Out Of The Frying Pan" — and its subsequent healthy sales figures... As it turned out, however, Wynder K. Frog never lasted long enough to expand their music and they are remembered now for Mick's Jimmy McGriff like organ playing played on top of Neil Hubbard, Alan Spenser and Bruce Rowland's funky rhythm work. After the eventual break-up of the band Mick took over the organ stool (on Steve Winwood's invitation) in Traffic before going to Fat Mattress and the Keef Hartley Band and then the Grease Band.

Mick remembers his time with the Grease Band fondly but on a strictly personal musi-

cal level. He still finds it difficult to work out why they never made bigger impressions, both here and in the States, for as he so succinctly puts it: "We played some bloody great gigs but somehow the interest just wasn't there."

The next job to come his way was when he was hired by Gordon Mills along with Miller Anderson, Chrissie Stewart and Pete York to form the nucleus of a road band for Gilbert O'Sullivan.

"It was a good thing to do," Mick said, "because O'Sullivan is an incredibly talented singer and songwriter but the whole management thing surrounding him was a bit strong and this was one of the reasons why I left. There was also a few hassles over money. What I'd like to do now is get my own band together with just guitar, bass and drums, and just get into some good basic rock and roll because I don't hear any existing bands around who are into what I want to play."

The exception to that, however, he says is Joe Cocker's new set-up which he calls the best band in the country at present and his opinion was strengthened a couple of weeks ago after jamming with them at Crystal Palace.

Doubtless it won't be too long before Mick finds himself yet another brand new bag, trouble is he isn't too fond of hanging around: "It gets very frustrating," he says. I suppose I've only been off the road a matter of weeks but it's beginning to feel like years." — RAY TELFORD.



● WEAVER: new boy?

the case of the vanishing image

LISTENING TO Roxy Music's first album again this morning, I'm still not quite sure whether I like them or not. There are so many different things on the album that sometimes I get the feeling they're dabblers, playing with various forms without playing much music; other times I get a lot from their music.

That, I have a feeling, is part of what they're after. "The album is really kind of a tracer as to where we could go," says Bryan Ferry. "There are lots of different directions there, and deliberately so, because we never really did want to have one recognisable sound. Being elusive is one of the things we quite like, and being as varied as possible.

Steve Peacock talks to Roxy Music

POSING

"There's one track on there for instance which is a kind of rock revival thing, but we're not a rock revival band — not that at all. That's just a very straightforward track, a period piece, and I think we'll get further away from that in the future if anything."

Enigmatic and elusive they certainly are. With their flash clothes, dyed and streaked hair, and penchant for posing (see the album cover), it would be easy to mistake them for a British Sha Na Na; but listen to the music and that doesn't fit at all. In fact nothing really fits them, which makes them at least

interesting, and at times fascinating.

Eno: "I don't think we'll ever have a smooth, coherent image because we'll always be moving, and there'll always be rough edges to what we do. There's an immediate contrast between what we wear too and what we play — something very incongruous about it. I love that, and I don't think it's a bad thing to confuse people."

ECCENTRIC

I think what gives Roxy that peculiar quality to their music is that quite often on the album they don't really sound like a band — they tend to come over as a bunch of slightly eccentric people who play musical instruments, thrown together in a loose union that's straining at the seams with different ideas. A couple of them have traditional rock-band slogging pedigrees, and as Eno says "everyone had been in music in one form or another for a long time" before joining Roxy; but



● ENO: "there'll always be rough edges."

personally and as a group, their history doesn't follow traditional patterns.

When they first came together, they decided to do what they wanted to do they'd have to rehearse the band for as long as possible. Since late 1970, they'd done very few gigs, and it wasn't until a month or so ago that they really started going out on the road seriously. "The idea we had of the music has always been quite a complete one and quite a complex one," says Eno, "and it really wouldn't have been feasible for us to go out on the road a year ago because we just wouldn't have

been able to do it any justice.

"We needed mellotrons and synthesizers and tapes and six musicians, otherwise the things we wanted to do just wouldn't have come across. There was no point in doing it on a cheapstake basis."

During the period of rehearsal and trying to get a record contract, they did get into a very familiar rock band pass-time — hawking tapes round record companies, trying to get someone to listen. It's given them a rather wry outlook on the music business, and the people who run it.

'Being elusive is one of the things we like'

Eno: "There's a strange thing that happens, because if you take a tape to somebody completely without any advance publicity — without anyone writing about you or saying something — they don't know how to listen to it or react to it; they seem to find it impossible to form an opinion about it. But if someone else has already told them something about you, it doesn't matter if those things were totally invented or not, they're immediately more sympathetic towards you because they've been given some sort of guideline as to what you're about." So when they first took the tapes round they got little joy — now those same people are eager to listen. "The tapes were technically absurd, but the music was the same."

APPEAL

There seems to be a similar reaction with audiences, they've found. Bryan: "We've often played with bands that have a very specific appeal, like Quintessence or Rory Gallagher, and their audience

came prepared for that sort of music, so to have us as a filler is a bit strange. We don't keep a coherent mood long enough for the audience to get into any particular frame of mind — what we hope to do is put them quickly through a lot of different things."

COOL

Eno: "But there seems to be a kind of mass decision with an audience where they decide as soon as you come on stage whether they're going to be cool or enthuse — it really doesn't seem like that sometimes. We've had nights where we've played well, and not been particularly well received, and then other times we've made so many mistakes, instruments have been missing from three numbers in a row, and they've really dug it."

But then Roxy aren't the easiest band to get to grips with, especially in a support-band set. The future, thinks Eno, might give them a more clearly defined shape.

CONFUSING

"I think what might happen is we'll get two nice directions together — one the "Remake/Remodel" direction where you have a continuous wedge of sound with a lot of complexity inside it, and the other the "Ladytron" direction, which moves through a whole set of changes in four and a half minutes. There's a 50s spaceship-type opening, then a cowboy song, then a kind of Phil Spector thing where an oboe solo like one of those organ solos they used to do, and then a piece with synthesised guitars."

"But," said Bryan, "what we'll probably do is start making the changes fewer, because some people in the audience can't really take sudden changes every 30 seconds or so. I quite like confusing people, but there are limits I suppose."

Too many captains and doctors around for comfort, I fear man.

Latest to join the ranks of the professional charlatans is one Doctor Hook, whose gravelly voice is heard to great effect on the surprise chart entry "Sylvia's Mother," is the latest to join their ranks.

The voice has definite affinities with those other well-established poseurs Doctor John and Captain Beefheart, though it was in no way intended to be similar, Doctor Hook, real name Ray Sawyer, informed me on the telephone from San Francisco last week.

Doctor Hook and his Medicine Show are a bit of an overnight success in the States, where their country funk and down-homey image has apparently grabbed the imagination of the record-buying public. But as often happens, a lot of the drive seems to have come from behind the scenes.

Dr. Hook was a nobody until he bumped into musical director and producer Ronnie Haffkine in New Jersey. Previously they had gone out under the rather undynamic name of The Chocolate Wrappers in the bars and boogie-houses of their Southern homestates of Alabama and Mississippi.

FORTUNE

The nucleus was Ray Sawyer, bassist, guitarist and harpman, Bill Francis, keyboards, both from Alabama, and lead guitarist George Cummings from the neighbouring state of Mississippi. Just another band on the road, playing country and western with a little Delta rock 'n' roll on the side, just for good measure.

"I started out with coun-

The Dr gives us his potion

try," Ray told me, "and for twelve years of my life I never heard anything outside that." Boogie joints in Dixie proved a little limited and so the Chocolate Wrappers headed northwards to find fame and fortune. In New Jersey they found themselves playing, hardly surprisingly, boogie bars.

In New Jersey they also bumped into their bass guitarist Dennis Locorriere. He was an instant hit with Ray. Although from the north, he'd been a country music freak for many a year. "That's why me and Ray are so close. You wouldn't think so — him from Alabama and me from New Jersey — but we met head-on and agreed totally. I always dug country music, I heard it on the radio. The people down



● DOCTOR HOOK AND THE MEDICINE SHOW: overnight success

south were the people on the radio. I don't know why I liked it, but when I met them we got it together!" said Dennis.

Then George came up with an altogether livelier name. But it was not until they met Ronnie Haffkine that the ball started rolling for the Medicine Show. He negotiated a movie soundtrack for them and even

an in-person appearance for the band in "Who Is Harry Kellerman And Why Is He Saying All These Awful Things About Me?"

The appearance saw them doing a short spell at the Fillmore East. But Haffkine's most astute move was to introduce the group to Playboy's elusive cartoonist and humorist Shel Silverstein,

who was doing a little song-writing on the side.

"He's given us a tremendous impetus," said Ray admiringly, "and we couldn't be where we are now without him." At first the band just did his songs, but soon he was writing specifically for them. And the results are interesting. Allied to the band's funk-up swampy country sound are the

dry and sometimes pointed lyrics of city slicker whose tastes veer towards the blue — as you would expect.

Two of the outstanding tracks on the first album are "Marie Laveaux" and "Lady Godiva". The first is a real swamp-rocker telling the story of a cunning witch, and the second is a rather droll reflection on the naked lady of Coventry and has a jump-up beat which sounds surprisingly similar to reggae.

REGGAE

Ray was not surprised when I suggested that country music was getting into a funkier mood: "That's where it's going," he said, "The old stuff like Ray Price and Hank Williams tells a story and isn't really, but that's where it's going now." He did seem surprised at the mention of reggae, though. He had not heard the name, or anything about the West Indian music concert scheduled for New York, but hazarded a guess that it might be happening on the East Coast.

RETURN

Now based on the West Coast, Doctor Hook and the Medicine Show are due to make a triumphal return to their homeland at a big concert in Alabama, and soon go into the studios to start work on a second album. As long as Shel Silverstein keeps writing those nifty songs and as long as the Medicine Show keeps the performances going, "Sylvia's Mother" should not turn out to be one of those one-hit wonder jobs. — MARTIN HAYMAN



Before we go away on a tour there's always that paranoia about going away and wondering if I'm ever going to come back.



ALVIN LEE had his producer's hat on, in the studio doing overdubs and mixes for *Ten Years After's* new album. It was late at night when we finally got down to the interview and it made a pleasant change to just sit down and talk rather than keep to the straight and narrow of questions and answers. What follows is basically what was on his mind that night, and obviously the most immediate thing was the new album.

THE TALK-IN

CONDUCTED BY STEVE PEACOCK

it anyway, so part of me enjoys that as much as the musician part enjoys playing.

And anyway I've always thought I want the records to come out as we the band envisage them. I've found that another producer puts your ideas into bags — they hear something and say "yeah, but that would sound better with this and that"; if you play something that's a little like soul stuff, a producer will tend to make it very soul, and put it into the whole soul bag, and the whole thing takes on another character altogether.

We try and keep the basis of the jam and work on that.

Interpret

■ That way you tend to be a bit inflexible about the way they're turning out.

Right. This way it was the way the band interpreted the songs, which is where this album is hopefully at.

■ Is that something you haven't felt able to do before?

We've been able to do it before, but we've never actually tried. All our albums are experiments, but this time it's come out a lot more rock and roll, more basic. We've got a lot more of the basic tracks without overdubs — about half of them haven't been overdubbed.

■ With a much live-er feel to it.

Yeah, all these numbers we could play on stage, that's the difference. Before, I'd play a rhythm guitar all the way through and then overdub the solos — that's the safest way of doing it. This way everybody has to be right at the same time, but you've got that counterpoint between the musicians which you can't get when you start dubbing solos on.

■ Did you feel you'd gone as far as you could with that more complex approach to recording?

Not really. But we all have

different opinions on albums when we've finished them, and we learn things from them. And what we learned from the last album was we can play tuneful structures as well as rock and roll, which was really the idea of the last album.

"Going Home" had taken on a silly proportion by the side of everything we did through the Woodstock film. It was like our little splash of superstardom, but we didn't want it — we didn't want it to be that uncontrolled and we didn't want to get into something that hassled us, all the side issues.

The kind of hassles the Rolling Stones get on tour are the kind of things we hope to avoid. We've never gone full-bore to be a phenomenon — a lot of people want to do that, be everywhere and do everything first. Quite honestly that would break our band up and breaks up most bands that try it, because basically we're musicians and if things get too out of hand in that direction there'd be no will to play.

That's what happens to a lot of bands — they just don't want to work, because it's more than just getting on stage and playing. If it gets like that the people don't come to listen half the time; we've done gigs in America where we've said instead of doing two nights at a club in Boston we'd do one night at a bigger hall.

And then because the promoter has to sell 60,000 seats on one night, he super-hypes the advertising and in their own little way they try to make a phenomenon of the event. It never works for us because you get all the noisy ones down the front, and the people who want to come and hear the music get hustled, they can't see for people standing up at the front and throwing frisbees.

Hassles

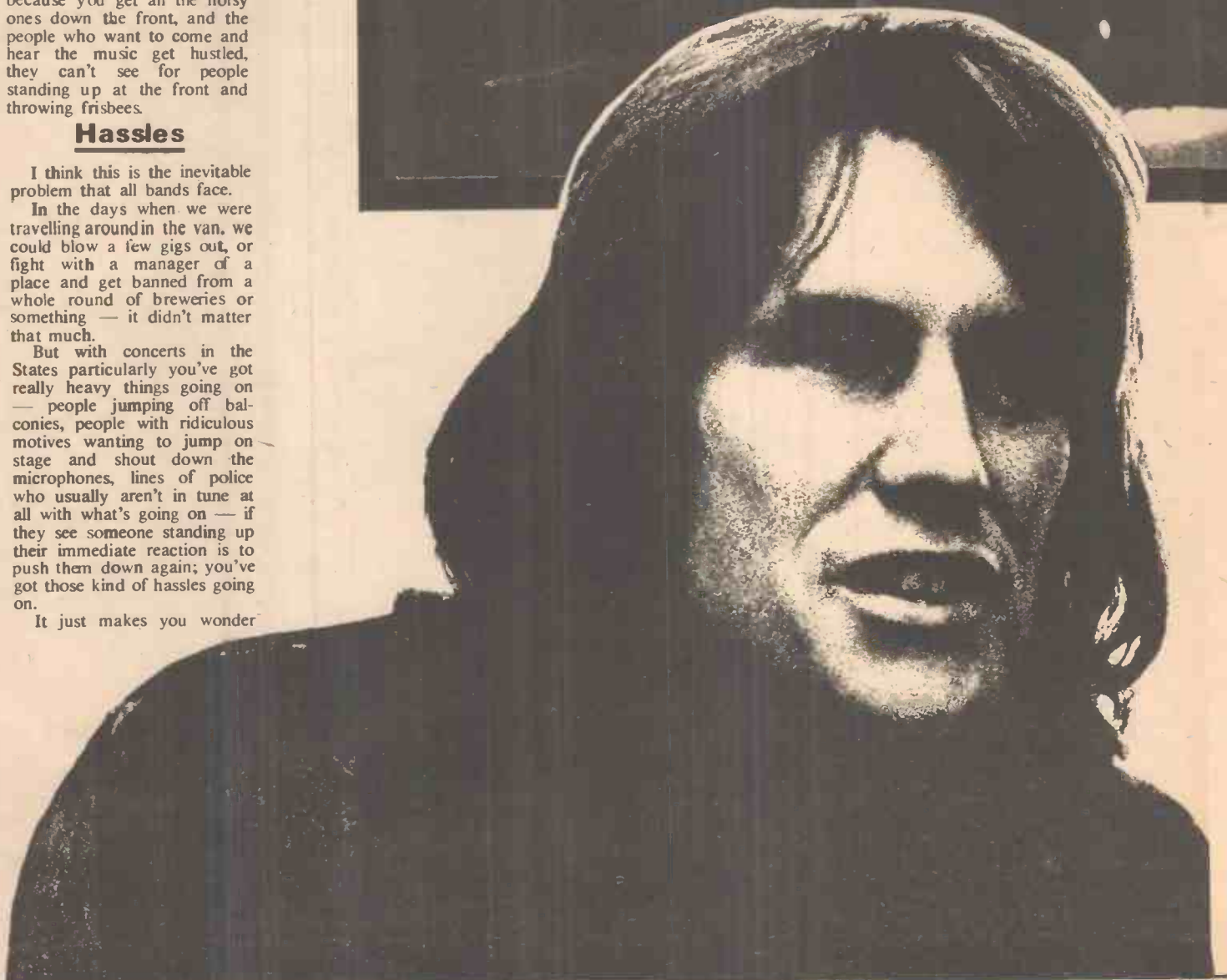
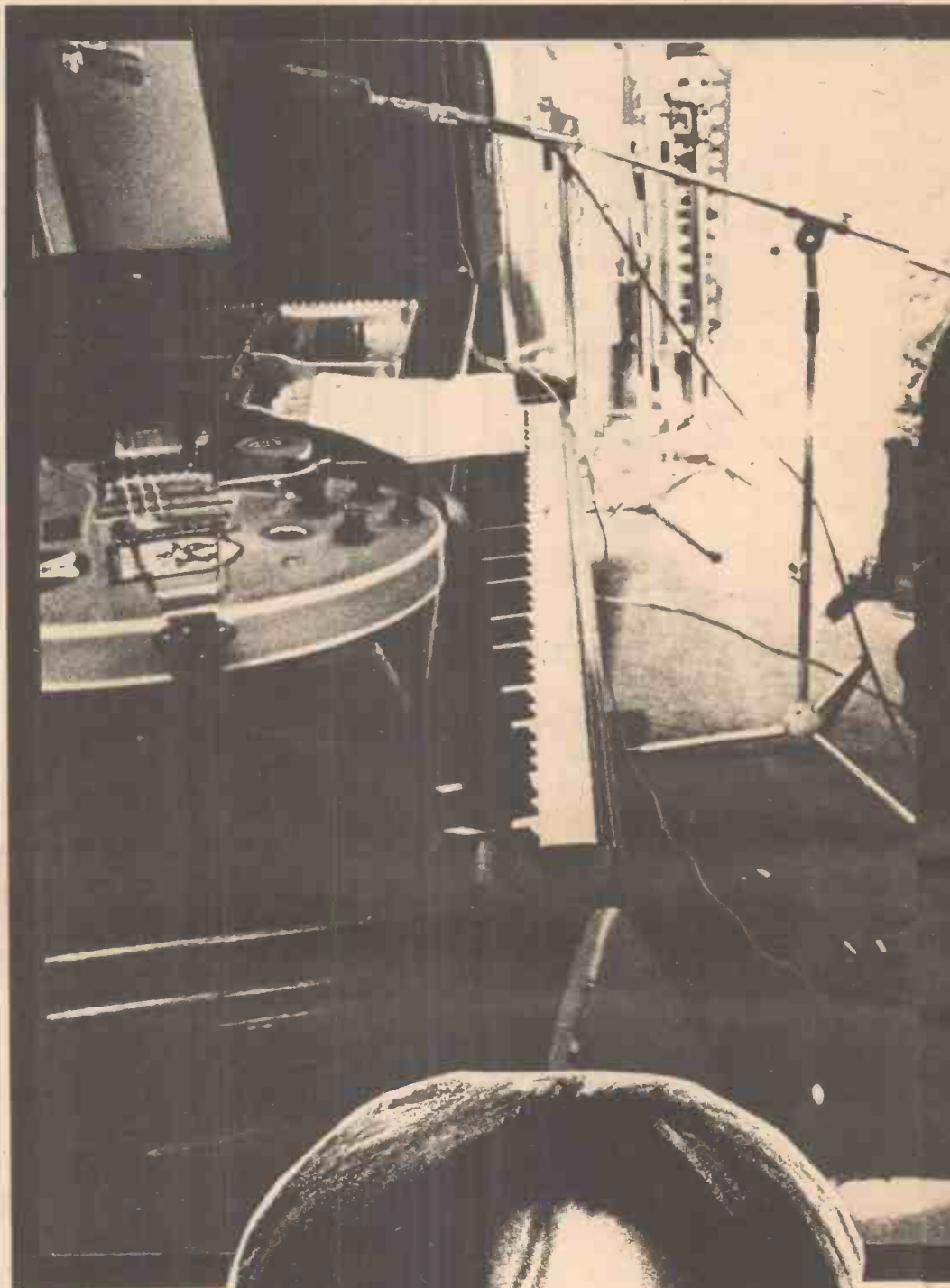
I think this is the inevitable problem that all bands face.

In the days when we were travelling around in the van, we could blow a few gigs out, or fight with a manager of a place and get banned from a whole round of breweries or something — it didn't matter that much.

But with concerts in the States particularly you've got really heavy things going on — people jumping off balconies, people with ridiculous motives wanting to jump on stage and shout down the microphones, lines of police who usually aren't in tune at all with what's going on — if they see someone standing up their immediate reaction is to push them down again; you've got those kind of hassles going on.

