

FREE INSIDE MARC BOLAN COLOUR POSTER

MUSIC IS THE MESSAGE

SOUNDS

THE BIG NAMES TALK TO SOUNDS

MAGGIE BELL
Talk-In



LEONARD COHEN
exclusive



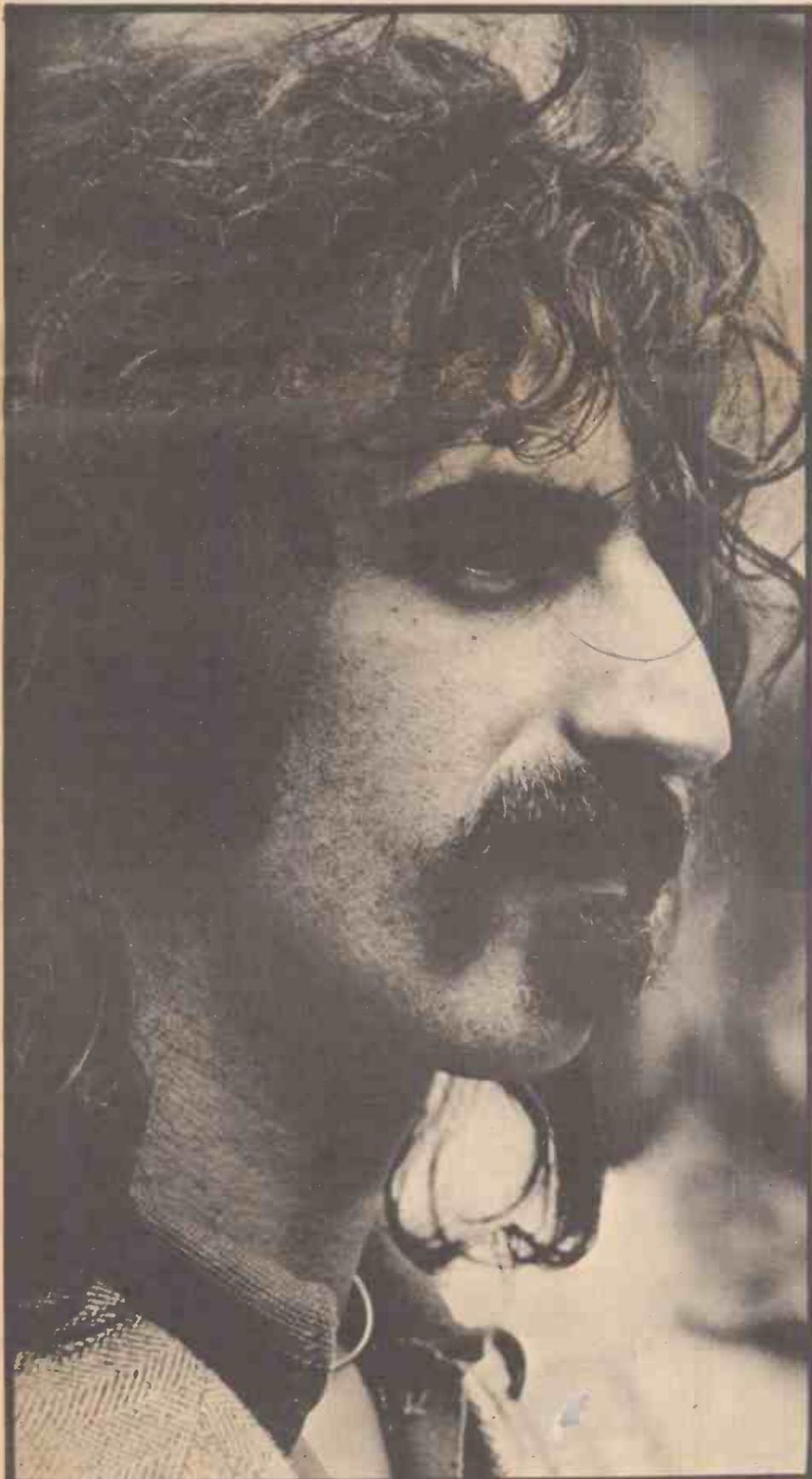
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October 23, 1971

6p

CROSBY - NASH AT FESTIVAL HALL



RORY GALLAGHER
page 25



MILES DAVIS
page 12

CSN&Y regroup for tour and album

CROSBY, STILLS, Nash and Young will be back on the road together next year. Meanwhile Graham Nash and David Crosby make special British concert appearances this December.

