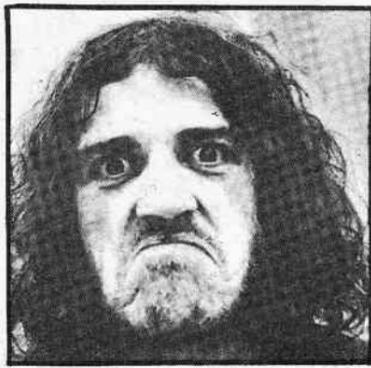


SOUNDS

MAY 29, 1971

6p



Cocker's Mad Dogs—the greatest show on the road

Page 8

A SPLIT IN THE CROWS

John McGinnis and Jim Dewar leave

STONE THE Crows' Jim Dewar and John McGinnis have quit the band. SOUNDS was told this week by Maggie Bell that organist McGinnis and bass player Dewar left the group after a split in musical policy.

"I suppose this has been coming to a head for some time," said Maggie. "We've been rehearsing a new organist and bass player for the past three months and had to cancel dates in the meantime."

DATE CANCELLED

McGinnis and Dewar, who have been with the band since they came down from Scotland just over two years ago, officially left last week, and the band had to cancel a date at Hampstead Country Club on Friday night.

Ex-White Trash organist Ronnie Leahy has officially joined Stone The Crows, and ex-Mayall bass player Steve Thompson is temporarily filling in with the band until Pat Donaldson returns from France next month. Donaldson, who is with Fotheringay, is currently working on live dates with Johnny Halliday.

NEW LINE-UP

Stone The Crows' new line-up, which continues with Maggie Bell, Les Harvey and drummer Colin Allen, make their first appearance with Leahy and Thompson this Friday at Leytonstone's Red Lion.

Said Maggie: "We are delighted to be going back on the road — the last weeks of lay off have been driving me mad. We are waiting for Pat to come back to officially complete the permanent new line-up."



Melanie's instant success

MELANIE'S "The Good Book" album, released last week, has made a spectacular leap into the chart at No. 9.

Figures from the British Market Research Bureau place the album higher, in its first week of sales, than any other previous Melanie LP. This follows her two highly successful sell-out British concert appearances last week, at The Festival Hall and Stoke On Trent.

Melanie is currently on a European concert tour taking in Italy, Germany and Holland.

She appears at the Montreux Festival in June before returning to America to tape two TV specials of her own.

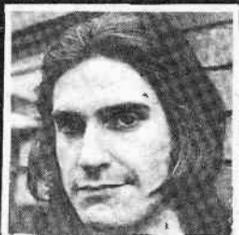
This week SOUNDS travelled to Amsterdam to catch Melanie's concert at the Concertgebouw, where she battled against a terrible sound system to win over her audience of 3,000.



THE BAND
Page 6



PAUL BUCKMASTER
Page 10



DAVIES TALK-IN
Page 18



DEEP PURPLE
Page 25

LENNON STARTS WORK ON NEW SOLO ALBUM

New single from Paul and Linda

JOHN LENNON has started work on his next album at his studio in his house at Ascot. Working with him on the album is the Plastic Ono Band, which at the moment is an umbrella title for musicians who work with him. The personal of the Plastic Ono Band is not fixed.

Meanwhile, Paul and Linda McCartney whose first combined album "Ram" was released last week, will go into the studios in London at the end of June to record a new single. A spokesman for the couple, Tony Barrow, told SOUNDS: "Paul and Linda have been writing new material since their return from America. There are no set plans for work to start on a second album yet although Paul and Linda recorded enough tracks for another album while working on 'Ram' in America."

George Harrison and Ringo Starr are reported to have no definite recording plans for the moment. Ringo is at present in Rome and is expected to return next week.

BERLIN IF

IF, WHO appear at the Berlin Jazz Festival on November 4, will star in a special TV show for Granada next month. The band, currently touring Scotland, will start work on the show in June for screening in July. US engineer John Charles comes to Britain at the end of June to work with IF on final sessions for their new album "If 3" released in August.

RAY CHARLES

RAY CHARLES is to play concert dates in Britain in the Autumn, and a new album and single are to be released in the next two weeks. Charles and the Ralletts have set three concert dates for September already — at London's Festival Hall on September 25, Hammersmith Odeon 26, and Bristol Colston Hall 27. On Friday, a single called "Booty Butt" is released on Charles own new label Tangerine through Philips. An album "My Kind Of Jazz" will be released the following week.

YES REFUSE

YES HAVE refused all British concert appearances for six months. The band did their last appearance here last Sunday at Harrogate Opera House (May 23) and will not



● PAUL McCARTNEY

return to tour until November. Said manager Brian Lane: "the group have been writing a great deal of material they need to get down on record before playing anymore dates. Their getting a new act together and in this way they'll avoid getting stale. They need a break and want to get away from promoting material from 'The Yes Album'." When they return in November Yes headline a huge European tour which includes a thirty day British concert tour. Other dates are in Italy, Switzerland, France, Holland, Scandinavia. Concerts on the whole tour — including dates here — will be recorded for a live album in 1972.

FLACK

US SOUL singer Roberta Flack who received rave reviews for her solo Carnegie Hall concert earlier this year, may make her first British appearance next month. Flack will come to Britain either before or after her appearance at this year's Montreaux Festival on June 18. Her single with Donnie Hathaway — currently soaring up the US charts — is released here on July 18. The track is Carole King's "You've Got A Friend".

KOOPER TOUR

AL KOOPER is to play seven British dates in June, and he is to record an album in Britain while he is over here. He will also be recording a BBC 2 "In Concert" show. Kooper comes in on May 29 and will be in the studios until June 8 when he goes to Switzerland. He then plays live dates at Watford Town Hall 17, Uxbridge Brunel University 19, Liverpool Philharmonic 22, Birmingham Electric Garden 24, Leeds University 26, and Reading Festival 27. A date at the Lyceum on June 20 has yet to be confirmed. After the tour he goes back to the studios until July 6.

GREEN TV

PETER GREEN makes his first TV appearance since leaving Fleetwood Mac on June 16. Green will guest on "Top Of The Pops" on that date to promote his first solo single "Heavy Heart" out on June 11. The single an instrumental, features Peter on lead guitar, Nigel Watson, bass, Chris

Kelly and Clifford Chewaluz, percussion.

The track was co-written by them all and there are no plans for Green to release an album or do any live concert appearances.

A new Peter Green song — "Sandy Mary" — will be included on the new Cliff Bennett's Rebellion album released at the end of June.

QUINTESSENCE

QUINTESSENCE ARE to play two solo concerts at the Queen Elizabeth Hall, London, and they are to record the concert for a live album.

The concerts will both be on May 30, at 6.15 and 9 p.m. and they will be recorded by The Rolling Stones mobile unit. The album will be out in the late summer.

SANDERS

PHAROAH SANDERS has just released an album in the States with a new band, and he may tour Europe in the autumn.

Sean Murphy met Pharoah in New York recently when he was setting up a tour for the Soft Machine, and he reports that Pharoah is keen to do a two month tour of Europe in the autumn.

The new album — "Phembi" — features Sanders, Michael White, Lonnie Liston Smith, Clifford Jarvis, Roy Haynes, Majid Schabazz, James Bey and Anthony Wiles.

US PURPLE

DEEP PURPLE tour America for four weeks in July. They play 23 major dates starting in Canada on July 2 and finishing in Salt Lake City on July 31.

On June 19 the band fly to Iceland for a single concert appearance and go to Italy for TV on June 26/27.

GROUNDHOGS

GROUNDHOGS HAVE cancelled their tour of America planned for next month. Instead they will do a series of special British concert appearances opening at Felixstowe Pier Pavilion on June 5.

Other dates are Malvern Winter Gardens (7), Bristol Colston Hall (8), Sunderland Top Rank (11), Wolverhampton Civic Hall (14), Manchester Free Trade Hall (15), Southampton Guild Hall (18), Plymouth Guild Hall (19), Sheffield City Hall (21) Hull University (25), Croydon Greyhound (27), Durham University (July 8), Newcastle Mayfair Ballroom (9), Redcar Jazz Club (11), Dagenham Roundhouse (17), Torquay Town Hall (21), Penzance Winter Gardens (22), Barnstaple Queen's Hall (23).

Extra dates — including a London concert — are currently being fixed. The group pulled out of the US tour because of the general unrest in the States and the demand in Britain following the success of their current album "Split".

FREE PLANS

FREE, WHO announced their split last week mid-way through a world tour, are currently working on plans for new separate bands. Paul Kossoff flew to Los Angeles this week to join up with drummer



Simon Kirke. They both return to London next week and SOUNDS understands that they have already signed a bass player.

"He's totally unknown," said Kossoff, "but really incredible."

Paul Rodgers is currently holidaying in Tokyo and Andy Fraser is back in Britain at his country home.

Free live album tracks — recorded on their last British tour — is released on June 11.

BENEFIT

ROY HARPER, Noir, Formerly Fat Harry, McCloskey's Apocalypse and Redhead Yorke are to play a "Radical Arts Festival" at Sussex University on the weekend of June 12-13. Peter Green, Rod Stewart and Pete Brown are "possibles".

The festival is a benefit for Oz and to raise funds for a radical alternative newspaper in Brighton. Ticket prices are being kept low "to show that it can be done".

It will also feature street theatre groups, exhibitions, and discussions.

ORNETTE

ORNETTE COLEMAN has written a piece for his quartet, and a 92 piece orchestra which he is currently rehearsing his section in New York.

Coleman hopes to bring his quartet to Europe this year to perform with a European orchestra soon after the New York premier.

Soft Machine manager Sean Murphy met Coleman in New York and is trying to set up the European end of the operation, but it will obviously be a very expensive project. He is hoping to get financial support from arts councils in different countries to stage the work.

NEW OSIBISA

OSIBISA ARE introducing a new number to their act specially for their concert debut next week. The number is titled "From The Beautiful Seven" which leader Teddy Osei says is "a version of community singing — a chant



MUNGO BANNED

THE BBC have banned Mungo Jerry's new maxi single "Lady Rose" because of drug references in another song on the record.

The "drug song" is a version of the old Leadbelly blues standard "Have A Whiff On Me", which was recorded by Lonnie Donegan.

Mungo's record company Dawn have decided to re-issue the record, substituting the offending track with a title called "She Rowed".

Mungo Jerry's Ray Dorset commented: "I can't believe it. We've been playing this song on gigs now for over a year and no-one has complained."

Their manager Elliot Cohen described the ban as "incredible".

"It is not even the 'A' side, the plug track is 'Lady Rose', he said. "Have A Whiff On Me" has been played on most of the major Radio 1 shows, including Jimmy Young."

A spokesman for the BBC said on Monday: "Other versions of the song have been played on the BBC, but it is this particular version that we banned because it did have this drug taking side to it. We have acted before on this sort of thing."

But why not just ban the track rather than the whole record? "Well if we played one song on the record, let's face it, there is a sales incentive, and children might buy the record which contained the drug song. We wouldn't want to be a party to that sort of thing."

ARGENT TOUR

ARGENT WILL do a 16 day British concert tour in September to tie in with the release of their third album. Dates so far fixed include Wolverhampton, Plymouth, Brighton, Hull, Barry.

Argent, who start a US tour in late June, appear at High Wycombe Town Hall on June 3, Guildford Civic Hall (6), and Leicester II Rondo (18).

which we dedicate to the people."

The group make their TV debut this week on "Top Of The Pops" featuring the seven-minute long "Music For Gong Gong" track from their album. The group's four-date concert tour opens at Newcastle City Hall (June 1) followed by Civic Hall, Guildford (2), Town Hall, Birmingham (3) Dome, Brighton (4).

MOUNTAIN

MOUNTAIN, WHO returned to America on Monday after a very successful concert tour of Britain, recorded their final appearance at the Lyceum on Sunday night for possible inclusion on an album.

The band recorded the concert on the Rolling Stones mobile unit. Said David Sandison, the groups British representative: "It looks likely that some of the tracks cut on Sunday will be included on a live Mountain album later this year. It depends on whether Felix Pappalardi thinks the quality is good enough when he gets back to America."

Mayall, BB, ELP albums in June

EMERSON, LAKE and Palmer; John Mayall; B. B. King; Delaney and Bonnie; Fairport Convention release new albums in early June.

B. B. King's album, titled "Take A Swing With Me" and out on Blue Horizon features a collection of tracks cut between 1950/56 in Memphis, Houston and Los Angeles with Willy Mitchell, trumpet; Ike Turner, piano; and Hank Crawford, alto.

A double John Mayall album — "Back To The Roots" — stars ex-Mayall line-up musicians on newly recorded tracks. The album features Eric Clapton, Keef Hartley, Mick Taylor, Sugar-

cane Harris, Harvey Mandel, and Larry Taylor. "Motel Shot" is the title of the new Delaney and Bonnie album which reatures Duane Allman, Leon Russell and John Hartford. A single from the album, "Never Ending Song", is out on July 18.

"Tarkus", the second album from Emerson, Lake and Palmer is released on June 4 and on June 11 Fairport Convention release "Angel's Delights".

Other releases include Kate Taylor's first solo album "Sister Kate"; Graham Nash's first solo album "Graham Nash"; Amazing Blondel's "Fantastic Lindum"; Procol Harum's "Broken Barricades"; Bronco's "Age Of Sunlight" and a "Coliseum Live" double album.



● **MUDDY WATERS**

SHELTER RECORDS has just released Leon Russell's newest album, "Leon Russell And The Shelter People", produced by Russell and his partner, Denny Cordell. Eight of the tunes were written by Russell, two by Bob Dylan and one by George Harrison.

Al Kooper, one of the founders of Blood, Sweat And Tears, has been in San Francisco completing production of the fourth BS and T album. Kooper also played on the album, and in all six tunes were recorded in the City, three of them written by Kooper.

Jay Senter, producer of the Spencer Davis/Peter Jameson album, is producing a blues tribute LP featuring Son House, Mississippi Fred McDowell, John Jackson, Mance Lipscomb and Bukka White, with the final product to be a two-record set featuring their music and their short discussions of the old days of blues.

Bill Graham's Fillmore Management will act as consultants and public relations co-ordinators for Taj Mahal, whose new double album, "The Real Thing," recorded live at the Fillmore East, is due for release on Columbia in a few weeks. Produced by David Rubinson for the Fillmore Corporation, this is the first album to reflect the sound of Taj's new nine-piece band.

American Shorts

Grand Funk Railroad will play New York's Shea Stadium July 9, the first American rock group to even attempt a solo appearance in the 55,000 seat facility. The group is hoping to surpass the \$304,000 take racked up by the Beatles in 1965. Grand Funk now takes home an average of \$50,000 per concert, according to Capitol Records, averaging six concerts a week on their current 40-city, 52-day U.S. tour. It would be hard to beat that record for sheer greed. England will have a chance to judge for itself: Grand Funk Railroad plays London's Hyde Park July 3. Grand Funk Railroad, continuing their record-setting tour, has added the 100,000-seat Yale Bowl stadium to their agenda. This massive exercise in overstatement will take place July 24.

Donny Hathaway and Roberta Flack are going into the studio to record Carole King's "You've Got A Friend", the one recorded by James Taylor (as well as by Carole herself).

Station WPLJ in New York is offering Procol Harum's live hour broadcast for syndication. The show was recorded in front of an invited audience...Carole King wrote an original song for Merry Clayton called "Same Old Story", which will be included in Merry's new album, now being recorded under the production of Lou Adler. Billy Preston and Carole King were on the session, along with the 28-voice church choir from Merry's Los Angeles parish Cornerstone Baptist Church.

The Bar-Kays are in the MGM studios completing work on the sound track of Gordon Parks' new film, "Shaft", being scored by Isaac Hayes...Melanie is the latest American singer to be signed for the International Radio Exhibition in Berlin on August 8. The Record industry of West Germany is arranging an evening of music that night in co-operation with radio station Sender Freies Berlin...Blues great Muddy Waters tours France and Japan this summer.

Mountain: having a whale of a ride

IT IS all too easy to generalise on opinions about Mountain after a couple or so casual listenings to their albums, but don't ever let on to Felix Pappalardi that you've listened to his group with only half an ear.

After a few bars of "Mississippi Queen" or "The Laird" you may well think, ah, yes, well, I've heard that bass player/guitarist/drummer somewhere before; but it's not as simple as that. Granted, Mountain are a very heavy and loud band, however if you give them the time you should they have more subtlety and imagination than many more acoustically inclined outfits.

FIRST EVER

Mountain's first ever British appearance was at the Crystal Palace event the Saturday before last which Pappalardi says went very well for the group musically and as far as the audience was concerned they seemed more than delighted to have the American quartet play their tunes to them.

Certainly judging by the way things have gone for them in the past two years in America, they had no reason to think that they might fail to do the same thing in Europe. After all any band who can literally pack out New York's Fillmore six times in one week must have something going for them.

RECENTLY

Felix Pappalardi, the leader of the group, has been very active musically it seems since about 1963. From then until now he has either played on/produced/arranged or written for artists such as Tom Paxton, Tim Hardin, Tom Rush, Mimi and Richard Farina, Richie Havens, Joan Baez, The Lovin' Spoonful, The Youngbloods and more recently The Cream and Jack Bruce's "Songs For A Tailor" album.

FIRST

"The first rehearsal we had was in July 1969 directly after "Songs For A Tailor," said

Felix, "but it wasn't until the September that we actually became Mountain."

IMPACT

On stage Mountain have quite an impact visually. Apart from Felix, up front there's the awesome sight of Leslie West, and behind them there's drummer Corky Laing and organist Steve Knight. West reportedly weighs a round total of 280 pounds but there doesn't seem to be an ounce of it which gets in his way. He has a voice to match the frame and his guitar playing weaves its own descriptions of the group through pure subtlety and feel.

MEMBER

"Leslie used to be a member of The Vagrants who were a New York group," said Felix. "That was his first group and this one is his second. I produced his solo album (Leslie West/Mountain) before I



● PAPPALARDI: "my wife is my favourite songwriter."

BY RAY TELFORD

started on 'Song's For A Tailor'."

SIMPLY

The West solo album, although it made virtually no impression when released in Britain, was considered by many to be Mountain's first album. The two Mountain albums, "Mountain Climbing" and "Nantucket Sleighride" are both true group documents with the present personnel.

Felix agrees that "Nantucket Sleighride" is the more positive album of the two. It certainly bears more strongly the mark of Pappalardi which distinguished The Cream albums "Disraeli Gears" and "Wheels Of Fire". During conversation he prefers references to The Cream to be kept to a minimum and when mention is made he simply trails off in mid-sentence.

He does allow, though, that it was not until he produced The Cream records that he became involved in the rock scene to the extent he is now.

POPULAR

"Before that time I did a lot of things with Tim Hardin, Tom Paxton and John Sebastian but I find what I'm doing now with Mountain is equally as valid. We were criticised by a few people in the beginning because we became very popular very quickly."

LYRICS

Another reason, I ventured, that Mountain could be misunderstood was because of the sheer force of their playing which might distract anyone trying to be attentive to the lyrics.

"Certainly the lyrics of our songs are an important part of the group. They are written by my wife, Gail Collins, who is definitely one of my favourite songwriters," he added with a slow smile. "But despite critics knocking that side of things, the people who come to see us still get off on the group."

ADEPT

"On 'Nantucket Sleighride' we have a more definite direction. I think it just means that we've come together a lot more and are more adept at what we're doing. The people see it as well and generally we're very pleased with the way things are going."

ISLAND

Finally why "Nantucket Sleighride" as an album title? "Well, I own a farm in Nantucket, Massachusetts, which is on a small island. It used to be a whaling capital and it's just a term used by the whalers to describe what happened after they had harpooned a whale. It dragged them along at about thirty miles per hour — it's all in the song on the album, really."

**GINGER
BAKER
IS BACK
SEE PAGE 16**

The Brick Company and Pytheon Productions present

WISHBONE ASH

RENAISSANCE STACKRIDGE

On tour in June — all seats 50p

The Guildhall, Plymouth, Mon., June 7	de Montfort Hall, LEICESTER, Mon., June 14	City Hall, NEWCASTLE, Sat., June 19
Flamingo, REDRUTH, Wed. June 9	St. Georges Hall, BRADFORD, Tues. June 15	City Hall, HULL, Sun., June 20
Colston Hall, BRISTOL, Thurs., June 10	Free Trade Hall, MANCHESTER, Wed., June 16	City Hall, SHEFFIELD, Tues., June 22
The Guildhall, SOUTHAMPTON, Fri., June 11	University, WARWICK, Thurs., June 17	Town Hall, LEEDS, Wed., June 23
Town Hall, OXFORD, Sat., June 12	Town Hall, BIRMINGHAM, Thurs., June 24	Albert Hall, NOTTINGHAM, Thurs., June 24
		Caïd Hall, DUNDEE, Friday, June 25

All concerts begin 7.30 p.m. (except Hull 6.30 p.m.) See local Press for ticket agents

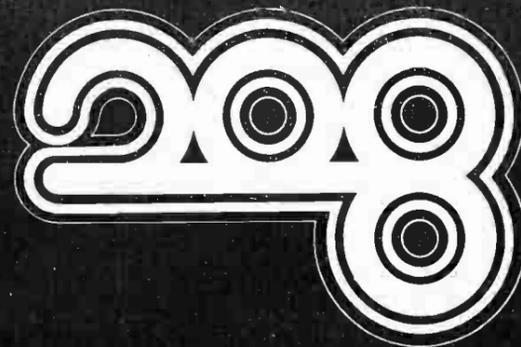
BEST SELLING 30 ALBUMS

- 1 (1) **STICKY FINGER**, Rolling Stones, **Rolling Stones Records**
- 2 (2) **MOTOWN CHARTBUSTERS Vol. 5**, Various Artists, **Tamla Motown**
- 3 (3) **BRIDGE OVER TROUBLED WATER**, Simon and Garfunkel, **CBS**
- 4 (—) **MUD SLIDE SLIM AND THE BLUE HORIZON**, James Taylor, **Warner Bros.**
- 5 (8) **4 WAY STREET**, Crosby, Stills, Nash and Young, **Atlantic**
- 6 (28) **SPLIT**, Groundhogs, **Liberty**
- 7 (4) **HOME LOVING' MAN**, Andy Williams, **CBS**
- 8 (6) **SYMPHONIES FOR THE SEVENTIES**, Waldo de los Rios, **A&M**
- 9 (—) **GOOD BOOK**, Melanie, **Buddah**
- 10 (5) **SONGS OF LOVE AND HATE**, Leonard Cohen, **CBS**
- 11 (12) **ANDY WILLIAMS' GREATEST HITS**, Andy Williams, **CBS**
- 12 (—) **SHE'S A LADY**, Tom Jones, **Decca**
- 13 (15) **OVER AND OVER**, Nana Mouskouri, **Fontana**
- 14 (9) **SWEET BABY JAMES**, James Taylor, **Warner Bros.**

- 15 (26) **AFTER THE GOLD RUSH**, Neil Young, **Reprise**
- 16 (10) **AQUALUNG**, Jethro Tull, **Chrysalis**
- 17 (11) **THEYES ALBUM**, Yes, **Atlantic**
- 18 (7) **SOMETHING ELSE**, Shirley Bassey, **United Artists**
- 19 (16) **TURN ON THE SUN**, Nana Mouskouri, **Fontana**
- 20 (14) **ABRAXAS**, Santana, **CBS**
- 21 (—) **THAT'S THE WAY IT IS**, Elvis Presley, **RCA**
- 22 (24) **FRANK SINATRA'S GREATEST HITS Vol. 2**, Frank Sinatra, **Reprise**
- 23 (19) **THE CRY OF LOVE**, Jimi Hendrix, **Track**
- 24 (18) **PORTRAIT IN MUSIC**, Burt Bacharach, **A&M**
- 25 (—) **EMERSON, LAKE AND PALMER**, Emerson, Lake and Palmer, **Island**
- 26 (—) **SANTANA**, Santana, **CBS**
- 27 (22) **DEJAVU**, Crosby, Stills, Nash and Young, **Atlantic**
- 28 (20) **JOHNNY WINTER AND LIVE**, Johnny Winter And, **CBS**
- 29 (21) **NON-STOP DANCING '71 Vol. 1**, James Last, **Polydor**
- 30 (—) **TUMBLEWEED CONNECTION**, Elton John, **DJM**

Full-price albums supplied by:
British Market Research Bureau/ Record Retailer

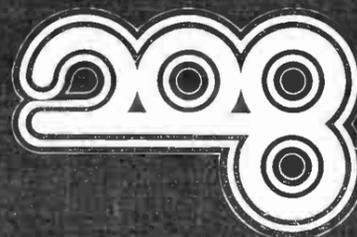
RADIO LUXEMBOURG



KID JENSEN'S 'DIMENSION'

NIGHTLY ON RADIO LUXEMBOURG

208 HOT HEAVY 20



POWER PLAY

'HOW CAN YOU MEND A BROKEN HEART?'
BEE GEES

HIT PICK OF THE MONTH

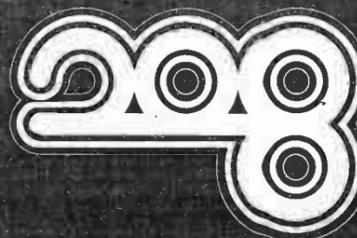
'TRUE LOVE AND APPLE PIE'
SUSAN SHIRLEY

NAME FOR FAME

'BLACK AND WHITE'
GREYHOUND

HIT PICKS

'WON'T YOU BE MY LADY?'
DAVE CLARK FIVE
'CHIRPY CHIRPY CHEEP CHEEP'
MAC & KATHY KISSOON
'I AM'
VICKY LEANDROS
'I DON'T BLAME YOU AT ALL'
SMOKEY ROBINSON AND THE MIRACLES
'LAY IT ON ME'
FAIRWEATHER