It just makes you wonder

ALVIN



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LEE



Pictures by Spud Murphy

They realise that if they dye their hair ginger, do cartwheels on stage, and set fire to the organist, something will happen for them.

big. it's like a minority thing for thinking people.

It wouldn't surprise me if that emerged, but then again it might be a mistake for it to emerge because then it would go the same way as all the other trends

■ It might be safe because some of it emerged about a year ago as that kind of singer/songwriter explosion.

Oh, that's true, soft rock from the Americas. That's almost on a level of, not muzak, but easy listening. You can't be offended by all those soft rock kind of things, but then again if you hear a lot together you always get a bit thirsty to hear something with a harder structure.

■ Do you think perhaps there's too many musicians to get around at the moment?

There's too many musicians that'll jump at anything to get going. I mean I always used to think in terms of teenybopper bands and real bands — I had a very black and white attitude and I thought myself and a few other people were really trying to lay it down and the rest were just in it for the bread.

But you get to meet all these people, and they're all really into it, but they'll play anything until they get their thing together — perhaps they're saving up for equipment.

They start realising that if they have the nerve to dye their hair ginger, do cartwheels across the stage, and set light to the organist, then something's going to happen for them.

Circus

And this is the case — it's almost getting to the state of the Roman games, I'm sure, with Alice Cooper going around his — what is it? A weird circus? That's great, and I can dig the person who wants to go and see that, but it's not very relevant to music.

In fact it's not relevant to music at all — the fact that they're making music is almost just setting up sounds for them to freak out to. But then you've got Zappa, who appears to be doing that on the surface, but he's doing incredible things musically.

Entertainment is another thing entirely, but they fuse together in the minds of a lot of people. Four people performing music on stage is entertainment in itself, but after a while it isn't entertaining unless something happens, and unless it happens musically it won't happen visually, and I think visually is the easiest way to happen.

To my mind the failure is when it happens visually and doesn't happen musically, but on the other hand when it happens musically but doesn't happen visually, there's an amount of failure in that also.

I think light shows were my favourite era because whenever there was a light show playing, as long as it wasn't hard strobes all the time, the audience could get off on the music and watch the pulsations.

I think that's the nearest an observer can get to what the musician is doing himself, because you get that kind of light show in your head when you're playing live and trying to break barriers, as it were, within yourself.

Whereas when you get spotlights or something at a

gig . . . I mean I'm very aware that people refer to me as an ego-tripper, pop star, rock and roll star, whatever, and it really freaks me out because I've always tried to avoid that, gone out of my way not to push myself out the front.

When someone says "here comes Mr. Album Cover" or something it really freaks me out, that's the worst thing they could say. It's the structure of the music that means something to me, and if I can gain a sympathy with an audience, an audience that's getting off on the sounds, and if you see somebody just rise up out of their seat because they're getting off on the sounds, on what they're getting out of it, they don't have to be listening to the notes, then that's a really high compliment to the musicians.

Shallow

When they're all talking and passing messages to each other that isn't a compliment, that's just doing a gig. I couldn't do that, and we try and avoid those, just keep it down to the music.

I've seen bands suddenly take off and mentally they're trying to suss what's happening and why — and there are some people who can assess hit records and things, and they can tell a hit when they hear it — but that to me is the Tin Palley side of the business. It's a very shallow motivation.

You can do that for so long, dress up and everything, become big, famous and everyone's attention is on you; but then you've got to continue being as bizarre, and more bizarre, or you've got to get into something you can relate to, something that makes sense, which has to be the music.

■ So when there are a lot of people doing it, the whole scene goes that way, people have to compete to be more bizarre. A showbiz spiral.

Right. Call it what you will, when the underground as such was underground, I had a feeling that I was part of a group. I thought it was great — Notting Hill was where it was at for me, and when I went to the States it was Greenwich Village.

But what's been happening is that the whole scene's diversified and there's no scene left, and I'm wondering whether it ever was there or not, or whether it was just in my own head.

But then musicians would talk of good things and making the music they believed in. But now you've got this whole element again of wearing pink socks and telling jokes, theatricals, which is a bit sad.

Freedom

I've tried to reach some kind of ideology in life. I'm an opportunist, I'm not a power seeking egomaniac or anything. I'm an opportunist, and if an opportunity arises for me to do something I take it.

I consider I've been really fortunate in achieving a state where I can have some freedom of thought and mind and action — both musically and on a physical level.

But your ideology falls through because you can't live an ideology on your own or

just with a few people — if you do, that you start living a fantasy, and then something that's connected with the real world or brings you down to earth becomes a bad trip, when in fact it's just reality.

So in the last year I've come down to earth again in my own head, still wondering where it's all at. I haven't reached any answers at all — I can't do all these songs about where it's at because I really don't know, I'm as lost as anyone.

■ Do you feel you really have got that freedom?

To a degree. We go on the road and work very hard, and then come off and there's nothing to do, and it's only because we want to work that we come back and work after four weeks — there's no-one standing over us with hammers saying "Work!"

But television really hampers me a lot, it's always there and there's always something that's good enough to watch even though it doesn't really do anything for you. Families used to all sit round and all play instruments — that's fantastic, I'd encourage that as much as I could.

But then I can't even switch off a TV. I always watch "Star Trek".

But I went through a very disillusioned state where I was waiting for some kind of explosion where everything would suddenly make sense, and there's an awful lot of people looking for that in their different ways.

It doesn't come. I don't really believe in anything unless I have proof, or anything relative to me, that it exists. I don't say there is no God, but until I've had any experience of it for me there is no God.

I met a guy who was in-

tensely intellectual, who'd done everything I could possibly think of doing in his search for Nirvana. Yet on an animal level I could still relate quite normally to him, he was no different.

And you get this feeling that what you set your sights on to make yourself something of essence, or something god-like doesn't really exist because everybody is just a person, just an animal

That's why I like this reality — it makes a lot of things seem silly. It makes all the establishment and red tape and officials seem, not wrong, but irrelevant. If enough people get together and say "you are wrong" they can have you put out of the way and be in the right, just because there were enough of them.

But surrealism I think is an outlet when reality does that to you. I really dig Salvador Dali paintings — it's an alternative to anything I've ever known before.

Unreal

But you meet people, and they go "Ah, far out!". and I think Christ, is this me?

And then I flash back to And then I flash back to the Marquee, and one night I was standing next to Eric Clapton and I wanted to say something to him, anything. That's unreal.

It's just fantasies, you don't understand them, so anything. . . that's surrealism in a way in somebody's mind.

But I can't stand it happening to me, because it freaks me out. I met a guy in El Paso, total freak, and he said "Oh wow, last time I saw you you were playing and I was tripping, and you turned into a ball of fire and flew across the stage" — that kind of thing.

What can you say to that?

what you're doing it for. One gig we did someone threw a bottle that hit my guitar neck — I just put my guitar down and walked off, I just didn't want to play. After about an hour we went on again and it was cool, but I thought "What for, why travel all this way to play just for people to throw beer bottles?"

But it's just that state of mind you get going on the road, it gets so intense. And also before we go away on a tour there's always that paranoia about going away and wondering if I'm ever going to come back — there's that to it as well.

And then you come back and take some time off, really lay back, and it's an absolute opposite. You get this kind of on/off relationship in your life; one minute you're touring, and you really are a rock and roll band on the road, playing the part and being the part in every sense, and then you come back to a different reality, which is home and the different levels of that.

But if I take too long off, I find I get this intense urge to get back on the road again — it's all I can do really. I can get into photography, I can get into other things, but never

having had a trade or anything, being only a musician, there's nothing else to do.

That's why we're interested in longevity and just producing music for as long as we can, not being a big name in the Daily Mirror or anything.

■ Do you ever regret that you made it as big as you did?

No, because now I think it's in control. The last album we did to counteract the "I'm Going Home" frenzy, and once we'd established that we can get back to this basic rock and roll thing, but it's a little more laid back, a little more structured and for the mind as well as the boot.

■ And yet there are a lot of bands trying to break through to a large number of people at the moment. Why do you think it's so difficult?

I dunno. To me there's a sadness in it all because it seems that to break through now you've got to wear outrageous clothes and have some outrageous gimmick, which is like back to ten years ago. It's not all like that I suppose, there is some good music around, but I think relative to what underground was then, folk music is now — there's interest in it but it's not

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THE STONES LIKE TO ROUGH IT

OH DEAR, the trials and tribulations of being famous and touring the States. Outside the Stones' concerts (and months before them, when the tickets went on sale) thousands of people have been on the streets, queuing and — in a couple of cases — rioting.

Tucson, Arizona, saw police using tear gas on unfortunate Stones fans who tried to get in after the house-full notices went up; and in San Diego, 60 people were arrested after holders of counterfeit tickets were turned away.

Meanwhile, inside the dressing rooms, the Stones are roughing it a bit. Tour manager Peter Rudge and his staff have sent a letter to the promoters in each city, telling them to provide for each show:

Two bottles of scotch (Chivas Regal, Teachers, or Dewars); two bottles of Jack Daniels Black Label; two bottles of Tequila, with lemon quarters and salt; three bottles of iced Liebfraumilch; one bottle of brandy (Courvoisier or Hine); fresh fruit, cheese (not plastic), brown bread, butter, cold meat, chicken legs, roast beef, etc.

For eager beavers

TONY BLACKBURN'S new single is a song written especially for him by Nicky Chinn and Mike Chapman (not THE Michael Chapman). It's called "Cindy" and is described as a pop calypso. Thought you'd be eager to know that.

Cody in town soon

COMMANDER CODY'S manager Paul Noel has been in London and foresees that the Commander will be making a dramatic appearance in sleepy London town sometime soon, probably in the autumn. January looks a possibility for a British tour with the Lost Planet Airmen. Meanwhile a second album

is expected on September 1 which features the band's new steel player acquired from Nashville, Bobby Black. The album rejoices in the rather unlikely title of "Hot Licks, Cold Steel and Trucker Favouites" and includes "Rip It Up", "Tutti Frutti" and "Truck Stop Rock".

Commander Cody recently encountered his namesake (and the original Lost Planet Airmen) from the 1930's movies at a shindig which Noel described as "a real Hollywood-style production."

Watch the Mole

PLUG CORNER: too late for review this week came Matching Mole's first single, an edited version of their album track, "O Caroline". Since I first heard the album it's been one of my favourite pop songs, and as a single is ideal.

Watch for it, it could be this summer's single if it gets radio plays; and if we have a summer, of course.

A Wolf's YARROO!

YARROO! No, that's not how we usually start letters either, but Peter Wolf does. From Paris' plush Hotel George V, he writes: "Hope we get to see you all in London town." He will. The J. Geils Band are playing at the Lyceum all-nighter on Friday.

Help the KIDS

KIDS IS the name of an organisation that helps handi-

MUSIC PEOPLE

EDITED BY STEVE PEACOCK



Now you see them, now you don't

NOW YOU see them, now you don't: not unless you have a very powerful telescope that is. A strange tale reached our ears this week concerning America, the group, who've been living and making their fortunes over here for a while under the management of Jeff Dexter, equally famous as the Roundhouse Implosion DJ!

So where are they now? Not in Britain anyway, and they are reported to be alive, and living very well, in the superstar's haven, Laurel Canyon, California. Their generous uncles, apparently, David Geffen and Elliot Roberts, managers of Crosby, Stills, Nash, Young and Joni Mitchell, and owners of Asylum Records.

Mr. Dexter is reported to be decidedly un-amused at the sudden departure of his emergent superstars. Watch this space.



● GEORGE MELLY: in grand form.

capped and deprived kids to live a normal life. Their latest project is building a holiday home, for which they need £60,000, and to help towards it they're staging a charity preview of "Jesus Christ, Superstar" at the Palace Theatre, Shaftesbury Avenue, on August 8. Tickets, priced from £1-£10, can be had from KIDS, 10a Netherton Grove, London S.W.10.

George holds court

GEORGE MELLY, the Observer's film critic and jazz singer extraordinaire, held court at London's Ronnie Scott Club one night last week with the John Chilton-Wally Fawkes Feetwarmers. The idea was to record an album for Warner Brothers and hordes of "fun" people descended on the club to cheer on their hero helped by liberal supplies of Warner Brothers' wine, and one shapely young lady who elected to jive in aises topless.

George was in grand form, camping about outrageously on stage and eliciting loud

laughter in that hallowed home of modern jazz.

Should be quite an album.

A moan at Mary

I KNOW a number of people who've fancied giving that dear old puritan and Festival of Lighter, Mary Whitehouse, a public clip round the ear once or twice, but I never thought it would be loveable old Lord Hill of the BBC who'd not only do it, but publish the text of his reprimand.

Mary had been moaning again, in her capacity as secretary of the National Listeners and Viewers Association, this time that the BBC had played a cut off the new Rolling Stones' album that contained a four letter word. Lord Hill listened closely, listened again at a lower speed, and still he heard no FLW. So he wrote back to Mary: "Could it be," he asked, "that believing offending words to be there and zealous to discover them you imagined you heard what you did not hear?"

Mrs. Whitehouse was not amused, but everyone else was. Especially when it transpired that she hadn't actually

heard the not-offending track. It had been reported to her by a "reliable source". For Mrs. Whitehouse, we have a sentence containing not one, but two four letter words: look before you leap.

T. Og to you

B. P. FALLON, recently resigned from his post as T. Rex aide, is on the loose and enjoying his freedom. One idiot evening we devised a scheme for his re-entry into the glittering world of showbiz. Take a folkie-duo, say Tir na nOg, add bass and drums, shorten the name, beef up the songs, and there you have it. It's number one, Top of the Pops, T.Og. Goodnight now.

Twenty years with Gladys!

GOOD NEWS from New York — Gladys Knight and The Pips may very well be touring here later this year.

This much, at least. Ray Telford did learn from Gladys herself when he spoke to her via an extremely temperamental transatlantic line recently just before she was due on stage at the Royal Theatre.

She also managed to get it across that come September she and the Pips will have been together for twenty years: "I like to be kept busy," she giggled. "I adore people and performing and I suppose that's just as well because if you don't like this life — being on the road and all — you just don't survive. Anyway, I guess we can keep going for another four or five years before it's time to call it a day."

Gladys and The Pips (Merald Knight, William Guest and Edward Pattern) have completed work on yet another album soon due for Stateside release but their next British release will be "Standing Ovation", which she

reckons to be the group's best album and also happens to be their biggest seller so far.

The last time they appeared in this country was in 1968 as part of a Motown spectacular. Since then Tamla artists have not exactly been among the most familiar of American visitors to these shores but, according to Gladys, the success of the recent Temptations European jaunt seems to have convinced enough of the Corporation's execs. that it's high time we heard more of their musicians' magic — and few of Motown's acts are more spell-binding than Gladys Knight and The Pips.



● GLADYS KNIGHT



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GLITTERBIZ

THE STOCK quote runs something like this: "We think people are tired of seeing all those musicians shambling up on stage dressed in levis and just playing their instruments. The kids want to see a show, and we're going to give them one, put some glamour back into this business."

When tickets went on sale for the Rolling Stones' current tour of the States, the queues were endless. As the tour progresses, reports come in from nearly every town of riots, skirmishes and other breaches of the rather uneasy peace that America keeps; and reading the reviews of their concerts it seems that the Stones are there, just like they always were — the Stones themselves, the Stones on stage, the overwhelming presence of Mick Jagger.

TRUTH

There's a magnificent picture in the current issue of *Rolling Stone* of Jagger in full flight, and it seems to epitomise the whole thing, the real glamour that can come through rock and roll. And he's not wearing a gold lamé jacket or glitterpaste on his face.

It makes all the contrived efforts of people trying to put a bit of glamour back into "the business" seem more than a little self-conscious and pathetic, because glamour — as I understand it — is not something you can take away, or

A personal opinion by STEVE PEACOCK

put in. The legend of Hollywood tells you that stars are born and not made, and though I'm not sure I like the terminology, there's a certain amount of truth in the sentiment.

A frightening number of people get acclaimed stars almost every week, but then that's just another part of the same problem; they're probably the same people who're putting that ol' glamour back into the business.

It's just so much tinsel on an overloaded Christmas tree and, to stretch the metaphor to breaking point, twelfth night comes soon enough for most of them. The whole parade makes me feel a little sad, like looking at all those pictures of half-naked women in the *Daily Mirror* — every one an aspiring starlet with a pushy publicist behind her, clichés at the ready. We're only here for the leer, maybe, but there's no glamour in that business. Starlets can be mocked up well enough to fill a hole in that

week's trade papers, but there-in lies the difference between the glitter, and that very powerful aura surrounding the people who really do it. I don't really like the word, but that's glamour.

Official definitions of the word include phrases like "magical enchantment", and that is something with rather more basis in reality than a promotion stunt. The Stones have it, so did the Beatles when they were together, so do ex-Beatles still on occasion, and so does anyone who excels at what they do, letting that special aura glow out.

SNARL

The magic you feel from the Stones has nothing to do with Jagger's posing, or whatever devices they may use; that's just playing on something that's already there, and that comes from the same root as fires their music. Where I think the whole glamour-injection attitude goes wrong, is that they separate the two — people feel that if they dress up, spray themselves with gold paint, and prance and snarl once more with feeling, that will get them to the top of the heap. Sod the music, that comes later.

AURA

Well I'm sorry, but if you look at what's happened in ten years, you'll see that without question it's the music that's lasted, and the glittering gimmicks have come and gone. Marc Bolan is quite unabashed about his calculated use of the glitter, but it's on his music that he'll be remembered. And you remember, in the States you can still find



people who'll say "Marc who?" Slade dress up, use gimmicks, but it's their music that made them. But even so, the whole scene seems to be so obsessed at the moment with side issues like presentation, that the glitter-merchants are coming well to the fore. It was refreshing to talk to Alvin Lee this week, and hear him express distaste for the way bands had to have a gim-

mick to make it — just like ten years ago. The point is obvious — the reason that bands like the Who, Ten Years After, and those Stones are still around, and still phenomenally popular, is that they've stayed with their music — whatever you think about it — and with themselves. That aura of magic enchantment comes from what you are, not what you paint on

your face. I was watching Top of the Pops last week, and a band came on playing an appalling tune, badly. They were dressed in sparkling jackets, they pranced, and their name was Gary Glitter. Somehow, I don't see them causing riots all over America in ten years' time. It wouldn't surprise me if they were stripping for the *Daily Mirror* though.

JESS RODEN: a bone-idle introvert finally gets it together

THOUGH I often used to enjoy Bronco's gigs, particularly the guitar playing of Robbie Blunt, their gigs and their albums were always a bit frustrating for one reason: Jess Roden never sang enough.

Since I first heard him with the Alan Bown Set, I've thought Jess Roden to be one of the most individual and moving of British singers, with an ability, that showed mainly in the things he wrote for Bronco, to write songs that were perfect vehicles for his voice. But in that band there was so much else going on, and they were so fond of jamming, that he never really got the chance to shine through.

When you hear Jess' solo album, finished now but not released until autumn, you'll know that this is the album you always hoped he'd make. It was recorded in Febru-

ary and March this year, some of it while Jess was doing his last tour with Bronco, with a basic band of Mike Kellie (drums), Tommy Duffy (bass) and the ubiquitous Rabbit (keyboards), with guests that included Simon Kirke, Pat Donaldson, Jerry Hogan, Barry Dransfield, Mick Ralphs, and Robbie Blunt.

When it starts you think it's going to be a kind of Anglicised Van Morrison thing, with that beautiful, lurching rock feel that Morrison has been capturing since his "Moondance" album; but from there it takes you through a thousand changes, gently shifting through different moods, solid-based (Mike



● RODEN: Individual singer

Kellie's drumming is better than I've ever heard it before) and strong, but also beautifully melodic and lyrical. In a way, it's the side of Bronco that was always there, but never came through; the potential realised.

"Let me tell you," said Jess, talking about his reasons for leaving the band, "we're all bone idle, that's the truth of it. We're outrageously lazy, a really introverted bunch of lazies. We came back from America, which was terrible, and we'd decided that when we got home we'd really get it together, kick ourselves in the

arses and really do something this time.

"But then when we got back we didn't get into the swing of it at the start, and then things started building up again for the second time, but I felt we'd been at it two years, and I didn't think it could get much further — we couldn't afford to carry on with the sort of money we were earning and the sort of equipment we needed. And there were differences creeping in too, not personal but in the music. I wasn't happy with the way things stood musically, but I didn't want to change it

because I was happy with the personnel. It was just the musical blend that wasn't right, so I thought I might as well leave it. For me by that time it wasn't really that much to lose."

The decision to leave (Robbie Blunt left as well) came on Boxing Day, but Island persuaded them to do a tour which had been lined up for them in February. "They threatened us with a weekly wage," said Jess, grinning, "so we thought 'great' and did it. We had a really good time — I can't remember much of what it was like musically, but we had some good blows.