Crosby and Nash appear at London's Royal Festival Hall on December 4 for one concert with Judee Sill — Graham Nash has just produced her first album. Tony Burfield of MAM agency told SOUNDS that the duo will also undertake a few provincial dates before the Festival Hall — around November 27 — and then go on to the Continent.

NEW ALBUM

Box Office for Festival Hall opens on November 8.

Both Stephen Stills and Neil Young have appeared in separate performances — in New York and Boston — during Crosby and Nash's sell-out tour. SOUNDS now understands that the band will cut their first album together since "Deja Vu" this December on the West Coast.

Plans are also going ahead for the band to tour together next June and July in America and then possibly come to Britain.

Stephen Stills is currently working on his new solo album in Miami.

Neil Young's new album, "Harvest", will be released in Britain before Christmas.

ZAPPA FILM, ALBUM

FRANK ZAPPA'S movie monster "200 Motels" was premiered in New York last week. The film comes to London on November 17, and a two record soundtrack album is released by Bizarre/UA on November 5. Album and film are previewed on page 9.

Incredible String Band p-7

SOFT MACHINE TOUR WITH LOUDON

SOFT MACHINE are set for a major British tour at the end of the year supported by Loudon Wainwright III. The tour is being promoted by John and Tony Smith, and dates are as follows: City Hall Newcastle November 25. Free Trade Hall, Manchester 26, Liverpool Stadium 27, Albert Hall 29, City Hall, Sheffield 30, Town Hall, Leeds December 1, Guild Hall, Portsmouth 2, Town Hall, Birmingham 6, Colston Hall, Bristol 9.

In addition to the above dates, the Softs play three November gigs without Loudon Wainwright — at Canterbury 13, Stirling University 19, and Edinburgh University 20.

FIREBALL

DEEP PURPLE'S "Fireball", the title track of their current album, is being released as a

single following public demand for the track.

It will be released on October 29, coupled with "Domon's Eye".

Jon Lord's "Gemini Suite" recording just released in Britain on the Purple label is the first Purple release in America under a new agreement for Capital.

Deep Purple leave for a four and a half week tour of America and Canada this week. They open their tour at Felt Forum in Madison Square Gardens, New York, on Friday, October 22.

BISCUIT BOY

BLUES SINGER and harmonica player King Biscuit Boy opens a five-week British tour at London's Speakeasy on Monday, October 25.

King Biscuit Boy, who tours here with his own group, has worked with the Ronnie Hawkins Band and Crowbar.

Famous Records are rushing a single "Ranky Tanky" to coincide with the tour and an album "Good 'un" will be released on October 29. The album also features members of Seatrain.

King Biscuit Boy's itinerary so far is: Henry's Blues House, Birmingham, October 26, Bite, Peterborough 27, Kensington Court Club, Newport 28, Marquee, London 29, Mathew Bolton Technical Col-



● SOFT MACHINE: major British tour

lege, Birmingham 30, Luton Technical College November 1, Derby College of Art 2, Manchester University 3, Birmingham College of Food 4, Old Granery, Bristol 15, 100 Club, London 16, Denbighshire Technical College, Wrexham 17, Southbank Polytechnic, London 18, Beat Club, Bremen 19, Birmingham Town Hall (afternoon), and High Wycombe Town Hall 28 and Keele University December 1.

REDWING

REDWING, FROM the Bay area of New Orleans, and Alice Stuart arrive in Britain next month. Redwing arrive on November 5 and Alice Stuart, with her group, Sanke, on November 12.

MILES

MILES DAVIS, Ornette Coleman and Dizzy Gillespie are three of the jazz stars who will be presented by impresario Robert Paterson in London next month.