BRITAIN'S 30 BEST SELLING SINGLES

- 1 (1) **KNOCK THREE TIMES**, Dawn, **Bell**
- 2 (2) **BROWN SUGAR/BITCH**, Rolling Stones, **Rolling Stones Records**
- 3 (6) **INDIANA WANTS ME**, R. Dean Taylor, **Tamla Motown**
- 4 (4) **IT DON'T COME EASY**, Ringo Starr, **Apple**
- 5 (3) **DOUBLE BARREL**, Dave and Ansell Collins, **Technique**
- 6 (5) **MOZART SYMPHONY No. 40**, Waldo de los Rios, **A&M**
- 7 (8) **JIG-A-JIG**, East of Eden, **Deram**
- 8 (14) **HEAVEN MUST HAVE SENT YOU**, Elgins, **Tamla Motown**
- 9 (16) **MALT AND BARLEY BLUES**, McGuinness Flint, **Capitol**
- 10 (7) **REMEMBER ME**, Diana Ross, **Tamla Motown**
- 11 (20) **MY BROTHER JAKE**, Free, **Island**
- 12 (11) **UN BANC, UN ABRE, UNE RUE**, Severine, **Philips**
- 13 (17) **IT'S A SIN TO TELL A LIE**, Garry Monro, **Chapter One**
- 14 (12) **SUGAR SUGAR**, Sakkan, **RCA**
- 15 (10) **LOVE STORY**, Andy Williams, **CBS**
- 16 (24) **GOOD OLD ARSENAL**, Arsenal 1st Team Squad, **Pye**
- 17 (9) **HOT LOVE**, T. Rex, **Fly**
- 18 (28) **I AM... I SAID**, Neil Diamond, **UNI**
- 19 (19) **ROSETTA**, Fame and Price Together, **CBS**
- 20 (27) **RAIN**, Bruce Ruffin, **Trojan**
- 21 (13) **FUNNY FUNNY**, Sweet, **RCA**
- 22 (15) **MY LITTLE ONE**, Marmalade, **Decca**
- 23 (—) **RAGS TO RICHES**, Elvis Presley, **RCA**
- 24 (—) **I DID WHAT I DID FOR MARIA**, Tony Christie, **MCA**
- 25 (26) **DIDN'T I (Blow Your Mind This Time)**, Delfonics, **Bell**
- 26 (23) **SOMETHING OLD SOMETHING NEW**, Fantastic, **Bell**
- 27 (—) **I THINK OF YOU**, Perry Como, **RCA**
- 28 (22) **ROSE GARDEN**, Lynn Anderson, **CBS**
- 29 (18) **BRIDGET THE MIDGET**, Ray Stevens, **CBS**
- 30 (—) **AMAZING GRACE**, Judy Collins, **Elektra**

Supplied by: British Market Research Bureau/Record Retailer

VIRGIN RECORDS 30 BEST SELLING ALBUMS

- 1 (2) **4 WAY STREET**, Crosby, Stills, Nash and Young, **Atlantic**
- 2 (1) **STICKY FINGERS**, Rolling Stones, **Rolling Stones Records**
- 3 (3) **MIRROR MAN**, Captain Beelheart, **Buddah**
- 4 (6) **AFTER THE GOLD RUSH**, Neil Young, **Reprise**
- 5 (8) **THE YES ALBUM**, Yes, **Atlantic**
- 6 (7) **CRY OF LOVE**, Jimi Hendrix, **Track**
- 7 (5) **IF I COULD ONLY REMEMBER MY NAME**, David Crosby, **Atlantic**
- 8 (11) **LONG PLAYER**, Faces, **Warner Bros.**
- 9 (4) **SONGS OF LOVE AND HATE**, Leonard Cohen, **CBS**
- 10 (9) **WOODSTOCK II**, Various Artists, **Atlantic**
- 11 (13) **SPLIT**, Groundhogs, **Liberty**
- 12 (21) **OSIBISA**, Osibisa, **MCA**
- 13 (14) **JOHN LENNON/PLASTIC ONO BAND**, John Lennon/Plastic Ono Band, **Apple**
- 14 (12) **ELEGY**, Nice, **Charisma**
- 15 (10) **AQUALUNG**, Jethro Tull, **Chrysalis**
- 16 (—) **RELICS**, Pink Floyd, **Starline**
- 17 (25) **SONGS FOR THE GENTLEMAN**, Bridget St. John, **Dandelion**
- 18 (—) **GOOD BOOK**, Melanie, **Buddah**
- 19 (—) **MUD SLIDE SLIM AND THE BLUE HORIZON**, James Taylor, **Warner Bros.**
- 20 (—) **STORMCOCK**, Roy Harper, **Harvest**
- 21 (15) **IN THE LAND OF GREY AND PINK**, Caravan, **Deram**
- 22 (23) **DEJAVU**, Crosby, Stills, Nash and Young, **Atlantic**
- 23 (—) **NANTUCKET SLEIGHRIDE**, Mountain, **Island**
- 24 (24) **EMERSON, LAKE AND PALMER**, Emerson, Lake and Palmer, **Island**
- 25 (18) **JOHNNY WINTER AND LIVE**, Johnny Winter And, **CBS**
- 26 (17) **SMILING MEN WITH BAD REPUTATIONS**, Mike Heron, **Island**
- 27 (16) **17.11.70**, Elton John, **DJM**
- 28 (—) **IF YOU SAW THRO' MY EYES**, Ian Matthews, **Vertigo**
- 29 (20) **ALL THINGS MUST PASS**, George Harrison, **Apple**
- 30 (30) **RORY GALLAGHER**, Rory Gallagher, **Polydor**
- (—) **CHURCH OF ANTHRAX**, John Cale and Terry Riley, **CBS**

Two titles tied for 30th position.

AMERICA'S 30 BEST SELLING ALBUMS

- 1 (10) **STICKY FINGERS**, Rolling Stones, **Rolling Stones Records**
- 2 (2) **JESUS CHRIST, SUPERSTAR**, Various Artists, **Decca**
- 3 (1) **4 WAY STREET**, Crosby, Stills, Nash and Young, **Atlantic**
- 4 (3) **UP TO DATE**, Partridge Family, **Bell**
- 5 (6) **MUD SLIDE SLIM AND THE BLUE HORIZON**, James Taylor, **Warner Bros.**
- 6 (7) **TAPESTRY**, Carole King, **Ode**
- 7 (9) **SURVIVAL**, Grand Funk Railroad, **Capitol**
- 8 (5) **GOLDEN BISCUITS**, Three Dog Night, **Dunhill**
- 9 (4) **PEARL**, Janis Joplin, **Columbia**
- 10 (21) **LA WOMAN**, Doors, **Elektra**
- 11 (15) **MAYBE TOMORROW**, Jackson 5, **Motown**
- 12 (18) **BEST OF**, Guess Who, **RCA**
- 13 (23) **AQUALUNG**, Jethro Tull, **Reprise**
- 14 (8) **TEA FOR THE TILLERMAN**, Cat Stevens, **A&M**
- 15 (14) **LOVE STORY**, Andy Williams, **Columbia**
- 16 (13) **CLOSE TO YOU**, Carpenters, **A&M**
- 17 (12) **ABRAXAS**, Santana, **Columbia**
- 18 (16) **WOODSTOCK II**, Soundtrack, **Cotillion**
- 19 (19) **CHICAGO III**, Chicago, **Columbia**
- 20 (22) **NATURALLY**, Three Dog Night, **Dunhill**
- 21 (25) **MANNA**, Bread, **Elektra**
- 22 (11) **LOVE STORY**, Soundtrack, **Paramount**
- 23 (26) **CRY OF LOVE**, Jimi Hendrix, **Reprise**
- 24 (20) **PARANOID**, Black Sabbath, **Warner Bros.**
- 25 (27) **EMERSON, LAKE AND PALMER**, Emerson, Lake and Palmer, **Cotillion**
- 26 (29) **THE PARTRIDGE FAMILY**, Partridge Family, **Bell**
- 27 (—) **BLOODROCK III**, Bloodrock, **Capitol**
- 28 (—) **THE SKY'S THE LIMIT**, Temptations, **Gordy**
- 29 (17) **THIS IS A RECORDING**, Lily Tomlin, **Polydor**
- 30 (30) **THIRDS**, James Gang, **ABC/Dunhill**

Supplied by: BILLBOARD

AMERICA'S 30 BEST SELLING SINGLES

- 1 (1) **JOY TO THE WORLD**, Three Dog Night, **Dunhill**
- 2 (2) **NEVER SAY SAY GOODBYE**, Jackson 5, **Motown**
- 3 (6) **BROWN SUGAR**, Rolling Stones, **Rolling Stones Records**
- 4 (3) **PUT YOUR HAND IN THE HAND**, Ocean, **Kama Sutra**
- 5 (5) **ME AND YOU AND A DOG NAMED BOO**, Lobo, **Big Tree**
- 6 (12) **WANT ADS**, Honey Cone, **Hot Wax**
- 7 (7) **BRIDGE OVER TROUBLED WATER**, Aretha Franklin, **Atlantic**
- 8 (13) **IT DON'T COME EASY**, Ringo Starr, **Apple**
- 9 (4) **IF**, Bread, **Elektra**
- 10 (10) **CHICK-A-BOOM**, Daddy Dewdrop, **Sunflower**
- 11 (11) **LOVE HER MADLY**, Doors, **Elektra**
- 12 (8) **STAY AWHILE**, Bell, **Polydor**
- 13 (14) **SWEET AND INNOCENT**, Donny Osmond, **MGM**
- 14 (9) **I AM... I SAID**, Neil Diamond, **UNI**
- 15 (24) **SUPERSTAR**, Murray Head, **Decca**
- 16 (17) **HERE COMES THE SUN**, Richie Havens, **Stormy Forest**
- 17 (25) **I DON'T KNOW HOW TO LOVE HIM**, Helen Reddy, **Capitol**
- 18 (16) **WHAT'S GOING ON**, Marvin Gaye, **Tamla**
- 19 (19) **TIMOTHY**, Bouys, **Scepter**
- 20 (—) **RAINY DAYS AND MONDAYS**, Carpenters, **A&M**
- 21 (22) **I LOVE YOU FOR ALL SEASONS**, Fuzz, **Calla**
- 22 (18) **I DON'T BLAME YOU AT ALL**, Smokey Robinson and the Miracles, **Tamla**
- 23 (—) **WOODSTOCK**, Matthews Southern Comfort, **Decca**
- 24 (30) **TREAT HER LIKE A BABY**, Cornelius Bros. and Sister Rose, **United Artists**
- 25 (26) **TOAST AND MARMALADE FOR TEA**, Tin Tin, **Atco**
- 26 (27) **RIGHT ON THE TIP OF MY TONGUE**, Brenda and the Tabulations, **Top and Bottom**
- 27 (—) **I'LL MEET YOU HALFWAY**, Partridge Family, **Bell**
- 28 (29) **(For God's Sake) GIVE MORE POWER TO THE PEOPLE**, Chi-Lites, **Brunswick**
- 29 (—) **DON'T KNOCK MY LOVE**, Wilson Pickett, **Atlantic**
- 30 (—) **REACH OUT I'LL BE THERE**, Diana Ross, **Motown**

Supplied by: BILLBOARD

OF ALL the bands to come out of America in the past three or four years it has been The Band that has not only emerged as the finest exponents of country/rock but the leaders of a whole new era in rock music.

What the Band did suddenly out of the blue with an album called "The Big Pink" influenced a great sweep of musicians all over the world. It was absolutely brand new. A form of music that had laid dormant in rock over a good many years — always there for the taking. But it took five of the best exponents, five musicians who had been together on a long and grueling musical path, five men with mind to put it together, seal it, give it tone and pace of warm tenderness and to finally present it to the ever open ear of the ever hungry public.

This week the Band were in London — at last — out on their own with the accolades and attention awarded to the mighty. There they were in a huge luxury suite like five rangy backwoodsmen. Slightly overcome by the mass of journalists, the photographers. Slightly ill-at-ease in a situation where questions needed answers, when for the past 10 years of their career they have just made music and nobody ever deemed to ask them why.

They were in for a flying 24-hour visit before zipping off to Europe for concerts and then coming back next week for their first London concert appearance in their own right. They have just completed work on their new album, eagerly awaited as they all are these days, tentatively titled "Cahoots", which just about sums them up—and recorded at the new Woodstock recording studios.

They are probably the tightest knit unit in music today and the feeling that comes out of their work, the closeness of purpose, is a complete reflection of their personalities.

Richard Manuel, part-writer for the group and keyboard man, is hunched in the corner of a huge sofa — bearded, smiling, nervous of the melee all around him. He has been with the Band since their conception 10 years ago, when all five played with Ronnie Hawkins for three years — a period Manuel refers to jocularly as: "More or less an apprenticeship. Kinda like boot camp, and we didn't really get a chance to write until we went out on our own."

The Band: leaders of a new era

COMFORTABLE

—PENNY VALENTINE—

Leaving Hawkins, the group were thrust into the usual scene of playing any gigs they could lay their hands on — inevitably turning out to be such notorious places of good taste as The Peppermint Lounge — just to get money.

"When we finished our season at the Lounge they didn't take up our option. I guess that was because we were really into a blues thing and guys would come up mid-way through and yell 'hey buddy play something we can twist to'. At that time, as we'd always been, we were into Muddy Waters, Ray Charles, Bobby Blue Band, which you really couldn't get away with in nightclubs. 'Vell Charles just about, but Lightnin' Hopkins? No way. Musicians liked what we did then but the tourists just didn't understand why we weren't Chubby Checker."

After that how did the Band's music emerge in such a direct distinguishable style? Manuel says it's because it was all so "comfortable".

OVERBLOW

"I think the reason our music came out the way it did was that it was simply a comfortable kinda music for our particular collection of people to play. Y'know without trying to out-rock everyone or be too smooth about it all. Letting it come out as natural as it could. I've gotta admit that it was kinda a surprise to us, that the influence of our music over other people was so widespread. I can only think that maybe we didn't try to overblow everything, maybe it was just easier for people to hear. I don't know. Probably a lot of it was that the time was right. There was a lot of psychedelic raga-rock, where do we go from here music, around at the time which I certainly could never get into at all. I think anyone trying to come up with a good musical move or motion — any type of music — has got to tell the truth. But you don't have to take it too far from the roots to make it work out."

ENTITY

What ostensibly had a great deal to do with getting The Band, as an entity if only on name value alone, to the public was working with Bob Dylan. They admit that it did help them

but that it wasn't exactly an overnight success story.

They joined Dylan just after his first electric album — "Subterranean Homesick Blues" — came out and he needed a band to back him on the road:

CAMABADERIE

"Most of the musicians he used on that album were studio session guys and not into working on the road. At that time we were just coming out of a New Jersey nightclub, and it surprised me that Dylan wanted a back up band — until I heard the album. In America things worked out pretty good for us going on the road with Bob but everywhere else — well we played here in Britain in 65/66 and we just about got booed off stage everywhere we went. The Albert Hall was probably the most acceptable date we did. We played most of the larger cities and came out after Bob's first half — remember that? And there we were doing electric stuff

with everyone yelling 'traitors' at us."

But there had been the minority who had recognised in The Band some rather superior musicianship, and when they re-appeared at the Isle of Wight Festival that attitude was confirmed. When the time came to leave Dylan and go out on their own there was quite a gap before "The Big Pink" emerged. Most of that time, says Manuel, they just sat around in the country in Woodstock getting nightclubs out of their system and it was perhaps this period of confined isolation plus the years before that has resulted in a genuine camaraderie and lack of ego rare in any form of music today.

CONFINE

"It was real hard to go from nightclubs into a recording studio and have anything come out audible after all that time. I mean you play a club and you're really hitting it out there — no



● BOB DYLAN: joined Dylan just after Electric Album.



● THE BAND: been together for ten years.

subtlety at all. Then you go into a studio and you have to confine what you're doing, you have to temper it down. Even now if we're working on an album — even the writing — we cut ourselves off from work. We stopped work in November to

start 'Cahoots' and this tour is about the first dates we've done since it was finished. Some of the people that have heard the album have said it sounds a little different — I think that's because we made more use of the studio for the first time. Like we

have this studio in Woodstock now, a new place, and there are no limitations there. No worrying about time." Albert Grossman chips in with a smile, that it also serves the best studio food anywhere in the world, and that sure helps.

Uriah Heep growing up

URIAH HEEP have been given more verbal hammerings than almost any other group that I know of and I agreed with most of the criticisms that had been voiced up until the release of their second album.

They are still not the world's greatest band of musicians but "Salisbury", their second album release, was a marked improvement from the all round unattractiveness of "Very 'Eavy, Very 'Umble".

The new album is like a sudden growing up and is relatively free from the hype which previously surrounded them. Ken Hensely and David Byron, organist/guitarist and singer respectively, thankfully admitted that "Very 'Eavy Very 'Umble" was a bit of an own up when I spoke to them recently.

MELODY

"A lot of people liked that album," said Byron, "but the band didn't. I agree about all the hype in the beginning — it was like a mini version of the Grand Funk thing really. It sold about a hundred thousand copies, though, which wasn't bad at all when you consider that it hardly got any radio play. It sold just through a kind of word of mouth thing from our live appearances. The press criticisms didn't affect us all that much quite honestly."

"Salisbury", however, they are pleased with: "We're still playing heavy music but it has more melody and lots of light and shade," says David.



● URIAH HEEP: back to America in October.

Uriah Heep's recently completed debut American tour when they shared the bill with Three Dog Night went comparatively smoothly and was about as successful as any debut American tour could have been.

Ken Hensely: "From the point of view of it being a first in America it couldn't have been better also we didn't seem to experience any of the usual American hassles you hear about. We're going back again in October."

SPEED

Both of them say that playing in America was such an experience that it has left them with a much healthier attitude to rock music in general. Their tour took them to both coasts.

Ken: "The country is so large that it differs very subtly from place to place. In the west it's much less busy and we had some good gigs there. It did us a lot of good

in a lot of ways for example in some places we were down to three quarters of an hour or even half an hour which wasn't a particularly bad thing because we didn't ram ourselves down the people's throats. It gave us an opportunity, too, to get more speed into the act."

BITCHY

Uriah Heep are working at present on a third album which they say should be ready within a month. They are confident in their new writing (a part of their work which they are sure has been helped by the American tour), which David Byron reckons to be a complimentary enough document for a group who have only been on the road twelve months. It will be interesting to see how they hold their own in the bitchy competitiveness of the heavy brigade — that field has already seen enough, I'm sure. — RAY TELFORD

MELANIE SAFKA—QUEEN OF HOLLAND

In Dam Square — the heart of Amsterdam — the centre clock strikes 7 p.m. and the men are hosing down the steps of the statue to stop the hippies sleeping there.

Merike, the Dutch secretary of Buddah's boss in Holland who has met me at the airport, is driving her Citroen at suicide speed across the tram lines and canals and through meandering cyclists: "If it is a fine night the steps soon dry and all the hippies come back," she shrugs with a laugh.

Summer in Amsterdam and the migrating Americans and Scandinavians are everywhere. The young with rucksacks and thonged sandals and desperate jeans, who are drawn not only by the charm of this beautiful little city but by its reported freedom, and who lay their heads wherever they find a spot — which includes outside Buddah records office — the older who are in Amsterdam as part of "doing" Europe.

In her room at the stately Krasnapolsky Hotel, Melanie Safka is spending 20 minutes doing yoga. After that she "runs" — on the spot for ten minutes — then spends the next 15 singing to warm up her voice. At 9 p.m. that evening Melanie is in concert at the famous Concertgebouw — five minutes from the hotel.

SWITZERLAND

It is Wednesday. On Monday Melanie was in London for the Festival Hall, on Sunday she is in Frankfurt, next week she goes to Venice, then on to Switzerland for Montreux and a rest in the mountains. Tomorrow, says Peter, her husband, producer and manager, a French agent is due to discuss plans to put her in an open air festival in the South of France later this summer. After Switzerland they go back to America to sort out offers of 15 TV specials: "Well, we got the list down to four after eliminating all the products we didn't like," says Peter.

Here in Holland Melanie is Queen. It was the first country in the world — including America — that latched on to her unique glass-shattering voice and her clever quirky lyrics. Last year she was here for more than a month. Her albums out-strip every other artist — including the Stones and the Beatles. Like everywhere else in the world now, Melanie is looked upon with real affection — almost quite un-erring love — by her audiences, but the critics are not so kind. Her last concert in Holland was spitefully reviewed and it shook her. Later she is to say that during that night's concert she felt the critics' presence very strongly in the audience: "I looked around and I could see them — they had those unsmiling faces saying 'move me — go on if you're so darn good'. They were waiting for me to bomb. I could really feel them trying to antagonise me."

SUBDUED

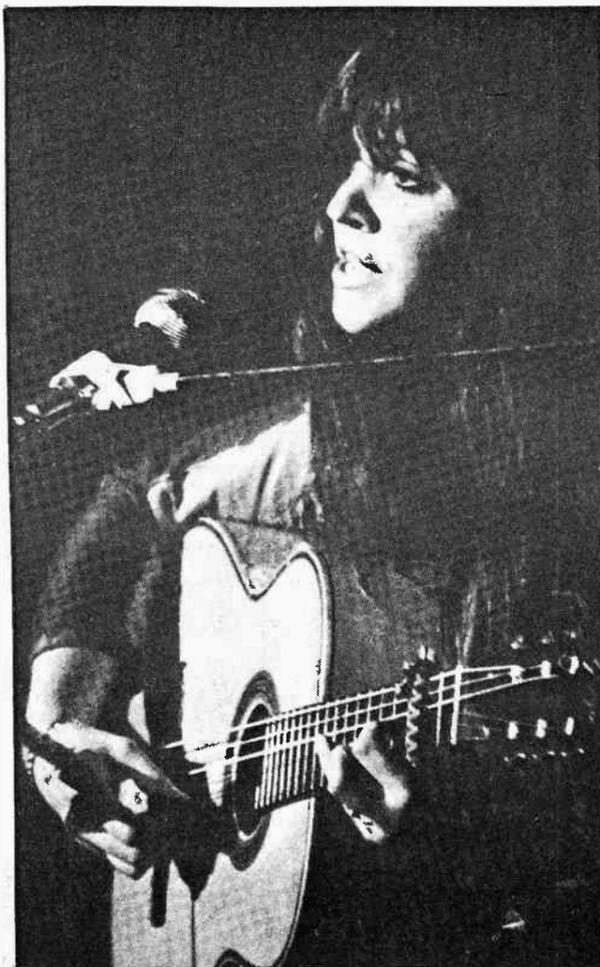
On the way to the Concertgebouw with promoter Paul Hackett, a tall distinguished looking Dutchman with a grey suit, Melanie says she feels surprisingly relaxed and carefree. But she is rather subdued in her velvet patchwork peasant dress, and her brown eyes look tense.

She says she has only been really frightened before going on stage twice in her life. Once was at Carnegie Hall in New York because all her friends were there — the other was on Monday before the Festival Hall. She was 15 minutes later that night coughing and being sick with nerves. She's always had a fervent desire to be successful in England — probably more than anywhere else in the world — and she had more problems in England than anywhere else, too.

"They heard she was the next super-female-Beatle," says Peter. "Then they saw her. They looked at her and said 'Oh, but that's just a little mouse!'"

FRIEND

On the way to her dressing room people appear from nowhere to suddenly rush up and greet her like a long lost friend. She takes it calmly — smiling, shaking hands. Once in the room she unzips her guitar from its woolly embroidered case — a case that makes the guitar look like a teddy bear, a comfort for the small 23-year-old girl



● MELANIE: looked upon with affection

Penny Valentine reports from the Concertgebouw, Amsterdam

who is always shifting and travelling and seems always that little bit less than secure.

She sits on the edge of a chair and tries some chords. She has her songs listed on lined notebook paper stuck to the edge of the guitar. On Monday night she hardly referred to it at all — instead relying on the numbers people shouted out requests for from the audience. She likes it better that way, she says, because it means she doesn't do the same concert twice or stick to the same pattern. And the same thing will happen tonight.

Peter says she HAS to have a straight backed chair on stage — not a stool. Paul Hackett asks when the interval will be. "Never," says Peter firmly. "We never have an interval."

"But last time — yes?" says Hackett looking worried at the thought of 3,000 people trapped in the hall for two hours. "No."

CHEER

Melanie is due on stage and get's a last minute attack of nervous disorder. "Oh," she says clapping a hand across her mouth. "God I want to burp" and dashes into the bathroom.

Her entire path from dressing room to stage is lined by photographers flashing their lights in her face. She has to enter through the audience to get on stage, and she stomps down merrily in her boots as the 3,000 rise and cheer directly her chestnut hair is picked out in the spotlight.

The first number is "Close To It All" and there's something wrong. Melanie doesn't like people sitting behind her for obvious reasons, it's a problem to work out how not to spend the concert with her back turned on them. At the Festival Hall she solved the problem — thereby creating a few more for the organisers — by asking everyone to come out from behind her, and she spent the entire concert surrounded on stage like a schoolteacher with a class of kids.

voice cracking and breaking beautifully and sneaking down to real confidence pitch. "She's a nut," whispers Peter happily. "A real nut."

"Ruby Tuesday", "Beautiful People", "Psychotherapy", "Look What They've Done To My Song, Ma" and on. The Concertgebouw is Melanie's again. Like the Festival Hall the audience love her because she is young and vulnerable and very, very real. She is amongst them with none of the remoteness that other artists show on stage, it could be in their front rooms.

After one hour and 45 minutes on stage with no mike she's getting very tired but goes back at the end to do "Lay Down" with 3,000 people on their feet singing with her. She comes off and gets back to the dressing room and slumps in a chair, weary, aching — the voice little more than a croaky whisper. "I've had it." She looks pale, fragile and puts a bunch of red roses that someone thrust into her hands on the way back to the dressing room onto a table and rubs her hand across her forehead.

Fifteen minutes later Paul Hackett comes in with a huge bouquet and an apologetic smile. "There was no time on stage," he says giving them to her and then: "Please, it is possible you go back?"

SPARROW

"Back?" she looks bewildered.

It seems the 3,000 people won't leave the hall. Through an open door you can hear them stamping, whistling, cheering, calling her. She looks desperate. "I can't sing any more. My voice has gone, what can I do?" She ends up going back on stage with the bouquet cradled in her arms — just to croak her thanks to the people who really only wanted to see her again. To be

comforted that she hadn't disappeared like a will-o'-t-wisp.

She's trapped in the dressing room until midnight signing photographs, accepting letters, talking to the people who have seen her — and she seems to perk up a little. A boy gives her a little embroidered cap. A dog comes in and nuzzles her feet. A girl called Wilma Van Gand has written a song but she can't sing it and Melanie could. It would be, she says frantically, so right for her and Peter says gently that they will both read it and ring later.

The French wife of a Dutch TV producer friend of both Melanie and Peter looks at her sympathetically. "Oh le petite oiseau," she says. And Melanie does look very much like a sparrow hopping about with that bright little face now a little drawn from tiredness.

FLOWERS

Over a 1 a.m. dinner in an Amsterdam restaurant Melanie orders with the enthusiasm of a schoolgirl and then only picks at her food restlessly. She was until recently a strict vegetarian but now, under doctor's orders, has to eat meat three times a week.

It is nearly 3 a.m. by the time we get back to the Krasnapolsky. Talk has veered from the German TV producer who wanted to shoot her singing "Beautiful People" with a mounted shot of a US general feeding people into a meat-mincing machine (and was turned down forthwith)

Amsterdam is still awake and alive but in the carpeted halls of the subdued hotel Melanie is whispering snatches of a song. Her flowers are all gone — given one by one to the people that stood and waited outside her dressing room — just as after the Festival Hall she sent them by chauffeur to the nearest hospital.

She only has one left — A tall long stemmed rose given to her at the restaurant. Like her it is already wilting. Even sparrows get tired.