FORGOT

"The thing with Bronco was that I didn't really get into singing at all — I used to really enjoy Robbie's playing so if he was having a good night I was all right — I was off on that. And I was getting into playing guitar myself too, so I suppose I just forgot about singing."

But it was during that tour that Jess started on the album, and most of the stuff on the first side was written and recorded while he was on the road. That shows; there's a harder, live-er feel to that side, though it's still the songs that matter. "It was really hard going out on the road with Bronco and playing endless jams, and then coming in to the studio to record with this band, which was so much heavier in a way, more precise. I had a lot of thoughts about what was happening."

HORRORS

But after the tour he quit Bronco and finished the album. He was "shattered" after being on the road, and decided he didn't want to do that with a band again — not for some time anyway. "We had a great relationship going with that band in the studio, everyone got so enthusiastic, and sometimes I'd start having these fantasies about what it would be like on the road with them. But then I'd get the horrors about it. After the tour I thought I'd never want to go on the road again, but I really wish I was now, not

with a band, but just doing some gigs."

And he will. In the autumn he'll be doing a tour with Heads Hands and Feet — him and Digger (alias Richard Digby Smith, Island's demon engineer and co-producer with Jess and Rabbit of the album) using guitars and piano. Robbie Blunt may well join them. "I'm really quite worried about what it'll be like on my own, because I'm not that confident. I know I can do it, but I'm not confident of the reaction — that's always worried me. If I start going down well then obviously I'll get more relaxed about it, but if I have three terrible bummers in a row when I start I don't know what I'll do."

BAD

Doing it this way though should beat the two main hassles of having a regular band. He won't have to worry about the financial problems of keeping the group together and in work, and the whole thing will be organised around performing his songs, which is what he now wants to do. Looking back on his time with Bronco, he says: "It was bad for me, I suppose, but I'm sure it wasn't bad for my head, because I really enjoyed listening to all those guitars. But now I've started to get back into singing again — I've written these tunes and there's nothing to compete against them. It's just yourself."

"Actually anyone who wants to can come and play, as long as they'll learn the numbers and make the right musical blend. I just don't want to have to go up there jamming again — it's too expensive and too brainwashedly murderous. I suppose really the songs are the same as they've always been — it's just down to the way you do them."

It seems the time has finally come for the emergence of the Jess Roden who's been lying dormant all these years. I'm sure it will prove to have been worth the wait.

STEVE PEACOCK

MEDIA

JEFF MOVES ON

JEFF FENHOLT, looking like a very convincing Jesus Christ, seemed to speed up as he got more tired. He had flown in from New York, where he has just quit the starring role in the Broadway smash hit of Tim Rice and Andrew Lloyd-Webber's "Jesus Christ Superstar".

He had been doing the screen tests for the movie version of the musical, which will go into production in Israel this autumn, and was still on tenterhooks awaiting director Norman Jewison's final casting decisions.

JESUS

Jeff cannot quite see himself as a Jesus Christ figure but the movie role is clearly too good an opportunity to turn down. It's down to a choice of two. The decision, it seems to him, will be down to factors almost as arbitrary as those which first embroiled him in the high-gloss of a Broadway musical; but he remains confident: "I did quite well," he says, "but I always feel I could have done a better job. "As far as the role of Jesus is concerned it's down to myself and one other guy — the same with Mary and Judas. The other guy is really short and a little stouter than me, so it really depends on how Norman Jewison sees the part."

At the outset, when "JCSS" premiered as a touring show in Pittsburgh, Fenholt had got the role as a singer. For the Broadway version, he was the only guy they could find who could both sing and look the part. His acting experience was precisely zero, but as producer Tom O'Horgan figured it made more sense to get a singer who could learn to act rather than an actor who would have to be taught to sing, he got the number.

SCARED

Fenholt, who has always considered himself primarily a rock and roll musician, was at first excited but went about it as a super-duper rock show. This was in the touring version, when prices were still down and the kids were coming in to see a giant technicolor rock extravaganza based on the record — nothing more significant than that.

"When I first got it on the concert tour I was really excited," he recalls, "but when it went on Broadway I was excited in a different way. I was excited but really scared because I had never acted before."



● JEFF FENHOLT: on tenterhooks

"I liked the part and I could sing it, and they couldn't find anyone else to sing it. I've had a lot of trouble with it, but a lot of fun too. People want to relate to me on a religious level as well as a musical level, and I can't get into that."

Now he feels it's time to move on. While he waits around to see if the film part comes through, his plans are in a state of flux, but amongst the possibilities are both a London stage version and a band of his own.

He may settle in England for a while: "I've been seriously considering moving and doing my recording here and trying to get my head together, collect my thoughts and find one direction rather than running around like a chicken with its head cut off."

Had the sudden rise to fame surprised him, then? "At first but we were averaging 15,000 people a day on tour

— in Chicago we had 25,000 in the morning and 35,000 in the evening so I thought when it hit Broadway would be a success. But the kids were taking it as rock concert. Now it's being taken out of context." Prices for the show have risen astronomically. Twelve to fifteen dollars has been the regular price, and touts have been getting up to 75 dollars. "It's got to get back to the kids," says Jeff emphatically.

Failing the movie part, what did Jeff have in mind immediately? "I might wind up doing a show here for a while. If I don't get the film I don't know exactly what I'll do. I've worked with a lot of heavy musicians in New York and I could organise a group."

"I'd certainly like to do films but recording is my first love. If I were to become incredibly successful in films I'd think of myself as really unfulfilled, from my own point of view." — MARTIN HAYMAN.

An insight to Graham the man

"FILLMORE": Santana, Airplane, Grateful Dead; Director Richard T. Heffron (20 Century Fox).

ARRIVING AT the Plaza Theatre, New York, last week to catch the screening of "Fillmore", someone standing behind me in the queue said: "Oh another F rock film". That seven letter word, which seems to spice up many American conversations, is at the core of Bill Graham's problem. Graham's salty, earthy, talk captured in "Fillmore" has caused the film rating board to rate it "R" (restricted). Which means that if you're 17 or younger then sorry you can't get in to see it.

"Fillmore" is a film of the last few days at Fillmore West. It not only features the Dead, New Riders, Quicksilver, Hot Tuna and Airplane, but it also captures the spirit of Fillmore and it captures Bill Graham — a man who presented the best and sometimes the worst rock and roll, jazz and folk

It shows how Graham dealt with rock musicians, agents,



● DEAD'S PIGPEN

managers and his own staff. The camera captures Graham as he talks on the phone with Boz Scaggs and later, Santana. It shows Bill screaming unprintable phrases. It shows an insight into a man who gave close to five years of his life producing rock concerts on both coasts. It shows, more, an insight into the "big business" that rock music is.

And besides the insight into Graham the man, "Fillmore" also gives the screen over to some very fine rock. Director Richard T. Heffron has filmed in a crisp way that makes "Fillmore" a big cut above other rock films. Split screens aren't just used for gimmicks — but to really present group or artist well. The sound stereo is very well mixed — without distortion but loud enough to give a "feel" of a rock concert. Lastly "Fillmore" gives the San Francisco music community a strong shot in the arm. Graham only presented San Francisco groups at Fillmore West, new groups that gained most of their exposure from appearing there — Elvin Bishop, Scaggs, Tuna Airplane, Dead, Lamb, Cold Blood, Rwan Brothers, New riders, Santana — and they're all showcased during the film.

"Fillmore" may not be the be all to end all in terms of rock film but it happens to be a good rock film that shows one of the most important men in it's music.

Let's hope "Fillmore" can be shown a wider public, it's really worth it. — CHUCK PULIN.

NASHVILLE

The glory of David



● BUFFY ST. MARIE:

WE WERE sitting in the Nashville airport departure lounge, talking about this and that while waiting for a New York flight when David Buskin said: "You know, it's about time we found another n a m e f o r t h e singer/songwriter." And he's right.

What struck me, though, was where we were talking and why. An English journalist and a New York singer/songwriter in Nashville. And we'd both come for the music.

Why Nashville? Jerry Jeff Walker answered that three years ago: "Working in Nashville is the same as performing at a folk festival. Things just happen easier." I didn't have to ask David if he agreed, I'd been with him at Quadrafonic Sound Studio where his first album was cut.

RELAXED

Norbet Putnam, who had been enthusing about David a couple of days earlier, called out, "Hey Geoff, come and listen to this". And there it was again. That same relaxed, happy but professional atmosphere. Each artist reacts to it in their own way, David Buskin was playing his guitar part along with the playback — not a care in the world. As it says on the notice on "Put's" door, "All Quad's children got rhythm."

Until I met him, all I knew about David Buskin was that he wrote "Morning Glory" for Mary Travers. As it happens it's not the first song he wrote for her — that was "When I Need You Most Of All" — and he ended up with no less than five songs on her new album. And Mary called it "Morning Glory".

FIXTURE

A good acoustic folk guitarist, David came to be Mary's regular guitar player and he'll be guesting on her Autumn T.V. shows. He's also here to do his own "In Concert" on July 7, when I predict he'll cause quite a stir, and to promote his first album, "David Buskin".

What's he like? Well he has a 'tache and long thinning hair, a keen eye and a serious academic face — until he smiles. Which he does often. This combination of good humour and sharp observation, coupled with a real schooling in music add up to another singer/songwriter. And he's still right about that phrase.

David has two things going for him — he's a damn good songwriter but he's an even better performer, really alive on stage. His performances at the "Gaslight", where he became pretty much a fixture one summer, have won him rave reviews. But there's no hype for David, no "deep" meanings. Just excellent thoughtful songs reflecting his New York upbringing and his four years on the road.

A long wait, but Buffy's back

FOR YEARS after her first visits, Buffy St. Marie has returned to Nashville to record. Her album, "Moonshot", has already been successful in the States and looks like attracting a good deal of attention here. Buffy is certainly pleased, she's already cut again, at Quadrafonic.

Last October, when she was over, there was even talk of Buffy touring with "her band" — Area Code 615. Linda Ronstadt sang with the Code at Fillmore West, Buffy never did sing with the Code. It's a tragedy, 615 wanted to go on the road — apart from the Fillmores and Johnny Cash T.V. Show they made no appearances — for a very good reason. They were, and are, session musicians. Just ten of the twenty-five or so Nashville musicians that cut most of the major sessions.

MONEY

I asked ace country drummer Kenny Buttrey about this: "After we did the first album a guy from the William Morris agency in New York came down to talk to us. He said, 'What would you guys have to have to go out on the road?' And we said, 'Well, for an appearance all we would have to have is what we would normally make in town. We wanted to do it. So all we wanted was so's we wouldn't

lose any money. Four sessions a day, times ten . . ." Kenny laughed. "That guy from William Morris was figuring it out. For an unknown band to go out and make that much bread apiece. No wav."

RAUNCHY

Buffy did the next best thing. She went to Nashville and cut with the Area Code 615 rhythm section, four of the original ten. "Moonshot" is the result although there's a fair bit still "in the can". Just drop your stylus on side one, track one of "Moonshot" — "Not The Lovin' Kind" — and listen to that rhythm section (Briggs, Buttrey, Putnam and McCoy). It cooks. It should, they've been playing together for eight years. Charlie and Kenny for fifteen.

Long before the "Code" there was "Charlie McCoy and the Escorts", playing rocking, raunchy R & B complete with horns at weekends and cutting country for money all week. That's mostly where the "Code" came from. To hear an echo of the Escorts, give a listen to Buffy's version of Arthur Crudup's "My Baby Left Me". Out of sight.

TIGHT

Like many an artist before, Buffy was so lifted by the sound she nearly cracked up. So tight, with Charlie McCoy on guitar and harp and Billy Sanford cutting loose on lead guitar. You have to be nearly thirty to play real rock 'n' roll well because it meant you were a teenager when it all broke.

Billy Sandford was and this album should bring overdue recognition. One of that exclusive twenty-five or so, "Moonshot" is just one of the hundreds of fine albums he's played on. He gets the chance to display his versatility too, as Buffy flits from one mood and colour to another with each track. And she's on form too.

No wonder Buffy's gone back to Nashville again. four years was just too long. —

GEOFF LANE



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Albion Country —living up to expectations

NOW WE know that the Albion Country Band have finalised what looks to be a fairly stable personnel, the folk world will be eagerly waiting to see how well they have rationalised their different musical upbringings.

The band will have a good deal to live up to; for ever since Royston Wood announced his renewed activity and dropped a few cheery hints as to the company he was keeping down at Cecil Sharp House, the sense of anticipation has been high.

Few people would have seen the departure of Simon Nicol and Dave Mattacks from Fairport Convention and of Martin Carthy and Ashley Hutchings from Steeleye Span within a short space of time as being entirely coincidental, and now that the long period of gestation is apparently over, with Sue Draheim safely back from California and John Kirkpatrick regrettably opting out, the Albion Country Band are ready to lay their goods on us.

I spoke to Simon and Sue about the concept of the group, suggesting that it had gone through quite a few

BY JERRY GILBERT

changes since the birth of the band — on Shirley Collins' "No Roses" album.

"Yes, but Shirley was never a runner for the band — we just like the name", Simon confirmed, "although there's guaranteed to be confusion."

Then, of course, there has been the Island album "Morris On", featuring Barry Dransfield, John Kirkpatrick, Tyger Hutchings, Richard Thompson, Dave Mattacks, Shirley Collins and several others. But again Simon con-



firmed: "That was just a joint project by the musicians involved, and although Tyger and Dave were involved in it, the Albion Country Band is quite independent of that."

But Simon was in a characteristically frivolous mood which precluded further delvings into the whys and wherefores of the band. "It came together in order to give us something to do in the cold winter evenings," he jested. "We all came into it at different times, and as for me, when

I left Fairport I just kept my ear to the ground for people who I liked to form the group."

So he hadn't left Fairport with any particular end in mind? "No, it was because I didn't like the people ... no, but the thing was it was becoming an institution and who wants to live in an institution?"

He conceded that the Albion Country Band gave him the opportunity of playing with musicians whom he ad-

mired rather than any strong conviction for the style of music itself. "I don't know if I ever take myself seriously enough; I'll play anything I'm able to play and I'm fully aware of my limitations. But the big thing for me about being in the group isn't the same as it is for Tyger where it's more to do with the kind of music we're playing."

"Electric Morris music is just a part of what we're doing now, and in any case I think Tyger got enough of

that out of himself in that one LP for Island," Simon went on.

The Albion Country Band repertoire will consist predominantly of English traditional material but they will also feature songs by Steve Ashley, one of the recent and most interesting Albion acquisitions, and Richard Thompson, whose songs have always been of a remarkably high standard. In addition Sue Draheim has put forward some of the many fiddle tunes she has acquired on her travels, and thus it can be seen that the band will be drawing their material from disparate sources and periods of time.

How had Sue found herself settling down in the English traditional climate? "Originally I was going to Yugoslavia but I just stopped off in England and decided that I didn't feel like going any further for a while.

"But I used to play with an old guy I knew in San Francisco and learnt some Irish music as well as the American stuff I was playing."

With Steve Ashley playing whistle, guitar, crumhorn and harmonica, and Royston Wood now manifesting a fair mastery of the concertina, an instrument which he has been developing under the guidance of Dave Bland, Sue sees the band as an opportunity of improving her knowledge of various instrumental styles at the same time throwing some of her own recipes into the melting pot.

FOLK NEWS

BEFORE SPLITTING up in September, Bitter Nithy will be appearing in the third BBC Folk In Concert programme on July 23, along with Billy Connolly, Alistair McDonald and the McCalmans. Recorded highlights will be broadcast at a later date on Folk On Sunday.

On August 27, Folk On Sunday will present a special August Bank Holiday ceilidh, recorded for Radio 2. The ceilidh takes place at Cecil Sharp House on July 10, and will feature The Ranchers Band, Martin Winsor and Redd Sullivan and Hugh Rippon, as well as a traditional Punch and Judy show presented by Professor Alexander.

This autumn, Cyril Tawney becomes the first person to be admitted as an undergraduate to a British University — purely as a result of his work in the field of folk song. He will undertake a three year course for a BA degree with honours in Sociology at the University of Lancaster. Cyril stresses, however, that he is not retiring from public performances. Forthcoming dates include Country House Hotel, Torquay (August 4), Welcome Inn, Halberton (9), West Country Folk Revel, Tavistock (11), Jolly Porter, Exeter (29), Garland Ox, Bodmin (8), Pipers, Penzance (9) and West Country Folk Revel, Plymouth (15). These appearances will mark Cyril's farewell to the South West.

Lucile Blake appears at the Shackelford Social Centre, Godalming on July 3, followed by Mike Harding (10) and Mountain Dew (19).

Wheaton Aston Festival in Staffordshire takes place on July 8, and will include Bonnie Dobson, Wally Whyton, Martin Carthy, Weston Gavin, Hunt and Turner, Jean Burns, The Ferriers and others. There will also be folk dancing, exhibitions, shops and so on.

A new folk club has opened at the District Arms, Ashford, Middlesex run by Bob

AUGUST HOLIDAY CEILIDH

Dawson. It will operate every Sunday.

Scotland is to have its own Folk Directory next year. All enquiries should be addressed to Scotia Entertainments, Ruskin House, 15 Windsor Street, Edinburgh.

Hamish Imlach will be appearing at the Philadelphia Folk Festival during the last weekend in August.

Dates for Bob Pegg and Nick Strutt: Norwich (June 30), Lincoln (July 2), Didsbury (5), Hereford (6), Stainsby (8), Leeds (9), Norwich (16), Colchester (17).

Dates for the Festival of Folk Music, co-produced by Derek Block and the Greenwich Open Air Theatre are as follows: Pentangle (July 15), Ralph McTell (22), Al Stewart (29), Sandy Denny (August 5), Magna Carta (12), Peter Sarstedt (19) and Julie Felix (26).



● CYRIL TAWNEY

Red China

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album reviews

REVIEWERS:

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

THE MOTHERS: "JUST ANOTHER BAND FROM L.A." (BIZARRE/REPRISE K44179).

ANOTHER ASSEMBLAGE of cleverly-juxtaposed objets trouves by America's most popular advertising man, yes folks, roll up to hear Frank Zappa and his fun-loving side-kicks Mark Volman and Howard Kaylan send up everybody, yes everybody. And all it costs you is your soul. Why does Zappa not get back to composing and playing some music instead of pissing about with funny histories recounted by Mark and Howard? "Billy The Mountain", which occupies no less than one whole side, is a tortuous and very trying vaudeville piece with no apparent punch-lines. I could forgive it if there was a good pay-off, once in a while. Maybe it will still make a lot more sense when the movie arrives, but that is what they said about "200 Motels". That seemed like a collection of ad-film hits. This runs like a collection of ad slogans. The advertisements are for Zappa. The other side makes more sense. Also recorded live, it's revisiting a couple of old faves — notably "Call Any Vegetable" and "Dog Breath". There is a brilliant bit when Mr. Zappa gets out his guitar and turns in that fine wah-wah noise, but for the most part he limits himself to fake-raunchy riffs. Zappa's outlook on the world, on the strength of this record, is as saturnine and reductionist as his guitar-playing. — M.H.

BUFFY SAINTE-MARIE: "MOONSHOT" (VAN-GUARD VSD 79312).

WHETHER YOU like Buffy Sainte-Marie or not, you've gotta hand it to the little lady for bringing out entirely different, highly unpredictable albums each time around; what's more they're always superb for her songs and her style of singing seems to fit every concept in which she chooses to place them. This album is excessive — its

been lying around with Vanguard for a long time, but now that Britain has caught up with the back issues, we are starting to get them contemporaneously, and this is the most recently recorded. This time Buffy went down to Nashville and joined forces with Charlie McCoy, Billy Sanford, David Briggs, Norbert Putnam, Kenny Buttrey and the Memphis Horns, who did their best to get to grips with Buffy's inconsistencies and undisciplined approach. She recorded sufficient for three albums at Quadrafonic Studios of which the material featured here is the best. She still sounds slightly breathless at times but her album is more striking than anything Joan Baez has produced from her sorties into Nashville. She's a better songwriter for one thing and she also has the ability to spot a good song a mile off. Mickey Newbury's "Mister Can't You See" and "Sweet Memories" are two of the best tracks on the album, and are matched in brilliance by her own "Jeremiah" with its weird chord pattern, and "Moonshot". These were two of the songs Buffy featured strongly on her last tour here, and their inclusion on the album enhances it no end. Not a bad track in sight, some great blowing and fine arrangements from Norbert Putnam, Bill Pursell and the fast emerging Glen Spreen. That can't be bad. — J.G.

BRIDGET ST. JOHN: "THANK YOU FOR..." (DANDELION 2310 193).