Under the title "Jazz Weekend", the stars will be presented at the New Victoria Theatre and the Royal Festival Hall.

The three night series of concerts are as follows: New Victoria Theatre — Preservation Hall Band (6.30) and Ornette Coleman (9.0 p.m.): November 12; Royal Festival Hall — Miles Davis (6.15 p.m., 9.0 p.m.), November 13 and New Victoria Theatre — Giants Of Jazz, featuring Dizzy Gillespie and Thelouise Monk (6.0 p.m., 8.30 p.m.), November 14.

McKENDREE

AMERICAN SOFT rock group McKendree Spring are to make their first British visit at the end of October.

The New York based quartet, who made the US album charts this year with "Second Thoughts" play four weeks of concert and college dates on a tour promoted by Chrysalis.

MCA Records issues the "Second Thoughts" album on October 29, the opening of their tour at London's Speakeasy.

Other dates include: Phillipa Fawcett College, Stratford October 30, Oxford Town Hall November 1, Salford University 5, London School of Economics 6, Reading Town Hall 8, and Kent University Canterbury 11.

US VELVET

RICHIE HAVENS, currently in Britain, has invited afro/rock band Black Velvet to tour America with him early next year. Dates are now being arranged by Black Velvet manager Don Lawson, who is also negotiating for the group's first MAM album (released in Britain next month) to be issued in America to tie in with the itinerary.

HAWKWIND

POET AND lyricist Bob Calvert, who created the accompanying booklet for Hawkwind's second album "In Search Of Space", has joined the band on a permanent basis.

He plays flute, sings and recites his own poetry.

ARGENT

THE ONLY London appearance of Argent's current British concert tour will take place at the Rainbow Theatre on November 15.

The tour, also featuring

Climax Chicago and Duffy Power, has been augmented by three additional concerts and they will all be solo appearances by Argent. The extra dates are Edinburgh University November 5, Strathclyde University 6 and Swansea Loughour Hall 11.

KEEF SPLIT

KEEF HARTLEY, Gary Thain and Miller Anderson have parted company after three years to pursue different activities. Keef Hartley plans to put another band together and Miller Anderson is "open to offers" from other bands. Gary Thain's plans were unknown at presstime.

COLOSSEUM

COLOSSEUM ARE to play a series of dates in America with Fleetwood Mac and Deep Purple. The tour should have taken place in October but was postponed.

The tour opens on November 8 at Memorial Auditorium, Buffalo and continues until November 21.

Colosseum recently signed a three year contract with Warner Brothers in the States and "Colosseum Live" has just been released there.

sounds

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MARK/ALMOND MAJOR TOUR

A MAJOR British tour, centred on the University and College circuit, has been finalised for the Mark/Almond Band, who spend much of their time in America. The tour — their first in Britain — does not as yet include a London gig but it is hoped to fix up a major venue in the capital before Christmas.

Afterwards the band are due to do television work in Brussels before returning to the States on January 3 for a three-month stay.

Tour dates: Penzance Winter Gardens, October 29, Plymouth Van Dike, 30, Cardiff, November 3, Manchester University, 6, Harlech College, 7, Bedford College, 12, Preston, 13, Birmingham Univer-

sity, 14, Bath University, 16, Nottingham University, 18, Sheffield Polytechnic, 19, Leeds University, 20, Strathclyde University Glasgow, 23, Edinburgh, 24, Carlisle College, 25, Liverpool Polytechnic, 26, Lincoln College of Art, December 2, Bristol University, 8, Hull University, 9, Surrey University, Guildford, 10.

NO YES

THE NEW Yes album, "Fragile", will not now be released until November 12 because Atlantic Records fear that the album may be bootlegged in America.

Yes manager, Brian Lane,

commented this week that the US Atlantic office didn't want to release "Fragile" in Britain this month as planned as they felt that copies would find their way into the States and subsequently be copied and bootlegged: "in America the new Yes single, 'Your Move' is high in the charts and rising fast. In addition, the 'The Yes Album' has also entered the album chart so Atlantic in America don't want to issue another album at present. We've really no option but to act on this advice," added Lane.