NEIL DIAMOND
TAPROOT MANUSCRIPT UNLS117
GOLD (NEIL DIAMOND LIVE) UNLS116
 BROTHER LOVES TRAVELLING SALVATION SHOW UNLS107
 TOUCHING YOU, TOUCHING ME UNLS 110
 VELVET GLOVES AND SPIT UNLS 106

HEAR AND SEE NEIL DIAMOND
 On Top of The Pops on May 27th, 1971
 At the Royal Festival Hall on MAY 29th

mca

"MAD DOGS AND ENGLISHMEN" (MGM): JOE COCKER, LEON RUSSELL, ETC: DIRECTOR: PIERRE ADIDGE.

TWO VERY strong impressions that come thudding home after watching "Mad Dogs" are that if Britain had taken a little more notice of Joe Cocker when it really mattered we may not have lost the best performances of today's leading rock vocalist to America and that after this incredibly gruelling tour could Cocker ever be the singer he was in 1970 and before?

The film, which for me stands out as a far better piece of cinema and rock music than "Woodstock", documents the amazing fifty-seven day cross-country tour of the States with an entourage of forty two musicians, singers, wives, lovers, children and the archetypal show-biz dog called Canina.

Perhaps the most amazing feat of all was keeping such a huge packaged on the road without somebody ending up murdered. No doubt there were many differences of opinion but by the evidence on film there were no major outbursts and if there were the music was not affected in the slightest.

At the time the band was formed, by Leon Russell in fact, Cocker had envisaged the chance of a lay-up after a particularly gruelling tour with the Grease Band but a tour had been organised to follow, the Grease Band had split, and Joe was facing tough action from the Musician's Union if the contracted dates weren't fulfilled. With amazing speed Russell, the ring master and often scene stealer of the whole affair, phoned around to the contacts he knew through his years of session work and at the end of it all had assembled a road show including himself, Cocker and Chris Stainton, The Band (a group of ten musicians including Bobby Keyes, Carl Radle, Don Preston, Jim Keltner, Jim Horn, etc) and the Space Choir (with Rita Coolidge, Claudia Lennear, Donna Weiss, Matthew Moore, etc) as well as assorted ladies, roadies, roadmanager Sherman "Smitty" Jones, the amazing Miss Emily Smith and Denny Cordell.

FRINGE

"Mad Dogs" is more of a film than other rock documentaries in as much as it doesn't just show the artist on stage and the appreciative crowds plus a few fringe happenings. It really goes 'on the road' with the band and Pierre Adidge's film crew, as-

Reviewer: Billy Walker

sembled as quickly as Mad Dogs themselves, have made a remarkable job of showing what life on the road is all about.

The crew, including a few cameramen who worked on "Woodstock", worked under quite tough conditions but the flexibility of their 16 mm equipment compensated much of the time for cramped conditions and unhelpfulness on the part of promoters.

The cameras follow the band everywhere. Up in the specially chartered Super Constellation (emblazoned along the fuselage with "Cocker Power") showing the

troupe catching up on lost sleep, arguing about the songs and the presentation, reading, talking or just sitting. Capturing the hassles Smitty has in ordering a giant order of "thirty five steaks with side salads" from a rather obstructive chef in one of the band's stop-off hotels.

Even down to the admiring Cocker fans "you're Joe Cocker aren't you" in the sleepy, straight town of Plattsburg, NY, the aggressive

drunk who hates all that Mad Dogs, the rock culture and the whole world stands for, hustling journalists who ask silly questions: "how did you get the name Cowboy Joe", and the amazing Miss Butter Queen a groupie who, it is alleged, into "every perversion" you can imagine. All are captured beautifully.

LEVEL

Despite all this it is the music, the actual on-stage and occasional rehearsal shots plus the sight of Cocker bringing himself to a complete standstill of

exhaustion on stage and then sinking quietly into a chair, sweat soaking his now familiar T-shirt, almost out to the world, completely drained of strength and emotion — these are the shots that bring "Mad Dogs" to a level above the others.

Throughout the film it's almost Joe Cocker the introvert, until he hits the stage, and Leon Russell the super showman. With an almost magical control Russell holds the whole bandwagon together, conducting them on stage while he shows his brilliance as a musician, regulating them at rehearsals and being their spiritual leader in their brief spell of leisure. Cocker on the other hand smiles brightly and says little, but when

they open up on stage not one of the band, choir or even Russell can match his magnetism and showmanship.

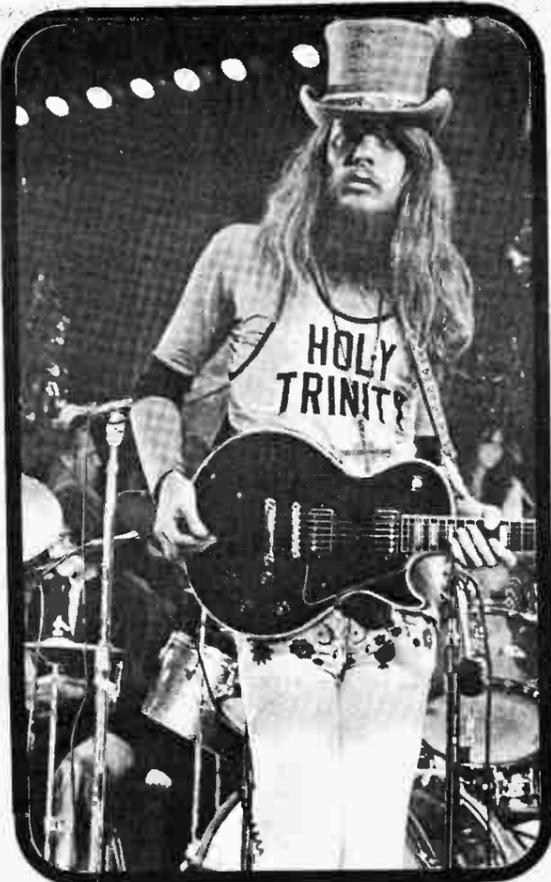
When Joe catches the first sound of Russell's guitar licks he lays back, eyes rolling and fingers twitching and arms flaying the air as the band breaks into "Give Peace A Chance".

His mad antics are caught with the subtle use of split screening — showing the windmill arms and facial grimaces from all angles. Like the showman he is Russell stays in the background but his guitar and piano work stand out so prominently that the work of Keyes, Radle, Horn, Keltner etc. are almost lost.

PROVE

After the tour the film footage had added up to sixty two hours of Mad Dogs And Englishmen on the road, in the air, resting, loving and even picknicking in Oklahoma at Leon's home, but the whole film has now been edited down to two hours and for all that is a magnificent effort on the camera crew and a fine advertisement for musicianship. Its greatest point nevertheless is capturing what could prove to be the "finest hour" of Joe Cocker and perhaps because of the massive efforts he put into it one of his last full-scale tours but whether your a Cocker fan or not don't let this prejudice your views it's a film you should see whatever your leanings.

MAD DOGS & ENGLISHMEN



**ADVERTISERS
PLEASE NOTE**
WHITSUN BANK
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W/E JUNE 5 ISSUE
IS
THURSDAY MAY 27

RETROSPECTIVE

A SERIES IN WHICH SOUNDS STAFF CHOOSE SOME OF THEIR FAVOURITE ALBUMS

JERRY BUTLER: "THE ICE MAN COMETH" (MERCURY 20154FMCL). **JERRY BUTLER** is that rarity, a soulful yet sophisticated pop singer, and this album recorded three years ago is one of the pinnacles of a recording career that has spanned an incredible fifteen years.

Butler first came to notice in the middle fifties when he fronted the original Impressions with Curtis Mayfield and Sam Goodin. Butler met Mayfield after moving to Chicago from Sunflower, Mississippi and together they formed a vocal group which remains unequalled in terms of musical ability and compatibility.

At the age of 18 Butler wrote "For Your Precious Love" which the Impressions recorded and transformed into a minor classic. More hits followed until in 1958 Butler split to embark on a solo career. Butler had hits — "He'll Break Your Heart", "Make It Easy On Yourself" for example — but it wasn't until he met producers Kenny Gamble and Leon Huff that his full potential was realised.

CONSISTENT

Gamble and Huff are independents who work out of Philadelphia and by the end of the sixties they had earned themselves a reputation for being the only serious rivals to Motown when it came to producing consistently commercial singles. They'd worked with the Intruders, Dusty Springfield and Archie Bell

BY ROYSTON ELDRIDGE

and the Drells but it is with Butler that they reached their peak.

Butler has recorded two albums under their direction, this one under discussion and "Ice On Ice", and there's nothing between them. The "Ice Man Cometh" though includes two of Butler's greatest hits — "Only The Strong Survive" and "Hey Western Union Man" — and it is for that reason that it is the choice for this retrospective opinion.

SENSITIVE

American critic Jon Landau described the "Ice Man Cometh" as "representing some kind of zenith in the pop production of soul artists." Butler, Gamble and Huff reached that zenith not by producing songs that were repetitious discotheque hits but by combining a true soulful voice with an impressive pop production.

They integrated strings, horns, choir and timpani into extremely well-recorded arrangements of their own songs which, unlike a lot of chart material, are melodic and lyrically sensitive.

The title of this album is a clue to Butler's approach to soul. He is a performer who scorns the empty emotion of the sweat and sock-it-to-me school, preferring instead to remain unruffled while delivering what he feels. And Butler certainly feels a song, he captures moods and emo-

tion with little vocal inflections rather than with the hysterical screamings of so many so-called "soul" singers.

Basically Butler sings about love and he writes most of his own material. He wrote the songs on "The Ice Man Cometh" in conjunction with Gamble and Huff. "Things just seem to fall into place," Butler explains "we lock ourselves in a room, create stories about lovers, compose the music then write the lyrics to match that music."

These sessions which have produced nearly all Butler's hits — "Only The Strong Survive", was written in half an hour yet on record it is a polished performance — have sadly now come to an end. Butler no longer works with Gamble and Huff and all three of them have suffered from this parting.

Gamble and Huff's work has lost its focus without Butler to crystallise their ideas. They seem to have fallen into the habit of repetition which has dampened their original refreshing flair.

OUTSTANDING

Undoubtedly though you'll be hearing more from Gamble, Huff and Butler. Gamble and Huff are still writing and producing back in Philadelphia and Butler remains a major attraction in America. He is one of the few soul singers to break into the lucrative American college circuit with any success.

In conclusion "The Ice Man Cometh" is the work of three quite outstanding talents. It is one of the finest to have been released in the last five years and if Gamble, Huff and Butler do nothing else, they will still have earned a justifiably impressive reputation through this one album.



● **JERRY BUTLER:** Scorns the empty emotion of the sweat and sock-it-to-me school.

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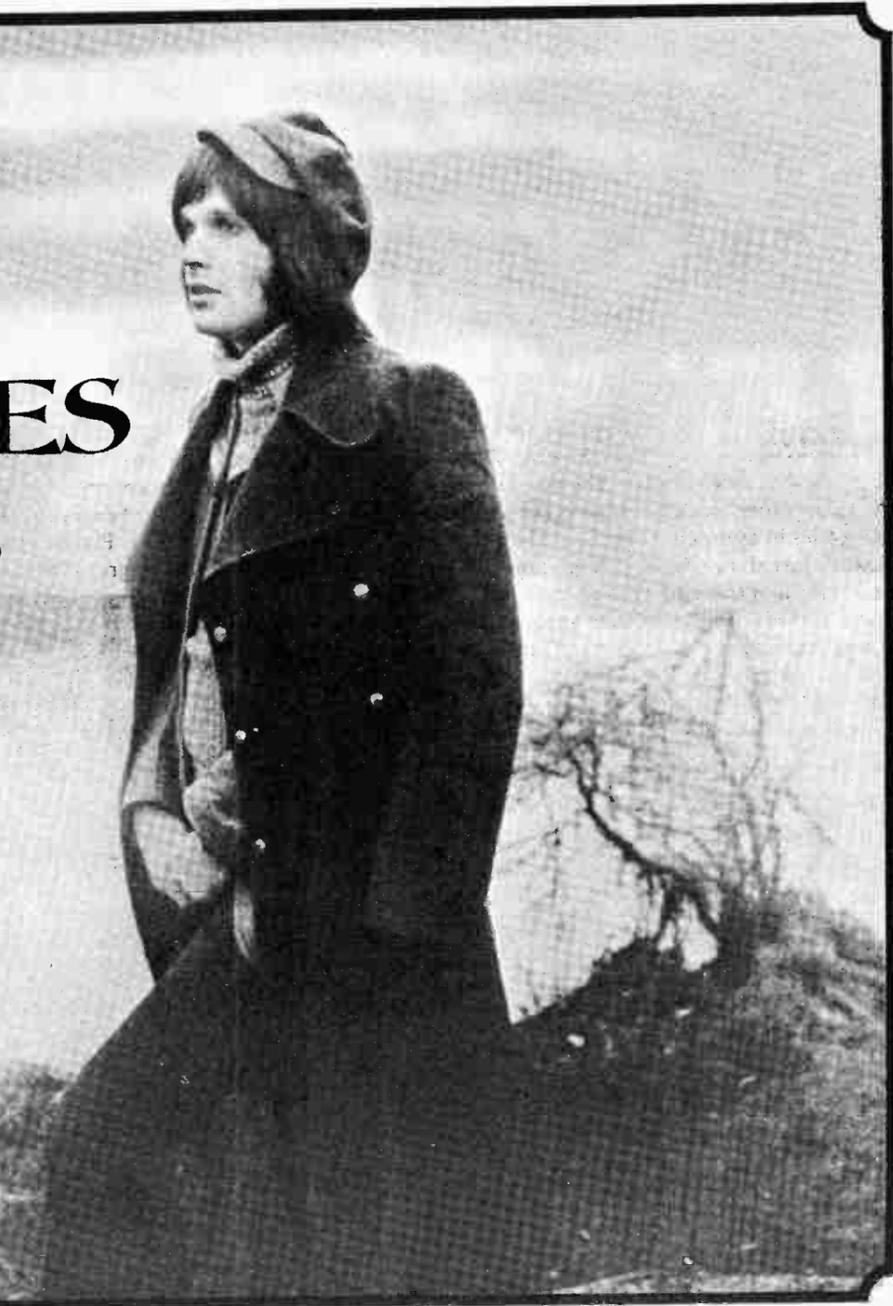
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WORLD RADIO HISTORY

The musical moods of Buckmaster

PAUL BUCKMASTER sitting in the darkening front room of his house looks like a medieval musician, a muskateer, a magician — the imagery he brings to mind is endless. His face is dark with long black curly hair, thick black moustache, dark glowering eyes. He seems to wrap up in a package all the phraseology that has been applied to him — the epitomy of the term "genius" put to a man who has brought, in the last two years, a touch of magic to arrangements in rock music.

IMPRINTED

He is possibly the first person to make the credit "arranger" mean something. Like "producer" termed in connection with Phil Spector, Buckmaster has very firmly imprinted his sound on a succession of tracks — all the Elton John albums, the film score for "Friends", the Rolling Stones' "Sticky Fingers". His way with strings particularly, ranging from dark to light, from black'cellos to melodic emotional Fugue-like passages building up on each other from his violins — is the thing that seems to stand out most from his work. Although he says that he almost never builds without a rhythm section which is the basis of all his arrangements. He can't see why a 'cello or double bass can't be used alongside whatever the guitar happens to be doing at the time.

INVOLVEMENT

He is very aware that at times he ends up sounding very pompous and hates it, but so much of his life is total involvement in music in one form or another — either scoring, playing with Third Ear Band, listening to Stockhausen, to Bach, or re-assessing Tchaikovsky — he's in a difficult position.

Paul Buckmaster is now 26. At 6 he was playing 'cello, and even earlier than that his musical background had been sealed and driven on by his mother — a classical pianist.

STUFFY

In his early teens Buckmaster spent two years at the Naples Conservatoire but he never really applied himself fully: "I was never aware of humour in music. Music never turned me on. I thought it was stuffy and pompous and I spent a long time dreading the moment where I might have to join an orchestra and no longer be free."

At 14 he was into Baroque and dismissing the whole romantic classical period of composers like Tchaikovsky — "Who I now see in much greater depth" — at 16 jazz opened up great acres of enlight-

BY PENNY VALENTINE

enment to him because of its humour and freedom. He studied at the London Academy of Music, and while still there played in a group in a Hanwell pub. When he left the Academy he worked on sessions playing 'cello and at one time was going to make part of an orchestra to back Arthur Brown, which never happened.

The first arrangement he ever did was on a track by a singer called William E. Kimber just because he was around at the time. From there he met Gus Dudgeon who had just started working on sessions with someone called Elton John. And it has been ostensibly with his work for John — which has become a whole piece of the jigsaw, a very considerable part of the overall sound — that he secured personal success.

UN-SCHMALTZY

He feels he has been very lucky to always work with people he's wanted to work with and has admired. He has liaised very closely with Elton all the way through — including the "Friends" score — and pre-dubbed the strings for "Sticky Fingers" after Mick Jagger had specifically asked for him to come in on the album. The next Elton album will probably be the last he arranges because he wants to branch out into more film work and as a composer in his own right, and he feels Elton himself needs to get away from strings and back to basics.

Buckmaster has done more than any other British musician to stop "strings" becoming a dirty word.

"The best tradition of pop strings I know was the work George Martin did for the Beatles, which may or may not have been that the Beatles knew so well

exactly what they wanted. No, I don't really think my classical background comes out so much in my arrangements — it's more a Turkish string sound. Reg has always used pseudo-classical chord sequences, which means I try and veer away from that with the arrangements to not make them sound mushy.

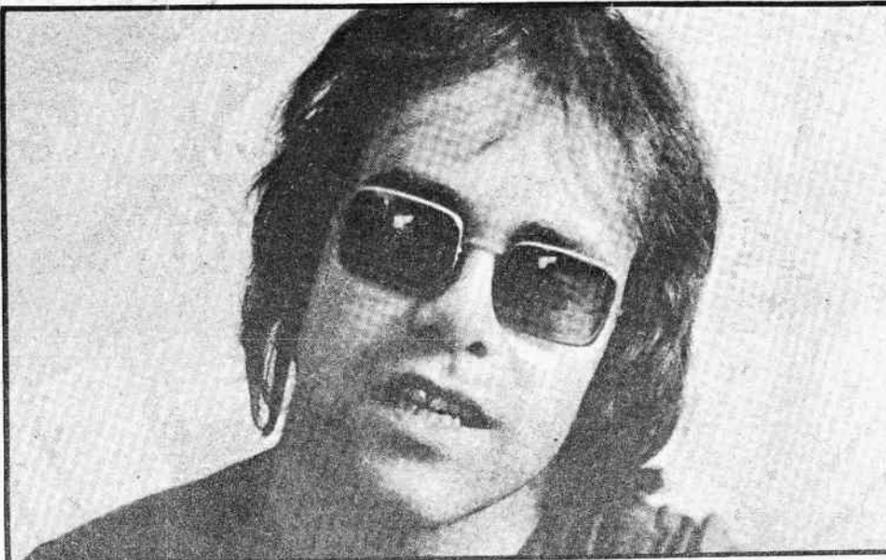
"I tend to use closed chords because of their glacial quality, to give a dry un-schmaltzy sound to the work. John Peel once called my strings 'Mélochrin-ised' — the strange thing was he used that expression for "Take Me To The Pilot", so that was pretty ignorant — but there is this general view in the underground that strings are somehow related to capitalism. I can see there is truth in the pre-conception of orchestrated strings, but to see them as a tool of capitalist classes, in all their forms, really is a load of crap.

"I think the trouble is that very few arrangers in rock music have a sense of dynamics, they can't see that an orchestra and a rhythm section are related to each other and equally important and that strings are the most maleable of instruments and can sound a great deal funkier than a brass section."

PARANOIAS

Buckmaster does all his arranging completely off the top of his head. He never uses either piano or guitar to work with — just sheaves of music paper and a pencil. He does all his work in the top room of his house which contains a desk, a splendid stereo tape deck, a mass of music leaves, a huge chipped mug full of pens and newly sharpened pencils — and an air of chaos. Even when he was working on "Friends" and having to get split-second timing for the orchestra he was leading, he wrote at home popping into the screening room from time to time to check what he'd done.

"I wrote 'Friends' in a month. Sometimes it is extremely difficult. I sit around, listening to Stockhausen and Bach all day, and then have to drag myself back to arranging for pop scores. There are times when I've got out the paper and just found myself staring at it for about four hours and freaking out in panic. If I hear something in my head — which is the way I work — I know there must be more, an extension of that. But I have these horrible paranoias about losing what I've got as a musician."



● ELTON JOHN

Third generation rock

ALICE COOPER, the transvestite kick; Santana, a blend of at least four musical styles; the increasing spread of the rock-opera concept, of electric westerns like Jeremiah — symptomatic of rock's increasing permeation of contemporary culture; John Lennon and the Plastic Ono; the growing prevalence of space imagery — Paul Kantner Starship, Sun Ra, the whole cosmic kick; Afro-rock, the continuing universalisation — begun by the Beatles — of the originally American musical form and vocabulary that is rock: these are all expression of a fundamental development of perspective and purpose in 70's rock, of the onset of what might be called Third Generation Rock.

Elvis — blackanised, gold-lame'd, riding in on a new generation of newly affluent youth, caught in attitudes of violent melancholy rebellion — dominated the first generation, the Beatles — coming in on the depolarisation, restructuring of racial class and sexual roles — towered over the second. It was Jimi Hendrix more than anyone else who pointed the way to the second, Hendrix — turned on to psychic freedom — extended all former boundaries.

Jimi Hendrix built his whole thing around opposing any possible identification of himself — and therefore restrictive role — with a contradictory alternative. A Seattle-born black man, he first came on to American audiences as a newly arrived English bluesman, having appeared to English audiences as an American acid-rock specialist. Considered black by white audiences, a lot of blacks thought of him as white in cultural terms.



● HENDRIX

Fiercely extrovert on-stage, he came on as shy off-stage. He wore a huge Afro but gave it a sexual rather than political significance. He drew his musical influences from every conceivable source to avoid the straitjacket of definition. When almost the only possible description of Hendrix left was that of Jimi Hendrix, musician, Planet Earth, one's attention was drawn to the poetic and visual elements of the package that was the Jimi Hendrix Experience and the recurring intimations of Mars and Venus.

Of course this was all intensely destructive of the individual who was Jimi Hendrix. But he broke in a lot of ice. Everything in contemporary rock is a continuation of the processes which he so dramatically embodied. Hendrix was about freedom, about the breaking down of all boundaries — "The walls were crying" as the man sang.

John Lennon, by transcending the lines between the popular artist and the real out-there avant-garde; Pete Townsend, by extending so much of pop's frame of reference; Alice Cooper, by really kicking out the sexual jams; Sun Ra, most completely, hermetically, importantly and profoundly with his "music for all the universe" are all part of Third Generation Rock.

The structures being destroyed will of course recur within the forms of rock culture — which is why no one should be surprised by phenomena like Altamont or Charles Manson — supreme court judge of the culture. Rock is transmuting all aspects of life. Third Generation Rock charts rock's increasing institutionalisation. — G.S.U.



by Paul and Linda McCartney

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BARRY ALTSCHUL is one of the four corners of Circle, a group which came into being after Dave Holland and Chick Corea quit Miles Davis, and met up with reed-man remarkable Anthony Braxton.

All four members spent some weeks in England earlier this year, but in the sad way that these things don't happen, never played in public even though they were working in Europe in the same period. The personnel alone sounds highly promising, and reports of what they can do in action are still more intriguing, but they are up and away now, with just the hope of a season at Ronnie Scott's towards the end of the year, and the records, in prospect for the British audience.

Drummer Altschul is probably the least known of the four over here, but has the kind of background which suggests that he is no sleeper. "I started fooling with the piano at about 2," he says, "and my sister was a concert pianist, while my father played with the New York Philharmonic Mandolin Orchestra — a 40-piece orchestra of all kinds of mandolins — so music has been in the family for as long as I can remember.

ERRATIC

"Also the superintendent of my building was a blues singer, and he introduced me to the blues — so I came up with a conglomeration of classical and blues until my sister turned me on to Lester and Billie when I was about 14. Before that I had been listening to Tiny Kahn with Benny Goodman and Gene Krupa.

"I started the drums seriously when I was 17, but I'd been fooling around with them since I was 14. I began to go to places in New York with jazz, and I was very fortunate to grow up in a neighbourhood where quite a few young people shared the same interest in jazz."

At the age of 21 — he is now 28 — Barry joined pianist Paul Bley's trio, taking Paul Motian's chair, and has worked through the erratic and intermittent Bley date sheet ever since until joining Circle. Others he had the chance to play with included Hampton Hawes, Sonny Criss, Lee Konitz, Sam Rivers, and the original Jazz Composers Guild Orchestra with Carla Bley.

He decided to come to Europe on his own in 1968, "to get into be-bop playing. I wanted to get that side of my musical experience taken care of, but mainly I've worked in contemporary improvised music."

He is reluctant to define just what he means by this, although the names above make the basic sounds clear enough. "It is just music" he remarks. "I don't think that there is anything to explain — once you start explaining something you're changing it. I don't believe in total freedom. I believe that barriers musical as well as philosophical should be set up, but those are barriers that you make, and can be changed when you decide. Total freedom results in chaos."

RAPPORT

Barry rejects suggestions that such barriers appear so flexible as to be virtually non-existent. "Working in a group" he explains, "in order for the barriers to change there has to be total agreement among the band."

"In Circle we're able to discuss anything — musical or otherwise, and when it comes to talking about music, we take each particular tune and discuss it, and find general areas for improvisation. Now this is good for a basis, because it gives us different areas of composition and improvisation. But while we're playing these tunes, or fragments of melody, someone spontaneously may put in a new idea. The agreement and communication in the band is at such a level that the agreement can change, and something new will happen. So if someone has a burst of creative energy and plays something new — which is what we are trying to do all of the time — the band will get into that area, and will change. "So there can be agreement in the band, and the way that agreement is gotten is by being able to understand each other. I order for this, we function on three levels. First — affinity. Second — reality. Third — communication. We find that if there is a rapport on these three levels, then understanding is the outcome — if any of the three is on a lower level than the other

two, then the whole level of understanding drops.

"We feel that we are able to communicate on more than a musical level in our band—we are able to communicate on a verbal level too, so why not use it? By being able to do this it enhances the communication in the music."

"The importance of this communication in the group is extremely high. If anything is bothering any individual — musical or otherwise — it is going to effect the music. In order to keep the music on the highest level, we have the basic reality of knowing that we love each other, and that we respect each other as musicians and human beings. So if anything is said to one individual about the music in our particular band, it is not taken personally — it is just a way of getting the music to a higher level. We all accept this, and understand it."

ATTUNED

"Audiences definitely feel this, and see it in action while we're playing. Countless numbers have come up to us to see how we do it, and it is just communication — it is very simple — we're open to each other, and accept each other's individuality."