I'VE LOVED both of Bridget St. John's previous albums mainly for the songs, and the sound of her guitar and voice. But on this one she's gone further — those qualities that made her albums something



● FRANK ZAPPA: sends up everybody

very special before are there still, but beyond that she's started to use her voice in a much more effective way, and — where it's needed — she's used a variety of different musicians and styles of playing. I'm always wary of piling on the superlatives, because unless you're writing about an acknowledged superstar people never believe you, but this is an almost flawless album, beautifully conceived, performed, and produced (by herself and engineer Jerry Boys). Of the 11 songs, five aren't hers, but in every case the way she does them they could have been written for her (Nigel Berford's "Goodbye Goodbye" probably was, come to think of it). "Love Minus Zero" has long been one of my favourite Dylan songs, but the way she does it brings a whole new perspective to it, and the same happens to "Every Day", the song made famous by Buddy Holly. She can build such a gently intense mood, as on Terry Hiscock's "Silver Coin", but can also switch naturally from one idea to another — just listen to the way she leads

in the band for a break in "Happy Day", one of the nicest tracks on the record. I could go on forever, but you'll have to listen to the album for yourself; I promise you won't regret it. — S.P.

THE EDGAR BROUGHTON BAND: "IN SIDE OUT" (HARVEST SHTC 252).

DESPITE THEIR last excellent album, the popular conception of the Edgar Broughton band seems still to be of interminable out-demon-outing and rabble rousing. With their new album, they've completed the transition stage they started with the last; having got heavily into production techniques, a new guitar player, and vaguely abstract songs on the last one, they've now started using their techniques as extra weight behind their punch. Musically and lyrically this new one is articulate and explicit — good playing and particularly well used vocals, combined with songs that not only stand up as songs, but also get across what they have to say without pushing it in

your face. Basically, this album marks a period where the Broughtons have brought together different sides of themselves which have in the past been disparate elements. Personally I think side one does it better than side two, mainly because "It's Not You" rather outstays it's welcome — a nice jam in a way, but the contrast with the concise body blows of some of the other songs makes it seem too loose. But that flaw pales into insignificance beside things like "I Got Mad", "There's Nobody There", "Homes Fit For Heroes", "Double Agent", "Side By Side", and "The Rake". Overall, it's an album that bursts with strength and righteous anger, and one that a great many people ought to hear. — S.P.

JACKIE LOMAX: "THIRD" (WARNER BROS K 46151).

I WAS, I must admit, expecting rather more from this Jackie Lomax album than I got. Lomax has an excellent pedigree — if such things matter — and I had a feeling that his leaving Britain to live, work and record in the States could easily produce some musical dynamite. What's on this album is certainly not dynamite — nice though a lot of it is. Irritatingly, the sleeve gives no details of who's on the album with him, but the band sounds fine and for the most part Lomax comes across with some strong singing; when he doesn't, as on "Last Time Home", the results are a bit painful, but that isn't why the album doesn't really make it. The songs are mostly adequate, and the playing is more than fair; in the arrangements and the general feel of the album there's not much to make you sit up — and yet it's not one of those nice, laid-back things that work in a different way. They sound as if they did a lot of jamming on the sessions, which would have been fine except that once they get into something they get stuck there and it's not difficult to predict what'll come next. The basic ideas are all there, and the basic abilities, but they just don't sound as if they've put much effort into following them through. — S.P.

EMERSON LAKE AND PALMER: "TRILOGY" (ISLAND ILPS 9186).

EXCEPT FOR a few brief periods of indecision, I think it's fair to say that mainstream pop music has always contained liberal doses of flash, technical embellishments, ham melodrama, and escapism touched with romance. Please understand, that is in no way a put-down, for though I get fulfillment and satisfaction from things outside the main drag of pop entertainment, I can enjoy and appreciate it in another way. So it is not a put-down to say that Emerson Lake and Palmer are blazing away in the fine traditions of Liberace, light opera, vaudeville, and "West Side Story". They are, indisputably, very good at it: Emerson's adaptations of classical pieces, and more generally of classical ideas, are always entertaining and his technique, particularly on piano here, is astonishing. Couple that with a fistful of sparkling ideas, tight arrangements, and the demon-energy rhythm section of Greg Lake and Carl Palmer, and you come up with an album that may not extend your musical boundaries, but is certainly a more-than-competent piece of entertainment. Except on his acoustic guitar track "From The Beginning", I find Greg Lake's voice more than slightly irritating, but the rest of the component parts are sound — the music is varied, well performed, and well produced. Emerson's piano work on the first track and on "Trilogy" are particularly good, and his playing on "Bolero" produces some absorbing moments if you're in the right mood to get into it. It's the way they've treated the material though that gives the real clue to what ELP are doing; like the title track with its heavy riff at the end lined with "West Side Story" strings, and the vocal style somewhere between James Taylor and Rex Harrison, or the way they use the well tried martial beat as the basis for "Abaddon's Bolero", keeping the form but jazzing it up and working it round to a most popularly palatable piece. "Hoedown" is a fast, flashy showcase for their virtuosity, and it amuses me slightly that they credit Aaron Copland's "Rodeo" as the source-point, when for what they do with it and traditional fiddle tune would have done. But then that's all part of the ELP presentation — they're showcase musicians, slick, brash, and popular. Once you work that one out, you can start to dig what they're doing. — S.P.

Weir's in charge



● BOB WEIR

BOB WEIR: "ACE" (WARNER BROS. 0598).

THE LONG-AWAITED solo debut album of the Grateful Dead's rhythm guitarist and best vocalist Bob "Ace" Weir, as he used to be called, according to folklore. The free original chording and sure sense of dynamics which was such a notable feature of Ace's playing during the Dead's live performances in England recently is again strongly in evidence here. Inevitably the comparisons will be drawn with Jerry Garcia's solo album and this one seems to come off better. Garcia is not master of the show here, Weir's in charge and makes Garcia work as hard on some of these tunes as on the most fanciful Dead excursions — taunter and more to the point. The strong, decisive chords synchronised with horns on "Black-Throated Wind" really pushes Garcia along on a driving song. Sometimes Weir gets a bit carried away with his own originality and lets the changes run away with him — on the closer "Cassidy" he just misses a brilliant song by not playing quite simply enough. That's why "One More Saturday Night" really makes it as a single: just

laying down a good simple shuffleboogaloo. There's more variety here, more music taken from outside the Dead's immediate scope, than on the Garcia solo record. The vocals are more convincing though mixed too far down, particularly for a soul-type climax on "Looks Like Rain" (Garcia lost it on "To Lay Me Down" too). But the finest music on this is contained in the seven-minute "Playing In The Band", which is one of those sinuous, constantly-shifting long Dead pieces. This time with the guitar of the Ace obviously out front showing the way — M.H.

RANDY NEWMAN: "SAIL AWAY" (REPRISE 2064).

RANDY NEWMAN has the kind of wiry, self-effacing, quick-cutting humour that takes a while to get accustomed to. But once you get into it, like getting into Phillip Roth's writing, it's completely addictive; using the song form

Import Special

to make concise, pithy points, you feel Newman would be totally unimpressed by either tragedy or enormous success, sitting hunched over a piano observing and making ironic jokes about anything that happens to come into his line of vision. But there's also a lot of warmth in his humour. Your initial reaction is to think "Oh no, he can't mean it" — but then it ceases to matter whether he means it or not; you start seeing the situation he creates through his eyes, and shrug along. And the strange thing is that you realise later that the situation hasn't really been distorted at all. You listen to "God's Song (That's Why I Love Mankind)" on this album, laugh, and then try to decide if it might be true after all, especially after listening to "He Gives Us All His Love" on the first side. Somehow, the idea of God as some kind of wicked showbiz tycoon enjoying a huge joke at the expense of his proteges — "I crap on you but you need me, and I love you for it" — is very appealing. On a more basic level, Newman has presented his songs on this album in a manner most fitting — sometimes just him and piano, sometimes with schmaltzy strings, sometimes with an ex-

cellent rhythm section (sidesmen include Jim Keltner, Gene Parsons, Ry Cooder, and Chris Ethridge). It's well produced, and contains some of Randy Newman's most prized songs — listen especially to "Political Science", "Lonely At The Top", "Sail away", and the quirky "You Can Leave Your Hat On." SP.

UNIQUE

VAN DYKE PARKS: "DISCOVER AMERICA" (WARNER BROTHERS 2589).

EVEN THOUGH Van Dyke Parks has always had a strong following amongst the small group of people that have kept an eagle eye on his path as a musician right from way back in the mid-60s — it's doubtful that this quite unique man in the American contemporary music field has accumulated any kind of mass record buying public (certainly in Britain anyway) which is quite a shame and a situation that will hopefully be rectified by this album when it reaches these shores. Van Dyke Parks is truly amazing and to my mind he's the only musician around that has done to contemporary music what Kurt

Weil did to the music of the 30s. He sees none of the boundaries or structures that sometimes constrict other artists yet, at the same time, as he pushes them away and jolts them around his music and his ideas communicate with ease. Parks is not a prolific musical brain and there's been quite a wait since his "Song Cycle" album came out but it's well worth waiting for anything from Parks and through his work it's easy to see the natural combination that came about when he worked with Brian Wilson — another man who is never content to let his music slip into any kind of formula. "Discover America" is an album to make you smile while you sit amazed. With Parks's quirky sense of humour it's hard to tell just how many of these 16 short little gems he actually wrote, such a weird collection of names crop up on composers' credits (although certainly Allan Toussaint wrote two of the tracks, Sousa DID write "Stars And Stripes" — though certainly not like this — and Lowell George is recognisable from Little Feet). But anyway it's the music: that counts and Parks's journey through nostalgia — from Bing Crosby to Roosevelt to Hoover — is touched with a magic brush. His arrangements of each track making each a short masterpiece with Trinidad steel band, a drunken brass section and strings bringing combinations of startling brilliance. — P.V.

"DOCTOR HOOK AND THE MEDICINE SHOW": (CBS 64754).

THIS RECORD I find a little difficult to put together. One minute solid funk and jump-up; next minute, big ballady production pieces like "Sylvia's Mother". It seems to me that too much is happening too quickly for Doctor Hook: there have been too many bright ideas for a fairly solid and capable band. There are plenty of those around and they are not at the top of the charts. The songs are not written by the band, but by their writer Shel Silverstein — a humourist. Their producer Ron Kaffine is also the musical director. The engineer is Glen Kolotkin. It's not surprising with such an array of talent that something interesting emerges, but it looks like an attempt to make a band. Stage performances, I am told, do not match up to the records. But all this is speculation; musically this album has interesting moments and is executed with taste and occasionally real funk — on "Marie Laveau" and "Lady Godiva". The band sound best on a really obviously corball C. & W. song like "Makin' It Natural" (shades of Commander Cody here?). One thought to add to a Columbia executive's theory that any non-musician in the rock business is a frustrated rock star: do Shel Silverstein and Ron Kaffine really want to be funky, down-home cats like Doctor Hook and The Medicine Show? — M.H.

album reviews

IT'S ARLO'S BEST YET



● ARLO GUTHRIE: always comes up with gems

ARLO GUTHRIE: "HOBOS' LULLABY" (REPRISE K44169).

WOODY'S BOY pops up from time to time with an album and then disappears almost as miraculously as he appeared. What does he do when he's not writing/recording albums, one wonders. This is quite possibly his best album yet — he always comes up with a few gems but this time there are more of them, and this is largely due to the coalition with Ry Cooder. He uses Cooder excessively. The brilliant slide guitarist opens the album with some stirring work on the instrumental "Anytime", and then Guthrie hits Steve Goodman's superb song "City Of New Orleans". Cooder returns to push along "Lightning Bar Blues" and by the time Guthrie goes country on "Shackles And Chains" you've already got your money's worth from that breathtaking start. It's rather like a marathon runner sprinting the first lap and then fighting to retain enough stamina to see him through to the end. Arlo does, thanks to some good interpretations of Woody, Bob Dylan, Hoyt Axton and Jim Reeves. There's a fine relaxed feel about the whole album, and with such luminaries as Byron Berline, Doug Dillard, Chris Ethridge, Richie Heyward, Jim Keltner, Fritz Richmond, Linda Ronstadt and Clarence White to help out, it's scarcely surprising. Nice to know that not all the best country sounds come out of Nashville. — J.G.

"LOU REED" (RCA VICTOR SF8281).

Lou Reed's very much an OK name at the moment. You could even go as far as to say that if you're not hip to this then you're nowhere. An exaggeration, of course. Lou Reed has a flat monotonous voice to many but to others it exercises a certain charm. It's the same decadent sort of charm as taking that very seriously. Lou Reed talks about rock and roll with a very straight face. He plays it straight down the line, with the same flat, unvarying fury as the classic rock and rollers (so do the Flamin' Groovies). He announces ordinary rock and roll phrases with gleeful relish "Hey Honey It Was Paradise" in "Berlin" and "Love Makes You Feel" ("Ten Feet Tall") His particular ability to act like a dummy but look very sophisticated is shared by David Bowie, and in places you feel that the two (undoubtedly extremely talented performers) are interchangeable. This uncanny impression is reinforced by the coincidence of the same labels. "Berlin" and the second half of "Lisa Says" could almost be on a Bowie album as "Queen Bitch" could be on this. So much so that when you get to Velvet Underground-Lou Reed song like "Wild Child" you think, hello this reminds me of David Bowie. But the most tingling parts are Lou Reed's: "Ten Feet Tall" gets into one of those double-time Velvet Underground piano fades (superbly handled by Rick Wakeman); "I Can't Stand It"

is every "I can't stand it" song in one; "Ocean" is a brilliant atmosphere piece but still has the jangle of city rock and roll grinding through. All the British musicians, who include Wakeman, Caleb Quaye, Steve Howe and Clem Cattini doing a solid job on the drums, rise to the occasion. — M.H.

FOUR TOPS: "NATURE PLANNED IT" (MOTOWN STML 11206).

THE TOPS seem to be in a very odd position at Motown and I do feel it's way past time they went out and did something with some teeth to it — made some kind of statement in the same way as the Temptations and Marvin Gaye have done. Meanwhile this album at least shows that what they are doing they're doing well with a carefully chosen selection of tracks which includes "I Can't Quit Love" with its throwback feel to "Reach Out" (though nowhere near as startling and strong as that was). It's really on the second side with a track called "Hey Man" that a clue to what the Tops could move into is given. This track was part written by group members Renaldo Benson and Laurence Payton and with Todd Rundgren's "We Got To Get You A Woman" nicely slotted into it makes up a 7.14 minute piece that really sparks across the whole collection and stands out as something special. — P.V.

NATURAL ACOUSTIC BAND: "LEARNING TO LIVE" (RCA SF8272).

THE Natural Acoustic Band are either lucky or shrewd in that they are so gifted that even where their youthful foibles threaten to show through, a strong melody or an exceptional delivery will have a compensatory effect. That, plus the fact that they have adhered closely to their skeleton, percussive stage sound, makes their debut such a special one — and one that has been well worth waiting for. With only bass player Mohammed Amin and drummer Graeme Morgan behind them, and experienced American producer Milt Okun supervising, the NABs have set about picking from the cream of their extensive repertoire. Fortunately the sessions have found little Krsia Kocjan in very fine voice, and she too has contributed two thirds of the songs. Tom Hoy is a powerful acoustic guitarist, versatile and unafraid to hammer out striking lead lines; the remainder, and best of the songs belong to him. Robin Thyne does everything else — percussive embroidery, some woodwind frills here and there, and the vital second guitar. The strength of vocal delivery against an often stark backing creates an eerie, chilling effect, and coupled with the excellent melody lines they have captured, makes this album a truly exceptional one. — J.G.

MARLIN GREENE: "TIPTOE PAST THE DRAGON" (ELEKTRA 75028).

MARLIN GREENE has been a name that's always cropped up on Elektra albums in the list of honorary credits.

Marlin has been an engineer down at Muscle Shoals for a good many years now and obviously, like so many of the Shoals musicians, has spent long enough working on other people's albums while nurturing a need to get his own thing down on tape. The outcome — recorded at Shoals with back up man Wayne Perkins — is a very liquid album, lightly magical but with strong commercial streaks running through most of the melody lines. The first side is nicely tasty little efforts like "My Country Breakdown" and "Forest Ranger" but side two tends to get a little more sinister and strong — particularly on "Ponce De Leon" and "Who's The Captain Of Your Ship Of Dreams". — P.V.

JOE TEX: "I GOTCHA" (MERCURY 6338 093).

YET MORE hot stuff from the suddenly back in vogue Joe Tex. The deserved high praise which has been Tex's lot now for most of his performing and recording career — at least since the classic "Show Me A Man" — has been justified to the last letter and it only remains to be said that if you're still among those not yet turned on to Joe Tex, buy this and knock yourself right out. The running order begins with title track "I Gotcha", a song with almost nonsensical lyrics but you never think about that for-like Otis Redding and Johnnie Taylor, Tex is among the very best of the more theatrical R&B singers and that means he could sing a verse or two of the Owl and Pussycat without making himself or the song sound completely crazy. The same applies to a few more songs on "I Gotcha" — especially some of the slower material; sung by a lesser talent they'd almost certainly turn into very painful listening but again Tex has the character and grace in his voice to keep you listening — and believing. — R.T.

COMPOST: "TAKE OFF YOUR BODY" (CBS S64 935).

COMPOST is the latest in a series of experimental bands to have come under the leadership of musician extraordinary Jack DeJohnette. In this country at least, DeJohnette is perhaps best known for his jazz work, both with Miles Davis and Charles Lloyd and for the leadership of his own brilliant jazz lineups. What DeJohnette has done here, however, along with bassist Jack Gregg, drummer Bob Moses, percussionist Jumma Santos and horn player Harold Vick, is to re-trace (or re-think) the roots of the kind of jazz he's been involved in in the past five years and the result is a unique and compelling form of funk. Much solo space is given to Harold Vick on numbers such as "Inflation Blues" and the opening track "Take Off Your Body". His style floats effortlessly above the super-confident rhythm section and Vick, for a soloist, manages to establish a rare form of communication with

Jack Gregg's thorny bass guitar. The nearest thing on the album to straight R&B is the deceptively simple "Thinkin'" (with vocals by DeJohnette) which follows on nicely from the more complex structured but still very memorable title song. This is an album full of perfectly executed music, which in itself is no great achievement these days, but the fact that most of the ideas on "Take Off Your Body" are complete innovations qualifies the album as among the most important albums to have come from anywhere in the past ten years. — R.T.

NAZARETH: "EXERCISES" (PEG 14).

THIS ALBUM disappoints me a little — not because it's a bad album, but because it should have been exemplary. It's a misleading album because although the group don't produce the best lyrics in the world it scarcely matters when singer Dan McCafferty is ripping it up on stage, showing that he's one of the most dynamic singers in England. Dynamics — that's what it's all about, and while Pete Agnew and guitarist Manny Charlton have a keen sense of dynamics they apply their knowledge far better to the kind of heavy rock music on which they have been building their name rather than the less urgent, more relaxed acoustic music that's featured on this album. It kicks off well enough with two fine tracks "I Will Not Be Led" and "Cat's Eye, Apple Pie" — and "Called Her Name" and "Fool About You", the latter being the only album track that they have been featuring live, are also fine. But where are Dan McCafferty's piercing, incantations or Manny Charlton's waiting guitar pulling off all the tricks at high speed and maximum volume? That's what Nazareth are all about, for acoustic music isn't their forte and on this album they have come up with a few more cliches than you care to think about. — J.G.

VAUGHAN THOMAS: (JAM JAL 101).

THOMAS IS a light inoffensive singer who writes songs which, while they might not be exactly be called brilliant, are a cut above the obvious batch of commercials aimed at a singles audience — pretty melodic things with very simple unaffected lyrics. This collection includes, apart from his own material, Lennon and McCartney's "Cry Baby Cry", Stones "Let's Spend The Night Together" and two Tony Hazzard numbers all of which he handles with ease. Mike Batt has orchestrated tastefully throughout without getting too carried away and although there's nothing too startling here, it's a pleasant enough album, easy on the ear. — P.V.

STAPLE SINGERS: "BEAITUDE RESPECT YOURSELF" (STAX 2325 069).

VERY QUIETLY the Staple Singers have carved themselves a very solid slice of soul history. In America their standing and popularity is really huge and they've just been inundated with a mass of awards. They're also tremendously prolific with a very high album output. "Beatitude" was recorded with the South Memphis Horns and the Music Shoals rhythm section and the outcome is one of the Staples really vigorous collections with a natural snucking tiptoeing around on "Respect Yourself", an insidious feel on "I'll Take You There" and a nicely sneaky "Who Do You Think You Are" amongst the more spirited soul/gospel tracks. Pop Staple and his three daughters have a really natural feel for these songs based on their soul/gospel roots and are masters in their own field. — P.V.