Yes's second American tour now opens with a five-day residency at the Whisky A Go-Go, Los Angeles, between November 3-7 before an appearance with Ten Years After in San Francisco Winter Gardens. Venues are also being set for two concerts with the Beach Boys.

NO MILLER

STEVE MILLER will not be coming to Britain after all. Ian Smithers of MAM told SOUNDS that Miller had decided not to work any more until next year and has cancelled the British tour. A new album is still scheduled for November 5 from EMI.

KINKS

THE KINKS make their second tour of the States, mainly concentrated on the East Coast, opening on November 19. They play New York's Carnegie Hall on November 21.

KINGS HALL - BELLE VUE - MANCHESTER
SOUND ENTERTAINMENTS & GORDON VICKERS
with RAEAL BIRNS present

THE LEGENDARY

MERLE TRAVIS

IN CONCERT WITH

THE HILLSIDERS + SMILEY & PRESCOTT + TUMBLEWEEDS

AND

GUEST COMPERE WALLY WHYTON

TUESDAY, NOV. 16th, '71 - 8 p.m.

TICKETS £1.25, £1, 75p, 50p (30p Unreserved)
Postal Bookings + S.A.E. to: Advance Box Off.,
Belle Vue, M/cr.

Faces sell out: 'Nod' soon

THE THIRD Faces album, titled "A Nod's As Good As A Wink", is expected to be released in Britain sometime in late November. At the time of the album's release here, the group will have already started what looks to be their most successful and certainly their most lucrative Stateside tour yet.

The tour gets under way in St. Louis Missouri on Novem-

ber 23 and closes in Chicago on December 17. The news reached London early this week that the Faces' New York concert at Madison Square Garden and the closing Chicago date had already been sold out. Madison Square Garden holds a capacity audience 20,000 and the Chicago Auditorium 11,000.

On November 5 the Faces fly to Holland for two dates and the press conference at which Rod Stewart will be presented with five gold albums for Continental sales of his solo album "Every Picture Tells A Story".

harlequin
RECORD SHOPS

OPENING SHORTLY AT

CAMBERLEY • GUILDFORD

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KINGS ROAD

MOUNTAIN FOR NOVEMBER VISIT

NEW YORK — Mountain will do two special British concert appearances on November 12 and 13 at London's Rainbow Theatre (writes Billy Walker).

The concerts are a "thankyou" to British fans. Originally Mountain were not due in until February — at the end of their European tour. Appearing with the band on the two dates will be Wishbone Ash.

Mountain's new album, "Flowers Of Evil", will be released to tie in with the visit. It includes a live recording from their Lyceum concert earlier this year.

MORE HOOKER

A FURTHER date has been added to the John Lee Hooker / Mungo Jerry / Champion Dupree tour later this year. In addition to Lancaster University (November 26), Victoria Hall, Hanley 28 and Guild Hall, Portsmouth, 29. The Package will also visit the Kinetic Circus, Birmingham on November 25.

OSIBISA

OSIBISA ARE to play a number of UK dates following the postponement of the American tour. They play the Top Rank, Brighton October 27, Salford University 29, Leeds University 30 Huddersfield Polytech-

nic November 5, Liverpool Stadium 6, Queen Margaret University Glasgow 27, Kinema Ballroom, Dunfermline 28 and Electric Gardens, Glasgow 29.

HEAD SINGLE

HEADS, HANDS AND FEET are to release their first British single on October 22.

The single, written by the group and called "Warming Up The Band", will be simultaneously released in Germany to tie in with a three-day concert series between October 26-28. The second Heads, Hands and Feet album is scheduled for release in late February next year.

GEORGE

GEORGE GERDES, traveling companion and friend of Loudon Wainwright, has his first album on United Artists released this month.

Title is "Obituary". The album is dedicated to folk hero Joe Reissler, who was killed by a bus in New York. Gerdes, who was at college with Wainwright, has appeared at the Gaslight in Greenwich Village and the Whisky and Troubador in Los Angeles.