"We have an intention to communicate with everyone in the audience, and we strive for that without changing our music — but in having that intention it seems that we achieve that goal. There are always some people we don't reach, but they do have a reaction and something is communicated, and that is much better than getting apathetic people."

"If we feel that we're not getting to the audience we talk about it in the interval, and sit, find out why. Usually they come round by the second set if we feel our music is not being understood by the audience. Our music is very different — free, yet very together. After they, they get attuned to the sounds, they usually get into it."

Barry Altschul—affinity, reality and communication



● BARRY ALTSCHUL: no sleeper

By
**Michael
Walters**

DEEP AND dark in the recesses of even the most tuned-in, turned-on, spaced-out super-head there is a ragged, raw nerve-end.

Ragged and raw it is because this is the one which responds to Classical music with a capital "C", and hardly a day passes without it getting tweaked by some passing fragment. A bar out of the "1812", a flourish filched from some Russian composer whose name doesn't bear remembering, let alone spelling. It all scratches at the wax which preserves chords absorbed unknowingly while carving initials on some school desk, or cursing the hard stone church floor against the knees.

MELODRAMA

Far more than the blues from which so much pop borrows, this tends to be the real musical heritage of so many, whether they want it or not. And for some pop people, it has become a paying proposition.

After all, there's no doubt that some of those old guys did know how to write a tune, and a dose of good strong melodrama never did anyone any harm. Set up in the right surroundings, with all of the boring bits left out, this classical stuff can be quite a gas. Get the drums thrashing away, and start the pianist thump-

Classical gas

ing hard at selections from the top hundred favourite classical melodies, and the most progressive mind begins to waver.

John Tout, the pianist, with Renaissance, reports "I've noticed that we always go down well, even when we've played badly, and when we've played well, it goes down terrifically."

"There are so many heavy bands now. At least people stop and listen to us. A lot of people come up and ask what the classical bits were, and can they buy them, which makes it more worthwhile."

Renaissance had one album out on Island, and attracted a fair amount of attention, with Keith Relf and Jim McCarty in the band. Out of work, John went along and joined as just another member, but the original band fell quietly apart. He stayed on, and as the most trained musician left, virtually became leader of the new band which grew up as the old faded away.

Trained as classical pianist for eight years, he is talking about taking lessons again, when he can afford the time and the money. At the Marquee recently, his contribution of that

old classical magic contrasted vividly with some of the more approximate action in the group around him.

Ugly, untidy, unimaginative chunks of your friendly neighbourhood heavy friends alternated with and obscured his pretty classical licks, which gained an extra edge from the piano's well-trying tone. Two singers got by for most of the time, but were always liable to throw in the odd very odd note.

PRESTIGE

The joys of actually imbibing a bit of culture, no matter how clumsily packed, were heady enough for all of the heads, it seemed. And it was quite fun really, catching pieces something like that telly commercial sandwiched between the shouting and the electric storms.

John himself recognises that the band has not really got it together, in the time honoured parlance. "I haven't got the sort of ego to stand up and start saying this is wrong, and sacking people" he explains. "We just sort of struggle on and hope it gets better."

A lack of rehearsal and of proper equip-

ment, both derived from a basic lack of bread amid the inevitable management hassle accounts for much of this, it seems. And John reckons "All of the classical type bands fall down on some things, like dynamics. They have a chunk of classical stuck in just for the sake of it. I don't feel that there is anything wrong with that — but there has to be something more in integrating it."

Whether he will gain the energy to sort it out, and bring some sort of rebirth to Renaissance, he does not seem too sure of himself. But, as he says 'the basic idea is there, and it seems a pity to just walk out of it'. And no matter how ineptly executed some of it may be at times, those good old classical licks still sound as if they have more mileage left in them than inevitable B. B. King Blues Book. Certainly they currently carry a good deal more prestige, and in an industry where image matters at least as much as the music, clearing out some of the classics which clutter the corners of all our minds could yet sneak a little music in among the heavy hypes. — MICHAEL WALTERS.

Unicorn's long hard slog. Was it all worthwhile?

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Breaths of nostalgia but a bore

films

"FESTIVAL": Bob Dylan, Joan Baez, etc.; Director: Murray Lerner. LERNER'S PASTICHE of the Newport Folk Festivals from 1963 to 1966 is not so much a film, more a series of clippings. The film fails firstly because Mr. Lerner has tried to cram as many artists and as much music into the 90-minute film as possible, and secondly there is a marked lack of continuity and only a partial representation of the atmosphere of this great annual festival.

VINTAGE

Aside from the odd breaths of nostalgia, I was thoroughly disappointed and even confess to being quite bored — something I could not have imagined at the prospect of seeing vintage Dylan, Donovan, Baez and the whole gang.

The film also failed to illustrate the tremendous integration of music, classes and so on to be found at these festivals — although let's not be too harsh on Mr. Lerner. For

we did see Peter Yarrow on stage with Joan Baez and Donovan on stage with Joan Baez singing "Colours". There were also plenty of clips on Dylan, looking remarkably fresh faced and singing "Maggie's Farm" backed up by the Paul Butterfield Blues Band. But the early part of the film seemed to strive for a definition of folk music, and opened with some inane comments from members of Jim Kweskin's Jug Band. Thereafter we saw a great abundance of Peter, Paul and Mary and Joan Baez, but certainly not enough of Mimi and Dick Farina or Spider John Koerner (just a few seconds of the latter, in fact).

There were 48 separate artists' appearances which gives you some idea of the cramming and editing that was done. It was great seeing Dylan, Buffy Sainte Marie, John Hurt, Fred McDowell, the Farinas and Judy Collins, but I feel we could have done without some of the ancillary performers of which there are many.

Still it's worth seeing just for the rare magic moments and the little bursts of nostalgia that do give this film some value. — J.G.

MANIAC

"FOOL'S." Katherine Ross, Jason Robards. (Warner Bros.). WHAT CAN you say about a girl who sits in a park and plays guitar,



● JOAN BAEZ: on stage with Peter Yarrow in "Festival".

is married to a rich maniac, and picks up a middle aged failed actor falls in love and gets killed. What indeed. "Love Story" Part 2. That "Love Story" was said to mark the emergence of romanticism in cinema and to start a trend in those type of films is proven by "Fools".

ARID

Unfortunately what emerges is a very peculiar film that falls midway between a vague sense of reality and a cliché ridden mass of images worthy of a long cigarette commercial. And despite — or may be because of — Great lengths of arid dialogue between the two main characters (Robards and Ross) that may very well reflect the way we all talk in relationships but does not transmit well to the screen, I remain totally detached and unmoved throughout. There is almost no sense of involvement with the characters — something I found disturbingly true of "Love Story" — and the director's nasty habit of wrapping scenes up exactly where you know he'll do it is very irritating.

"Fools" is a film that keeps you on the edge of your seat for all the wrong reasons. Because it has been sensitively

handled, because it consistently uses cinematic techniques of shooting through gauze, of super-imposed photography, of cut off conversations in a busy street that work so well in "Bullit" but here just put in as a device it becomes a nervous film, and — strangely — a cold film.

SYSTEM

Katherine Ross, who is extremely pretty and quite a competent actress as she showed in "Butch Cassidy", plays a girl trying to separate from her young millionaire husband who meets Robards in a park in San Francisco and — presumably — is attracted to him because he is the complete opposite (both personally and economically) to the man she is escaping from. Before they fall into a doomed kind of relationship, wandering around Frisco, followed by her husband's detective. There may be some symbolism here about people trying to work out a good relationship under modern day pressures, but this feeling came off much better in Dick Lester's "Petulia" — again based in San Francisco — that it ever does here.

I am a self admitted romantic the fact that even I couldn't get one piece of my emotional response system to work in "Fools" is a great indictment — as far as I am concerned — of the film and the piece of cinema. — PENNY VALENTINE.

theatre

STEELEYE SPAN: "CORUNNA" (UPSTAIRS, ROYAL COURT THEATRE).

THE FOLK theatre lives! And on June 1, Steeleye Span and the actors from the Royal Court take Keith Dewhurst's lively play about the British Army's retreat to Corunna during the Peninsular War on a 10-day tour of the country.

The play opened upstairs at the Royal Court Theatre last week where the rustic environment and the willingness of actors and musicians to meet each other half way expedited its success. For an opening night and a conceptual prototype the play went remarkably smoothly, and at best it was thoroughly entertaining and hilariously funny.

The audience were seated at trestle tables on either side of a peninsular stage, the narrowness of which suggested that the drunken brawls were viewed with a certain degree of trepidation by the ringside spectators.

But here was a play in which Steeleye Span were able to engage themselves completely, and if their acting prowess wasn't always in evidence at least the roles were cast perfectly and the music was lively and well executed.

The occasional anachronism and different time sequences made the story slightly difficult to follow at times, but Tyger Hutchings did a fine job as narrator, and if the play did nothing else it provided Steeleye Span with the opportunity of laying some roll-licking good music on us. Tim Hart, Martin Carthy and Keith Dewhurst had re-written some of the lyrics to fall in with the more familiar Steeleye tunes used on "Cold Haily Windy Night", "The Gower Wassail", "The Female Drummer" and "Lark In The Morning". But it would be wrong to assume that the play is merely



● TYGER HUTCHINGS: a fine job as narrator.

a pretext for the group's music; on the contrary, the songs were extremely relevant to the play, and fortunately the sound and voices were balanced sufficiently well for us to grasp exactly what was going on.

Outstanding performances were given by Brian Glover as the robust, rough-neck of a rifleman, and Juliet Aykroyd, who highlighted the decadence of the retreating forces by completely taking over command. And so the story follows the reluctant riflemen who would rather have been fighting, but vicariously turn to lust, looting and drink to satiate themselves; so what was, in fact, a brilliantly organised retreat by Sir John Moore is never once reflected in the play.

Back in England after the wars we see the results of social and industrial change, culminating in the Peterloo massacre. But the play itself ends with much music and dancing by one and all which, along with the blatant ribaldry which prevails throughout the play, illustrates the full benefit of taking the theatre to the people and conducting proceedings in a refreshing, conciliatory manner.

There must be a market for this kind of entertainment; of that I am certain. — J.G.

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books

WILLIAM BURROUGHS JR.: "SPEED" (OLYMPIA PRESS £1). BURROUGHS HAS always been ahead of his time. By the time any of the discoveries of his sensibility have found their way into household use he has always and invariably moved on. After the ruthless induction into the space-age militia proffered in "The Revised Boy Scout Manual", Burroughs now offers us "Speed" as a model for the conventional, classic, detached novel of the future.

Advertised as having an introduction by Allen Ginsberg, which appears nowhere in the book, "Speed" deals with Burroughs' familiar theme of narcotic habituation and addiction, but told by a first person narrator who is so characterised as to be completely dis-

personna. The narrator is young and involved with LSD and speed rather than with the opiates; a drifter amidst the lower levels of urban life.

The temperal zone, as always in Burroughs' work, is contemporary yet timeless. The narrator's identity of location — Miami — is presented in terms that are unexpected yet indistinguishable, precise yet effervescent. There is a careful monotony of tone throughout, in order to convey a correct sense of the drifter's reality.

No doubt Burroughs will one day have his portrait on postage stamps, and be invited to parties at the White House, but till that happens we have to read Burroughs if we are to have any informed view of what is actually happening in today's world. Burroughs is a downer bringing you down to ground level. — GERARD SANJU URANTA.

next week in Media

DUSTIN HOFFMAN

New departures for Jim Mullen



● JIM MULLEN: inbred dogmatism.

JIM MULLEN is a hard man to argue with. But then again once you have noted well his wild and grizzly exterior you don't feel all that inclined to engage him in verbal fisticuffs.

The man underneath, however, presents a more peaceful image although he still retains a kind of inbred dogmatism when talking about his, or for that matter, anyone else's music.

During the space of about one year and two albums ("The Art School Dance Goes On Forever" and Thousands On A Raft") Jim was the guitar in Pete Brown's Battered Ornaments/Piblokto before he left to take up his present gig with Brian Auger's Oblivion Express, the latest, and in my opinion, the best group ever formed by Auger.

PRESSURES

Jim, too, is happy with the group and with what they achieved so far but says that the coming albums from Oblivion Express, and this is no slight on the current one, will be much more representative of their aims.

"I like that first album but it shows the pressures which we were going through at the time. When you get a band together there's so many different kinds of pressures and so the music changes all the time. Robbie McIntosh, our drummer, was only with us a week before we started recording.

"It sounds a bit flashy to me when I listen to it now but that was be-

By Ray Telford

cause of the rush we had in recording it. We never really had time to sit down and think.

UNDERSTATEMENT

"The new album which we're working on now has a lot more things going on. I only had one contribution on the first album but I've written three for this one with Allan Gorrie of Forever More. Allan has taught me the importance of words. They must mean something if they are to be good songs.

"It's the same when a band plays — to make it good keep it as an understatement. Look at the way James Taylor, Eric Clapton or the new Dave Crosby album just lays back. Their stuff is really strong. It's the strongest way you can play."

These statements do not find their truth in Oblivion Express's first album, however. It is ostensibly a collection of very free blown material and Jim says it was very Auger dominated. He emphasised that this was in no way a moan.

FLASHY

"Brian is a very sensitive guy and he was really brought down after his last band broke up but he's up again now. But there was a time when his writing became flashy and was just a vehicle for his organ playing. The next albums proves, though,

that if the songs are strong enough the good playing follows on naturally."

Whatever form Auger's music has taken he has always found tremendous sympathy for his work on the continent and Italy in particular. Jim says that it was in Sicily that he first met Brian while he was touring with The Trinity. It must have been then that Brian heard Jim play with Pete Brown: "I asked Brian how Gary Boyle was (Boyle was up until then the Trinity's guitarist) and Brian told me he had left while the group were in America. Shortly after that The Trinity broke up and Brian asked me in to Oblivion Express," said Jim.

NEGATIVE

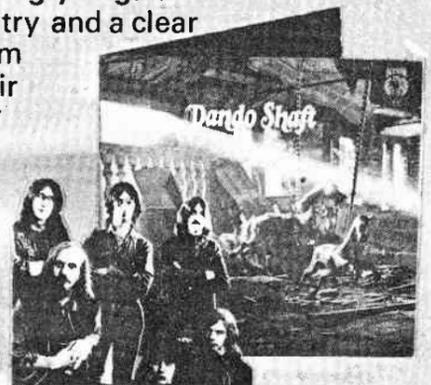
Another good reason for choosing your words diplomatically when speaking to Jim Mullen is his general aversion to rock critics.

"I've seen careers wrecked by bad criticisms," he said. "Critics have a negative function because if so and so says that a group's album isn't very good then people won't buy it. But it can't be dismissed like that because if a guy does something seriously I don't see how they can say it's this that or the other. It's always a personal opinion."

Up until now Jim's guitar playing has been as ebullient as his personality. His new departures into writing and his awareness of subtlety and simplification should change it all — it will be interesting to behold.

Three New Groups Three New LP's Three New Kinds of Music

Dando Shaft - hauntingly original
Five men from Coventry and a clear-voiced girl singer form an acoustic band. Their roots are in folk, their songs are their own, haunting, original, inventive, delicately investigating our times.
Dando Shaft NE 5



Tonton Macoute - individual tastes with jazz in common
An original combination of musical forms... an amalgamation of the group's experiences over past years from early influences to the moment of recording.
Tonton Macoute NE 4



Spring - open-minded contemporary
The songs are theirs, the arrangements are theirs, the sound is theirs. We just put it on tape as faithfully as possible. If you like this you'll like them live. If you like them live - you'll like this. Spring NE 6



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New on Neon

RCA

THE RELEASE of "Atunde (We Are Here)" by Ginger Baker's Drum Choir would seem to mark a transitional stage for Ginger. Bridging the period between the break-up of Airforce and a soon-to-be-announced new group, the personnel of which is apparently undecided as yet, "Atunde" sums up all the lines of development in Ginger Baker's work to date.

CLARITY

The emphasis is, of course, on percussion. The lyrics are very much simplified—almost thrown away—consisting of a few repetitive phrases alternately in English and Yoruba. The complexity is in the rhythms, with Ginger Baker's unmistakable drum sound standing out with striking clarity and individuality against a background of African percussionists amongst which Gaspar Jarval naturally pushes to the forefront. A large vocal chorus adds to the carnival, pleasant street quality which is very much part of Baker's thing.

BRIGHT

"Music of the streets? Music from the gutter really," Baker said in conversation this week but he refused to be drawn on the subject of possible influences. "I don't listen to very much music, you know".

He seems to preserve the bright, shining, integral distinctiveness of his work by closing himself off from outside inspiration, drawing his innovations directly from himself. What many see as the African influence in Ginger Baker isn't really African — it's Ginger Baker.

MELODY

"Well if you're involved with drumming, you've ultimately got to get into African things. I got turned on to African music about twelve years ago. Phil Seamen turned me on. The rhythmic patterns; the time changes are more complicated whereas the melody is much simplified. In some old English songs you can find the same basic pattern. They're in everybody don't you think?"

CHANGES

What had been his impression from his various visits to Africa? Cohesiveness — "You



checking out for a long time the possibilities of making African music more widely available. "We're setting up a recording studio in Lagos. Fela we'll certainly record."

STAMINA

Again one reiterated the question of possible influences. "Well I've been in the business for sixteen years. There's been a thousand guys who've influenced me. I can't name one, there's been hundreds."

To what did he attribute his sixteen years survival? "Survival? Success? Well, I've not been successful for all of those sixteen years. Stamina, I suppose, I just would not give up."

AHEAD

Airforce was perhaps a little ahead of its time. But events are perhaps now shaping in a direction in which Ginger Baker's communication will again be heard on a wider scale. Atunde — Ginger Baker is here.

GERARD
SANJU
URANTA

Atunde-Ginger Baker is here!

find the same things everywhere. In places like Algeria, Morocco, you still find the same

basic patterns." Did he feel that the current musical scene in Africa might not have to go

through some changes before it becomes saleable on a mass basis?

"Well there is a short-

age of guitar players. There's a guy called Ternax who's pretty good." Ginger has been

CAMPUS

TWO BANDS that are doing a lot of work on the college circuit are Armada and Spirogyra. So what? you may all cry. Well, both these bands are composed of former students, who chose to follow a musical career rather than to continue with their studies, and they are both managed by former Social Secretaries.

Not so long ago, one of the loyal readers of this column (who by a total coincidence just happens to handle the publicity for one of these groups!) rang me up and suggested that it might be worth talking to people with experience of both sides. So here goes.

Alan Melina, who is the manager of Armada, used to be Social Secretary at Sussex University. It was largely due to his efforts that Sussex has since become quite a force to be reckoned with on the university scene.

CONTACTS

Alan appreciates the difficulties that many would-be student organisers have to face. As he says, if one Social Sec has a bad spell and loses a bit of money, the Student Union is going to make damned sure that the next bloke doesn't as well. This generally means smaller grants, tighter controls on the purse-strings, and a general reluctance to provide backing for more than about 35 new pence unless a written guarantee is offered that no loss will occur (you may remember that this happened to Graeme Scott of Strathclyde when he had the Floyd lined up).

Alan was in a very fort-

unate position at Sussex however, because although he inherited this sort of situation at the outset, he was able to use a lot of the contacts he had to get out of the problem.

Most of his contacts were through Trigrad Agency, with whom Alan had worked one summer before becoming Social Sec, and he booked through this agency while he was at Brighton. Alan agrees with Wilf Wright of Chrysalis, who is on record as saying that agencies naturally prefer to work with students who are regular customers and not just shopping around.

TROUBLE

"If you know you've got the time, you can spend it on that college. You treat it as a venue you don't want to lose."

He admits that in some respects he was quite lucky when he was at Sussex — he had these contacts already (which meant, among other things, that he could occasionally ring up a group direct and ask them if they fancied a gig). Moreover, the facilities at the university are quite good. But he emphasises that the most important thing was getting to know and trust one agent, and letting him know he could trust him.

Trigrad handle both Armada and Spirogyra, a group formerly from Kent University managed by the ex-Social Sec there, Max Hole. When Max was in the seat at Canterbury, he did most of his business with Geoff Dukes at Chrysalis. He confirms Alan Melina's point that it pays to establish a good relationship with one agent: it is significant



● WISHBONE ASH: gig at Durham

that when Led Zeppelin did their tour of colleges and clubs earlier this year, they played at Kent.

Max thinks that the trouble with most Social Secs is that they are not professional enough. Among other things this entails accepting the fact that sometimes groups have to pull out of gigs through no fault of their own.

IMPORTANT

I asked Max what were the sort of qualities he thought a Social Sec should have, besides professionalism.

"He should be able to assess a band's price for his area. A lot of groups have different drawing power in different parts of the country: he should be able to tell if £400, say, is an economic price for a particular group in his district."

Max also would like to see

more colleges holding sit-down concerts as opposed to "hops". For a group like Spirogyra, this is fairly important, since their music is "listening" music.

From what Alan and Max have to say, however, it seems to me that luck plays a very crucial part in whether a Social Sec makes a success or failure of his term of office. To a certain extent you can make your own luck — but in the long run, a few good breaks can make all the difference.

LARGER

IN THE PAST, I have been accused of concentrating too much on the larger universities and colleges. All lies, and to prove it I enclose an interesting piece I have received from Mr. A. S. Wein (very formal!) of Alleyn's School, Dulwich.

Alleyn's are organising a concert this year — as they normally do — but this year they want to get away a bit from the traditional format.

"This year I resolved that we would put on something more adventurous. The usual school dance is a £30 band, and a few records, but on July 9 we present Bronco, a name light show and a discotheque."

EXAMPLE

Mr. Wein comments that some schools think it enough of a risk if they pay £100 for a concert. They, however, have paid far more than that for Bronco. Success is essential: if it fails, it will be disastrous for the school, and will also discourage other schools from copying Alleyn's example.

If Mr. Wein and his committee have anything to do with it, there will be no question of failure. I hope it all goes well for them on July 9. Perhaps we may be witnessing the start of a school circuit!

CALENDAR

BIT OF a thin week this week. The looming shadow of Finals is obviously making its presence felt.

Wed. May 26: Goldsmith College, Blonde on Blonde. Friday, May 28: Medway and Maidstone Tech., Gnidrolog, Krishna Kudu, Felix; Sheffield: Disco. Sat. May 29: East Anglia: Mungo Jerry, Comus; Strathclyde: Faces; Durham: Wishbone Ash; Sheffield: Audience, Sahepe of the Rain; Manchester: Trees, Mr. Fox, David Rees.

IF EVER there was a group destined to reach the top ranks of rock without becoming stars, then it's the Groundhogs.

Take last Friday, for instance. They should have been heading off to the States for a prestigious six week tour. Instead the unflappable Tony McPhee sat in a West End pub contemplating the repairs necessary to his newly acquired home in the sticks.

"We weren't too happy about the tour anyway because we had dates that would be either in Sacramento or San Francisco, and we've learnt the hard way that you've got to have something definite and on paper", Mac explained. "So we decided not to go."

"For my part the American tour was a big black cloud any way", he went on, "and while I know we'll have to do it sometime it's just something that every other band has done so it becomes routine and boring. I was prepared to do the tour, but as it happened it fell through and I'm quite happy about it."

Paradoxically the postponement of the tour is probably the best thing that could have happened to the band at this point in their development. For after a short, well deserved rest, they will take on Britain in a massive concert tour throughout June which will prove conclusively that the success of their recent album "Split" is no fluke.

For the Groundhogs are one of those enigmatic bands whose status is never quite assured. Their more recently acquired fans probably regard them as a new outfit who started to make a name with their album "Thank Christ For The Bomb" but the more hardy admirers will recall their long struggle as a blues band, giving them a reputation which they have had difficulty in shrugging off.

"Thank Christ For The Bomb" was the real catalyst although McPhee's moment of self-realisation came far more recently. "In the past few weeks we've really pulled crowds and gone down well and that's another reason I didn't want to go to the States. We did the Lyceum which was a sell out and that was such a morale booster; psychologically that was the turning point and everything's clicked since then — we've started thinking of ourselves in terms of a name band now".

MATURED

Fortunately the band have matured past the stage where such a status would have given them a star image. They have maintained a sensible equilibrium throughout, and are a totally self-sufficient band who record and produce their albums unassisted — and Mac even builds part of the group's equipment. He prefers to work alone because he likes to give birth to an idea and then follow it through during its various

By Jerry Gilbert

stages of evolution until he is holding the finished product. He is extremely conscientious, apart from being one of Britain's most exciting rock guitarists and atmospheric song-writers.

"We've had to adjust to the fact that we're a big name band but we try and retain a fairly good relationship with promoters because it's the only way to work. We've served a long apprenticeship which is a good thing because when you make it you don't fall into the pitfalls."

MEDIUM

Tony McPhee believes he knows exactly what audiences want in the way of excitement, and consequently their stage act varies tremendously from their albums because the band are exploiting an entirely different medium. "We haven't

Tony's child grows up...



changed much on stage other than the fact we've got better, and the only area we've changed in is the albums, which is a nice way of doing things.

POLICY

"But I can never visualise an album as being eight or nine numbers, there's got to be a connection. You hear albums these days that could have been written in two minutes, but as far as I'm concerned it's not a question of thinking about the songs, it's just a case of waiting for them to come". Mac explained.

Nevertheless, he still intends to retain the procedure whereby he puts down the whole composition alarming close to the recording dates — a very dangerous policy but one which Mac manages to cope

with quite adequately. For he's written nothing since "Split", and probably won't write anything until two weeks before the next album is due to be recorded. "To bring out our albums takes a lot of thought and I've no idea yet what the next one will be about," he admitted.

"But because I sing and play guitar, which is like two lead instruments really, I can keep complete control on record; that doesn't mean that I dictate to the others, but I think I've got worked out what makes a thing interesting", he says.

CRAMPED

And although he isn't quite sure what type of audiences the band are reaching, he is able to rationalise the Groundhogs' success. He admits that the reaction from the Rolling Stones tour was deceiving because he was going through a frustrating time musically, unable to get a good sound. The band have never gone

looking for stardom, he maintains, although he readily admits that their "Top Of The Pops" appearance probably did a good deal for the band.

"I'm finding now that the concerts we do are much more satisfactory. The clubs are hot and cramped, and although I'm nostalgic about

clubs there comes a point where you need the comfort of the concert halls.

"It's nice when you get to a place and everyone crowds round you asking you if you want anything, but if they don't I wouldn't really mind, I've got no real aspirations as far as that goes."