NEIL YOUNG: "OLD MAN" (REPRISE). Taken from his "Harvest" album I should think the likelihood of anyone not having heard this track and loving it quite remote — so it'll be interesting to see how it sells as a single. Certainly it's the strongest thing I think Young has ever laid down and well deserved of a place in any chart, with some fine unexpected banjo work and a feeling of sheer desperation vocally that builds up on the chorus and comes as quite a jolt if you're not expecting it, especially after the typical laid back verse. Funnily enough (well hardly) I think a great deal of Young's incredible success on the market — apart from the obvious surface things — is lodged in the unremitting quality of doom and depression in his work. Rather like listening to Still's "Four And Twenty" thirty times a day for a month.

JOHN KONGOS: "GREAT WHITE LADY" (CUBE). It's an excellent week for records — or rather it's a week of excellent records — so if I seem over-lavish with my praise I can tell you it's all quite justified and I'm not going through any great changes. Take this track for instance, and why not for it's very fine. Although "Great White Lady" has a small touch of typical Kongos (very late on when that familiar bass pattern emerges stomping away) he sounds far less aggravated than normal, with the drummer setting a solid pace up behind him, a nice country guitar break, and a very strong melodic pattern.

ALICE COOPER: "SCHOOL'S OUT" (WARNER BROS). Oh my. One thing you can say about Alice — he never lets you down. Here he comes crashing and growling and shouting like a real rabble rouser disguised as King Kong, on a track that will certainly stir a few people up and get the kindergarten rioting like crazy. "School's out for ever," screams Alice fairly triumphantly across the din. "School's been blown to pieces". Well there you go, nothing surprises me any more.

ELO: "10538 OVERTURE" (HARVEST). No this is not the "1812 Overture" messed up. In fact I don't know what it is — the title that is — unless it's Roy Wood's car number. Which seems unlikely though you can't rule anything out where he's concerned, a clever chappie that one. A splendid piece of wizardry from Wood this, as his voice snarls up behind the 101 strings of the Light Orchestra. And if it reminds you of "I Am A Walrus" ... well it did me too.

For Jams

JOAN BAEZ: "IN THE QUIET MORNING" (A&M). Subtitled "For Janis Joplin" and from Baez's new album, this is a Mimi Farina song (Joan's sister in case you're not aware of it) that is disconcertingly pretty considering the subject matter. Done very lightly and at quite a fast pace I found it rather incongruous when the Italian Riviera nostalgia crept into Baez's vocal patterns, even though it's very nicely done and, I should think, very commercial in a strange way. And I suppose lyrics like "She was barely here to tell her tale — rode in on a sea of disaster, rode out on a mainline rail" could get a bit heavy. Personally though, I found Dory Previn's tribute to Joplin — "A Stone For Bessie Smith" — much more moving and telling a song.

PG&E: "HEAT WAVE" (CBS). PG&E remind me of a rather less flamboyant and agro Sly and the Family Stone. That apart they thunder in here with the old Martha and the Vandellas track and give it their typical driving gutsy treatment. It gets a different kind of drive to the original — naturally — and smack in the middle they've put in their now rather expected, but none the less splendid, feed back build up between that frantic guitar solo and the girls' voices.

EVERLY BROTHERS: "RIDIN' HIGH" (RCA). In my old age I find something very comforting about the Everly Brothers still being around. Aside from that I'm very happy indeed to see the way they've adjusted and taken a great deal that's best in contemporary rock without losing much of their original identity. This track from the new "Stories We Didn't Tell" album proves the point —

SINGLE REVIEWS

BY PENNY VALENTINE



● NEIL YOUNG

Young's strong 'Old Man'

lovely guitar and piano work and everything sounding as fresh as a dish of strawberries. Nicely structured song by Dennis Linde to boot.

ELO: "10538 OVERTURE" (HARVEST). No this is not the "1812 Overture" messed up. In fact I don't know what it is — the title that is — unless it's Roy Wood's car number. Which seems unlikely though you can't rule anything out where he's concerned, a clever chappie that one. A splendid piece of wizardry from Wood this, as his voice snarls up behind the 101 strings of the Light Orchestra. And if it reminds you of "I Am A Walrus" ... well it did me too.

EAGLES: "TAKE IT EASY" (ASYLUM). Even though this is two weeks late being reviewed, I make no excuses for shoving it in now. Asylum have done a fine job unearthing many new (and originally lost and forgotten) solo artists and now they've come up with this excellent new band (what brilliant fellas those two at Asylum are — makes you sick). Of course I do have a thing about people who sing things like "don't let the sound of YUR own wheels..." Lovely! But that aside, this is a really lovely record that made me smile and made me pleased to have heard it, and has a fluency about the music and playing that made me think what fine friends this bunch must be.

Superstar

UNDISPUTED TRUTH: "SUPERSTAR" (TAMLA MOTOWN). Not JC this time but a musician, that's what this song is all about and a real boogie it is too. Incredible light tight driving sound, with the vocal throwbacks between the individual members of the group that have almost become their trademark. I doubt if you could sit down while this is on if you tried and if your floorboards aren't too safe you could well end up in someone else's flat as a result.

GLADSTONE: "A PIECE OF PAPER" (PROBE). Another real goodie this week is a new American band whose album is due for release here in the next couple of weeks. This is the most obviously commercial track from that album with some truly lovely guitar work and a beautiful passage of unaccompanied vocal harmony mid-way through.

JAZZ NEWS

THANKS TO the number of regular jazz spots that exist within its boundaries, and the devoted energies of several of its residents, the Islington Festival, whilst host to no major celebrity concert, looks set to put on one of the best jazz programmes of all the London boroughs.

Starting on Sunday, July 2, with the New Merlin's Cave, Margery St., lunchtime session featuring residents Wally Fawkes and John



● **JOHN SURMAN**
Chilton's Feetwarmers with Bruce Turner, from 12 to 2 p.m., and then a

big band concert by the National Youth Jazz Orchestra at 3.30 p.m. in Highbury Fields.

Monday the Mel Henry-Dave Bowen quintet with guest trumpeter Gerry Salisbury hold forth at the Swan, Caledonian Rd.

On Tuesday famed man-about-jazz James Asman presents "Jazz of the Roarin' Twenties" by the Golden Era Wireless Band at the New Merlin's Cave, where Bruce Turner's Jump Band swings out on Wednesday.

On Thursday the Fawkes/Chilton Feetwarmers visit the Crown and Anchor, Cross St.; and Friday evening the regular session at the Hope and Anchor, Upper St., is a gala occasion with Phil Seamen's resident trio being joined by Tubby Hayes.

On Saturday afternoon the Highbury Grove School big band and Ray Crane with the Harrow Youth Orchestra perform in Highbury Fields.

CLIMAX

In the evening the week's festivities climax with a Jazz Band Ball at the City University Annex, St. John's St., starring George Melly, Humphrey Lyttelton and his band, the Fawkes/Chilton Feetwarmers, and Sandy Brown.

Mike Cazimir's New Iberia Stompers can be heard regularly on Friday nights at the Whyte Hart, Drury Lane, W.C.2 giving out with some good New Orleans sounds.

Alan Elsdon's Jazz band has some BBC exposure this week when it appears on Thursday night's "Nightride"; the band continues to pull good crowds to its Tuesday residency at the Lord Napier, Thornton Heath.

On Friday, 30th, the British Council's Student Centre at 11 Portland Place, W.1 concludes this season's fortnightly jazz events with a free concert by the North State College of Edinburgh, Dakota, U.S.A., big band; this is one of several American college bands which are passing through London around now en route to the Montreux Festival.

NICE

Reopening night at the Jazz Centre's St. Katherine Dock premises on July 14 will be presided over by Harry Becket's band; a nice one.

Karl Jenkins takes time off from his duties with the Soft Machine and Nucleus to make one of his rare appearances as leader of his won group at the 100 Club, Oxford St., next Monday, July 3.

The band will include Chris Spedding, Roy Babbington, Ian Carr and hopefully John Marshall if he has recovered from his nasty bout of hepatitis, amongst its many stars.

The Phoenix this week has the John Taylor sextet doing the honours, with Stan Tracey's Tentacles following on Wednesday, July 5.

Pat Sullivan and friends have got together an excellent monthly jazz gig at the Longbridge Leisure Centre, Canterbury, Kent, under the intriguing name of JAMP'S club.

For their next session on July 6 they have Bill LeSage guesting with the house band of pianist Johnny Birch; and for the August 2 date the working guest will be Don Rendell, with hopes of a sit in from holidaying trumpeter man Jon Eardley who recorded with such famed names as Gerry Mulligan and Phil Woods in the Fifties and now works in Cologne with Harold Banter's radio band.

JOHN JACK

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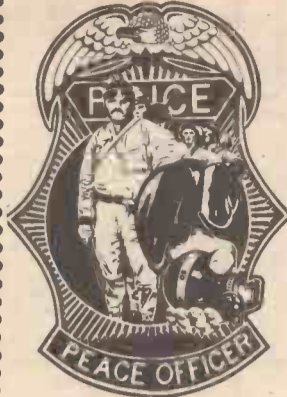
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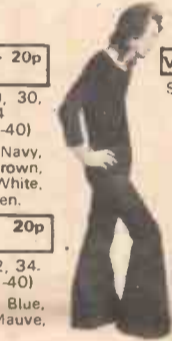
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CROWS, THE MUSIC GOES ON

BIRMINGHAM UNIVERSITY, late Friday night, Stone The Crows' first gig with Jimmy McCulloch. Packed hall, lots of atmosphere, charged with emotion and sympathy. Backstage they're a bit nervous, but confident. This gig, and the next few, are going to be important.

On stage there's no fuss, the band goes straight into "Eight Days On The Road" and Maggie Bell marches up front to belt out her vocals. McCulloch stands unmoved, guitar slung casually low on his hip, just playing his part as if he'd always been there. In "On The Highway" he takes a short solo, fast and neat, but plays rhythm most of the time.

Then into "Penicillin Blues", the old Terry/McGhee number, and McCulloch started off with a slow, mean break. This really is his sort of music, and he's established in a few bars. He's in the band now, we all know it, and he does too.

Then the tension drops, the music goes on, and gets better and better as they let themselves go free and loose. "Niagra" — a new number still taking shape, and Jimmy's as much as listening, playing creatively throughout. That's what's good about him, not being a chord player with a few licks, but a musician capable of maintaining a role as a solo instrument yet playing in the band as well. He has a longish solo here, very fast and funky, scrubbing at the strings, hair all over his face — just an open mouth visible.

It's at about this stage that we stop watching him. The band knows he's all right, feeling good, smiles and nods all round. Time for "Danger Zone" and Ronnie Leahy reminds us that he's probably the most creative musician there — a combined solo on both organ and electric piano — how well he has improved in a year or so.

By the time we're over that, there's just a couple of numbers to remember Maggie up front, better than ever, hair a bit longer, more feminine too, strutting about with the band really flying.

Then it's all over, happy smiles back stage, and a pretty young thing wanting autographs. "Did you like it?", asks Maggie. "Oooh yes, great." — HOWARD FIELDING.

Sha Na Na

SHA NA NA, the best thing to happen to Rock and Roll since Elvis quit the army, slid through their meticulously rehearsed stage act at Plymouth Guildhall with the smoothness of cream trickling over a silver spoon.

Slick as velvet, the all-American college boys lampooned and mimicked all the old rocking numbers. If you have your favourite rock standard, Sha Na Na did it in one hour of belly aching parody — from "Great Balls Of Fire" to "Blue Moon", "Teenager In Love", "Tell Laura I Love Her" and "Jailhouse Rock".

Nothing has changed about Sha Na Na; except perhaps they're even more professional than last time. From the fat guy to the greasy Puerto Rican, named Deftly stopped, danced, whirled and cheese-caked from one polished movement and tune to another.

Over 900 old-type people — from 15 to 50 year olds — jumpacked the Guildhall aisles.

They did feature one fresh number, their new single "Sea Cruise". Even when it was all over — after that inevitable encore "Rock And Roll Is Here To Stay" they kept at it by doing an impromptu "Johnny Be Goode" as they walked out to their coach. That's called living the part! — DAVID HARRIS.

ELO

WELL ROY Wood wasn't at his fiercest — he stepped on-stage without his dark glasses and long blonde wig and beard — but he did sufficient to rescue a show which was doomed from the beginning at Hornsey Town Hall last week.

But there was a bitter disappointment for fans hoping to see Mark/Almond make a successful return to Britain. For having agreed to ELO's PA, they had to wait until the eleventh hour for the equipment to arrive which gave them no time for a sound check; even then it was fitted with the wrong plugs, and after a few crossed wires had held things up yet further, Mark/Almond had no hopes of getting on.

The crowd waited patiently as ELO dashed to the gig straight from Top Of The Pops, and the show eventually started shortly before 10 o'clock.

But the disaster quickly turned to delight on the faces of the audiences as ELO drilled out the same message that they had succeeded in imprinting on everyone who had seen them on their recent British tour.

Sure there are occasions when the cellos are a little redundant or the arrangements haven't quite come together, but ELO have all the potential to really take the rock scene by the scruff of the neck this year. In Jeff Lynne and Roy Wood ELO have two rare

LIVE SOUNDS

songwriting talents and in the nucleus of sound that they generate comes all the old characteristic excitement of the Move.

"Jeff's Boogie Nos. 1 and 2 showed ELO in full flight but the more reflective, melodic songs such as "Dear Elaine" and "Whisper In The Night", sung by Roy Wood take a lot of beating in terms of composition. Wood and Lynne constantly swapping instruments and star roles with all the profundity of a Punch & Judy show were the stars of the night.

Roy Wood sloped around stage in his long cloak, working methodically through bass, guitar, cello and sax (on a riproaring version of "Great Balls Of Fire" highlighted by clever dischordant passages). "I forgot me oboe so I'll have to stay out of this one", he told the audience later in the show. But they didn't care, they'd long since got off on the music and were going to bring 'em back for more no matter what happened. And all that after having waited two hours for the first signs of action. Watch out for ELO — when the time is right they're gonna be the best thing in sight. — JERRY GILBERT

Steeleye Span

ON THE evidence of Steeleye Span's exemplary performance at Reading Town Hall on Friday, their personnel changes earlier in the year can be regarded as a sign of the times equally as much as a result of circumstance.

It's a little sad perhaps that by introducing an entirely new repertory they have hammered the final nail into the old Steeleye coffin — but they have re-emerged fresh-faced, unblinkered and with a positive attack. Above all their show is far more comprehensive and fulfilling than ever before and by virtue of looser set arrangements they allow themselves more scope for embroidery.

I can't imagine Rick Kemp having lasted long in the old band, but on Friday we heard some beautiful staccato work down the fingerboard, clever harmonic fill-in and some well timed chords which were as fascinating than, say, Peter Knight's devious fiddling or Robert Johnson's tastefully held back guitar work.

The latter is another man whose role in the band should be seen in proper perspective. He is heard exclusively on electric guitar but is held well back and his strident sorties to the front of the stage are sporadic indeed. We heard him to



● SHA NA NA: living the part

good effect alongside Peter Knight on Mandolin on Winifred Atwell's "Black And White Rag", the kind of piece on which every musician likes to let off steam, and on another song about King Henry's encounter with a ghost he redeemed himself after allowing the number to fall away in the middle by bending the strings superbly on a later solo.

Steeleye opened with a couple of jigs and then into "The Spotted Cow" and a sheep shearing song. Later came "John Barleycorn" and then a superb "False Knight On The Road" from Tim and Maddy. This introduced their second five-part acappella song of the evening; this one was sung in Latin, no less, and for once the constant echo from the hall was to the benefit of the sound for Maddy could have been chanting a piece of plainsong in a cathedral. Then into "Singing The Travels", "The Aylesbury Girl" and finally Tim produced his dulcimer and Maddy started to dance as the group broke into "The Bold Forrester".

Pity the audience didn't follow this example, but they loved it well enough just the same and wouldn't let Steeleye leave until they'd added a medley of reels and the shanty "General Taylor", for which they brought up their sound engineer Gordon Graham to make a sixth voice. — JERRY GILBERT.

Nazareth

NAZARETH WERE virtually born and raised in the Kinema Ballroom, Dunfermline, so it wasn't surprising that their home town friends responded enthusiastically to the band who are now London based

and fast gaining a national reputation, when they played the Kinema last week.

The big smoke obviously hasn't made Nazareth forget their manners for singer Dan McCafferty made it one of their priorities to publicly thank the Dunfermline die-hards who travelled to the recent Lincoln Festival to voice their support before getting down to business.

What followed was robust rock from a band which proved that they have polish and an ear for dynamics. It was also brought home that there aren't many bands like Nazareth about and if there are we don't see them up here. "Black Hearted Woman", and "Called Her Name" were good samples from their near hundred per cent original repertoire which also included their current single "Dear John" and "Morning Dew", the group's current successful American single. These were the numbers that brought the Kinema alive and it was on these songs that Pete Agnew's bass and lead guitarist Manual Charlton took things by the scruff.

The vocals, whether by McCafferty on his own or from the entire band, including drummer Darryl Sweet, similarly had loads of drive.

Make no mistake this was a triumphant home-coming for the local boys who the Kinema audiences always believed in and who are now achieving the success they so readily deserve. — JOHN ANDERSON.

MC5

"WE'RE GONNA do a number now about all the obnoxious things there are in the world. But you don't have to worry about it — it's got a beat and you can dance to it"

— that's the MC5. Take any theme, set it to an easy musical framework, play it fast and loud, and shout the vocals. It gets to the audience anyway.

Half the people at Merton College, Oxford, on Tuesday left as soon as the second song made it clear there were to be no changes in style — the other half stayed and raved about the beat. They set out to beat you over the head in a very animal fashion — everything about them is so primitive: noise, technique, ideas, appearance.

Robin Tyner, lead shout and vocals, dresses to the part. He wears a shaggy skin coat, climbs onto things, swings with one hand, and churns out pseudo-intellectual introductions as if they made the music lyrical and meaningful.

There's just one good part of their act; a slow blues in the second half, which features Fred Smith's practised guitar solo. For the rest — it's OK for you ladies who like a bit of submission, I suppose. — HOWARD FIELDING.

Audience

FASCINATING is the only word I can use to describe Elkie Brooks. She has improved immensely since her Da Da days and as lead singer with Vinegar Joe has made herself into an extremely likable extrovert.

She has a unique voice which ranges from a soothing low meodic sound to a screaming falsetto pitch.

Along with Audience, Vinegar Joe made up an impressive evening's entertainment at Bradford University.

A length number, "See The World" left me, as well as Elkie, breathless and the group's interpretation of Hendrix's "Angel", was superb.

Unfortunately the audience were not as receptive as they might have been and it took a while before they managed to create any sort of atmosphere.

Still they were brought back for an encore and had the audience on it's feet to "Honky Tonk Woman". Vinegar Joe are a band to look to in the near future. They have style, two very fine musicians in John Hawkins, piano and Pete Gage, lead guitar and will no doubt impress many more people before too long.

Audience, as expected, completely captured everyone's attention with their deep and involved brand of music. The majority of the people there were obviously not amused by some of the group's lengthy patter, but their music made up for the apparent waste of time.

"House On The Hill", the title song from their last but one album, was their best thing. It was difficult at times to get into Audience's music, but once there, the effect was stimulating. — SIMON ORRELL.



● ELO: Roy Wood as he usually is

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SOUNDS AROUND

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

WEDNESDAY

PINK FLOYD, Dome, Brighton.
AL STEWART, Marquee, Wardour Street, London, W.1.
HOOKFOOT, Big Brother Club, Greenford, Middlesex.
WILD TURKEY, Winter Gardens, Malvern.
MCS, Greyhound, Fulham Palace Road, London, W.6.
STACKRIDGE, Manor Ballroom, Ipswich.
TONY FOXWORTHY, Uxbridge Folk Club, Uxbridge.
VINEGAR JOE, Worcester Technical College.
KEN COLYER, 100 Club, 100 Oxford Street, London, W.1.
PRETTY THINGS, Malcolm's Disco, Hull.
IF/HELP YOURSELF, Elizabeth College, Tunbridge Wells.
MARMALADE, Princess, Manchester.
GENESIS/FLASH, Town Hall, Watford.
BARRON KNIGHTS, Beaverwood Club, Chislehurst.
STEPHANE GRAPPELLI/CHUCK MANGIONE, Ronnie Scott's Club, Frith Street, London, W.1.
SPIROGYRA, Congregational Hall, Newquay.
FUSION ORCHESTRA, Mercury Club, Petersfield.
HONKEY, Upstairs at Ronnie's, Frith Street, London, W.1.
TALISKER/DEREK FOSTER BAND, Kennington Oval Arts Centre, Kennington.
WAUBONSEE COLLEGE JAZZ BAND/SPRINGDALE MELLOWMEN JAZZ ENSEMBLE, Greyhound, Croydon.
GYPSY, Goldsmith College, Lewisham Way, London, S.E.14.
BROWN'S HOME BREW, Growling Budgie, High Road, Ilford.
MURRAY ROMAN/AFFINITY, Music Workshop, Masons Yard, Duke Street, London, S.W.1.
LISTEN, Bumpers, Coventry Street, London, W.1.
RED RIVER BAND, Samantha's, New Burlington Street, London, W.1.
MARIAN SEGAL/JADE, Holy Ground, The Royal Oak, Bishops Bridge Road, London, W.2.
JOHN TAYLOR SIX, Phoenix, Cavendish Square, London, W.1.