SONNY & CHER

SONNY AND Cher are to visit Britain early next year to play cabaret dates and possibly a London concert. The tour was announced by MCA

this week. It will be their first UK visit for more than three years.

They have four records currently in the American charts and have completed a six week network television series for CBS-TV which may be screened here by the BBC.

HARRIS OFF

SINGER/ACTOR Richard Harris has postponed his British and American concert appearances due to start at the end of October. The tour has been postponed because Harris's album "My Boy" has fallen behind schedule. The dates will be re-arranged for January and February.

Harris's act is built round the album and he is anxious to have it completed to coincide with the tour.

TRAVIS

AMERICAN COUNTRY guitarist Merle Travis, who arrives in this country next month for a concert at the Royal Festival Hall on November 15, is to play at Belle Vue, Manchester the following night. The second concert will be at Kings Hall Belle Vue, where Merle will appear with the Hillsiders and Smiley and Prescott. Compere will be Wally Whyton.



● MOUNTAIN: 'thank you fans'

ELLIMAN

HAWAIIAN SINGER/actress Yvonne Elliman — currently starring in New York in "Jesus Christ, Superstar" — is cutting a new album produced by Tim Rice and Andrew Lloyd Webber.

NEW JOE

TWO NEW musicians have joined Vinegar Joe, the group formed from the now defunct Dada.

Rob Tate ex Bell and Arc's drummer and pianist Tim Hinkley, formerly with Jody

Grind, join Robert Palmer, Elkie Brooks, Pete Gage and Steve York.

The group play Sheffield Polytechnic on Friday, October 22, City Hall Newcastle on Saturday 23 and Redcar Jazz Club 24.

STEWART

THE RELEASE date of Al Stewart's next album, as yet untitled, has been put back to mid-January. Al, who is now in the middle of recording with the help of members of Quiver, is also due to tour America, probably in March.

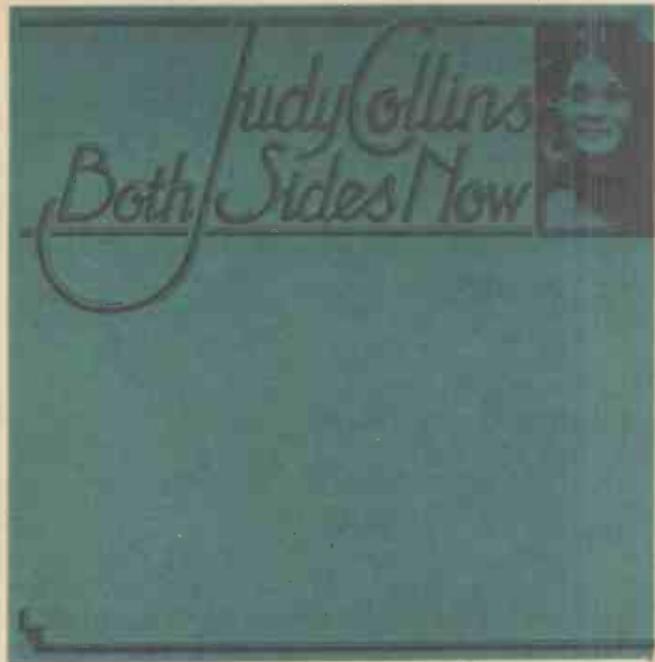
NEXT WEEK

DOZENS OF MCA ALBUMS TO BE WON

PLUS ROD STEWART EXCLUSIVE

PLUS JOHN LENNON COLOUR POSTER

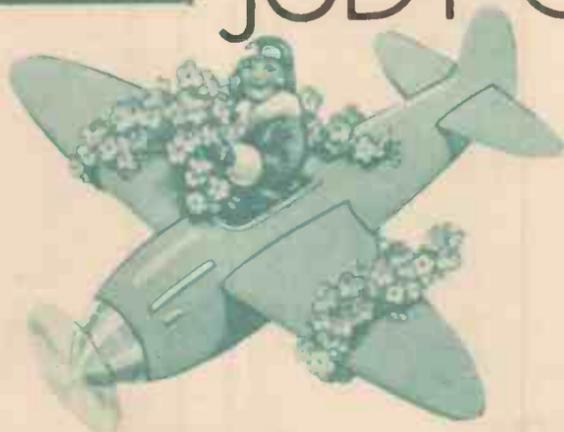
A NEW ALBUM



Robert Patterson
presents by public demand
extra London concert
JUDY COLLINS
Royal Albert Hall Saturday 30th October
7.30pm