NEXT WEEK

**MR. FOX
STACKRIDGE
IDLE RACE**

HOOKFOOT



"For the last three years, Hookfoot and I have been friends. We've all struggled together and at last their first album is ready. For me they are potentially the best new English band. This album is only the beginning." **ELTON JOHN**



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The SOUNDS Talk-In

RAY DAVIES

■ **Firstly can we talk about the Kinks image. It seems totally confused; you're regarded as what was termed "underground" in the States yet here you're thought of as a pop group. How do you think this came about?**

I don't know what image is really. It could be an image just having sun glasses on or wearing this shirt, I just happened to put it on. Perhaps that's symbolic of what we are, I just happened to put it on because it was there. I met a DJ on Sunday who kept talking to me about image, I didn't really understand what he was on about. You can image yourself out of existence, I think people who take great care of themselves like Cliff Richard, his hair's got to be right you know, I admire all that but then somebody who doesn't take great care of themselves might do it deliberately as well. I might, it's just the way I am, but then I don't really know. We did try and create something different when we started, look wise.

■ **The Red coats you mean?**

Yeah, I really felt good in that in fact I'd feel quite good in it now if it didn't put me into that thing I was doing in 1964 and 1965. It did something for me, those red jackets and shirts. You know the Earl of Litchfield's still wearing those shirts. He's still walking around in frilly shirts. Perhaps he wants to be one of the Kinks.

IMAGE

■ **When the Kinks first started did you think about finding a really good image?**

Not really, it was there anyway I think. You can't make anything, it's like when we went into the studios the first time. We said to the producer we'd like to make that sound and he told us we can only make what's there. You can dress it up a bit but if it's not basically there you can't make it into anything. I think that's true of a lot of things that seem to have an image or seem to have something different. Image is supposed to be something that isn't real, isn't it? As regards to that thing about underground, it means unpopular... no, no, it doesn't, it's a thing that Frank Zappa invented I think. The idea's alright but anyone can be underground, Jimmy Shand's underground, I think, and Ted Heath, the composer and band leader. It was a very good thing — that Fillmore, Mothers of Invention, thing with people like Grace Slick and her group. It filled a gap I think I've got a feeling it would have been nice for the Beatles to play there, at the Fillmore, I think that's what Bill Graham always wanted. Everyone is on the same level really, everyone likes showbusiness, everyone wants to be in it too. Even the people who go to shows like that, they basically like entertainment. You like to be entertained, I like to be en-

"You can't be totally original, most things have been done before"

tertained. There's nothing I enjoy more, although it happens very rarely, that being able to go to a theatre and be entertained and not worry about it, not begrudge myself being entertained.

INFORM

■ **When you say theatre do you mean dramatic theatre or rock theatre?**

Rock theatre. The other theatres all right too. They've still got to entertain haven't they or inform people in a way that doesn't make them think about work? I think the old style of theatre is changing, the old strict formula of entertaining is broadening, because people want to be more informed as well as being entertained. That's what I've been trying to do for the past three or four years.

■ **You mean to strike a balance between entertainment and communication?**

Yeah and it hasn't worked properly.

BALANCE

■ **Why do you think that is?**

When I start thinking why I realise it did work, um, I just wanted to say something but I wasn't quite in tune with everything else. I wasn't moving along with everybody else. Perhaps it would have been better for me to do that and not be so pig headed about what I did but unfortunately that's the way I am. You can learn, you can sort of utilise things that are going on around you but still maintain that pig headedness and conviction. Perhaps conviction's better than pig headedness. Then maybe you can get a balance with yourself and the work you feel you ought to do.

■ **Do you think there is a difference between the way you are regarded here and the way you are regarded in the States?**

I did think so at one time, a couple of years ago, but I don't think so any more. There's a difference in the way

people think about themselves here and how they do in America, perhaps, but not what they think of me.

■ **Do you find that American audiences pay more attention to your lyrics?**

In certain parts of America maybe. They don't so much in Detroit, for instance, unless the lyric is very close to them, about their particular housing problem, the ghettos. Unless it's about that sort of thing they don't. In a way it's snobbery in certain parts but you find that the majority of American audiences are interested in lyrics. I find a lot of American popular standards, handed down standards, like from George Washington onwards, are boring tunes but have very good lyrics. Lyrics are what it's all about — people talking to each other and you do it with music. I think lyrics are quite important. People like our particular lyrics in Germany and they like them in Sweden — unfortunately they can't buy our records in Sweden because our record company doesn't distribute there. You know we get letters from Yugoslavia, or we used to, so they must listen to lyrics. I get kinda flattered in a way when people say that's how they find out what's going on in England.

PRE-WAR

■ **A lot of your lyrics are very English.**

They are but then they're not. They could be Latvian or Peruvian, they're very pre-war lyrics. I'm not talking about nostalgia or old good time music but about actual content, what goes into them. The same way that I feel this country is like Germany was in the mid-1930's. I'm not a historian so it doesn't matter what I say.

UPSET

■ **I remember someone comparing your songs to George Formby music hall type things?**

That was Bob Dawbarn. Actually Fantoni started all that. I suppose things like "Dedicated Follower Of Fash-

ion" was probably like it but I didn't go out of my way to be like it. A lot of people do say that, though.

■ **Do you think it came about because of that one song?**

You can't be totally original. I think most things have been done before. I got very upset the other day when a little guy came up and started having a go at me because, he said, I don't write about people. He said that the only people who write about people are Bob Dylan and Johnny Cash. I was upset about that because I do write about people.

SATIRE

■ **One criticism of your songs is that, although they are funny, behind that humour there is quite biting satire. Is that a fair criticism?**

I wish I was like that. I wouldn't worry quite as much as I do. I wish I could be like that, satirical, but I'm not smart enough. Most things I do that seem very light and flippant are brought on by hard work. I work quite hard on things once I get into them and the fact that a thing sounds very flippant and satirical is because I've thought about it a lot and realised that that's the only way to treat it.

LOSING

■ **People have also put you down for digging at suburbia.**

I didn't have digs at suburbia, this is the whole thing. I've got nothing against suburbia other than the fact that it destroys people. The only thing I've got against it is it does but it's not the people... It's just that they don't realise they're losing, if only they could laugh at themselves, like I have to laugh at myself... The world does things for people and I only write songs, well that's what I used to, I do more things than that now, but if you say I'm a songwriter for arguments songwriter for argument's see, but I can communicate with some people. And it's a fact that so many people can't communicate with each other; so many people live next door to each other but never talk to each other, that old thing, that old sad story, but I never had it in my head to say I'm going to have a dig at suburbia. It's just the way people have been forced to live, it's just the way the world is now. But "Shangri La", it's not having a dig, it's just looking at facts. I've got a lot of sympathy for people; perhaps that's worse than having a dig, perhaps I should dig at people, but unfortunately I start to think about people and I worry about them. Perhaps I shouldn't do that any more.

■ **A rock and roll performer's life is far removed from a suburban existence. Do you find it hard to relate to suburban lives and people?**

No, because I live in suburbia. When I wrote "Arthur" I lived in Boreham Wood. El-



stree, and I can communicate. I get along just fine. I suppose I have more difficulty communicating with rock and roll singers, in fact I have great difficulty.

■ **How do your neighbours regard you?**

Don't know. I don't talk to them (Laughs).

HISTORY

■ **Do you still keep in contact with people you knew before the Kinks started?**

Fewer and fewer.

■ **Do you find that you have much in common with them now?**

I've got a lot in common with them but they haven't with me, if that means anything. I'm still open to negotiation...

■ **But they're not?**

I don't know really. I wrote a song called "Walter", it's a true story about a guy I used to knock around with, we used to go bird spotting and train spotting together. I couldn't bear train spotting. At art school we used to have a day, Mondays, when we could draw anything we wanted and I used to go and draw motorways. I used to draw places like the Watford Way and the Chiswick Bypass. I didn't like art galleries and such, the places you

used to go to on those sort of occasions, like museums and places of interest, the Tower of London. I think maybe the motorway was what was happening and it's more important than the Tower of London.

■ **But that isn't really to do with people?**

Motorways? Well it is. It dominates people, it does, it's everything to do with people because people made it, people have to suffer by it. It's only there because of people, it's everything to do with people, it's everything to do with a few civil servants. The Tower of London, well alright, it's a nice building, but it's not really to do with people; only to do with history and a few wealthy people who had their heads chopped off.

POEM

■ **Were you writing anything before the Kinks started? Did you write poetry?**

Yes, I was writing some things. In fact I picked up an old book that I wrote when I was in my first year at art college and I picked out one little poem, it was almost the same as Sound of Silence so I was kinda writing songs then although I never actually tied the songs down.

■ **Do you find it hard to write lyrics. Do they come fairly easily?**

by Royston Eldridge



I manage. You know you sit down and say I'm gonna do lyrics, you do them and you look at them and you think it's rubbish, but there's one good line there and you don't use it for a few years until you find you need it and use it in another song.

CLUES

■ **What comes first with you, a melody or a lyric line?**

It used to be my manager saying you've got to write a song or it used to be my publisher asking me to write a song. You know, they were there, the songs, but I just didn't want to get them out. I feel very upset when I get an idea and have to play it to people. I'm very bad at giving people clues about what I'm doing. I won't tell them about a thing until it's finished. I don't know why because I should share things and it might help me do that thing and get it finished even quicker. It's just a thing I've got and more recently, starting with the "Village Green", or before that in fact, it's getting stirred by things I just want to say. I don't really think about lyrics. I just think about things that are important to me. I say them and if it knits together that's alright. For a while I started just not working on

things but keeping the first idea and following it through all the way, not changing a thing. You can't write like that, you can't put out draught copy. Although to you it's more interesting, you have got to sell it to people. When I say sell it it's not money but they've got to buy it on a certain level of thought and communication and all that. I don't like being in the rock and roll business, I want to be in the communications business.

LEAVE

■ **John Gosling has been in the group for a little while now. Is he just a floating member?**

Yes. We're all floating members, we're never actually a group until we play. It's like John Dalton, he left us for two years but he was never really out. We used to see him. It's like an organisation, people go away and do things but they come back. The same with Pete Quaife, he left and came back and then decided to leave again. I still see him and communicate with him, it's something that's not peculiar to us but it's the way we are.

■ **What made you decide to bring John in? Did you feel that you needed a piano**

player to give you a little more freedom?

Um, I wanted a little bit of freedom. Nicky Hopkins used to be our piano player but then he was on tour with everybody.

■ **That was before he joined Quicksilver?**

Oh yeah. That was a long time ago. I feel the need now to bring in more things.

STRINGS

■ **Like what? A horn section?**

No, not as such, maybe one horn. Sounds too organised, a section. You know I'd buy a Don Lush LP if he was playing by himself but he's got all those other people around him and it doesn't interest me. I like single sounds. I don't like mass. I needed to feel free on stage and do the things I wanted to do. Recording wise I'd rather use one horn than a group of horns. To me it's got more poetry to it. Anyway horns sounds like the Roman Empire. You can't make something happen if it's not right, you can't say it's going to be alright when strings go on. I don't like to edit things and chop them up, put a Moog synthesiser on. Those things never work, they end up like Casino Royale — just a combination of a lot of bad performances. That's how a record can end up. The first version of "Dead End Street" was like that. I knew how it should sound but people around me didn't, and it ended up like an overdone, misinterpreted piece of dross. But then I said this isn't how we're going to do it. I said forget about it, go for a drink. They all had a drink, came back at one o'clock and thumped it out. I got a jazz bloke to play piano on it at first but it was nowhere. He was a great jazz pianist but I got down in my thumpy style and got round the chords, you know, and that's how it should sound. It was only the four of us and I got a trombone player out of the pub the next day and there it was. We just sat down and did it first time. It took about twelve hours to do the first version.

HUNGRY

■ **Do you normally get things down in the first take or does it take quite a few?**

I like to. Recently I've liked to do it on the first take because we've normally rehearsed it quite well even though the first take isn't as good as we could possibly get it.

■ **Looking back for a minute, do you miss those old days when you used to play a lot of rhythm and blues?**

No. In about three hours' time we'll be playing it. Played it yesterday. We are an r&b group, it sounds strange but we are, a sort of bastardised version. We are a soul group. I associate that sort of thing with being hungry, if you're still hungry for something you are, it doesn't matter what you do, it's like a soul performance. I used to get into lots of trouble for saying I could sing my songs a lot better than Frank Sinatra could but I was right because he just couldn't handle it. I couldn't handle "Night And Day", I'd love to be able to because I think that's a fantastic song, he sings it beautifully, and... oh and I think Bing Crosby's fantastic.

NICE

■ **Miles Kingston, the Times critic, said that no-one has ever covered your songs because they are so individual, that no-one could ever do them.**

He's a nice man. Miles, he turned up on a bicycle... no, it's true but maybe somebody will one day. I remember Randy Newman when he just finished his last LP saying he needed someone to interpret his songs for him where



"I've got nothing against suburbia other than it destroys people"

"I'm not a historian so it doesn't matter what I say"



didn't. His version of "Mama Told Me Not To Come" was nothing like the Tree Dog Night, he's a songwriter for singers really.

■ **Would you like other people to try your songs?**

Yes. They couldn't do them the way that I did them but there are nice things in some of them that could be developed.

■ **What do you think puts them off?**

Me... I've got together with singers in the past who've wanted me to write songs for them and they've been put off because I start laughing. I'm only trying to get a relationship going and then, about a year afterwards, I've come up with the song. Meantime, people I've been associated with have hits and they don't want to know any more. So they probably did it without me anyway if that's what they wanted me for.

STAGE

■ **Looking back on the songs that you've written, do you still enjoy them all. Do you still enjoy "You Really Got Me"?**

Yeah. A lot of people play that, you know, a lot of people do perform our songs, it's wrong to say that they don't really, when you mention things like that. I love playing that. We never rehearse it.

■ **Is "You Really Got Me" normally reserved for your encore?**

Well if you're playing in Springfield, Illinois, where they've never ever heard of rock and roll we play that first. It depends how your performance is going. Sometimes I stand there and I forget everything, we don't have running order, and I'm there biting my nails, I just talk to the audience for a bit until I remember something and carry on. On many occasions on the last couple of tours I've just been strumming my guitar and hoping something will happen. I make up little songs on stage as we go along. The others get round it. I wrote a very good song in Massachusetts, it was the only time I ever performed it but I've forgotten it.

■ **You throw in some old sing-along type pub songs too, don't you?**

Oh yeah. We did an encore in one place, we finished the act, let's put it like that, and I wanted to play more because it was a good audience. I went back on, the others weren't there, I couldn't think of anything to do so I just did "Happy Birthday To You" and they quite enjoyed it.

■ **You haven't played very much in England lately?**

Not really, no.

REST

■ **Is it because it's better for you in the States; you've been over there four times in the last year and a half?**

It's not better for us really. I've been unable to play for the past month, in fact I've been unable to do anything.

■ **Why's that?**

Because I made myself turn into a vegetable, just do nothing. I needed to store things up ready for my hibernation, hibernating ready for my entrance again.

■ **Do you find you have to do that before you can write another album? Do you lock yourself away for a little while?**

No. It doesn't always work like that. It's a good way of approaching it perhaps but I don't always go out and say I'm going to have a rest.

METHOD

■ **What do you do in these rest periods, just switch yourself off completely.**

No. I work, but I don't call it work, other people wouldn't either, I suppose. I go through all my old ideas and see if they're going to work. I get away from what I'm doing.

■ **When you go into the studio is everything finalised or do you work things out as you go along?**

Probably the next thing I do will be arranged because they're all old songs, songs I did a long time ago, and I'll need arrangements on them so I'll have something pre-determined, you've got to have some kind of a method really. This particular album is not the Part Two (of "Lola Versus

Powerman And The Money-goround"), it's a lot of old songs I did on the BBC. I would very much like a producer to say to me: "We've got the arrangements together, you just come in as a performer and do it." I don't want to go in the box at all. I just want to go in there and sing it and do the little things that rock and roll singers are supposed to — be temperamental and not worry about session men going home, be rude to people and take coffee breaks five minutes after they go in. I want to do things like that and let somebody else sweat.

LIE

■ **This will be for the album after Part Two?**

No, it will be before because Part Two is taking a little bit of trouble. I've had it finished you see but it wasn't right, I was telling a lie to get it finished. Perhaps if I told a lie it might be better... but I would like that very much, just to go in there and do it.

MIXING

■ **You want to be a temperamental rock and roll star?**

Yes and not have to worry about mixing the thing down because when I'm making records I have to be a lot of different people. I have to be a studio engineer, I have to be a diplomat, then all of a sudden I have to switch to be a performer, then I have to go into the box and say that performance was bad and do another take. So there I am and then I have to be an agent and phone up musicians, strings, and I have to be a mother and look after people. I don't want to have to do that.

MAYBE

■ **Are there any plans for you to do any more acting at the moment?**

Yeah, I was going to do a play in March but it was conflicting with my tour so I couldn't do it. It would have taken up a month and two weeks and I didn't have time to do it. But maybe...



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SOUNDS talks to Richard Roscoe about his plans for an Isle of Wight festival

RICHARD ROSCOE (29), the mystery man behind one of three pop festivals planned for the Isle of Wight this summer, talked in depth for the first time about his plans when interviewed in his London office.

■ **Have you booked any acts for the festival and what attractions do you plan?**

There are some contracts, but I cannot confirm at this stage. I am particularly interested in people like Lennon, Harrison, Paul McCartney, and Ringo Starr making solo appearances. I am also looking towards acts like Bob Dylan and The Band, Creedence Clearwater Revival, Crosby, Stills, Nash and Young, Elton John, Leon Russell, Jefferson Airplane, It's A Beautiful Day, Badfinger, Jackie Lomax, Richie Havens, Joe Cocker, Cat Stevens, The Family, James Taylor, and Terry Reid. I am not interested in groups and soloists who appear at every festival and do the same numbers all the time. I would also like to do a film of the Rolling Stones playing live in France, and relay it to a screen on the festival stage. We are hoping to have two large screens on the stage so that people at the back can see close-ups of those appearing clearly. We want to make sure they can hear clearly, too. Festivals are banned in America, and I am negotiating for a live film of my Island festival to be shown in cinemas over there. The fans will also want other amusements, and we will endeavour to provide it.

ADVICE

■ **What did you do before you decided to organise an Isle of Wight Festival?**

Many, many things — you could describe me as a "jack-of-all-trades", really. I have been round the world, skippered yachts, and I once stood unsuccessfully as the Liberal Parliamentary candidate for Chelsea. I did work for The Beatles' company Apple, and I still advise them unofficially. At the moment my primary interest is an investment company, but there are many other things, too. Many well-known people come to me when they are considering investing in something they know little about, and I advise them. I feel I have built up a good reputation for helping them. For instance some of the people I have helped with property deals are John Lennon, George Harrison, Stephen Stills (Crosby, Stills, Nash and Young) and the Royal Family of Saudi Arabia.

FRIEND

■ **Why did you decide to organise a festival?**

Mainly because of my contacts in music. I am accepted and I am a friend of many top people in the music business, and have a much better opportunity of approaching these people than others. I also watched very carefully the Fiery Creations festival last year. At the time I was working with Ron and Ray Foulk (then principal directors of Fiery Creations) on certain aspects of the festival. I did go over to America for them. Simply, I wanted to do a festival — to prove that I could do it, if you like.

MINORITY

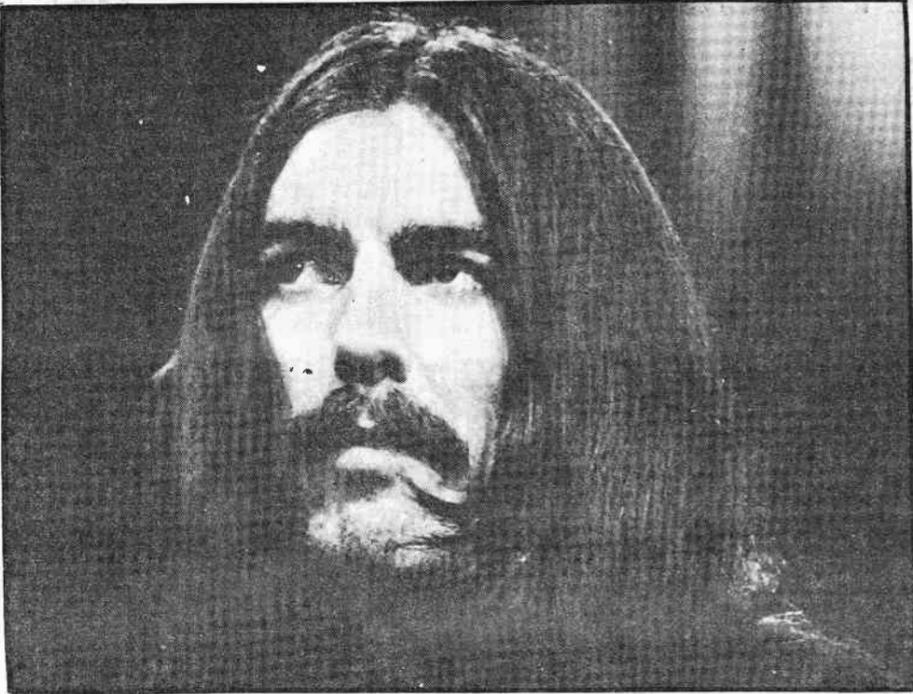
■ **How do you view opposition in the Island?**

Quite honestly I do not think there is all that much opposition against a festival in the Island. Certainly there is a minority who are anti, but the majority of Islanders I have spoken to are in favour. A festival like this which is handled right could... rather must... be a tremendous asset for the Island trade, and benefit the community as a whole. I am more than willing to enter into any agreement with the Island councils. I have promised to hand over a large sum of money to the Island councils before the festival as an insurance. If my proposals are rejected after the assurances, I have given I will be very, very surprised.

BLOW

■ **But, what if all your proposals are rejected?**

Well obviously I will have to think again. My backers



● **GEORGE HARRISON: solo appearance at Isle of Wight?**

being helped in this festival organisation by Eric Blackstead, who helped organise the American Woodstock Festival, and we have many ideas. We are seriously considering providing a free bus service for fans to and from the site, giving them free wood for fires so that they don't chop down Island trees, providing them with old clothing at night to keep warm. All these and other ideas we have got to look into.

PROFIT

■ **Does a good profit from a festival interest you?**

I am not in this to make a giant profit. In fact I reckon I will be lucky to break even. It would be nice to make a profit, though, and if I do it will be immediately invested towards the organisation of a bigger and better festival next year. We are bound to have some teething troubles with this year's venture, and I can see it being something of an anti-climax.

■ **What do you mean by anti-climax?**

Well I don't believe that vast numbers of fans like people predict will come. I am reckoning on a crowd between 100,000 and 150,000 — no more than that. I will be extremely surprised if it goes over that number. Of course I have to consider that it could and I can assure you I will be catering for many more people than that.

ADVANCE

■ **Who is financially backing you, and how much for?**

All my backing, or most of it anyway, is American. I cannot say who the people involved are or how much is involved. But, you can say, it is a substantial sum. I want to make sure that everyone gets paid in advance not after the festival.

BARRY DILLON

Prospective MP to rock promoter

have stipulated that I must have the approval of the Island councils before we go ahead. If that happens I will have to go to America for further discussion. It would be a big blow to me... I have already spent ten months of my time organising this Festival, and so far something in the

region of £15,000 has been spent.

■ **How many sites have you got?**

Six officially. I have also got 5,000 acres of land in reserve which I can offer. In my opinion Churchills Farm is the best site. This comprises 400

acres — 300 acres of land plus another 100 acres across the roadway.

■ **What sort of safeguards would you insist on for essential services, and the protection of those attending?**

There will be ample access for the fire, ambulance, and

police. If any of these three services wants special facilities I am more than willing to provide them. That applies to the Church, too. The fans themselves will be looked after. You have a big responsibility in looking after people who attend these events and I do not intend to shirk it. I am

AFTER FAIRLY blazing onto the London contemporary scene a year ago, Storyteller have submerged beneath the new wave of bands and already form part of a past generation. These are the cold, cruel facts about one of the most tasteful acoustic bands in the country, and with the release of their second album "More Pages" on Transatlantic, they are confronted with the ridiculous task of having to cover all the basic groundwork — for the second time around.

This will also include the shattering of a few myths — like the one which says they have broken up completely, or they never play live gigs and that they are purely a recording group. The plain truth is that very little work is coming in for the band, which is probably due to the fact that no-one is quite sure how to book them.

HASSLES

"We've had a lot of business hassles", songwriter Roger Moon admitted this week. "Now it looks as though we're going to have to start all over again."

"We got incredible reviews" after the Festival Hall gig last year, and the first album also got good reviews — but we got one booking out of it. We've done a few clubs up north just lately, and the audience reaction has always been incredibly good."

The main problem — and the most frustrating one — is that very few people understand quite what the group is all about. They don't fit into any ready made pigeonhole, and they cer-

tainly aren't a folk band — you can only bill them as a group who embroider their own songs in the most tasteful manner and with a rare understanding of dynamics.

All the group members are artistic and respectable, mature and subtle in their approach — but at the same time they are completely down to earth, show great humility and are just as happy chatting to audiences informally in the bar as they are on stage during a performance.

INSIGHT

Thus having gained a little insight into the band, it is scarcely surprising that on meeting them at new member Andrew Bown's flat, the conversation ranged from the Russian ballet to the school bully (and such genuine experiences on which the group draw for their material). We also talked about the relationship of time and space, the fascination of history, the beauty of the classics, the aesthetics of getting drunk, with favourable interjections concerning football and the Everley Brothers.

But as professional musicians, Storyteller can't help feeling that they would be better off spending these afternoons travelling to gigs. "All we want to do is work," said Andrew Bown, who produced the band's album and then joined forces with them on a permanent basis recently. "We built up to the album months ago, and now we've got enough material for another two. We must have done every number four times on the radio and now we're really onto new things".



● **STORYTELLER: down to earth.**

A story to tell

Because of contractual problems Andrew is not free to record with the band, but that doesn't stop him from working with them. Yet when I saw Storyteller at Guildford recently I was aware neither that it was Andrew's first gig with them, nor that it was the band's first performance for three months. This underlines the severity of the situation, and unfortunately neither Andrew nor Roger are at their creative best during periods of squalor and starvation.

Roger: "There seems to be a lot of bands going acoustic now, and there

really is an incredible lack of light and shade in the heavy bands. We've all been in loud bands but when you come down you have to be so much more precise and it's satisfying when you can hear what you're doing."

"I suppose we get the tag 'folk band' now, but all we do is just play our songs. The only exception is 'Bosworth Field' which is the most dramatic number and sounds as though it's about six hundred years old".

The band are very pleased with the album, and emphasised that there were very few overdubs. In other

words it is representative of their live sound — although their stage act has already changed since the album was recorded.

"We've really just been writing and rehearsing and trying to keep alive", explained Roger. "But unfortunately we have very expensive tastes as a band; we never have any money, so that when we do it's brandies, whiskies and bacardis and all the gig money is gone".