THURSDAY

PINK FLOYD, Dome, Brighton.
ROXY MUSIC, Liverpool University.
SUTHERLAND BROTHERS / SMITH, PERKINS AND SMITH, Marquee, Wardour Street, London, W.1.
IF/HELP YOURSELF, Guild Hall, Guildford.
SARAH GORDON AND LITTLE FREE ROCK, The Old Granary, Bristol.
VINEGAR JOE, Winter Gardens, Cleethorpes.
BUDGIE, Cavern, Mathew Street, Liverpool.
DAVE BERRY REVIVAL SHOW, Sheffield University.
PALADIN, Town Hall, Cheltenham.
BARRON KNIGHTS, River Lea Restaurant, Broxbourne.
MALAKA, Samantha's, Leek.
STEPHANE GRAPPELLI/CHUCK MANGIONE, Ronnie Scott's Club, Frith Street, London, W.1.
YAKETY YAK, The Bull, Upper Richmond Road, East Sheen, London, S.W.14.
STORM, Growling Budgie, High Road, Ilford.
GENESIS/FUSION ORCHESTRA/SHAME LADY, Town Hall, Shoreditch.
STACKRIDGE, Cleopatra's, Derby.
BUDGIE/BILF SLAT, Cavern, Mathew Street, Liverpool.
HERMISTON HIGH SCHOOL BAND/MONACHE STAGE BAND, Greyhound, Croydon.
GNIDROLOG, Skewen, Rugby Club, Swansea.
MCS, Kingston Polytechnic.
BROWN'S HOME BREW, Greyhound, Fulham Palace Road, London, W.6.
MURRAY ROMAN/AFFINITY, Music Workshop, Masons Yard, Duke Street, London, S.W.1.
LISTEN, Bumpers, Coventry Street, London, W.1.
PIECES FIT, Samantha's, New Burlington Street, London, W.1.
SPIROGYRA, Mare Folk, Pled Bull, 1 Liverpool Road, London, N.1.
STAN TRACEY/MIKE OSBORNE, Greenwich Theatre, Crooms Hill, London, S.E.10.
VOICE, Little Theatre Club, Garrick Yard, St. Martin's Lane, London, W.C.1.



● FLOYD: at the Dome, Brighton, on Wednesday.

BOB KERR'S WHOOPEE BAND, Osterley Jazz Club, Tetelow Lane, Norwood Green, Southall, Middx.
BROWNSVILLE BANNED, Newman College, Birmingham.
VINEGAR JOE, Northumberland College, Newcastle.
ACKER BILK, 100 Club, 100 Oxford Street, London, W.1.
JERUSALEM, Royal College of Art, London.
NICK PICKETT, Mushroom Club, Trobridge, Wiltshire.
PRETTY THINGS, Chiswick Polytechnic, Bath Road, London, W.4.
BRETT MARVIN AND THE THUNDERBOLTS/BRUNNING-HALL, Marquee, Wardour Street, London, W.1.
IF/HELP YOURSELF, Brighton Polytechnic.
MARMALADE, Top Rank, Preston.
MCS/BROTHERHOOD OF BREATH / BITCH / CHAMPION JACK DUPREE, Bedford College, London, N.W.1.
PALADIN, Mayfair Ballroom, Newcastle.
STEPHANE GRAPPELLI/CHUCK MANGIONE, Ronnie Scott's Club, Frith Street, London, W.1.
MOVE/ELECTRIC LIGHT ORCHESTRA, Kings Cross Cinema, Pentonville Road, London, N.1.
NAZARETH, Penthouse, Scarborough.
FUSION ORCHESTRA, Southwark College, London, S.E.1.
GONZALEZ, Upstairs at Ronnie's, Frith Street, London, W.1.
BUDGIE, Main Pier, Hastings.
DAVE LEE TRAVIS, Wolsey Hall, Cheshunt.
NORTHERN STATE COLLEGE LAB ORCHESTRA/KANSAS CITY SHOWBAND, Greyhound, Croydon.
GYPSY, Caerlton College, Newport.
WARDOG, Cavern, Mathew Street, Liverpool.

FRIDAY

J. GEILS BAND, Lyceum, Strand, London.
DEEP PURPLE/SILVER HEAD, Rainbow Theatre, Finsbury Park.
ALICE COOPER/ROXY MUSIC, Empire Pool, Wembley.
STRAY, Van Dike, Plymouth.
SARAH GORDON AND LITTLE FREE ROCK, Pantiles, Bagshot.
HOOKFOOT, Shepstone, New College, Bromsgrove.

MATCHING MOLE, Falcon, Lingfield Crescent, Rochester Way, London, S.E.9.
UFO, Red Lion, Leytonstone High Road, Leytonstone.
PRINCIPLE EDWARDS MAGIC THEATRE/MICHIGAN RAG, Sirius Club, Allan Pullinger Centre, High Street, Southgate, London, N.14.
GENESIS / FRUUP / GRAPHITE, Slough Community Centre, Farnham Road, Slough.
LISTEN, Bumpers, Coventry Street, London, W.1.
HOUSESHAKERS, Newman College, Birmingham.

SATURDAY

DEEP PURPLE/SILVER HEAD, Rainbow Theatre, Finsbury Park.
OSIBISA, Corn Exchange, Cambridge.
PLAINSONG, Van Dike, Plymouth.
TIR NA NOG / NATURAL ACOUSTIC BAND / DANDO SHAFT / PETE SULLY / GORDON HASKELL, Isleworth Polytechnic Festival.
EDGAR BROUGHTON BAND, Memorial Hall, Barry, Glamorgan.
WIZZ JONES, Highcliffe Folk, Blues Music Club, Sheffield.
AL MATTHEWS, Gravesend Folk Club, Tivoli House, Windmill Street, Gravesend.
ALEX WELSH/JOHN CHILTON, 100 Club, 100 Oxford Street, London, W.1.
IF/HELP YOURSELF, Town Hall, Stockport.
STEPHANE GRAPPELLI/CHUCK MANGIONE, Ronnie Scott's Club, Frith Street, London, W.1.
DAVID BLUE / LINDA LEWIS / THIRD EAR BAND, Battersea Concert Pavilion.
PATTO/CHAPEL FARM, Greenwich Theatre, Crooms Hill, London, S.E.10.
ROY YOUNG BAND/BRIAN AUGER'S OBLIVION EXPRESS, Kings Cross Cinema, Pentonville Road, London, N.1.
KEITH CHRISTMAS / BITCH / BOWMAN EAR LIGHTS AND DISCO, Hele's School, Exeter.
GYPSY, Hockerill College, Bishop's Stortford.
GNIDROLOG, Royal Lincs. Pavilion, Cromer, Norfolk.
WARDOG/LIVING DEAD, Cavern, Mathew Street, Liverpool.
LISTEN, Bumpers, Coventry Street, London, W.1.

SUNDAY

HAWKWIND/MAGIC MUSCLE, Civic Hall, Guildford.
PATTO/CHAPEL FARM, Greenwich Young People's Theatre.
GENESIS, Greyhound, Croydon.
HOUSESHAKERS, The Concorde, Southampton.

TERRY LIGHTFOOT, 100 Club, 100 Oxford Street, London, W.1.
ACKER BILK, Camberley Jazz Club, Camberley Hotel, London Road (A.30), Camberley, Surrey.
AL MATTHEWS WESTERN LINE, Crypt Folk Club, London.

MONDAY

SKID ROW/SLOWBONE, Town Hall, East Ham.
HAWKWIND/MAGIC MUSCLE, St. Andrew's Hall, Norwich.
GYPSY, Civic Hall, Wolverhampton.
STEPHANE GRAPPELLI/CHUCK MANGIONE, Ronnie Scott's Club, Frith Street, London, W.1.

TUESDAY

ROXY MUSIC, Nightingale, Wood Green.
MAGNA CARTA/AMITY, The Boathouse, Kew.
ADRIAN HENRI / STEVE MORRIS / PETE MORGAN / VIVIENNE CORRINGHAM / WHISPERING DWARFS, Lincoln Cathedral.
GYPSY, Anson Rooms, Bristol University.
CAPABILITY BROWN, Tricom Club, Portsmouth.
STEPHANE GRAPPELLI/CHUCK MANGIONE, Ronnie Scott's Club, Frith Street, London, W.1.

COMING EVENTS

EDGAR BROUGHTON BAND, Roundhouse, Chalk Farm, (July 9).
LOU REED, Kings Cross Cinema, Pentonville Road, London, N.1, (July 14).
IGGY POP, Kings Cross Cinema, Pentonville Road, London, N.1, (July 15).
STONE THE CROWS/FAIRPORT CONVENTION/ATOMIC ROOSTER/SMITH, PERKINS AND SMITH / WALRUS/PATTO, Wealdstone Football Club, Station Road, Harrow, Middx.
BLOOD, SWEAT AND TEARS, Dome, Brighton (July 21).
FAMILY, Guild Hall, Plymouth (July 22).
FACES / ATOMIC ROOSTER / STATUS QUO / MARMALADE, Nottingham Festival (July 22).
WISHBONE ASH, Dome, Brighton (July 28).

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A SOUL I've 100+ pics of Rex, Faces, Zep, Slade, etc. Swap for anything on ELP/Nice or all for ELP vol. 1/2 or ELP single. — Nick "Robbo" Robinson, 8 Herbert Road, Nether Edge, Sheffield S7 1RL

ANIMALS (best of) and Relics (g.c.), swap for Piper or Saucer, Pink Floyd (g.c. only). — Kevin, 42 Colville Ave., Anlaby Common, Hull, E. Yorks.

ABSOLUTE live (double) Doors, Dog, Status Quo, Bled Stones, Birthday Party, Steppenwolf, B. OF T Rex, all £1. — R. Niven, 6 Malvern Terrace, Perth, Scotland.

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AMERICAN BEAUTY / Dead, sell/swap for H Bomb / Purple, offers. — Chris McVittie, 371 Lanark Road, Edinburgh.

AEROPLANE / SUNSHINE Day, Jethro Toe (Tull). Send offers. Also list of LPs for sale/swap, s.a.e. — M. J. Cannons, 11 Charles St., Redditch, Worcs.

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ADVISE! I recommend Cob Records, anyone who wants a secondhand LP should try these first! Honest!

AAAGH! going broke. Salisbury: Heep, bloody good nick. £1. — Steve Robertson, 7 Brooklyn Cl., Cardiff CF46UT.

ALBUMS by Yes, ELP, Crimson, Nice, Chicago, Johnny Winter to sell or swap for Doors, Dylan or anything. Offers? Polaroid camera for sale. — D. Benson, 49 Deepdale Dr., Morton Pk., Carlisle.

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AT TULL: Living Past, Sweet Dream, Purple: B Night, SKOW. Who: S.F. Miles, Seeker: S. Blues, each 50p + 3p stamp. — Pete Carter, 13 Causeway, Writtle, Chelmsford, Essex.

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BANGLA DESH, Warrior etc (4-singles) on tape, s.a.e. — For details to: T. Davison, 19 Golf Links Avenue, Tadcaster, Yorks.

BIG SHIP, Cliff, Granddad and Emie, Benny Hill: offers. — J. Murphy, 26 Highfield St., Leicester.

BEATLES, Let It Be, £1.50, immaculate condition, also others, s.a.e. — John Grant, 42 George Street, Inverleithen, Peebleshire.

BUFFALO Springfield 1st LP on stereo, mint condition, offers. — K. Macleod, 7 Napier St., Glasgow, S.W.1.

BILL MALEY EPs Razzledazzle and stage show (Brunswick), g. cond., offers. — S. Copson, 12 Hutton Ave., Hartlepool.

BABBACOMBE LEE — Fairport, Sandy Denny's NorthStar, Grassman, both vgc. — Offers, s.a.e., Ross, 27 Spurgate, Brentwood, Essex.

BLIND Faith and Harmony Row (Bruce), £2 the lot. — Graham, "Arenal", Ripley Road, Knaresborough, Yorks.

BARGAIN: LPs new, Baxters, J. Airplane, £1.50. Benefit, Tull £1.75, Velvy of Dolls, Dionne Warwick, and Null Said, Nina S. Marie, £1.35 each. — D. R. Currie, 115 Vicarage Road, Kings Heath, Birmingham. B14 7QG.

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RORY GALLAGHER'S "Deuce", perfect cond. £1.30. "Live", Taste, perfect cond. £1.20. Write. — Kath, 1 Wykebeck Place, Selby Ave., Leeds 9.

RARE collector's item, the Beatles' first ever recording, "Cry For A Shadow". Exceptional Offers, please offer £1. — Graham Brayshaw, 118 Jute Road, Acomb, York YO2 5EW.

RAM, Paul McCartney, g.c., £200 or n.o. "Stereo". — E. Hackworthy, 38 Braywick Road, Maidenhead, Berkshire.

ROBERT WYATT: End Of An Ear, imnac, £1.50. Anybody sell me 1941 by Nilsson. Love to all Joni fans. — John Hunter, 33 Willow Crescent, Glenrothes, Fife, Scot. Tel. Glen 2072.

RARE DYLAN, "Ballad Of Medgar Evers", live on 1963 LP. Also "Dr. Martin Luther King". Offers. — Terry Ryder, 29 Wharton Street, Hartlepool, Co. Durham.

REGGAE DISCS for sale. S.a.e. to — N. Freeth, 123 Ashley Gardens, London, S.W.1.

ROCK MACHINE 70p, Grease Band £1, Age of Atlantic 70p. — Jane, 160 Blackhalve Lane, Wolverhampton.

REFUGEE'S, SALTY DOG, Weavers Answer, Vivaldi, Woodstock, Spinning Wheel, The Ox, 50p. — Parr, 7 Ardmore Road, Parkstone, Dorset.

ROD STEWART from Beck's Truth to Nod. Entire Stewart collection for sale. S.a.e. to — Michael, Marchburn, Riding Mill, Northham.

PARRISH and Gurvitz, mint condition, £1.35. also Mr. Funky Roy Young (offers)? — S.a.e. Jackie, 495 Hinkler Road, Thornhill, Southampton SO2 6 dl.

PINK FLOYD, Live at Hamburg Musikhalle (double), £5 o.n.o. S.a.e. please, played only once. — Mr. K. Lyth, Bracken Dale, Babraham Road, Cambridge.

PROPHETS, MY PEOPLE, £2 each (Mono), Question of Balance, £2. 2 T. Rex, scrapbooks, £1 each. — Norman Western, 43 Horninglow Road North, Burton-on-Trent, DE13 0SW.

PRINTED WORD sheet copies of Prophets, Seers and Sages, 35p each + 4p postage. — John Griffin, 57 Meadow Grove, Churchtown, Dublin 14, Eire.

PICTURES, £1, Blind Faith £1. 26 pp 11 + 111, £1.50 each, excellent nick. — P. Ashwell, 170 Stubbington Lane, Stubbington, Fareham, Hants. Tel. 2231.

PARANOID LP, Black Sabbath for sale (v.g.c.). — Offers to D. Gosling, 10B Delamere Dr., Macclesfield Cheshire.

PRETTY THINGS: "Parachute". Ten Years After: "Stonedhenge". Velvet Under Ground: "White Light/White Heat (mono)". Offers? — R. W. Cleverley, Waverley Terrace, UEA, University Plain, Norwich Nor BBC.

POP, TAMLA, progressive, etc., at cheap prices, s.a.e. list, stating preference. — 18 Nineacres Drive, Birmingham 37.

POOR AND desperate, so must sell LP's, s.a.e. for lists to: — Alan, 7 Grosvenor Road, Birkenhead.

QUINTESSENCE 2nd LP, and "Self" for sale, £1.30 each (excellent cond.), or swop for This Was—Tull, or Stackridge LP. — Graham Ratcliffe, 127 Exeter Street, Stafford, Staffs.

ROCK, folk, jazz, blues LPs. S.a.e. for list. — Alan Rawlings, 26 Langland Drive, Hereford, HR4 0QG.

RARE SINGLES: 1921/I'm Free. Who; Cry Me A River, Joe Cocker. Offers to: — Alan, 25 Hillside Avenue, Kilmacolm, Renfrewshire, PA13 4QL.

RARE SINGLES: "Place Of My Own"/Caravan, "Dismal Day"/Bread, "Friends"/Beachboys, also Mooche/Creation/Tull/Mac, offers with s.a.e. — Terry Ryder, 29 Wharton Street, Hartlepool, Co. Durham.

RECEIVED "SHAFT" record, have mislaid name and address of sender. Please contact for payment. — Stafford 61577.

REX, REAL Prophets, fair, £2. Swan 50p. King Spire, 75p. Lot £3. — Terry Beal, 16 Panshaw View.

REGGAE SINGLES for sale from 15p. S.a.e. for lists. — Records (R), 75 Greenvale Road, Eltham, S.E.9.

RAM, Paul McCartney; Himself, Gilbert O'Sullivan, VFair condition, £1 each. — Phil Jones, 14 Meadowcroft, Hestwall Hills, Wirral, Cheshire. Tel. 051-342 6071.

RECORDS by Skin Alley, Audience, Marty Feldman, Canned Heat. Also dimensions of Miracles/Bowie, Stewart. — P. D. Hay, School House, Loretto, Musselburgh, Midlothian.

RAE! Elton single "Me That You Need". Beatles "From Me To You". Highest offers, s.a.e. — Jimmy Stone, 17 Knocknarea Villas, Sligo, Eire.

ROCK, folk, jazz, blues LPs. S.a.e. for list. — Alan Rawlings, 26 Langland Drive, Hereford, HR4 0QG.

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ROD STEWART from Beck's Truth to Nod. Entire Stewart collection for sale. S.a.e. to — Michael, Marchburn, Riding Mill, Northham.

ROD STEWART, "Little Miss Understood", single. Rare Chris Farlowe singles (Columbia, Immediate). Offers. — Robert Strain, 244 St. Georges Road, Glasgow C.3.

RECENT HITS: Who, Fortunes, Tams, etc. 2 Top Of The Pops LPs, low prices or will swop for Electric Warrior, S.a.e. — Susan Carton, 9 Maxwell Road, Rathgar, Dublin 6, Ireland. Tel. 973430.

ROCK SINGLE: Buddy Holly's "Peggy Sue Got Married". Highest offer secures. S.a.e. to — Graham Kennedy, 35 Mains Drive, Dundee, DD4 9BN. Tel. 0382 42222.

ROCK CLASSICS: Berry's "Sweet Sixteen" and Holly's "Peggy Sue Got Married". Send offers and s.a.e. to — Graham Kennedy, 35 Mains Drive, Dundee, DD4 9BN.

ROCKET MAN, Elton John, Woodstock, C.S.N.&Y. Any offers. — Dave Nicholson, 11 Walnut Street, Bolton, Lancs.

RARE TAMLA imports and over 100 British Tamla singles. S.a.e. list. — 18 Nineacres Drive, B'ham 37.

RECORD LENDING LIBRARY (postal). Don't buy — borrow. From Top 50 and beyond. Send s.a.e. for details to 17 (S) Park View Court, Fulham High Street, London SW6 LP3.

SEND 5p + large S.A.E. for our latest list of 2nd hand and deleted 45s. to — F. L. Moore (Records) Ltd., 7 North Street, Leighton Buzzard, Beds.

SEND 5p + large S.A.E. for our latest list of (A) pop (B) soul (C) C&W 45s & LPs to. — F. L. Moore (Records) Ltd., 167a Dunstable Road, Luton, Beds.

SELL / SWOP. Simon and G. Bridge Over Water. Mint condition, swop for C. Air/1 or Deep Purple in Rock. — Craig Lines, 3 Dees Avenue, Wallsend, Northumberland. Phone Wallsend 62-4595.

SWOP MARMALADE. There's A Lot Of It About. Portrait, W. Bros, Easy Rider, very good condition, for Old Moodies LPs or £1. S.A.E. — Viv Beattie, 1 Becontree Road, Liverpool 12, Lancs.

SINGLES: MARMALADE, K. Rodgers (2), Move, Shocking Blue, Archie, Louchristie (2), very good condition, 15p each; £1 the lot. S.A.E. — M. Kemlo, Arnhall, Angus, Scotland.

SWOP CHICAGO III (very good condition, for Rosemary Lane (Bert Janson) or Spiral Staircase (Ralph McTell). — Ian Fleming, 79 Milton Avenue, Barnet, Herts. Phone 01-440-5684.