This, too, becomes evident in their stage act, and they think nothing of asking if anyone in the audience would mind popping out and ordering chips if they know the chippy will be closed by the time they are off stage; and the same goes for drinks. But although it comes as a serious request, some audiences have difficulty in equating this kind of stage demeanor with the rich vocal work of Caroline Attard and subtle harmony work of bassist Chris Belshaw, main guitarist Mike Rogers, Roger Moon and Andrew Bown. But this is Storyteller, and it's probably no fluke that the mutual audience/group repartee is at its best in northern working men's clubs.

To those who know the group, Andrew's joining will come as no surprise, as he used to play bass with Storyteller. Then Chris Belshaw came in to replace Rod Clark, and Andrew was so knocked out with his bass playing that, he tried to secure him for his own band. When this failed, there was only one alternative, and that was to join himself.

And now finally Storyteller are a complete and natural fusion of individuals.

"We are 'orrible, rude and raw"

TERRY STAMP took off his shoes, put his feet up on the table, scratched himself, and belched.

With a cry of horror, Jim Avery pushed the feet from under his nose and made Stamp put them on the other end of the table. "We're a down-to-earth, straight, no crap, completely rude, raw, 'orrible band," he said. "I was looking for the total slag group, a really horrible, ugly group and" — he shot a glance at Stamp — "I found it."

Stamp and Avery are the nucleus of Third World War, a band with rough, hard-hitting music and lyrics (by Stamp) to match.

They have already established a kind of anti-pop star, aggressive, "working class" (their words) image. Was this intentional? "Not really," said Avery, "it just happened that way, because that's the way we are."



● **THIRD WORLD WAR: not pushing the superstar thing**

BY STEVE PEACOCK

They've also attracted attention from liberal/political commentators, basically because of lyrics in songs like "Ascension Day" and "Working Class Man" on their album.

I'm a working class man
With a working class soul
Trying to make a working class wage packet roll.
"They all follow the same routine," said Avery. "First they ask us all the heavy revolutionary questions and about the class thing, and at the end they ask us what we'd do if we made a lot of money with the group — you know? I mean, what would you do if you made a lot of money?"

PROTEGE

How much did they find that audiences were identifying with their image?

"We've had a lot of trouble with the sound recently, so the words haven't been coming across too well, but they don't believe us when they see us — they look at us and go 'Who the — this crowd,' you know? Because we don't come on with all the usual gear and everything which is now a cliché — not quite Kaftans and beads but you know what I mean, all that big moody stuff, coming on stage with a joint in your mouth.

"There's a lot of movement in this band, but it's not faked, it's not all leaping about all the time, not worked out stuff or anything. But we're the loosest group in the world man, anything can happen on stage. And we did this gig in Manchester where there were all these really young kids, and they were dancing, really dancing. It was great."

The album had been compared to the early Who music, and Avery had played with Pete Townshend's protege Thunderclap Newman. Did they think the comparison was fair?

"Only in as far as the energy that is there, I can't see where the rest of it comes from," said Avery.

"On 'Ascension Day' — the way that track opens is a bit like they were, I suppose," admitted Stamp, "but you couldn't say 'Working Class Man' sounded particularly like the Who could you?"

ROUGH

With them in the band are John Hawken (ex Nashville Teens and Renaissance) on piano, Paul Olson on drums, and guitarist John Knightsbridge. (Stamp sings and plays

what he calls "chopper guitar").

"The next album is going to be much better," said Avery. "This one was just the original idea, more or less just getting the songs down. We wanted to do it completely rough. Some of the tracks were done completely live, we left all the goofs and mistakes on and just tried to get more of the feeling of the songs across."

UPRISING

Stamp: "There's too many lyrics on that album; next time we're going to have more songs, shorter times. I mean, I dunno how many verses 'Shepherds Bush Cowboy' has got but it goes on and on."

In one of his strongest songs, "Ascension Day", Stamp talks of power to the people / workers / poor and of the day "when we rise".

Pull your hand-grenade pin
I'll pull mine...
... Blast your automatic
I'll be blasting mine.
Was he really advocating an armed uprising, blasting off guns in the street?

"It's like wising people up, you know? Even if you only get across to one person in the audience it's good."

Sure, but guns?
"Look, anyone with just a little bit of sense is going to suss out that you ain't gonna get an M1 carbine at Marks and Spencers, so it's the idea that I'm trying to put across. I mean, it's much better to put that kind of idea across than say 'I love ya, honey' or get into that 'everything's cool man, everything's all right' thing."

UN-GROUPISH

But for a long time, Stamp was frustrated in his desire to stand up and say what he felt. He had his songs but — with his pot belly, short hair, and general un-groupish image — he couldn't find any musicians to work with him.

"They took me to Apple with all the demos and all that scene, but they took one look and thought, 'What's this, some monster or something, some animal or pig that just came in. When Fenton (their manager) got us together, it was really good."

Said you ain't got the look
And you ain't got the size
And you sure ain't no fairy
with sweet poofy eyes
And you won't...
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Crimson come to town

KING CRIMSON: Mell Collins said that they had been due for a bad gig and friends who saw them at Bristol the night before said that they had been better then, but at their first London gig for nearly two years at the Lyceum on Wednesday King Crimson were far from disappointing. There were indeed things in their set that didn't quite work — "Court Of The Crimson King" — for the main and most uncomfortable example — and in other places you could see how the music could have come across to better effect, but in general the new band have found a way of expressing Crimson music that I find emotionally and intellectually satisfying, and technically interesting. There isn't much more you can ask of any band.

Most of the songs in their set are familiar to people who know King Crimson's music but equally most take on new and different aspects as the ideas and personality of the players come through the basic structure. Significantly, it was the song that was closest to its original conception that — "Court Of The Crimson King" — that was the least successful on Wednesday. Whereas on record it very often sounds as if the songs and the construction of the music is the end, on stage with the new band and the lighting effects by Peter Sinfield, what is more important is the way the songs are played. With many bands, recorded music and live music are different and separate experiences; with Crimson, a live performance adds extra dimensions to the experience we already have.

The framework is clearly defined, but within it there is a lot of space, and they use the space well. Mell Collins' solos were particularly outstanding at The Lyceum. Boz proved to be a more than adequate bass player, a great showman, and a vocalist who veered from excellence (often) to disastrous (occasionally) and Ian Wallace was impressive throughout, but particularly so when he turned a solo for drums through "VCS 3" from a jokey piece of sounds knock-about into a seriously intoned and effective piece of music. But however much he may protest the role, Robert Fripp's guitar work remains central to Crimson's music, and though on Wednesday he never really got the chance to shine through as a soloist (perhaps he didn't want to) his guitar playing has a subtle strength that was essentially the core of the band. Crimson may not be Fripp's band, but without him they would be very different.

From the gentleness of songs like "Cadence And Cascade" and "Lady Of The Dancing Water" through the welling, layered sound of "Devil's Triangle" to the harsh contrast of "Teachers Of A City" or "21st Century Schizoid Man", the return of King Crimson proved that despite a few things that weren't quite right that night, they are still one of Britain's most original and satisfying bands. — STEVE PEACOCK.

Mountain

I FIRST heard the name Felix Pappalardi a good few years back. He was always the man who played Tibetan yak bells or whatever on Cream

LIVE sounds

albums, as well as producing them.

It's probably this connection that makes so many people compare Mountain with Cream, and I think that it's a very unfair comparison which ignores the considerable originality of Pappalardi's group.

Just how good Mountain is was made apparent at the Lyceum on Sunday night. They were helped, I suppose, by the extraordinary badness of the group that preceded them. Third World War.

Mountain's set opened quietly, but the impression that I got almost at once is that Leslie West (after whom I imagine the group is named) is one of the finest lead guitarists on either side of the Atlantic today. He came into his own on a twelve bar blues number with some stirring solos. Pappalardi was excellent on bass and vocals, and Corky Laing, the drummer, had his moments.

I particularly enjoyed "Nantucket Sleighride" (the title track of their new album) and "Yasgur's Farm". They closed with a storming "Mississippi Queen" from their first LP and were called back for two encores by the very enthusiastic Lyceum audience.

Mountain are a very musical group, and this gig at the Lyceum must have won them many more friends. I hope they come back to this country soon. — NEIL MUNROE.

Stephan Grossman

STEPHAN GROSSMAN. The Ragtime Cowboy Jew Hot-Dawged it down south to Guildford on Sunday during a tour with Unicorn which has entailed a lot more travelling than is really necessary.

But Stephan, as fresh and exuberant as ever although there was some doubt as to whether his humour was getting across to the audience until just before the end. The first sign of positive reaction came when they accorded him an encore and then requested "Little Sally Walker". Stephan obliged before closing with a sort of pastiche of "Poor Boy A Long Way From Home" and "That's No Way To Get Along".

But the new improved Stephan Grossman has a far better stage presence and exudes joy and happiness. His guitar playing is less jarring and less technically conscious and Stephan gets more and more into his own material. In short, everything he plays is in good taste and the repertoire



● BOZ: King Crimson — far from disappointing

is a lot more varied. "So They Say" from his own stock, the bottleneck piece "Stone Pony Blues", and the boogie woogie instrumental "Mississippi Blues" which showed us Willy Brown, Guy Davis and Robert Johnson playing along together in a "hotted up" version, to illustrate the man's versatility.

New Transatlantic band Unicorn opened the show with a highly polished set of standard Neil Young and James Taylor numbers which were complimented nicely by Ken Baker's own compositions. The band still have a long way to go but they have the potential with a unique vocal and instrumental blend. — JERRY GILBERT.

Faces/ Grease

SOMETHING APPROACHING the perfect evening of rock music took place at Birmingham City Hall on Wednesday. I do not use the word perfect lightly but I, and from what I could gauge from the packed hall the same applied, have quite truthfully never been so impressed as I was with the performances of The Faces and The Grease Band.

The Faces have had praise in full during the course of recent reviews and are justly applauded for their contributions in colouring a jaded rock and roll scene with humour and excellent theatre. But there is much more to The Faces than their multi-visual and panoramic front. It is indeed rare to see a band work so hard at their music — you need look no further than to the facial contortions of drummer Kenny Jones for testimony.

Songs like "It's All Over Now" and "I'm Losing You" show The Faces in their element and these numbers provide excellent platforms for singer Rod Stewart to take off into his business of entertaining. Stewart's right and left hand men, guitarist Ronnie Wood and bassist Ronnie Lane respectively, support him all the way in his antics and have no trouble in pumping out the music either. Lane, especially, must rank among the most improved rock musicians of late. Drummer Kenny Jones hits his drums hard and loud. As a fellow onlooker commented: "I never knew they had got round to inventing laid back cannons".

The Grease Band opened the programme and worked their way through a selection of material chosen from their recent album. Admittedly they started shakily but confidence grew rapidly after they had hit home with guitarist Henry McCullough's "All I Wanna Do".

McCullough's recent self confessed doubts as to his songwriting abilities, for me at least, have no foundation for his work bears the mark of a natural song-writer. His guitar playing remains as distinctive as it ever was with Joe Cocker and along with co-lead guitarist Neil Hubbard, his playing is always as a pleasing understatement.

If there is to be fault found anywhere with The Grease Band it is in their omission of a keyboard player. Their music requires organ/piano and the differences (on which keyboard is included) between the album and a live set can't help but be noticed. However, that small point was made less obvious by the combined talents of bass guitarist Alan Spenner and drummer Bruce Rowland who are two of the most compatible musicians I have heard for a long time. In addition Spenner turns in highly commendable vocal backing to McCullough's lead singing. — RAY TELFORD.

Count Basie

"IT'S A pity he's past his prime", I heard someone remark as we waited for Count Basie and his Orchestra to start their first set at Southport's Floral Hall last Thursday. When the curtain eventually came down it was obvious that this first remark was far from accurate. The band's strength has always been a combination of well drilled ensemble work and a

number of good soloists; this concert was no exception.

The brass and reeds roared out under the direction of the huge Bobby Plater, who almost blew his alto sax inside out on a long untitled blues. Eddie "Lockjaw" Davis excelled too; nonchalantly tossing his tenor sax from left to right he recalled the Billy Eckstine Band with his solo of "Together".

Nice, too, to hear the flute played without the Roland Kirk inflections, as Eric Dixon soloed on "It Could Happen To You". In the second half, Basie dropped the fey introductions and the band really warmed up, toward the end he brought on vocalist Mary Stallings, who went through four numbers in a rather routine fashion; unlike the band, Miss Stallings was unremarkable. — GREG MURPHY.

Mr. Fox

A WORD in Bob Pegg's ear during the interval at Cecil Sharpe House last week transformed Mr. Fox's concert from an interesting to a brilliantly absorbing performance. The message was simple, but it must be an oft repeated plea — "Turn up the voices". The effect was akin to correcting a faulty speaker on a stereo system where the vocal channel is only breaking through spasmodically.

For what it's worth Mr. Fox have provided, etymologically speaking, a clear definition of folk/rock but a heavy rhythm section coupled with the thick sounding organ and melodeon often seem to be im-

pervious. Both Bob and Carole Pegg have sharp voices which, rather than convey some really excellent lyrics, often wrongly assume the role of another instrument. "Mr. Trill's Song", "Neddy Dick" and "The Hanged Man" stood out in the first set, but I would prefer to talk at length about the second half, at the end of which Bob and Carole Pegg, Alun Eden and Barry Lyons earned a well deserved encore.

Every virtue the group possesses came to the fore — the starts were much smoother, the sound rhythmic and balanced, the lyrics audible and the songs the best the group have yet come up with. "Love Song No. 2" is one of my personal favourites and "Kind Dog" and "Aunt Lucy Broadwood" were excellent. Then came Carole's beautifully portrayed and haunting "Mendle", a story based around a folk tale from the Yorkshire Dales, and "The Gipsy", the epic title track of their new album — a pastiche which covers a fascinating excursion across the Yorkshire Dales in episodic bursts and a very strong conjunctive theme. This provides plenty of instrumental scope as the illustration demands an astute variation of light and shade. Hence whistle, dulcimer, organ, melodeon and fiddle all play their parts.

The evening ended in grand style as the pre-eminent Morris tunes and ballads from the Dales gave way to Chuck Berry's "Bye Bye Johnny" and a superb rock version of "Byker Hill" which I wish the Young Tradition could have heard. A most satisfying evening. — JERRY GILBERT.



● FACES: humour and excellent theatre

LOL'S WAY OF BEING FREE

By Steve Peacock



● LOL COXHILL: "Well, I don't deal in bananas myself."

IT SOUNDED just the sort of unexpected thing that people have come to expect from Lol Coxhill: "We were playing at the Artists' Club in Rotterdam, and we finished up with a duet between me and a dog. It had been sitting there all evening, and then at the end I did a completely open solo — really high, and certain of the high notes turned on the dog and he started howling. I sussed out which notes he'd react to and which he didn't, and we got this thing going — it last about 10 minutes and finished up with a barking match, and really good things like the dog would run at me, and then I'd lean forward and he'd run back. After about 10 minutes he was completely exhausted, he just gave up."

The gig was one of five that Lol did recently in Holland with his new band — Steve Miller (piano), Phil Miller (guitar), and Judy Dyble (vocals, piano and electric autoharp). Lol is playing tenor and soprano saxes, singing, and using "various little instruments and electric things."

"The music just covers so many things," he said, "but all jumbled up. It's a similar thing to what we had with Kevin (Ayers and the Whole World) except that he had the idea of building everything up to a big finish and we don't. It's just us playing how we want to and trying to draw people in. It seems to work, so that's OK."

IMPROVE

Lol left Kevin Ayers just over a month ago. The main thing behind the split, he says, was that "I was fired. I think Kevin just wanted to change the whole style of the band and that was it. Maybe I was too strong for what he wanted because I would only toe the line up to a certain point — if I thought I could improve something by taking some kind of action then I'd do it, and if I thought I could improve it by not acting then I didn't do anything."

But the Whole World was fairly notorious for having its internal conflicts and its ups and downs, and it wasn't too much of a surprise to hear that Lol had left.

"I'm glad to be out of it really, because I was getting a bit fed up with reading in various magazines that I was a very funny man who was quite a good player, when I think it was rather the other way around. I was in a position where I was told where to be a funny man, and I don't like to do it to order

very much. I really only joke about to send myself up for being so serious underneath anyway, but I am certainly serious about playing."

Lol started out playing local dance-band and jazz club gigs while working as a bookbinder, gave up playing for a couple of years because he thought that he'd never make it, but started again when he was asked by some friends to join a 14-piece Afro-Cuban band with nine drummers. His first professional gig was with Tony Knight's Chessmen, backing Rufus Thomas on a tour, and from there he went to the Gass, to Delivery (with Steve and Phil Miller) and on to The Whole World. That is the outline of his career, but he has always done odd gigs on the side — from depping with trad jazz bands to busking on the streets, all kinds of things in between.

"Like everyone else I don't like to be put into a little box, but if that was necessary I'd say alright, I'm a jazz musician who does other things."

If the description fits Lol, it could just as well be adapted to fit his "solo" album that comes out on Dandelion next week. "Ear Of The Beholder" is a double album that includes one side from a "spontaneous performance" in Utrecht with Lol, drummer Pierre Courbois, and two pianists — Jasper Van'thof and Burton Greene, pieces with Lol playing alone in the street and in the studio, Lol and David Bedford at the piano singing silly songs, and a version of "I Am The Walrus" performed by Lol's kids. It is a very friendly, satisfying album which — when you have listened to it for a time — makes you feel that you really know a lot about Lol Coxhill, and about freedom in music.

DEPRESS

"I don't really know what I feel about it now," said Lol. "The bits in the street get me down a bit, they depress me because they really sound sad in places."

It sounded like the sort of album that had been inside him

for a long time, the sort that he'd always wanted to make.

"It is in a way, but I wanted it released a lot earlier, in February. I don't know why, but it was quite important to me to have it released then, because that was when it was all happening and now it is like a record from the past. That has spoiled it for me, but of course it doesn't really spoil the record. I'm playing better now, perhaps, but I play all right on it so it's fair enough."

SKETCH

But what pleases him more, is the tape of a session he did with Pierre Courbois and Jasper Van'thof which he hopes to get out as — what? — a triple LP.

"It's just a completely serious session — there are a few funny bits on it but they just happened naturally, and it is all playing as opposed to any other kind of messing about. As far as I'm concerned it is the best playing I've ever done, at least on record, but I don't think really that it's the kind of thing Dandelion would want. Maybe it should just go out on a jazz label and be left at that so it is hustled in the right places."

With the new band — called with startling originality Dyble, Coxhill, and the Miller Brothers — he may do a couple of Fred Astaire songs, because both he and Judy like them, and a sketch culled from a stage play with Gertrude Lawrence and Douglas Fairbanks. When he does something like that, is it because he really loves the songs, or is it a sort of comic turn/party trick?

"It's difficult to say, and I suppose it is a bit of both. In the first place they're done as a joke, so you don't really know what you feel about them later. I mean, 'two little pigeons roo-roo-rooing' could hardly be taken too seriously, but the real joke is that someone gets rich by writing songs like that. That song on the album, 'Dat's Why Darkies Were Bofn' — I think that's really quite a good tune, it's got a good chord sequence. But the thought of somebody making a lot of bread — and they must

have done because it was a really top tune — for such a terrible thing with those words...

"But sometimes when I do something like that it is because it is so opposed to what is going on around it — the joke is not so much against the song as against the situation it is played in. We might have a really serious thing going on that we get really involved in, which suddenly develops into a parody of something that was happening thirty years ago."

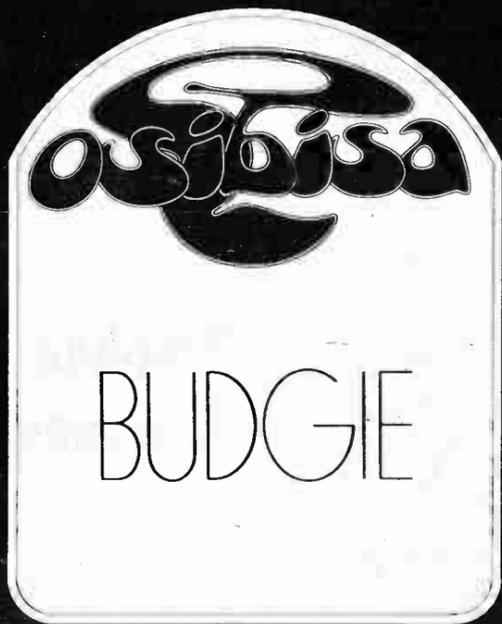
Rather like the Kevin Ayers idea of "throwing in a banana" to stop things getting too serious?

JUMBLED

"Well, I don't deal in bananas myself — that's more Kevin's scene than mine. I'm a grapefruit man myself. But no, it's a bit different with me. I don't throw things in to stop things getting too serious, but very often when I do something silly it's because I suddenly think 'Christ, here I am standing up here pouring out my heart' (so to speak, and get the humorous inflection into that for Christ's sake) 'who do I think I am?' So I do something really stupid to send myself up."

"It's really my way of being free. When I say that I like to think of myself as a free player I mean it that way, not like the usual conception of a free player who isn't allowed to do anything that has been done before. Free to me is being able to do that, plus everything that has been done before, all jumbled up together."

IN CONCERT



Newcastle
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Dome, Friday 4 June, 1971
All seats 50p



NEXT WEEK

BOBBY
KEYES

ALICE
COOPER

MICK
ABRAHAMS

DON'T LOOK BACK!

THERE SEEMS to be a special race of people around these days: the re-visitors.

The absurd cries for a Cream re-union are by now becoming sickening and as soon as Jeff Beck gives us the happiest news of the year — the formation of a new band, reader James Gilchrest (SOUNDS 22/5/71) suggests a re-union with Paul Sammuell-Smith.

Both Yardbirds and Cream were incredible groups, and while not forgetting the tremendous contributions Clapton and Beck made to their respective groups' success, people should learn that these days are over.

It must be discouraging and frustrating for any musician to hear "You were so much better than" all the time. Why not accept new groups as new groups, accept musicians for what they are doing NOW, instead of continually conjuring up the past? — **J. GOTZHEIN, Kingswood Avenue, London, N.W. 6.**

● TOKEN WINNER

CHOICE

MAY I take this opportunity of congratulating Billy Walker his excellent and most interesting interview with the first Stone, Mick Jagger? I was most grateful for this brilliant interview with one of my favourite singers. I was surprised though by Mick's choice when he was asked which album he would call the best: in my opinion, "Sticky Fingers" and "Aftermath" are about the best.

How about a mention in SOUNDS for lesser known groups like Black Sabbath and Terry Reid? — **ROBERT WATERS, Waverly Avenue, Atterborough, Nuneaton.**

UNIQUE

I RATE the two-part Dylan story by Penny Valentine the best ever published by SOUNDS. This musician can tell of his life and tell you of yours in an immaculate style.

No musician will ever be quite as unique as Dylan, for the simple reason that there can be only one God of music, and that undoubtedly is Bob Dylan. — **GRAHAM HUMPHREY, Potters Road, Bedworth, Nuneaton.**

THANKS

YOU ARE the only paper who gave anywhere near the right proportions to the fact of Free breaking up — one paper, even managed to ignore the tragic incident altogether. Thank you for that. — **JANE COLYER, Ashburton Road, Alverstoke, Gosport.**

LISTEN!

RECENTLY, QUITE a lot of publicity has been given to various solo male singers such as Elton John, Cat Stevens, James Taylor, and others. But people tend to forget one other great soloist. He has been around for a few years, but has never achieved much success except for a single he brought out two years ago.

I'm talking about David Bowie, whose latest album

"The Man Who Sold The World" is priceless. His songs have such deep feeling and mean so much. He writes about the society we live in, and uses his natural British voice, not something he picked up going across the Atlantic ocean.

If people want to hear something on an album that is worth every new penny, David Bowie is the person to listen to. — **IVOR SOLOMONS, Norfolk Avenue, London, N15.**

RUBBISH

I WOULD like to congratulate you for your recent excellent articles on Blood Sweat and Tears and Chicago.

After all the rubbish that has been said and written recently about these two great groups in other so-called music papers, it comes as a nice surprise to read your features on them which seem to assess them on their respective musical abilities and not on whether they are currently in or out with the mindless people who seem to dominate the scene these days. — **BRIAN DUNCAN, Alexander Street, Carlisle.**

FED UP?

DEAR ANNI (15/5/71), don't you ever get fed up with the same old routine? I reckon Deborah did. — **ERIC WARREN, Whiston Road, London E2.**

HISTORY

IN REPLY to Robert Turner's letter (SOUNDS 8/5/71), it is obvious that he has not even listened to CSN&Y's "4-Way Street". My advice is that he goes out and buys a copy immediately, before he is too late. The fact that some of the tracks have been released before is irrelevant, as the quality, I have not singled out any track because every one is a masterpiece in itself.

This album will surely be the album of the century! This is history in the making! — **BILL NICOL, St Michael's Avenue, Houghton Regis, Dunstable.**



● **MARC BOLAN: the same old routine?**

I HAVE every sympathy with your correspondent Anni (SOUNDS 15/5/71) and others like her who have difficulty in accepting the new all-electric rocking T Rex after the gossamer bopping Tyrannosaurus Rex. And it is unfortunate that a change in name and image also accompanied commercial success. I don't think, however, that it brought about or meant success. From the second "King Of The Rumbling Spires" was released it was written in the sky that the Rex were going to have a chart hit soon. That first electric single would've made it if every dj except John Peel had not looked at the artist's name and dismissed it as unplayable. Lyrically Marc has neglected his talent recently, but then the fields of poetry on "Unicorn" have an intensity that would last most writers for at least five albums. Not so long ago I had the good fortune to speak to Marc for a few moments and in that short time he shone like a jewel with integrity. Maybe he's "sold out" to success but certainly not to money — otherwise why the new low cost concert prices that the Rex are currently insisting on for their fans? As Marc said: "You see the one thing is I'm not a bread head" (SOUNDS 15/5/71).

What's happening to Marc happened to both Dylan and the Beatles. Dylan pulled through and is now painting new pictures after daubing moustaches on others: witness "New Morning" after embarrassments like "Self Portrait". Earlier this evening I saw the Rex at Manchester's Free Trade Hall. Marc and Micky obviously relish their new success and cannot help but play to it. But they still did "Deborah" acoustically (better than ever) while the overall performance showed them as warm and frabjous as always and confirmed that they are now what they have always been — the best band to come out of Britain ever. — **RON GOODMAN, Heaton Moor, Stockport.**

Who could be better?

AFTER SEEING the Who on stage at the Birmingham Kinetic Circus last week I can't understand how any other group has the nerve to go onstage at all. What other well-known group would ever dare perform a two hours plus set consisting mainly of new material, omitting the old favourites of the past three years?

What other rock group has three capable vocalists, one of who has possibly the most expressive voice in rock? What other loud group still remember what harmony is all about?