SWOP 7 PROGRESSIVE or other singles for Mott, Lindisfarne, CSNY LP. Write to Pete Seddon, 12 Inman Road, Liverpool L218NB.

SWOP: BLACK Sabbaths M. of Reality (very good nick), for Mott's Brain Capers, or Battle Hymn, Wild Turkey. — Marion Fife, 65 Fountainhall Road, Edinburgh H9, Scotland.

SOUND TRACK. From "2001" (good condition), sell for £1 or swop for White Noise. — Ray Ross, 26 Ondine Road, Peckham, SE15.

SWOP, ZEPPELIN 4, v.g.c., for any Sabbath or E.L.O. (v.g.c.). — Noel, 145 Hendre Farm Drive, Newport (Mon.).

STONES-STONE age, Funk, Survival, both perfect. Best offer over £1.25 secures. — Turtle, 2 Old Hill Cres., Christchurch, Newport, Mon. Phone Caelefon 754.

SINGLES — PIE, Cream, Broughton, Heat, Yardbirds. Offers? or swop Increds, or Al Stewart. — Sue, 2 Old Hill Cres., Christchurch, Newport, Mon.

SELL EGBDF £1.45 (perfect), Tapstry, £1.45 (perfect), Songs for Beginners, £1.30; Teaser, £1.40 (perfect). — A. Martin, 23 Evelyn Road, Skewen, Galm. SA10 6ZF.

SELL TONEGROUND'S Family Album (double), £2 (perfect), EGBDF, £1.45 (perfect), Tapstry, £1.45 (perfect). — A. Martin, 23 Evelyn Road, Skewen, Glam. SA10 6LF.

SWOP FLYBACK Big Oeas and two Top Pops LPs for Fireball (Purple). — Steve Taylor, 3 Shelley Street, Seaham, Co. Durham.

SEND S.A.E. for list, Beatles, Stones, 45s, etc. — Ed Stratton, 2 Hesketh Close, Eynes Monksell, Leicester.

SWOP HENDRIX R. Bridge and Roosters in Herring for B. Sabbath, Paranoid. Must be in very good condition. Send S.A.E. first. Tel — Peter Munday, 33B Hackney Road, London E2.

SOUNDS, POSTERS. Gallagher, Hendrix, Purple, Anderson, any offers? Bread LP Baby I'm A Want You (immaculate), £1.65p. — Rob Javan, 92 Wilsson Court, Herburn, Co. Durham, NE31 1RG.

STONES, MONTHLY Mags, 4-30, various Stones mags, pics, etc. S.A.E. details. — B. Dawson, 35 Deanstones Lane, Queensbury, Bradford, Yorkshire.

SAFE AS Milk. Who needs a cover anyway? Rather battered £7.50. 60" x 50" x 7" it still plays? Swop? — Craig, 2 Lomas, 2 Brierhex, Hytholmroyd, Halifax.

SELL American, 1st Stone-Crows, Lindisfarne, Preflyte-Byrds, U.K. 1st two. — R. McTell, Phone (01) 237-7892.

SLADE SINGLE (Coz I Luv You) good condition with both sides printed as being "My Life Is Natural". Any offers? — Pete, 34 Bengarth Drive, Harrow Weald, Middx. HA3 5HZ.

SWOP SINGLES for your Zep, Sabbath, Rooster, Purple albums. — Phone 01-952 5185. 6 to 8 p.m.

SLADE "KNOW Who You Are", "Daydream" c/w "Summer in the City". — Lovin Spoonful, very good condition. Offers please. — Derrick Sheldon, 14 Wolfraton Garth, Kirkella, Hull 656072.

"SANDERS" OFFERS all currently available records post free and at least 10% less than normal prices. — Send to Saunders, 4 St. Peter's Gate, Nottingham.

SWOPS FOR Zeppelin I Yes I Love (DL) Cream (DL), Curved Air, Juicy Lucy 1, 2. Many more. S.A.E. for lists. — T. Healy, 40 Millfield Road, Glasgow SE.

SHE LOVES You, Hold Your Hand, Beatles Hits EP and Lola for sale. Highest offers. — Philip Lodge, 2 Rodney Cottage, Weardale Road, Saltash, Cornwall. Phone 3486.

SWOP / SELL, Zeppelin, Stones, Who, Mott, S.A.E. for full list. — Gaz, 91 St. Annes Road East, St. Annes, Lancs.

STRANGE KIND Of Woman / Purple Benedictus / Strawbs, Telstar / Tornados, very good condition, any offers with S.A.E. — Jeff, 138 Tennyson Road, Rotherham, Yorks.

SELL or swop "Jesus Christ, Superstar". Offers? (perfect). — M. P. Leech, 32 Thornton Avenue, Fulwood, Preston, Lancs.

SABBATH: MASTER of Reality, Paranoid, good condition, split, £1.50 each, swop any for in the West / Budgie / Killer / Second Winter. — Tony Foster, 15 Welbeck Road, Mansfield Woodhouse, Notts.

STATUS QUO'S Dog of 2 Album, v.g.c. Emotions, Pretty Things, Offers please. — N. Monday, 5 Maes-Y-Don, Rhyll, Flintshire.

SWOP Henrik's smash hits for Groundhogs latest or sell, £1.50. — Ali, 23 Mountfields Road, Taunton, Somerset.

SABBATHS Masters, £1.50; Byrdmaniax, £1.50, very good condition, 9 Beatles LPs, 7 Beatles singles. Send S.A.E. — Frank Brennan, 105 Banff Road, Greenock, Scotland.

SELL / SWOP Badfinger LP for £1.25, or Tull / Mungo Jerry, Black Sabbath LP (good condition). — Dave Colebrooke, 27 Maytree Road, Chandlers Ford, Eastleigh, Hants.

STONES LI. Bleed and 20p, Baktrack 3 (Who / Hendrix), and H.Y.H.U. — Devil's A. — Tomorrow N. and 20p (all good condition), swop for L.Z. and S.O. Secrets. Thanks. — P. Maguire, 33 Moss Lane, Leyland, Lancs.

STICKY FINGERS, H.T.G.G., Gimme Shelter, very good condition, £1.50. S.A.E. — W. Eaton, 60 Harbour Crescent, Harwich, Essex.

SWOP MY ELP for Your Highway (Free), also sell Rock Party, Double. Offers? — Dave King, 55 Linden Close, Farmbridge Road, Bentley, Walsall, Staffs.

SWOP BAND Second Bread, Second Tir Nog, small scratches, all for unscratched Four Way Street. — David Hare, 12 Wickfield Avenue, Christchurch, Hants.

SIMON AND Garfunkel, an old LP for sale, on Alegro, g. nick. What am I bid? — Angus Kirkwood, 47 Finsbury Street, Drumoyne, Glasgow G51 4DP.

SWOP GILBERT O'Sullivan for T. Rex. Write first — Susan Brady, 9 Oak Tree Close, Stockport, Cheshire.

SALE OR exchange, 1st Taste Import Atom Heart, Chicago, Haven's Who, Air Plane, Mayall, Sabbath, J. Taylor plus others. S.A.E. wanted lps Bread, Al Stewart, Young, Stills, etc. and Poco. — I. Dickinson, 30 Sunnyside Avenue, Shildon Co. Durham DL4 2EJ.

SWOP, CREEDENCE LP Green River and Beatles, Rubber, Soul, for Fairport, Floyd, Lindisfarne, Free, Wishbone. — Geoff, 1 Palmerston Road, London, E17. Phone 01-248 5797 9 a.m.-5 p.m.

STATUS QUO First LP, Let It Bleed (Stones), Then Play On (F. Mac), Band Of Gipsies (Hendrix) and Hendrix EP. Excellent condition. — R. Timbs? 19 Grassmount, Taymount Rise, London SE23, Phone 01-699-0285.

SWOP: TULL'S "This Was" (very good condition) for Hog's "T.C.F.T.B." or "Aqualung". Must be very good condition. — Laurie, 129 Salisbury Road, Totton, Southampton, Hants.

SEALS AND Crofts "A Year of Sunday", unwanted prize, mint condition, £1.50 o.n.o. — J. Bartwell, 97 Galsworthy Road, South Shields, Co. Durham.

"STRINGER KINDA Woman", D. Purple, will pay 30p. — Dave Croft, 120 Reigate Road, Downham, Bromley, Kent.

SHHH, Crickewood, £1.50 each, v.g.c. Highest offer secures. — B. Vincent, 31 St. Margarets Road, Horsforth, Leeds.

SWOP, Lindisfarne, Fog, for G.F.R., Paranoid, Egg, Mothers (record good, cover scrappy) or £1.15 (any nick). — R. Crann, The Old Cottage, Ashleyhay, Wirsborough, Derbyshire.

RECORDS FOR SALE

TASTE'S FIRST, "Last Puff," Spooky Tooth, Cricklewood, T.Y.A., v.g.c., £1 each, any two for A.H.M., P. Taylor, 2 Errington Terrace, Forest Hill, Newcastle-upon-Tyne. Tel. 0632 667908.

TEENAGE LICKS, Stageflight, Hartley, N.W.6, Searlun, £1.30, perfect. S.A.E.: John Hawkins, 29 Pagoda, Maidenhead, Berkshire.

200 MOTELS, Four Way Street, £2.25 each, H to He, Van Der Graaf, £1.25, perhaps swap. Thank you, Steve Whittle, 83 Dunning Lane, St. Helens, Lancs WA10 4AF.

THE MOST OF Jeff Beck (v.g.c.), LP featuring Rod Stewart, etc. Sell or swap for Move, Bly-Back (v.g.c.). Send s.a.e.: D. Greener, 29 Wellington Street, Hebburn-on-Tyne, Co. Durham.

T. REX SINGLES, Ride A White Swan, Hot Love, Get It On (original cover), Jeepster, Telegram Sam, offers? Eric Lewis, 1 Parade Pelton, Chester-le-Street, Co. Durham.

TOMORROW SINGLES, White Bicycle, Revolution, v.g.c. Offer? — Jim Green, 12 New Tree Road, London, W12 0T5.

T. REX ALBUM, v.g.c., £1.25, — G. Wright, 31 Yoredale Avenue, Darlington, Co. Durham. Tel. Bondgate 623.

30 "SOUNDS" large colour posters (in mint condition) for sale, Zeppelin, Hendrix, T. Rex, Sabbath, Purple Floyd, Clapton, any offers? — Les Javan, 92 Wilson Court, Hebburn, Co. Durham NE31 1RG.

TEL SAM, Get It On, H. Love and Jeepster, £2 or 50p each and E. V. arrior £2. — Steve Ryan, 68 Balmoral Drive, Felling, Gateshead 10, Co. Durham.

T. REX album by T. Rex, Prophets double album, Lizard, K. Crimson, Curved Air, 2 for solo or swap for fragile Aqualing or Zeppelin, 2 offered. — G. Lloyd, 29 Calgary Park, Westwood, East Kilbride, Scotland, Tel. 39951.

TYRANNASUARUS REX, My People, Prophets, cassette, £1.25, — S.A.E. John Greene, 123 Bowfield Crescent, Penlize, Glasgow.

TOMMY, Who, £1.25; Love Story, Tull, 75p; Living In The Past, Tull, 75p. All exc. condition or nearest offers. — Send s.a.e.: Andy, 7 Gervase Drive, Dudley, Worcs DY1 4AU.

T. REX, MY People We're Fair, original, perfect, with lyrics, but no cover, sell or swap — Phone: 01-398 2823, 6-8 evenings (offers).

T. REX ALBUM (1st) for sale (v.g.c.), £1.50 or swap for any Wishbone Ash. Must be in good nick. — S. Matthewman, 122 Beckett Road, Doncaster, Yorkshire, Tel. Don. 61194.

THIRD EAR'S Macbeth (unplayed) for Yes 1st or A.H. Mother or Emerist Daviack (mint cond.). — Gerry Burns, 45 Mingulay Crescent, Glasgow G22 7JU.

T. REX, SLADE, other singles for sale (g.c.). — S.A.E. for list to: Elizabeth Vernon, 10 Camp Terrace, North Shields, Northumberland.

T. REX (ex fan), Electric Warrior, £1.50, Teleg. Sam, 30p (both v.g.c.). — Patrick Collins, 11 Devonshire Road, Hatch End, Middlesex, HA5 4LY. Tel. 428 4482.

T. REX, Swan, 60p, Elvis, Wooden Heart, 75p, Madness, Al Capone, Prince Buster, 75p each. — S.A.E. lists: 55 Riverside Walk, Isleworth, Middx.

TRIBUTE to Stones (LP scratched) 30p, Honky Women, I'm A Believer + 3 Beatles singles, all v.g.c., 25p each, £1.25 lot or swap Who at Leeds. — Contact: Guy, Bilton Hall, Rugby, Tel. Rugby 6733.

TALL CRIMSON, "Song For Jeffrey," "Love Story," "Inside," "Cat Food," "Court," All singles. — Offers to: Terry Allan, 18 Hartley Street, Hartlepool, Co. Durham.

300 SINGLES to sell very quickly at cheap prices, inc. pop, Tamla, soul. — S.A.E. list: T. Jones, 18 Nineacres Drive, Birmingham 37.

2 LP SAMPLERS, Picnic, Good Clean Fun, Dimension Of Miracles, £1.10 each or the 3 for £2.65, excellent condition. — S.A.E. please: P. Hinder, Merivale, Chew Stoke, Bristol.

THE RADHA Krsna Temple LP, £1.25, v.g.c. — D. Mosley, 11 Moorcroft Avenue, Oakworth, Keighley, Yorks.

T. REX, GET It On, Hot Love, 50p each, Maggie May and Persuaders, 40p each, Day After Day, 30p. — John Griffin, 57 Meadow Grove, Churchtown, Dublin 14, Eire.

T. REX (v.g.c.), Electric Warrior, £1.15 each (Hilly). — S.A.E.: R. Barlow, 46 Church Street, Ainsworth, Bolton BL2 5RT.

TEASER AND FIRECAT, Mint, sell for £2 or swap for E. Pluribus, Funk. — S.A.E.: P. Rice, Montfort College, Romsey, Hants S05 8ZR.

TAMLA'S FROM 15p. Soul and pop singles from 5p. — S.A.E.: 4 Cavendish Avenue, St. Leonards-on-Sea, Sussex.

URGENTLY WANTED: Can, Jago Mago, will buy or prefer swap for G.F.R. Live Double or Cochine 1st plus £1 cash. — Peter Jackson, 31 Ennerdale Ave., Workington, Cumberland CA14 3JT.

UNICORN, BEARD for sale, perfect stereo; Giles, Giles & Fripp, new stereo, highest offers. — 73 Vale Road, Sheffield 3.

UNHALFRICKING, FIRE & Water, Benefit, Children's (Moodies), £1.35; swap any for Curved Air 2. — I. Collier, 23 Kingsway, Worsley, Manchester.

US TAMLA LP, Switched-On Blues, Sammy Ward, Stevie Wonder, etc. stereo, mint. — Offers to: Charlie McMaster, 3 Westmorland Road, Sale, Cheshire.

URIAH HEEP'S Ken Hensley on God's LP, S.A.E. please. — M. Hurry, 367 Union Street, Aberdeen, Scotland, Tel. 29434.

UNIQUE cuttings, library, pics, etc., Slade, Faces, Pie, Mott and many more. 55p inc. p&p. — C. James, 88 Chetton Green, Fordhouses, Wolverhampton.

VOODOO CHILE by the Jimi Hendrix Experience, sale or swap Tvrannosaurus Rex. — el. Spennyvmoor 2283.

VINEGAR JOE, Frampton; Winds of Change, D'Abbo; Rachel's place, Faces; Nods, new, £1.50. — 44 Headlands, Kettering, Northants.

VANILLA FUDGE (1/2 track scratched), 70p; Monkees and Monkees Hdqtrs., 70p each (only one sleeve), or swap the lot for Zeppelin 1, Sabbath 1, or Free Live (must be v.g.c.). — S. Galvin, 49 Queens Drive, St. Helens, Lancs.

VARIOUS TEENY Bopper singles and LP's to swap or sell. S.A.E. for details. — R. Fleming Jr., 7 Delph Common Road, Aughton, Nr. Ormskirk, Lancs.

VAN DER GRAAF, Least We Can Do, £1 or highest offer (v.g.c.). — Mr. S. M. Hay, Nabowla, Nicol Road, Chalfont St. Peter, Bucks.

WILL SWOP Zep III (cover not perfect) for Carnival In Babylon, Duul, — Paul Heck, 5 Carisbrooke Drive, Nottinghamham.

WHOLE LOTTA, Zeppelin; Love Story, Tull; Swan, Love, Rex. Sell/swap best offer. — S.A.E. to Colin, 11 Burnhall Drive, Seaham, Durham.

WOODSTOCK I, swap for 3 albums by Byrds, Dead, Spirit (Sardonicus), Poco, Steve Stills, Band (Cahoots), Airplane (Baxters), or Spotlight Kid. — Alex Stacey, 6 Raleigh Drive, Burcross, Nr. Sheffield.

WOODSTOCK I, swap for 3 albums by Byrds, Spirit, Poco, Steve Stills, Dead or Cahoots. — Alex, 6 Raleigh Drive, Burcross, Sheffield.

WALK AWAY, James Gang; No Particular Place To Go, Chuck Berry; Hot Love for sale or swap. — D. V. ebb, 24 Farleigh Crescent, Lawns, Swindon, Wilts.

WHO, Meaty Beaty; Rod Stewart, EPTAS, £1.25 each, £2 for both. — Chris Morley, 18 Theydon Close, Furnace Green, Crawley, Sussex.

WORDS AND music to Lady Rose, 10p; San Bernardino, v.g.c., 30p. Wanted: Wizard by Bolan. — Krys, "Braeside", Hibbard Road, Bradford, Ipswich IP8 4BG.

WOODSTOCK, MATTHEWS: Power To People, Lennon; Patches, Carter; Railroad, Gibb; God Save Us, Oz Band. All 50p each. — 1 Little Hayes, Wolverley, Kidderminster.

WILL SWOP Jeepster for Telegram Sam (T. Rex). — G. Savage, 4 Bay View Grove, Barrow-in-Furness, Lancs. Tel. 24327.

WILL SWOP Bark by J.A. and Highway by Free, both in reasonable nick, for Aerosol Jet Machine by Van Der Graaf. — Ian Blackie, 16 Mount Ave., Montrose DD10 8NU.

WILL SWOP Court Of Crimson King for Osibisa 1st, or £1.25. — P. Genn, Grange, Mint Yard, Canterbury, Kent.

WANT PROGRESSIVE Albums? Secondhand but cheap. Send requirements and s.a.e. Also singles (no lists available). — Clive, 5 Uplands Close, Dudley, Worcs.

WOYAYA, REMEDIES, Fire and Water (Free) to swap, West Coast preferred. S.A.E. please. — Ralph Menzies, 13 Marina Gardens, Weymouth, Dorset.

WARD LED Zeppelin II, £1.40; G.F.R. Survival; Zappa's Chunga's £1.60; or swap Am 1 Duul, Yeti, Hawkwind 1st. — Helen Bakka, 82 Menzies Road, Torry, Aberdeen, Tel. 0224 51221.

WANTED, Rex pics/posters, sorry no money (waka). — Ian Ward, B Celandine Close, South Ockendon, Essex.

WILL SELL Oh Happy Day for 35p or will swap for any T. Rex single before Jeepster. — Tel. S.O. 4549, Ian Ward, Celandine Close, South Ockendon, Essex.

WILL SWOP Benefit (g.c.) and Age Of Atlantic (jumps on last 2 tracks) for Steppenwolf 7 (g.c. only). — Colin Kelly, 41 Heath Road, New Invention, Willenhall, Staffs.

WORLD OF David Bowie, 80p, new; Mayall, Looking Back, £1.60, immaculate condition; also American Pie single, new. 35p. S.A.E. please. — P. Fearnside, 48 Lipson Road, Plymouth PL4 8RG.

WHO SELL out, 75p; Dogs, pictures of, Happy Jack, 20p each, v.g.c. — Rick Brooks, 55 Montrouge Cres., Epsom.

WHO: OVERTURE / Christmas, 55p; Strange Kinda Woman, 45p, both mint condition. — David Poole, 30 Crescent Road, Bromley BR1 3PW.

WAKE UP Little Susie, 78 ipm, offers over 75p to — Jane Smith, 208 Ninian Park Road, Canton, Cardiff.

YES "RAINBOW" programmes, Hendrix "No Such Animal", singles / LPs, s.a.e. — Roskrow, 64 New Road, Digswell, Herts.

YES FRAGILE £1.25, L Zeppelin IV £1.50, T. Rex £1. — V. Nicol, 9 Tantallon Pk., East Kilbride, Glasgow.

ZEPPULIN I-IV, will swap any two Zeppelin albums for Rising Damp's first album, ring Smiffy at — 01-385 2144.