But this apart, who else can rival Keith Moon, the arch goon of rock? And what about Pete Townshend? Everybody knows a good composer/guitarist, but who else can leap, tap-dance, softshoe shuffle and fly across the stage while he plays? — **GERALD CLEARVER, Buckley Road, Leamington Spa, Warwickshire.**

STYLE

AFTER READING SOUNDS last week I was very surprised to read your headline about Free breaking up. I know that to me and to many other true Free fans this will come as a great shock. Free's music can be immediately recognised as it has its own very distinctive style. Going back to when the group formed in '68 and comparing their music on the "Tons Of Sobs" album to today's single, "My Brother Jake" you see that their music and style has altered greatly.

However, the point of writing was to ask you to print a full colour poster of the group as a small reminder of what they were like at the peak of their career. If you could possibly arrange this, I know you would make many ardent Free fans all over the country very grateful. — **R. GLASS, Kings Terrace, Millfield, Sunderland.**

READERS' SOUNDS

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Deep Purple taking over the world

DEEP PURPLE are just one blast short of completing their new album — almost a year after the release of "Deep Purple In Rock". With the self-descriptive title of "Fireball" the eagerly awaited album is obviously going to keep their fans well satisfied, but at the same time the band are hoping they can finally confound the theory that their success is based purely on hype and not on ability.

And drummer Ian Paice, who generally confines his outbursts to the stage, this week exploded in the band's publicity office. "We are about the most unhyped band in the world, and what the press have said really hasn't helped us at all," he stormed. "But I enjoy having made it without that kind of help because it means we haven't got to say thank you to anyone."

The band's case history surely speaks for itself, and they have gradually won over the world in a manner that would make any usurping dictator proud.

BY
JERRY
GILBERT

FEEDBACK

So far only America has remained lukewarm to Deep Purple, but in July they begin another tour with the Faces, and if that doesn't trigger off the audiences one wonders what will. "It ought to be a lot of fun and a really good tour because the Faces are a good band and no-one will be trying to blow anyone off," said Ian. "This will be our fourth tour of the States, and that's really one market we're not strong on."

"I think it's a feedback from the old days when we had hit single after hit single and were regarded as a teenybopper hype; but obviously being on the Faces tour will be good exposure," he added.

HECTIC

A problem that automatically comes with universal success is that you can't please all of the people all of the time — and the British fans won't be seeing much of the band as they make whistle-stop returns to the country in between commitments abroad. Meanwhile, a British tour is tentatively being organised for the Autumn.

Similarly the delay with the new album has been due entirely to the fact that the band have been unable to fit recording into their hectic work schedule.

"We only need one more track, and the rest we've finished recording

and mixing down, so it should be finished by the end of May or beginning of June. Then it's just a case of how long it takes to release it," said Ian.

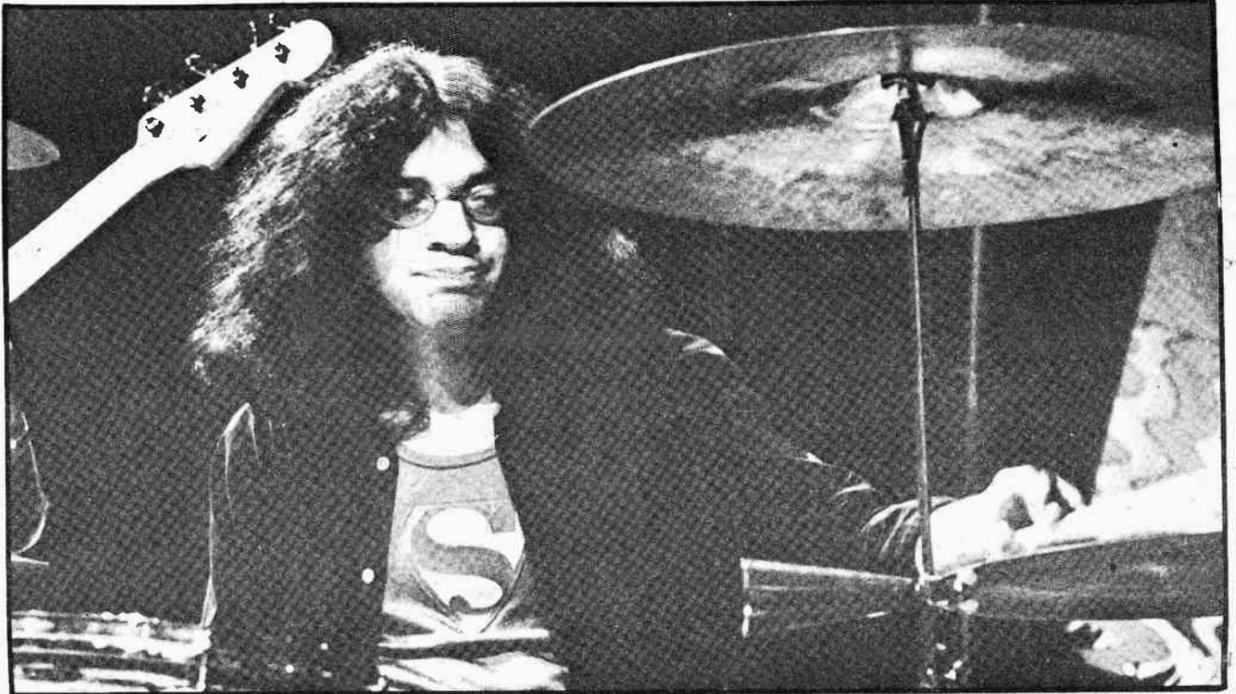
"It doesn't worry me that there's been such a time lapse — it's not a matter of worrying because we just couldn't get it done any quicker. Besides, I don't believe it's good to put too much on the market."

GOOD

Ian's comments are justified by the fact that "Deep Purple In Rock" has sold so consistently that it is still in the album charts, and Ian frankly admitted his surprise that it had stayed around so long. "We thought it would be a big album but no-one envisaged it being up there for nearly a year. The reasons? Firstly because it's a good album and secondly because there's a lot of people who like us. I think that every time we do a concert we must pick up new converts."

BASIC

Ian gave a short preview of the new album, explaining that it was slightly more diverse than the last. "But we've kept the basic theme of the rock album, that is to say it's fairly hard but we've extended a wee bit. For instance there's a down tempo semi-ballad and even a little joke country and western but the main brunt of the album is what we are known for and what we like playing best.



● IAN PAICE: "Deep Purple the most unhyped band in the world."

The "In Rock" album was very much between two narrow lines, and that had been the idea — to find a musical image instead of being the band that played with orchestras and did mass arrangements.

"I think this is a better

album than the last — the recording sound is even better and the musicianship is better because you naturally improve as you go along. That's another thing that hurts us when people knock us because there's so much

ability in the band."

But Deep Purple have sensibly steered clear of the kind of exhausting routines abroad which at one point put three of their members out of action simultaneously. "We've cut down now," explained

Ian. "It's all very well for semi-pro bands to say they can work seven days a week but when you're at that stage you can relax on an off night. In our position you have to be good whether you're feeling like death warmed up or not."

Uncle Dog a name to chew on

"I REALLY think that if you're going to work with people and make music with them then it's very important to live with them — not necessarily in the same house, but I think you have to be with each other a lot, apart from when you're doing gigs. The bands that I really like most are bands that have been together a long time, like the Dead, and Booker T. and the MGs — they've been together since they left school. It's really important that you know people not just as musicians, but as people."

Carol Grimes was sitting in the garden of the cottage where she and the rest of Uncle Dog are living and playing together. They've been there a few weeks now and even in that short space of time they have begun to feel comfortable in their music: "It's really beginning to flow out now." But it is not as if they are a "new" band in the sense that they are new to each other. John Pearson (drums) and Phil Crookes (guitar) played with Carol in Babylon, John Porter (guitar) played with John Pearson in Everyone, and Honk (bass) was around a lot of places before joining the original Quiver, and has been a friend for year. Pianist Dave Skinner, from Twice As Much, joined them last week.

CLICKED

"We'd all known each other and we'd all been in different little things together before, whether in bands or just blowing. It all sort of clicked over the past four years, but we'd never been able to organise it before — I mean, I never tried to organise it because I never really thought I could ever manage to organise a band of my own. But then it wasn't just me, it was all of us, and one day we just decided that there wasn't much point in just talking about it so we might as well do it.

"The aim was to first and foremost enjoy it, second to make sure that other people enjoyed it, and third to get on very well together, which we did anyway. Those were the principles behind it."



● UNCLE DOG: the music is beginning to flow.

It is all rather different from the way things have worked out for Carol before. Babylon came up far too fast, being thrown into the Blind Faith tour with little time to rehearse, and consequently destroyed itself. Delivery was rather different and, though they had their moments, her relationship with them was almost a negation of her ideal way of working.

"Basically, I walked into them when they were already a band, and I had a lot of ideas that I thought could make them better; it was an ego thing. I thought I could make them better but probably what I wanted wouldn't have been better for them. But anyway they wouldn't do it because they had a very particular way of expressing themselves. I was just like the oddball that walked in on them.

"I thought when I joined that it was going to be really good because there was Steve Miller, a pianist that I really dug and Roy Babbington, who's one of my favourite bass players. Some gigs it was good, and when it was good it was really good, but on the other nights it was a pain in the ass."

Also the record company wanted to "push" them as Carol

Grimes and her band, which caused a lot of friction: "and then of course I tried to justify it, and probably made more of it than was really there. It could have worked out but because we didn't really know each other it didn't."

"I think honestly that I've been a load of crap for months, and it's a horrible feeling to think that there's something there on plastic that you know doesn't please you."

With all that behind them though, they feel sure that they can avoid the things that have messed up their music in the past. They are close enough to weather the ravages of the press, they're not rushing into recording studios, and they don't seem particularly worried about becoming stars. Listening to them jam later in the afternoon, the music sounded a bit ragged, but it felt right. Honk gave up after a while and went off to sleep, and none of them felt particularly happy with the way they were playing, but if what I heard was them playing badly I hope they get on the road soon so that a lot of people can hear them playing well. It sounds as if they will develop into the sort of band that gives off a really good feeling immediately, but backs it up with the kind of technical skill

that holds your interest as well.

"Some nights we've been playing and it's sounded as good as anything I've ever heard. That sounds egotistical but when you're playing the thing that pleases you most is when you do something that really knocks you out, and the thing that pleases you secondly is when you hear someone else doing something good."

CONTRIBUTE

But what they really want to get rid of is the stigma of being Carol and a band.

"If I wanted to be a singer with a back-up band then I suppose that I could do it, it would be possible to do it that way, but the way I want to make music is within a unit of four or five people. I really believe that music isn't just one person, it's a group of people. Everyone has their role and they contribute to the end result, and I really want to avoid all this stuff about X and a backing band because it's nonsense — it never is like that because it's always a combination of however many people are involved."

"Since the realities of promoting a new group: I suppose everyone's got to have their own line of sell, because from a detached point of view rock bands are a product, but as long as you don't get convinced by your own line of sell you're all right. I mean if I was to believe some of the things people have written about me, I'd be done for, and I sincerely hope that it won't happen with this band. I hope people don't say that we're the greatest, because that's ridiculous, or that we're terrible, because that would be very demoralising."

LISTEN

"But really none of that should affect you. I've got two ambitions for this band — first to do gigs where we all feel good afterwards and the people that went there feel the same, and second to do an album that I can sit back and listen to and feel it's good. That's all I want really." — STEVE PEACOCK

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DAWBARN at large

Happiness is a flush-toilet

ANY MOMENT now we shall be into what is laughingly known as The Festival Season and the grass verges of Britain's trunk roads will be covered by that odd creature, the Festivalgoer — or Masochist as he is known to the medical press.

The Festivalgoer, or Masochist, needs certain qualities not normally called upon for human existence. For a start he has to be able to exist for three days without food unless he happens to be one of those Greek shipping magnates dressed as weekend hippies who are able to pay the normal Festival price of 235 new pence for an elderly hot dog without onions.

He needs a love of animals to put up with all those pot-hounds, or hash-puppies, sniffing round his haversack and the patience of Job to stand in endless queues to get into the festival, to get out of the festival, to await transport and all the rest of the necessary functions.

Above all he should either have no sense of smell or be able to exist without going near a lavatory for three days. My last attempt to become a Festivalgoer ended last year in dismal failure when I realised after only 12 hours that Happiness was a flush-toilet.

Chicken Shack's Stan Webb is to become a manager. Not, as you might think, of a brewery, but of a young lady called "17-year-old former student of the Arts Education Trust Elspeth Pearson." The young lady in question is to record an album of material by guess who? Give first prize to the lady in the plastic sporrán who shouted "Stan Webb" before the rest of you could get a word in.

What's in a name? Would Miles have made it if he was called Montmorency Davis? Would Led Zeppelin be as big as Rusty Truss? Would Engelbert

Humperdinck have made it if his name was really Gerry Dorsey? Whatever your answers to this fascinating quiz I still think Brewer's Droop should change their name. Instead of a poor man's Bonzos I discovered they are a highly entertaining, yet basically serious, blues group when I heard them at the 100 Club. A change of name might get the customers roaring in, as they deserve. And I haven't heard a drummer as uninhibitedly concerned with swinging since I heard King Size Taylor's mob at the Star Club, Hamburg. My God that dates me.

I gather there was a fair old journalist flap at the Crystal Palace flap when Raving Rupert did his Elvis Presley bit. Promoter Mike Alfandry now threatens to have a pseudo-Bob Dylan at the next do on July 31. I quote Brother Alfandry: "Now we have established that the whole thing is a hype we will get the real one."

MINI SKIRTS

Follow-up to the Royston Eldridge — somehow he is much too dignified to get called Roy — rave about Lorraine Ellison in SOUNDS, I'm happy to report that she is recording for Mercury and will have a new single out shortly.

A picture of a young lady called Glo Macari displaying an extremely pretty navel is reason enough for reporting that her first Columbia single, "Live Love", is out tomorrow (Friday). Her Dad, incidentally, is former multi-instrumentalist Joe Macari who now operates Macari's Musical Exchange.

The recent Hungarian Jazz Festival programme contained some translator's gems including a puff for the forthcoming Hungarian Dance Championship which talked about those taking part being "not only the best native competitors but outlandish pairs, too." I'll bet. They also claim the affair will be run "on a high level which offer a splendid sight." For some reason my mind immediately jumps to mini-skirts.

I tend to class motor racing with bull fighting



● JACK LANCASTER



● ALEXIS KORNER

and circuses. Watching people trying to kill themselves isn't my idea of kicks — unless its a young lady doing interesting things with a snake. If, however, you like to inhale petrol fumes you can combine your passion with music at Crystal Palace on the evening of June 18 when Desmond Dekker and the Aces, the Humphrey Lyttelton Band, New City Jazzmen and Chairmen Of The Board will be doing their thing while remaining stationary.

Remember the Bob-A-Job Troubadour, Welsh discovery Arwyn Davidson who did Batley Variety Club for a fee of 1s? He is currently topping the bill at the Cavendish in Birmingham and rumour hath it that he is getting a somewhat more substantial fee. Promoters are hoping the trend will catch on.

UKRAINIAN

That fine musician Jack Lancaster who has lain dormant since Blodwyn Pig folded has finally got his new group, Lancaster, on the road. Jack leads Barry Reynolds (gr., vcls.), Larry Wallis (gr.), Dave Cakebreak (bass gr., 'cello) and Alan Powell (drs.). Very sensibly Jack is in no hurry to record until things get just right on live dates.

One of the new faces in a re-arranged Principal Edwards Magic Theatre is Canadian drummer Terry Budd who, would you believe, started out as a 14-year-old in the Ukrainian Folk Dance Band in Canada. He has also had spells with Del Shannon, Chuck Berry, Jimmy Ruffin and Booker T.

Alexis Korner has his first solo album released in July. He gets a bit moody these days because nobody asks him about the future. According to Alex the only time he gets a radio date is to do an obituary on a dead blues singer. . . . Procol Harum's new LP, "Broken Barriers", will be out next month. All the material is by Keith Reid.

It may surprise those who know him to hear that Keith Goodwin is capable of a more profound statement than "Give us a fag." But, listening to If the other night he came up with: "Funny how nobody enjoys jazz but the people." Think about it, folks, think about it!

The Grease Band broke down last week on their way to either Birmingham or Manchester. The doubt exists purely because Ray Telford, your furry SOUNDS commentator, didn't seem to sure before he left with them. And seemed even less sure where he had been when he got back!



● RADHA KRISNA TEMPLE

LOOKING AT a photograph of last year's Radha Krsna Temple parade through the streets of London, a young monk from the temple pointed out a cinema advertisement in the background. "Woodstock — three days of peace music and love."

"Actually," he said, "Krsna consciousness means a whole eternity of that — blissful music, peace and love."

Radha Krsna Temple are the people in saffron robes and shaven heads you see chanting and dancing in Oxford Street and other unlikely places. About twenty of them live at their temple in Bury Place near the British museum, and altogether there are around 60 full-time devotees in the country. They claim that there are hundreds of devotees who carry on with their jobs but serve Krsna and follow his doctrine of selfless love, and thousands whose lives have been changed by his message. "There would be several hundreds living in the temple if the building was large enough," says Mukunda Das Adhikary, the president of the London temple.

FRIEND

Four years ago, the London temple did not exist, and it was only a few years before that that followers of Krsna started to preach in the west.

For a time, Radha Krsna Temple were almost pop stars when an Apply single of the basic "Hare Krsna Mantra" chant got into the charts, and now they have an album out which includes "Hare Krsna" and other traditional titles arranged by Mukunda. It is produced by George Harrison who has been a friend of the temple since they started.

"George is not a devotee to the extent that he shaves his head or wears the robes", says Mukunda, "but he is in that he serves Krsna. Sometimes people can do more from the outside because of their vantage point or their influence, but all service is equal."

RENOUNCEMENT

But for the devotees who live at the temple, service is total. Most of them are young, some are married, all renounce the values of the material world for a life of "spiritual bliss" and say that this gives them the strength to live within the material society without being affected by it. In outline, a typical day for a Krsna devotee would be like this.

Rise at 4 a.m., make an offering of food and attend a devotional service of dance, music and chanting, read from the scriptures and spend time

A whole eternity of peace and love

Steve Peacock looks at Krsna consciousness

making your "Hare Krsna Mantra" chants (each devotee has to do a minimum of 16 rounds of 108 "Hare Krsna" chants a day) until 8.30 when there is another service. Then they do their duties around the temple and go out for their mornings chanting in Oxford Street or an engagement in a school, "or whatever". Back for another service and meal at midday, and out again in the afternoon. Three evenings a week they have a service which is open to the public, and at other times they have readings from the scriptures, painting, craft work and incense-making — which is their main source of income apart from donations.

SELFLESS

"You see," says Mukunda, "in the material world all love is based on wanting something in return. The love of Krsna is selfless, pure love; he only wants to continue giving without faltering, and that is the kind of selfless love that devotees strive for. They strive to serve Krsna.

"If you are prepared to take that step, to devote your life to Krsna, even material desires are fulfilled — we all eat, have a place to live, have clothes to wear. That is the nature of spiritual life, nothing is missing."

I said I could see the value of that spiritual life to the people of the temple, but that I couldn't see how they were helping other people which surely must be important in the context of a belief in giving and in selfless love. How much were they concerned with spiritual self-survival?

"Krsna consciousness has been described as the highest form of social work. Through our teaching and preaching and our example, thousands of people chant Hare Krsna a lot, start to use pure vegetarian cooking, learn how to live a peaceful life, give up meat eating, all kinds of intoxication — drugs, even smoking cigarettes and drinking tea — pre-marital and extra-marital

sexual relations. It's not that they find these things are wrong, we don't condemn anything, it is just that they find something that they like better."

In other words, they believe in re-organising the basis of people's lives rather than trying to cure things that have gone wrong.

NOURISHMENT

"I'll give you a crude example. If you pour water on the roots of a tree then the leaves will get nourishment. If you pour water on the leaves then it doesn't do any good."

In London on July 4 they are having another big festival/parade through the streets, which is basically just a magnified way of doing what they do every day — going out in the streets and chanting, talk-

ing to people, spreading the word of Krsna. They see their records as much the same sort of thing; their music is basic to their way of life, and putting out a record is a good way to reach a lot of people.

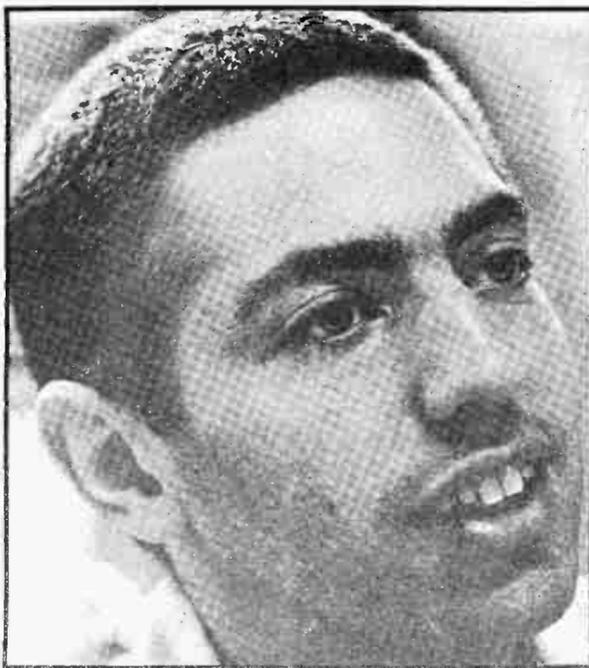
But most of the people who come to them are young, under 22. Could he see any particular reason for this?

IDENTIFY

"The longer you live the more you get entangled in a material way of life and the more difficult it becomes to see beyond that. There is a saying that yellow bamboo doesn't bend."

Finally, why did they feel it was necessary to wear saffron robes and shave their heads in order to serve Krsna?

"First of all we are not really concerned with the outer dress, we are concerned with the inner heart. But just as a policeman wears a certain kind of dress to identify himself, so do we. If you want to know about someone's who's been hurt or something irregular you go and ask a policeman. If you want to find out about spiritual matters you ask someone dressed like this."



● MUKUNDA: "yellow bamboo doesn't bend"



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ALBUM REVIEWS

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CAROLE'S GREAT RETURN

CAROLE KING: "TAPESTRY" (A&M AML 2025).

ONE OF the best — if not THE best — albums this year comes from a girl who could be said to have made the greatest "come back" in music of anyone around. Carole King has re-emerged after a silence of more than eight years that rock music could not afford. Her contribution to music, even way back in the Shirelles and "Do You Still Love Me Tomorrow" era was enormous and she has maintained a brilliantly high standard of song-writing that is today fresh and beautiful and untampered. This is her second solo album since her appearance back in music as an artist as well as writer, and as such confirms my long standing opinion that Carole King should be placed in the highest echelons of current music. It seals the promise shown in her first tentative step on "Carole King — Songwriter", and it is not just the songs on this new album that raise it way above the usual album release but particularly her performance as a singer and musician. Producer Lou Adler has worked in perfect sympathy with King's musical attitude — an attitude that is uncluttered, warm, and a perfect balance between vulnerability and emotive power. By and large I tend to be extremely critical of female singers but Carole King really can do no wrong, encompassing as she does all the best things not only in the female voice but in the personality and outlook of women in general. Each of the twelve tracks is a complete gem within itself, kept uncluttered and masterful not only by Carole but by her session musicians Charles Larkey, Danny Kootch, Russ Kunkel, Ralph Shuckett, Joe O'Brien, Curtis Amy, and a string quartet which includes David Campbell, Terry King and Barry Socher. James Taylor plays acoustic on "So Far Away", "Home Again", "Way Over Yonder", "Will You Love Me Tomorrow", and the most moving of all the songs — "You've Got A Friend" — that Taylor himself has recorded. But it is — in the final analysis — Carole King's poignant voice, the marvellous structure of both her writing and her piano work and her sheer belief in her work that comes shining through. A beautiful lady. A superb album. — P.V.

DELIGHTED

BERT JANSCH: "ROSEMARY LANE" (TRANSATLANTIC TRA 235).

THE SEQUEL to this excellent album will be a solo concert by Bert Jansch at the Festival Hall on June 30, and for those of us who still regard Jansch as primarily a soloist and secondarily as part of a group, it should be most rewarding. The thing with Jansch is that you cannot compare him with anyone else, you can only draw the comparison between the man as he was and the way he is today.

The fact that he uses just his own guitar throughout reminds me of his very first album, and shows that his performance is at its most intense when Bert plays alone. But Pentangle has undoubtedly mellowed Jansch, cutting out some of the extravagant flourishes with which we once associated him, and yet if he hasn't matured naturally, of his own accord, what matter? I think he would have arrived at this stage with or without Pentangle, just in the same way that I think this is his best album to date. "A Dream, A Dream, A Dream" harks back to his early style of songwriting, while "Tell Me What Is True Love?" is typical of Bert today. His interpretation of traditional songs remains unique, and "Sylvie" and "Reynardine" are among the best things on the album. It's still easy to pick out inaccuracies in his playing, particularly in "Alman" which is very loosely thrown together; just in the same way it's easy to keep bumping into nostalgic little traits and frailties, like the tail-piece of "Wayward Child" and the vocal work in "Nobody's Bar" — and it's delightful. I just hope he manages to re-learn all the tracks in time for his concert. — J.G.

DISJOINTED

STRAWBS: "FROM THE WITCHWOOD" (A&M AMLH 64304).

THE STRAWBS have reached a crucial stage in their development and as Dave Cousins wrestles to produce better and better songs, so the pressures seem to increase. And I don't think the Strawbs' plight will be alleviated by the fact that Hud and John Ford are now writing songs, because we've always been used to following a set pattern through the Strawbs' music, and this latest album is rather more disjointed. It could be that the group were too conscious of the fact that they had to follow a once-off masterpiece with the "Antiques And Curios" album — but nevertheless this album reaches many high points. For instance "A Glimpse Of Heaven" is pure Cousins, lyrically and musically, and this is followed by "Witchwood", which is undoubtedly the best track on the album simply because of the beautiful, simple little setting Cousins creates with his banjo and dulcimer. John Ford's "Thirty Days" sounds okay too—but is this really the same group performing? Hud's "Flight" follows, and I'm afraid I can't quite relate to it, whereas his other composition, the religious "Canon Dale" is a gem. Side one closes with the now familiar "Hangman And The Papist", Cousins' frightening tale of the ironies of civil strife — and so we plunge into side two with encouragement. Opening track is Cousins' "Sheep", a very "heavy", self-explanatory song which could have done without the vocal and instrumental expletives.



● JOHN SEBASTIAN: beautiful Spoonful

The album concludes with three more Dave Cousins' songs — "The Shepherd's Song" works admirably, slipping and sliding through a strange variation of sound produced by mellotron, Moog and sitar amongst other things. "In Amongst The Roses", a sort of follow-up to "Song Of A Sad Little Girl", and inspired by Cousins' young daughter, is beautifully structured, while "I'll Carry On Beside You", is a good community sing-song to conclude the album. I would advise all Strawbs' fans to hear this album before buying it, and would suggest that seven short, divorced songs on an album is no outlet for the talents of Cousins, who needs continuity and scope to express himself at length. For if it's one thing this album lacks, it's continuity. — J.G.