ZEPPULIN 4, excellent condition, £1.65, Chicago 3 (v.g.c.) (plus poster) £2, s.a.e. — D. R. Preston, 17 South Drive, Madeley, Telford, Salop.

ZEPPULIN Live On Blueberry Hill, unplayed double, offers please to — Charles Roberson, 01-876 7944.

ZERO — TIME, T.E.H., exc. cond., sell for £1.50 or swap for Nantucket Sleighride, s.a.e. essential. — D. Greener, 29 Wellington St., Hebburn, County Durham.

ZOO, Crazy Elephant, Pulse LP, 50p, Backtrack, Arthur Brown 50p, Performance, H. Pie £1.70, Tago Mago, Can £2.20. — Paul Pinn, 64 West Hallows, Nottinghamham, London S.E. 9.

ZEPPULIN ARE Ace, Waldo De Los Rios "Mozart 40" 20p, Zeppelin Wembley '71 Concert poster, state your price. — Graham Kennedy, 35 Mains Drive, Dundee, DD4 9BN. Tel. 0382 42222.

RECORDS WANTED

ANY PINK FLOYD, anything. Will buy or trade American records. — Phyllis Boehme, 1718 The Superior Bldg., Cleveland, Ohio 44114, USA.

ASSOCIATIONS, Never My Love, Please state condition and price. Send s.a.e. — Elaine Wilton, 30 St. Andrew's Cres., Leasingham, Steaford, Lincs.

ALBUMS WANTED by Deep Purple, Led Zeppelin, Lindisfame, Jethro Tull, etc. Prices and s.a.e. to — G. Cargill, 24 Hill Road, Arbroath, Angus, Scotland, Tel. 4682.

AMON Dull, Carnival, g.c., offers or swap for Falprout's Unhaffbricking, or Dylan Greatest Hits II. — David Riddell, 2 Cluny Drive, Edinburgh EH10 6DN.

ANY C/W RECORDS, mags, hundreds of football progs and mags, to offer in exchange. — Mr. A. B. Hall, 130 Mile Cross Road, Norwich, Norfolk NOR 11M.

ABCDEFGH Miss Levene, Findhley, please send address. — Craig, Westwood, 12a Derwentwater Avenue, Acklam, Middlesbrough, Tees-side.

AM'll pay well for Alice single, Body. — Jim McNulty, 6L Fleming Road, Seafar, Cumbernauld, Glasgow.

ASTRAL Weeks, Jefferson Starship, American Beauty (all v.g.c.). — Offers and s.a.e. to Neil, 195 Withington Road, Whalley Range, Manchester 16.

ATOMIC ROOSTER single, Devils Answer, must be in v.g.c., will pay 20p to 30p. — Christine Morris, 45 Caldecott Street, Rugby, Warwickshire.

ANY MOODIES' records, singles, LPs, EPs. State price and condition. — Brian Timms, 11 Raglan St., Hanson Lane, Halifax HX1 5QZ.

ANYONE got Mary Wilson's My Guy single. Will buy or swap 50p max. — Phone after 6 p.m., 01-368 8896. Valerie Reed, 374 Oakleigh Road, Whetstone, London N20.

ATTENTION! 60p each paid for Hippy Gumbo, Pewter Sutor and The Third Degree by Bolan. Mint condition. — Please write, Miss A. Fraley, 23a Swiss Road, Ashton Vale, Bristol 3.

ALBATROSS, Fleetwood Mac, must be v.g.c., will pay up to 40p. — Terry, 15 Oliphant Circle, Newport, Mon.

A WELSH maiden desperately wants to swap Best of T. Rex for Deja Vu (C.S.N.&Y) or Led Zep IV. Thanks, I love you all. — Anne, 19 Lonygubor, Rhylwina, Cardiff.

ATTENTION, ANYONE got T. Rex photos, negs, Wembley gig, second house. Colour if poss, consider swaps. — Miss A. Fraley, 23a Swiss Road, Ashton Vale, Bristol 3.

WE WILL BUY ALL YOUR UNWANTED RECORDS. PLEASE SEND LIST, PLUS STAMPED ADDRESSED ENVELOPE TO: ROBIN'S RECORDS (S), CHAPEL COTTAGE, GREAT BARDFIELD, BRAINTREE, ESSEX, CM7 4SD.

ANY OLD T. Rex singles wanted, especially Ride A White Swan and Telegram Sam. — Sheena Yule, Flat 12A, 174 Broomhill Dr., Glasgow W1.

ANY TULL singles wanted, except Life. Also any prgrammes (good nick). Send lists and price. — John Griffin, 57 Meadow Grove, Churchtown, Dublin 14, Eire.

ANY FACES singles before Maggie May, good bread. — Steve, 38 Cardoness Road, Sheffield S10 5RU.

ANY MUNGO Jerry posters or clippings for fanatic. Will buy. — David Wright, 32 Glenwood Ave., Bassett, Southampton.

AAAAAAA wanted. I'm desperate for Santana Live at Hammersmith Odeon. Photos, posters, programmes. — Kevin Gallacher, 89 Ryeside Road, Barmulock, Glasgow G21 3LG. Tel. 041-558 8921.

ALAN HAVEN'S Image single, also T.2's Boomland LP. Please state price and cond. — Edward McElhinney, 11 Galvelmore St., Crieff, Perthshire PH7 4BY.

ANY SIDDHARTHA' singles or LPs wanted, good prices paid. — Ian Granville, 4 Dunsmore Close, Rylands, Beeston, Notts. NG9-1LU. Tel. 258768.

ALL RIGHT NOW, v.g.c. (Free), will pay 30p, also Sounds pic. of Zeppelin (10p). — Junior Pancott, 1 Brookmount Cres., Omagh, Co. Tyrone, N.I.

ANY RECORDS of old Tomorrow group. Will pay for pics, as well. — J. Thomas, 1 Seymour Close, Hampton Magna, Warwick.

APACHE DROPOUT, America (Nice). Send price. Also Tarkus, £1.25. — Pete, 185 Hastilar Road, Sheffield 2.

AAAH! Swap Pendulum, CCR (mint) for Cream/CSN&Y LP. Write first. — Mike, Honeystones, Cotbridge, Carmarthen.

ANY PRICE paid for 8y The Light, Wizard, Hippy Gumbo, Third Degree, Desdemona by Tryann. Rex. — Mick Hout, 21 Cairns Way, Fawdon, Newcastle-on-Tyne 3.

ANY GOOD albums in good condition at reasonable prices. S.A.E. please for quick reply. — Phil Stoneman, 21 Keynsham Ave., Newport, Mon. NPT EH4.

ANY INFO, pics, etc., on Cassidy, Elvis, Bolan. — Send it to me, Sue Coxell, 43 Broadwater Crescent, Stevinge, Herts. Tel. Stev. 55341.

ALL NICE, Wishbone, 1st, Warhorse, Gallagher, good condition. — Details to Nigel Brassard, Fernhouse, Beaconsfield, Bucks.

AIRPLANE, Love Story, Sweet Dream, Living in Past, mint. S.A.E. — Ronald Harle, 44 Washington Grove, Doncaster.

!!! ANY Genesis and Kiplington Lodge singles wanted, also Clear White Light (Lindisfame) and Ray Jackson solo single. — M. Norman, 150 ... Ave., Middlesbrough.

ANY RARE Melanie LPs, singles; stating price and state. — M. Avery, 9 Gainsborough Road, Henley-on-Thames, Oxon.

BEATLES' Monthlies, 3, 11, 74, 75, 15p each. — P. Hodgkinson, 1 Lynn Drive, Eaglesham, Glasgow.

BEATLES' AUTOBIOGRAPHY by Hunter Davies, also Beatles' cuttings and pictures wanted. Will pay well. — Jane Smith, 36 Woodvale Street, Belfast, Northern Ireland.

BEATLES' Imports, Elton John, Andy Williams, Moodies, etc. — Write first, enclosing s.a.e., R. Bleackley, 1 Briar Road, Ainsdale, Southport.

BLACK WIDOW LP's wanted besides Sacrifice, I will buy or swap. — Paul, 129 Church Street, Wallasey, Cheshire L44 8AF.

BEATLES and S&G albums wanted. — Lists to B. Thomas, 102 Pitton Vale, Malpas, Newport, Mon. NPT 6LH.

BINTANGS, Somebody must have Riding On The L/N(?) Please help! — Paul, 14 Hillcrest, Altopps, Normanton, Yorks.

BEATLES' Monthlies wanted, numbers 1, 70, 72, 73, 74, 75 and special issues. — A. Brooks, 38 Munster Square, London NW1.

BEATLES' MONTHLIES, 1, 50, 64 wanted, plus Love Me Do paperback. State condition and price. — Clive Whickelov, 77 Vant Road, London SW17 8TF.

BEATLES' ALBUMS and singles wanted, top price paid, must be v.g.c. — Write to John, 111 Needham Road, Liverpool L7 0EF.

BLACKBERRY WAY by The Move. Will pay 70p if in good nick. — Tel. Spennyvmoor 2283.

BUFFY Sainte Marie. Any pics, info or press cuttings wanted. Good price paid. — Dylan, 32 Sutton Ave., Tarleton, Preston, Lancs PR4 6BB.

BEATLES' LP's wanted. State price and condition. S.A.E. — I. Gordon, Surrey Arms, High St. West, Glossop.

COHEN, Leonard. Does anyone have any live or unreleased material for sale? — Rob Huntley, Lincoln Hall, Nottingham University, Nottingham NG7 2QU.

CHUCK BERRY Latest and Greatest LP, in good condition. — Allan Hunter, 204 Glasgow Road, Paisley, Renfrewshire.

CAN ANYONE sell me any photos of The Sweet? Please write, stating price. — N. Mair, 8 Schoolbrae, Letham, Ladybank, Fife.

CHRIS FARLOWE'S LP's on Immediate label, wanted urgently. — Villalard, 42 Holborn Hill, Ormskirk, Lancs. Tel. 75527.

CHICAGO SINGLE by Graham Nash; Nilsson's Everybody's Talkin', good condition. Write giving details. — Steve Haggerty, 5 Shortwood Road, Hartcliffe, Bristol 3.

DEEP PURPLE. All singles before F/ball, good nick only. — Ring 09-027 53673, evenings only. Ta, Damian. D. J. Keeling, 30 Knights Ave., Tettenhall, W'ring.

DJ NEEDS 45 r.p.m. singles. Had mine stolen. Sorry, no bread. Genuine. — M. V. J. Satur, 574 Barnslet Road, Sheffield 5. Tel. 385842.

DESPERATELY WANTED, Born To Be Wild, Steppenwolf. Please state price, thanks. — Barbara German, 335 Finch Lane, Liverpool 14.

DESPERATE: Man Who Sold World, Bowie. Will give Led Zeppelin II, Parachute, Pretty Things and £1. — Barbara Lettin, 36 Riding Dene, Mickley Stocksfield, Northumberland.

DONOVAN, Any LP's except Flower To A Garden. State price and condition. — Angela Britton, 23 Buckingham Place, Downend, Bristol, Tel. 561024.

DESTITUTE: singles, LP's wanted, anything, any condition. Sorry no cash offered. — Jeannette, Lattimer, 2 Apstone Grove, Northfield, Birmingham B31 4AV.

DYLAN, HENDRIX. Information and rare recordings wanted by sale or exchange. — Rob Huntley, Lincoln Hall, Nottingham University, Nottingham NG7 2QU.

DEEP PURPLE In Rock wanted, must be in v.g.c. State price. — David McCrae, 12/7 West Granton View, Edinburgh EH4 4LB.

DAVID BOWIE, Man Who Sold The World, good nick, will pay your price. Desperate! — A. J. Rose, A. House, Bradford College, Nr. Reading, Berks.

DAVID BOWIE, Man Who Sold The World, desperately wanted. State your price. Urgent. — Barbara Lettin, 36 Riding Dene, Mickley Stocksfield, Northumberland.

ELVIS PICS wanted. Swap for Cassidy, Bolan, E. John or EP, LP for 15 posters. B. Sabbath, M. Bolan, etc. — K. Williams, 20 Horsefield St., M'bro, Tees-side TS4 2AT.

ELVIS, HMV 10 in LP Best Of Elvis. Please state tracks, condition. For this LP I will pay good price or pref. v.g. swap. — Terry and Brenda, 61 Chobham Road, London E15 1LV.

ELVIS DISCS. Send list. — John, 52 Saint Thomas Road, London N4 2QH. Tel. 01-226 7023.

ELTON JOHN, pictures wanted, autographs, anything in fact. Tal — Christine Rhodes, Eastwood, Otley Road, Guiseley, Leeds.

EVIL WOMAN, Black Sabbath, wanted, pay 40p. — P. Scarff, 43 South Beach Pr., Gt. Yarmouth, Norfolk.

FRANTIC FOR early Mayall and 1st Keith Christmas LP, good nick, state price. — Arlene Lonnewick, 61 Valeside Gardens, Colwick, Nottinghamham NG4 2EL.

FOR SALE, "A Beard of Stars", US import, only once played, offers to. — D. Fraser, 20 Beechwood Avenue, Aberdeen, AB2 5BP.

FACES — ANY early singles? eg Little Schoolgirl, write. — Steve, 38 Cardoness Road, Sheffield S10 5RU.

HENDRIX, single, No Such Experience, name your price. — Keith, 31 Huckford Road, Winterbourne, Bristol.

I WANT Old Songs New Songs (gc). You Must Want Lie Back and Enjoy It (v.g.c.), s.a.e. — Jon, 80 Chestnut Road, Raynes Park, London SW20 8EB.

I WILL swap Led Zep 2 (v.g.c.) for Leslie West, Mountain LP (v.g.c.) urgent. — Dak Strong, 42 Marsden Drive, Scunthorpe, Lincs.

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JOHNNY WINTER, Progressive Blues, Experiment wanted, v.g.c., write stating price. — G. Smith, 11 Bede Terrace, Chester-le-Street, Co. Durham.

JETHRO TULL double album Living In The Past, urgently wanted, good nick please. — Michael Brown, 59 Mellor Brow, Mellor, Lancs. Tel. 025-481 2021.

JEFF BECK single "Silver Living" wanted, also "Paranoid" Black Sabbath and "Lola" Kinks. — Telephone 95-31765.

JACKSON FIVE, Sugar Daddy, Got To Be There, wanted. — Bob, 8 Dente-de-Lion Road, Westgate, Kent.

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KINKS, singles, Plastic Man, You Spill Water, Long Tall Sally, state your price. — Mike Henry, 15 Bedford Place, Newcastle Upon Tyne NE5 1BL.

KEVIN AYERS single "Butterfly Dance", and earlier (?) singles wanted. — Paul, 14 Hillcrest, Altopps, Normanton, Yorks.

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LIVE TASTE, Zeppelin 4, will swap B. Sabbath, Experience, or Hendrix "Wow" for both. — J. Hodnett, 33 Seabridge Road, Westlands, Newcastle, Staffs.

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T. REX PLEASE!! include Aberdeen on next tour, we need you. — Shirley Duncan, T. Rex fanatic, Aberdeen.

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T. REX FANS SHOULD BE ASHAMED!



● KOSSOFF: ace

I WAS appalled at the conduct of the people at the T. Rex concert at Belle Vue, Manchester. How can they call themselves fans when all they did was scream and fight to get nearer the band?

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WHY IS it that when Marc Bolan "sells out", everybody knocks him, and yet when Paul Simon turns to reggae and corny children's songs, everybody loves it? — RACHEL MACFARLAND, BOLTON, LANCS.

DISCRIMINATION?

WHEN MY friend and I tried to get tickets to see T. Rex at the City Hall, Newcastle we were told we couldn't have any as we didn't live in Newcastle. We live 45 miles away. This makes me very annoyed. — JANE KING, CATTERICK VILLAGE, RICHMOND, YORKSHIRE.



● MARC: fights to see him

PLENTY

I DISAGREE with the person who said the standard of British vocalists was going down. There are plenty of good vocalists left — Paul Rodgers of Free (to my mind he has the best voice in the country), Ian Gillan of Deep Purple, Rod Stewart, Joe Cocker, Paul McCartney and many others. — IAN JONES, ILKLEY, YORKSHIRE.

OOPS!

"AT LAST I can confidently say Britain has one established rock musician to be proud of". This was stated in SOUNDS. What in hell does D. Bray mean?

Rory Gallagher is an Irishman born in Cork City and he is the best guitarist in the world. — E. HOGAN, CORK, IRELAND.

COMPLAINT

RECENTLY I saw Slade at the Caird Hall, Dundee. They only played their latest L.P. and a few singles. Despite a great reception they didn't reappear.

If Slade want more followers they'll have to do more. — GRAHAM TEVIOT-DALE, ARBROATH, SCOTLAND.

CHANCE

GIVE AMON DUUL a chance, Martin Hayman; they are a group who combine the deep smoothness of Pink Floyd with modern technical arts to produce original, inventive sounds to a far greater extent than our own bands. — I. CHILTON, DUDLEY, WORCS.

Do you work for nothing?

IN REPLY to John Davis' letter in SOUNDS about the fortunes some pop stars earn. Do you do your job for nothing, John? I certainly don't.

I'm not going to go into the old argument about whether it's morally right for stars like Ron Wood to be able to buy a £140,000 house while doctors and nurses are comparatively poorly paid, because, quite simply, that's the way it is.

I'm a musician and if I become famous, I certainly wouldn't refuse all the rewards. These people who preach "Freedom, love, peace, free music etc." and who live in a kind of ideological never-never land would be the first to grab.

Sorry John, but the "hippie dream" as you called it hasn't crumbled; it's just that there wasn't a firm basis for a dream in the first place. — SHAYNE DRISCOLL, TOTENHAM, LONDON, N.17.

WHERE'S MICK?

WHAT HAS the BBC's "Sounds Of The '70s" got against Purple, Sabbath and ELP? I listen to the programme every night and never hear any of their records.

The only DJ who ever played Sabbath or Purple was Mick Harding. Where is he now? — H. HUTTON, PLYMOUTH.

FANTASTIC

IN REPLY to John Hutchinson's letter in SOUNDS, he is not the only Paul McCartney fan around. His musical ability is really fantastic. I do not know anyone who does not like "Mary Had A Little Lamb", although I am a John Lennon fan.— RAB CLARK, TORYGLEN, GLASGOW.

LUDICROUS

TO SUGGEST Paul McCartney's music is "second to none" and "sophisticated and mature" is totally ludicrous.

Since the break-up of the Beatles, John Lennon and George Harrison have progressed musically beyond everybody's expectations. But McCartney, who surely had the most expected of him, has not progressed at all. — MARTIN JONES, LIVERPOOL.

SURPRISE GUEST

I WAS helping out at a wedding reception in the Mill Hotel, Glasgow when, to my delight, Donovan walked in as one of the guests. He was very friendly and I talked to him about touring again, etc.

To round off a great night he sang three songs. He was the life and soul of the party. — CAROLE MORNAGHAN, GLASGOW.

HEEP GOOD!

TO ALL those who say rock is dead — you haven't seen Uriah Heep. By the end of their concert at St. Andrew's Hall, Norwich, the originally staid audience were 99% freaked!

The MC came on at the end and said "Uriah Heep never give encores unless you raise the roof". Uriah Heep gave two encores. St. Andrew's Hall is now five feet higher. Thank you Uriah Heep. — SHELAGH, JUMBO, AL AND COLIN, KING'S LYNN, NORFOLK.

UNIQUE

THANKS FOR the poster and interview with Melanie. She's unique. She can never be more than what she is — herself — honest and sincere. — BEVERLY BAKER, NEW BARNET, HERTS.



● PALMER: marvellous

IN BRIEF

I WOULD like to say a couple of words about the drumming of Mr. Carl Palmer. Bloody marvellous. — KEVIN WALDER, LONDON, S.E.26.

FREE— For All

I'VE BEEN a fan of Free since 1970 and of course I was disappointed when they split. So thanks fellers for getting it together again. "Free At Last" is a truly great album. Come back to Brum soon. — S. H. FLETCHER, BIRMINGHAM.

FINEST

FREE'S NEW album is a masterpiece. The powerful guitar of Kossoff and Fraser, Kirke doing his finest work on drums and the brilliant singing of Paul Rodgers brings the four lads closer together than before they split. — BRIAN PRIOR, SOUTH SHIELDS, CO. DURHAM.

BEST

THANKS FOR keeping all Free freaks in touch. The new album is a tremendous piece of work. It is by far their best album mainly because of the fine guitar work of Paul Kossoff. — TREVOR HEALY, NEWCASTLE-ON-TYNE.

KNOCKOUT

I'VE JUST rushed out and bought "Free At Last". It's a knockout. These four chaps have done one hell of a job on this album.

If anyone is trying to decide if they want the album, have no hesitation. Buy it.— DAVE HOWARTH, TRURO, CORNWALL.