IMPRESSIVE

HARVEY MANDEL: "CRISTO REDENTOR" (PHILIPS 6336009).

FIRST ISSUED in 1968 this album is undoubtedly the finest of the several Harvey Mandel solo albums released in the past three and a half years. "Cristo Redentor" contains much fine playing not only from guitarist Mandel but also from the impressive list of names included — Charlie Musslewhite, Kenny Burrell, Peter Drake, Steve Miller and Barry Goldberg. Best tracks are "Cristo Redentor", "Wade In The Water" and "The Lark", the latter featuring the excellent mouth harp playing of Musslewhite. — R.T.

RESPONSIBLE

THE ELECTRIC FLAG: "THE BEST OF THE ELECTRIC FLAG" (CBS 64337).

THE ELECTRIC FLAG have been responsible for many of today's finest sounds and when you come to listen to the eight tracks on this album, most of them recorded more than three years ago, you realise just how much of an influence they have exerted. Six of the tracks here were released on the second Flag album, "Long Time Coming", which fully established the band in this country. Tracks

included are "Killing Floor", "Sunny", "You Don't Realize" and "Groovin' Is Easy". — R.T.

INFLUENCE

THE LOVIN' SPOONFUL: "ONCE UPON A TIME" (KAMA SUTRA 2316002).

EVERYONE MUST know by now that the Spoonful were one of the greatest bands around in the 1965-67 era and held sway over the whole music scene in America at the time, but for those few who still need educating here's fourteen tracks to show you just why that was so. The band consisted of John Sebastian (guitar, vocal, auto harp and harmonica), Zal Yanovsky (lead guitar, vocals), Joe Butler (drums), and Steve Boone (bass, keyboards) and with the exception of "Bald Headed Lena" the brilliant Sebastian wrote every track. Some of the best and beloved Spoonful cuts are included — "Do You Believe In Magic?", "Money" (typical Sebastian with nice banjo by Jerry Yesyerr), "Big Noise From Spoonk" (great Zal guitar and Sebastian mouth harp), "Bes' Friends", "Henry Thomas" — and along with an earlier Kama Sutra release, "The Greatest Hits Of" this gives you a very real insight into what the Lovin' Spoonful meant in those days and what a great influence they had on today's music. — B.W.

SIMPLE

DULCIMER: "DULCIMER" (NEPENTHA 6437003).

NOT, AS I first suspected, an instructional volume on the art of the dulcimer; nor for that matter has the album any relationship at all with that instrument. Instead Dulcimer are an acoustic trio — poets and musicians — comprising Pete Hodge, Jem North and Dave Eaves. Dulcimer generally use guitars, bass and mandolin to illustrate their work, and it is true to say that while there is no great profusion of musical ideas, the simple structural framework is probably the best method of projecting the lyrics, sections of which are recited by Richard

on this lot. Recorded before she started her successful run on Invictus (who, by the way, must be congratulated for persuading her to drop this style). Miss Payne painfully goes through a selection of well known numbers — "Let It Be Me" and "Yesterday" included — in a technique I can only describe as the worse kind of cabaret/soul, an anomaly if ever there was one. The album should become famous for one fact — she's the only artist I've heard of late that could take one of the most beautiful numbers ever written, "You've Lost That Lovin' Feeling", and massacre it beyond redemption. — P.V.

LACKING

SOUTHERN COMFORT: "FROG CITY" (HARVEST SHSP 4012).

WE SHOULD all take our hats off to Southern Comfort. For they have hauled themselves up to the front ranks after losing Ian Matthews, and this album is irrefutable proof that they are a worthy band in their own right. This album contains an exuberance and style of character which is too often lacking in these days of contrived perfection. This is the basic difference between the old Southern Comfort and the new, plus the fact that Carl Barnwell's song contribution now becomes all the more apparent (or perhaps his writing has just matured). The lead vocal work is always slightly restrained so that when the song reaches the harmony point the impact is all the stronger. Southern Comfort range from the soft melodic style evident in "April Lady" and "Fruit Of The Musical Tree" are excellent. Good use of harmonica and glockenspiel to illustrate the poems and a very worthwhile album in general, the content of which is always interesting. — J.G.

MELODIES

THE HONEYDEW: "THE HONEYDEW" (ARGO ZFB 15).

I FIRST heard the Honeydew about fifteen months ago during their formative period, and even at that point it was evident that this Manchester trio had a lot to offer. Their folksy style (and that's meant in the best sense of the word) comes across well on their first album with Dave Moses and producer Kevin Daly. Honeydew have come up with some strong melodies, and apart from singing beautifully in harmony and in unison they have an ability to write good songs — songs which they are able to tackle successfully. All credit, too, to Dave Moses whose sympathetic ear to the backings is a major contribution towards the success of this album. He is well aware which songs are best projected by simple acoustic guitars, and which needed building up to full orchestral backing. Aside from Paxton's "Outward Bound", Lennon and McCartney's "Here, There And Everywhere" and Gordon Lightfoot's "For Loving Me", all the material is original, and there's no doubt that Honeydew will find their niche in due course. — J.G.

HARMFUL

FREDA PAYNE: "FREDA PAYNE" (MGM 2351 004).

THIS IS the kind of album that sometimes pops up and causes extreme danger to the artist involved. The majority of old tracks re-released when someone becomes well known aren't all that harmful in the long run, but poor Freda certainly suffers worse than most

FOREMOST

DADDY LONGLEGS: "OAKDOWN FARM" (VERTIGO 6360038).

AFTER HEARING the first two tracks off this album you might think that Daddy Longlegs are first and foremost a country rock band — and you would be right. Although "Oakdown Farm" with its twelve tracks runs the gamut of rock styles it is their country flavoured songs which you find yourself humming afterwards. This is a one hundred per cent improvement on their first album release mainly because of the group's drastic re-thinking and I would guess also because of the influences of latest addition Peter Arnesen on keyboards and vocals. As was hinted at briefly on their first album bassist Kurt Palomaki and drummer Clif Carrison are a fine hard-hitting rhythm section and their work is especially effective on such pieces as "Night Shift" and "Wheeling And Dealing" which are two excellent examples of the new improved Daddy Longlegs. Guitarist Gary "Norton" Holderman proves a steady player who solos frequently and is heard at his best on "Rusty Door" and "Boogie". An enjoyable album with unlimited appeal. — R.T.

MORE ALBUMS

on Miss Foxx's dire tribulations. Actually this is a very fine record and has Inez away from Charlie and sounding a great deal better for it. I couldn't stand all that hiccupy uncontrolled soul raving — apart from "Mockingbird" but that's a classic case — and now she's been given a really solid soul number to get her teeth into she really drives along. She start off sounding really sneaky, and then goes absolutely frantic — "My life's been abused" — sounding desperately female and clawing. Great Bad Suicidal records are always best. — P.V.



● SOUTHERN COMFORT

PROFESSIONAL

WILLIAM BELL: "WOW WILLIAM BELL" (STAX 2362 009).

ONE OF the newer younger set of Stax soulers, William Bell, combined a lot of the warmth and technique of Ben E. King with the class of Lou Rawls. This combination of vocal prowess comes to light particularly on this album which sounds as though the result should be above reproach. But in fact, competent and sometimes excellent though it is, somehow the album lacks an overall power. The album was cut at Muscle Shoals with the usual fine crew — Memphis Symphony Orchestra, Booker T and the Bar Keys, The Memphis Horns — and veers between a smooth hup and holler soul and a warmer lower key variety. The majority of tracks are newer soul numbers and Bell does them with an easy professional persuasion, but I still felt there was something missing. — P.V.

EVOCATIVE

BIG BANDS' GREATEST HITS (CBS 66268).

HERE'S a double album of big band history for lovers of that evocative scene of twenty to thirty years ago. It's a magnificent collection embracing the hits of the era—Ray Noble, Count Basie, Gene Krupa, Charlie Barnet, Duke Ellington, Glenn Miller, Woody Herman, Les Brown, Harry James, Benny Goodman, Bunny Berigan, Frankie Carle and others. Unfortunately the Berigan track, "I Can't Get Started", isn't the same take as the famous 78 rpm and lacks certain refinements. Another unfortunate omission is any hint of dates or personnel in the otherwise entertaining sleeve note by John S. Wilson. But the keen collector will spot the big band stars as each well remembered track follows another — Woody Herman's "Caldonia", Duke Ellington's "A Train", Harry James' "All Or Nothing At All" with Frank Sinatra on vocal and Benny Goodman's great "Sing, Sing, Sing". Lovely stuff. — J.H.

IDENTIFIABLE

PEGGY LEE: "MAKE IT WITH YOU" (CAPITOL E-ST 622).

OF ALL the artists of her era Peggy Lee has managed to maintain a peculiarly classic approach to her material. Instantly identifiable she literally gives numbers her own wistful haunting touch that often makes them sound as though they were specifically written for her. This is particularly noticeable on her version of "Long And Winding Road" where she cuts off endings and yet keeps a hovering tender warmth. This approach works incredibly well on all the tracks except for Gates' near-classic title track which some-

how — perhaps it's the arrangement more than anything else — sounds slightly uncomfortable. — P.V.

INEFFECTIVE

WAR: "WAR" (LIBERTY LBG 83478).

A STRANGE album. It doesn't have any instant appeal — no immediately identifiable riffs and no particularly strong characters coming through the music — yet it has a vague sort of appeal that makes you listen more closely. Then, when you do that, you find that the music is basically insubstantial. You try to get into it and you find there isn't anything much there. It sounds as if they were really into it, but they were so involved with each other that they forgot about things like projecting the music and tidying up the arrangements: throughout the album you hear the sort of imperfections you expect from a live recording, but it doesn't have the atmosphere. It probably didn't happen like this at all, but it sounds as if they all sat back after the first take of most of the numbers and got so knocked out by the good vibes and the brother-love in the band that they couldn't really be objective about the recording. It has its moments of course: there's some nice flute by Charles Miller on "Sun Oh Sun" and "Fidel's Fantasy", and Dee Allen's drumming throughout is pretty good, but — apart from "Fidel's Fantasy" which is, well, unusual — the songs are pretty average and the playing about the same. War are potentially good, as their albums with Eric Burdon and this one have shown, but I have the feeling that they won't realise their potential until they look more objectively at their music. This album still shows signs of their potential, but it all adds up to something rather slight and ineffectual. — S.P.

TENDERNESS

GYPSY: "GYPSY" (UNITED ARTISTS UAG 29155).

GYPSY ARE a five-piece set-up who, to my knowledge, have been sweating on this album for what seems like an age. It's their first and although the first track "What Makes A Man A Man" is currently getting a lot of attention I much prefer them on the more gentle, less frenetic tracks, that make up the rest of the set. "What Makes" is driving and unsubtle and reminds me of a gig I saw them do many moons back on a bad night at the Roundhouse (not a happy night for everyone concerned — still the idiot dancers seemed to enjoy it). Anyway that aside they settle down to produce a much more comfortable warm sound, displaying a great tenderness and vocal originality especially on my favourite tracks at the moment — "Keep On Trying" and "I Don't Care Do You Mind?" — P.V.

SINGLE REVIEWS

REVIEWER: PENNY VALENTINE

GRAHAM NASH: "CHICAGO" (ATLANTIC). Old Willie Nash — the last in the line-up to turn up with a solo album — releases now a single from that very same. The track is probably the strongest lyrically — or rather makes a strong political statement amongst the more romantic based numbers and is about the state of the Nation. It is done in more solemn tempered mood than one would expect from say — Crosby on the same subject. Calm, slightly doomy, organ and a back-up voice that sounds like Rita Coolidge, builds the track from Graham's melody to a tight pitched chorus.

POTENTIAL

GARY WRIGHT: "STAND FOR OUR RIGHTS" (A&M). Ex-Spooky Tooth, Gary sounds like he cut this track in the States (if not my apologies and congratulations), so precise and strong is the overall sound. In fact it really does seem to burst full of commercial potential. There I've said it. Despite all the ramblings the whole track — song, melody, performance, arrangements — has an easy but dynamic feeling about it as it builds with strings, sax and finally huge choral. Much much better than his first solo album led me to believe.

INFAMOUS

CHICAGO: "LOW-DOWN" (CBS). Quite an interesting track to release as a single from the "Chicago III" album, because it's more instrumental than brass based. In other words their brass work — which is what they are most infamous for — takes rather a back seat though it is still apparent. Phew. Anyway nobody flipped out here at "lousy island" (as we are known by the local residents' committee — nice?). But then they are a busy bunch today.

UNCLUTTERED

CAROLE KING: "IT'S TOO LATE" (A&M). Now — here we do have something worth writing home about. Or sending a carrier pigeon for that matter. Miss King is a singer that brings me out in a rash of superlatives and the album from which this track comes — "Tapestry" — is simply quite superb. Jerry Gilbert, who is the most hardened folkie I know and always rabbiting on about Biff Rose and the like, went all soft and soppy when he heard this. And even Scottish Telford looked interested — an achievement indeed considering he's just had two teeth out and can't talk. Which goes to prove that I am not a lone fanatic. Indeed this track — as all — deserves all the praise you can find. One of the few not written by Carole alone — Toni Stern collaborated — it is really fine, with tight uncluttered piano and rhythm section. And that girl's voice is a real joy.

SMOKEY ROBINSON: "I DON'T BLAME YOU AT ALL" (TAMLA MOTOWN). Produced, written and sung by the clever Mr. Robinson with that sharp vocal style of his, this track reminds me of "Tears Of A Clown". Really effortless stuff as we have come to expect.

CLAWING

LORRAINE ELLISON: "CALL ME ANY TIME YOU NEED SOME LOVIN'" (MERCURY). Many years ago in my errant youth I could be heard — should you have had the misfortune to be near enough — singing a rather rowdy version of "Stay With Me Baby" in many a trendy London club of the period (I must add I was never alone and often vocally accompanied by some very superior friends indeed). As Royston Eldridge, or Elidge as he is commonly known in this lunatic asylum, pointed out in his piece on Lorraine last week little ever came to beat that historical track of hers. So be it. This doesn't even come close and in many ways is remarkably like old 50's tracks lyrically. BUT it is surprisingly commercial and every so often Ellison pops up with some of that searing old clawing power that brings a shiver to your backbone.

RIDICULOUS

YAMASUKI'S: "YAMASUKI" (BIRAM). Talking about shivers up your backbone — and just in case



● GRAHAM NASH

after all that Yamasuki at the beginning of this review you thought I'd finally flipped — this is a track that is blood-curdling good. Like the Samurai on record. A really ridiculous track that is going to be very, very successful. The Kinney lot next door who drop food parcels and goodies on the roof and bop off to the park on sunny days and who release this track can rest easy. As indeed I'm sure they will.

SHISPY

BREWER AND SHIPLEY: "PEOPLE LOVE EACH OTHER" (KAMA SUTRA). From their album "Weeds" comes a very pretty gentle shispy track that probably won't do anything much but is nice to listen to in these rat race times.

SHAPE OF THE RAIN: "WOMAN" (NEON). A very attractive record that could do very well if it reaches enough ears through the usual indiscriminating channels of communication. Recorded in Monmouth amidst the open plains and cows there is a warmth about the vocals and guitar work that on a late Friday night lull you into a sense of false security — certainly as far as this office is concerned. "More work, more work" they cry. Sometimes I feel like Alice.

CHIPMUNKS

SLADE: "GET DOWN AND GET WITH IT" (POLYDOR). Good heavens. A most peculiar title as Mrs. Mary Whitehouse would be the first to admit. Slade rock and bash their way through this track with great spirit but to my untutored ears end up sounding like rocking chipmunks.

COMMERCIAL

TWIGGY: "ZOO DE ZOO ZONG" (BELL). Not only does the lady look good she really sounds pretty good on this Greenaway and Cook song — reflecting no doubt her forthcoming film appearance in "The Boy Friend". Oodles of late 20's charm about it and not as nauseating a song as the title might lead you to believe, it has a certain commercial charm and will do very well indeed. And THEN probably drive me mad.



Before the split

Some of the last sounds put together by Peter Green, Jeremy Spencer, Mick Fleetwood, John McVie, including 7 new Peter Green numbers. Its not going to happen again so don't miss out on this album.

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● HARRY COX: in folk circles he has become a legend.

Harry Cox: the end of an era

AT SOME point in any serious discussion on English Traditional Song the name of Harry Cox will inevitably be raised, always with awe, as having been one of the giants among English singers. And Harry's recent death, at the age of 86, marks the end of an era.

AN OBITUARY BY CLIFF GODBOLD

In folk circles he has become a legend — which is amazing as he never made what could seriously be called a "public appearance". His fame rests on the extraordinary quality of the few recordings available.

We met him when he was already an old man — 78 or 79 years old; yet we were astounded by the power, skill and sure-footed grace of his singing, and I doubt if in all the years we knew him that we heard all of his repertoire. Even at this age Harry seldom fumbled a song and he would be ashamed if he did so.

CHARISMATIC

He was not an outward going man. Shy, rather dour and outwardly unapproachable, once his defensive veneer was penetrated, one discovered a keen mind and a cool Norfolk cynicism that was at once witty and disconcerting. One enthusiastic young revivalist once sang him a song, after which Harry said: "He shouldn't 'a' bothered" in one of the most devastatingly succinct critical phrases I've heard.

But I would not like to give the impression that he was an unkind man. He was very appreciative of good singing and an acute listener. He learnt "The Bold Grenadier" pretty well correctly from one hearing of the Ian Campbell Folk Group on the old television programme "Hootenanny" and a misplaced word or forgotten verse would be certain to bring a comment from the charismatic old man, appearing almost to doze in the corner.

REPERTOIRE

To step into his dark cottage sitting room on a grey Norfolk Sunday afternoon with a low glowing fire and the clock ticking loudly on the wall, the shotgun leaning in the corner, the garden crammed with lustily growing vegetables and the sharp featured

white old man sitting in the corner newly shaved and ready to welcome one, was like stepping back fifty years or more into a slower and quieter age.

We would begin to chat and Harry would reminisce and soon inevitably the singing would begin and Harry would talk of long-ago get-togethers in pubs now shut or gone plastic. "It was my delight" was his evocative phrase and he'd have a tune on his old fiddle and a squeeze on the melodeon. His repertoire was laced with music hall songs of the 1900 onwards and it was fascinating to hear him abandon the stately cadences of, say, "The Barley And The Rye" of the "Long Pegging Awl" for the fancy modulations of the Edwardian music-hall reproduced with the sure-footed accuracy of all his singing.

GLORIOUS

On one occasion, at the Windmill in Sutton, Harry felt, I think, that he was still honoured by the folk world. There had been for him a long, long period when nothing had happened but to sit in his room getting older and frailer. Then we arranged what we intended to be a small local gathering to give the old boy an evening out. Word of this got round, largely through the Young Tradition, that Harry was emerging to sing, and every singer that could get there within a hundred miles or so, seemed to be at the pub that night, and there followed one of those evenings that sink softly into the memory like the taste of vintage wine.

Harry had at that time, I believe, thought that folksong was dead and himself forgotten. But that glorious evening and a few subsequently (including one on which the EFDSS presented him with a gold badge) restored his faith I hope, and when he died I think that he knew folksong was living on.

IDEALISED

For memories of Harry in his prime one would have to go to others. I wish I had known him when he was among his own singing generation and young Harry Cox's incisive voice could be heard cutting through the smoke and beer fumes of a Norfolk pub on a 'spree' night amid the sound of fiddle and melodeon and the great boots step dancing on the bare wood. Perhaps it's an idealised picture and never happened. It's difficult to imagine it now in the prim pubs with the stifled booming of the incoherent juke box. The thought makes me weep for Harry living on his memories in his dark room and for this electronic age which seems to have lost so much.

next week

OAK and WINDFALL

JON RAVEN: "KATE OF COALBROOKDALE" (ARGO ZFB 29)

JON RAVEN'S preoccupation has been to put down the folk music of the Black Country, and in so doing he is almost unique. Jon himself comes from Wolverhampton, and until relatively recently the heritage had been stifled as the songs had fallen into obscurity. Jon Raven, who is joined on this album by Jean Ward, Mike Raven (guitar and banjo) and Pete Sage (fiddle) intends to put out a series of albums illustrating agricultural and industrial development in the region through various themes. The first album contains songs of love — "songs that sprung from country life, songs born of the transition from agricultural living to industrial living and songs that grew out of the troubled times of the Industrial Revolution" as Jon describes them. Jon's voice is rich in character, and he and Jean inject life into a number of unfamiliar songs which appear on the album, such as "The Brave Collier Lads", "Kate Of Coalbrookdale", "Wife For Sale" and "The Grey Cock", while "The Brisk Young Butcher", "The Soldier's Fancy" and "Bold William Taylor" and "The Pirate's Serenade" are outstanding. Good support work from Mike Raven and Pete Sage and a worthy collection of songs from Jon, though in fairness not all of them "work" in their own right.

VERSATILE

THE DRUIDS: "BURNT OFFERING" (ARGO ZFB 22)

THE DRUIDS are a young five-strong group who run their own club in Derby and share a joint interest in traditional song and dance. Consequently their first album is full of youthful exuberance and enthusiasm and a wide cross-section of material which somehow blends together into a fine album of instrumentals, unaccompanied harmony songs and a few pieces contributed by that excellent songwriter Roger Watson. I do hope the Druids can stay together, aiming for the same goal as the Young Tradition, for they could yet be the group to replace the YT in due course. Instrumentally the Druids are extremely versatile, and it is obviously no accident that the voices range and pitch beautifully in harmony. "A Sailor's Life", "General Taylor", "The Castle Of Dramore", "Our Captain Cried All Hands", "The Boar's Head Carol", "The Farmer's Three Sons" and "Gabriel John" are all fine examples of their unaccompanied singing, although the Druids don't seem to possess a powerful lead singer to express and give character to the songs. Having shown their potential I hope that the Druids can stride forward and efface the obvious YT influences which you can't help but notice in parts; I also hope that they continue to aim primarily at entertaining as they have done with this album and which is even more evident on live appearances. For on the strength of the album their future looks a healthy one indeed.

HUMOUR

MATT MCGINN: "TAKE ME BACK TO THE JUNGLE" (RCA INTERNATIONAL INTS 1240)

MATT MCGINN has been one of the great Scottish voices over the past decade or so, during which time his output of material has been nothing short of fantastic. Here he is again with twelve

of his songs, assisted by some of his worthy Scottish colleagues — Alex Sutherland, Dick Gaughan and also Alistair Watson, Jimmy Greenan and Les Honeyman. With a frightening jungle cry, McGinn launches into the album, which is full of humour and jolly choruses. Try "Tony Capaldi", "Hi Jack" and "Have A Banana" and if the doesn't whet your appetite you shouldn't be listening to Matt McGinn at all.

INSTITUTION

MARTIN WINSOR AND REDD SULLIVAN: "HOSTS OF THE TROUBADOUR WITH FRIENDS" (DEACON DEA 1045)

HOW'S THIS for a typical night at London's best known folk club in the Old Brompton Road! Martin Winsor and Redd Sullivan, known throughout the country, are also an institution at the Troubadour, which they run, and here they are joined by Jeannie Steel, Alistair McDonald on guitars and banjo, and Ian Campbell, that well-known man about public houses, on bass. Quite aside from the singing of Martin and Redd, one of the high-spots of the album is Jennie Steel's performance on "The Highland Widow's Lament", for which she wrote the music. Lighter moments are provided by the ensemble on "Beans, Bacon And Gravy" and "I Wish I Could Shimmy Like My Sister Kate", while Redd's two unaccompanied songs "The Farming Servant" and "Firing The Mauritania" are outstanding as is the closing unaccompanied gospel song "Trying To Make Heaven My Home", with Redd, Martin and Jeannie all in good voice.

HAUNTING

MR. FOX: "THE GIPSY" (TRANSATLANTIC TRA 236)

FOR ALL the wrong reasons I find that the title track of this album is the most outstanding composition that Mr. Fox have to offer, either live or on record. The song is a musical excursion across the Yorkshire Dales in search of the gipsy — a beautifully illustrated concept, written and sung by Bob Pegg, and divided up into musical sections. The reason I like the track is because of its comparative simplicity, its natural evolution and the fact that I can understand it. "Mendle", writ-

FOLK ALBUM REVIEWS

REVIEWER: JERRY GILBERT

ten by Carole Pegg is the only other track on side one, and unfortunately it remains an initial, haunting fascination because Carole's voice fails to penetrate the thick instrumental work. Side two is far more consistent, and once again it is abounding in ideas. "Aunt Lucy Broadwood" is typical of the way Mr. Fox emphasise the start of the choruses (in this case sung unaccompanied) while Bob rattles through the verses, recited rather than sung. Barry Lyons' dulcimer dominates the start of the "House Carpenter", a beautifully arranged number in which the heavy percussion is used to good effect, and the rest is plain sailing. "Dancing Song" with fiddle and melodeon is typical of the unmistakable English traditional sound in which Mr. Fox revel, and the album closes fittingly with "All The Good Times" a worthy American-style chorus song. Another extremely good album from Mr. Fox, who still seem unable to match their recording exploits on stage.

VIGOUR

BOB DAVENPORT AND THE MARSDEN RATTLERS (TRAILER LER 3008)

RECORDED AT various folk clubs over the past few years, this album of Newcastle's Bob Davenport with the Marsden Rattlers has at last seen the light of day — and after listening to it I can't imagine anything other than a live performance appearing on record. Bill Leader has succeeded in capturing on disc the full range of Bob Davenport's repertoire and the music hall atmosphere which is created and sustained throughout. I really enjoy this record for I like Bob's singing and his choice of songs, and I like the spirit in which it is presented. On



● MR. FOX: Musical excursion across the Yorkshire dales.

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Sun. 13. Only London appearance
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Keith Moon will not appear in the Jam Session on Thursday 3rd, due to a misunderstanding by the booking agent. The management apologises to Keith Moon and his fans.



ROYAL ALBERT HALL :: Tuesday, June 1st
ROBERT PATERSON REGRETS THAT THE 6 p.m. PERFORMANCE OF

Chicago

HAS BEEN CANCELLED
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THE 9 p.m. PERFORMANCE WILL TAKE PLACE AS SCHEDULED

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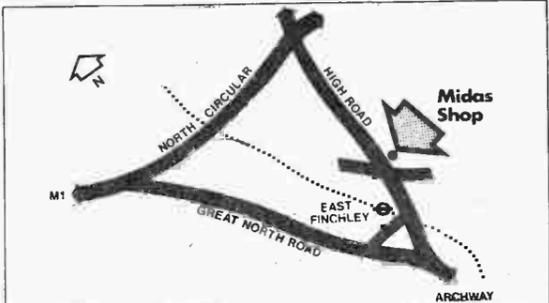
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