K42098
OKURA

& A FLYING VISIT from
JUDY COLLINS



Judy Collins only London appearance Royal Albert Hall October 26th

BEST SELLING 30 ALBUMS

- 1 (1) EVERY PICTURE TELLS A STORY, Rod Stewart, Mercury
- 2 (—) MOTOWN CHARTBUSTERS Vol. 6, Various Artists, Tamla Motown
- 3 (2) ELECTRIC WARRIOR, T. Rex, Fly
- 4 (5) TAPESTRY, Carole King, A&M
- 5 (6) MUD SLIDE SLIM AND THE BLUE HORIZON, James Taylor, Warner Bros.
- 6 (4) BRIDGE OVER TROUBLED WATER, Simon and Garfunkel, CBS
- 7 (3) FIREBALL, Deep Purple, Harvest
- 8 (7) TEASER AND THE FIRECAT, Cat Stevens, Island
- 9 (8) WHO'S NEXT, Who, Track
- 10 (10) I'M STILL WAITING, Diana Ross, Tamla Motown
- 11 (9) SECOND ALBUM, Curved Air, Warner Bros.
- 12 (13) PILGRIMAGE, Wishbone Ash, MCA
- 13 (20) ANDY WILLIAMS GREATEST HITS, Andy Williams, CBS
- 14 (11) EVERY GOOD BOY DESERVES FAVOUR, Moody Blues, Threshold

- 15 (12) SWEET BABY JAMES, James Taylor, Warner Bros.
- 16 (17) MASTER OF REALITY, Black Sabbath, Vertigo
- 17 (29) LOVE STORY, Soundtrack, Paramount
- 18 (18) BLUE, Joni Mitchell, Reprise
- 19 (14) RAM, Paul and Linda McCartney, Apple
- 20 (19) NON-STOP DANCING 12, James Last, Polydor
- 21 (—) SOUND OF MUSIC, Soundtrack, RCA
- 22 (16) AFTER THE GOLDRUSH, Neil Young, Reprise
- 23 (15) MOTOWN CHARTBUSTERS Vol. 5, Various Artists, Tamla Motown
- 24 (24) JOHNNY CASH AT SAN QUENTIN, Johnny Cash, CBS
- 25 (21) LED ZEPPELIN II, Led Zeppelin, Atlantic
- 26 (28) MAN IN BLACK, Johnny Cash, CBS
- 27 (22) STICKY FINGERS, Rolling Stones, Rolling Stones Records
- 28 (—) SPLIT, Groundhogs, Liberty
- 29 (—) CARPENTERS, Carpenters, A&M
- 30 (—) EXPERIENCE, Jimi Hendrix, Ember

Full-price albums supplied by:

British Market Research Bureau/Record Retailer

BRITAIN'S 30 BEST SELLING SINGLES

- 1 (1) MAGGIE MAY/REASON TO BELIEVE, Rod Stewart, Mercury
- 2 (4) TWEEDELE DEE TWEEDELE DUM, Middle of the Road, RCA
- 3 (2) HEY GIRL DON'T BOTHER ME, Tams, Probe
- 4 (5) YOU'VE GOT A FRIEND, James Taylor, Warner Bros.
- 5 (3) DID YOU EVER, Nancy and Lee, Reprise
- 6 (7) FOR ALL WE KNOW, Shirley Bassey, United Artists
- 7 (8) COUSIN NORMAN, Marmalade, Decca
- 8 (6) TAP TURNS ON THE WATER, C.C.S., RAK
- 9 (14) WITCH QUEEN OF NEW ORLEANS, Redbone, Epic
- 10 (9) FREEDOM COME, FREEDOM GO, Fortunes, Capitol
- 11 (11) LIFE IS A LONG SONG/UP THE POOL, Jethro Tull, Chrysalis
- 12 (18) SIMPLE GAME, Four Tops, Tamla Motown
- 13 (23) BUTTERFLY, Danyel Gerard, CBS
- 14 (17) SULTANA, Titanic, CBS
- 15 (21) ANOTHER TIME ANOTHER PLACE, Engelbert Humperdinck, Decca
- 16 (12) NATHAN JONES, Supremes, Tamla Motown
- 17 (10) I BELIEVE (IN LOVE), Hot Chocolate, RAK
- 18 (13) YOU DON'T HAVE TO BE IN THE ARMY TO FIGHT IN THE WAR, Mungo Jerry, Dawn
- 19 (25) KEEP ON DANCING, Bay City Rollers, Bell
- 20 (19) DADDY DON'T YOU WALK SO FAST, Daniele Boone, Penny Farthing
- 21 (26) SPANISH HARLEM, Aretha Franklin, Atlantic
- 22 (24) MOON SHADOW, Cat Stevens, Island
- 23 (22) THE NIGHT THEY DROVE OLD DIXIE DOWN, Joan Baez, Vanguard
- 24 (22) SOLDIER BLUE, Buffy Sainte-Marie, RCA
- 25 (20) NEVER ENDING SONG OF LOVE, New Seekers, Philips
- 26 (28) SUPERSTAR/FOR ALL WE KNOW, Carpenters, A&M
- 27 (—) I'M LEAVIN', Elvis Presley, RCA
- 28 (—) TIRED OF BEING ALONE, Al Green, London
- 29 (—) LOOK AROUND, Vince Hill, Columbia
- 30 (16) I'M STILL WAITING, Diana Ross, Tamla Motown

Supplied by: British Market Research Bureau/Record Retailer

VIRGIN RECORDS 30 BEST SELLING ALBUMS

- 1 (1) IMAGINE, John Lennon, Apple
- 2 (1) BARK, Jefferson Airplane, Grunt
- 3 (—) LIVE DOUBLE ALBUM, Grateful Dead, Warner Bros.
- 4 (3) EVERY PICTURE TELLS A STORY, Rod Stewart, Mercury
- 5 (5) ELECTRIC WARRIOR, T. Rex, Fly
- 6 (6) SECOND ALBUM, Curved Air, Warner Bros.
- 7 (4) WHO'S NEXT, Who, Track
- 8 (8) TAPESTRY, Carole King, A&M
- 9 (9) PILGRIMAGE, Wishbone Ash, MCA
- 10 (17) FOG ON THE TYNE, Lindisfarne, Charisma
- 11 (11) ZERO TIME, Tonto's Expanding Head Band, Atlantic
- 12 (7) FIREBALL, Deep Purple, Harvest
- 13 (10) TEASER AND THE FIRECAT, Cat Stevens, Island
- 14 (13) FILLMORE EAST-JUNE 1971, Mothers of Invention, Biz-zarre/Reprise
- 15 (12) THE NORTH STAR GRASSMAN AND THE RAVEN, Sandy Denny, Island
- 16 (22) IN SEARCH OF SPACE, Hawkwind, Liberty
- 17 (14) BLUE, Joni Mitchell, Reprise
- 18 (15) LIVE AT FILLMORE EAST, Allman Brothers Band, Atlantic
- 19 (—) A SPACE IN TIME, Ten Years After, Chrysalis
- 20 (16) HARMONY ROW, Jack Bruce, Polydor
- 21 (18) ALBUM II, Loudon Wainwright III, Atlantic
- 22 (21) RAINBOW IN CURVED AIR, Terry Riley, CBS
- 23 (19) VELVET UNDERGROUND AND NICO, Velvet Underground and Nico, Polydor
- 24 (23) BYRDMANIA, Byrds, CBS
- 25 (24) EVERY GOOD BOY DESERVES FAVOUR, Moody Blues, Threshold
- 26 (25) EXPERIENCE, Jimi Hendrix, Ember
- 27 (26) SHE USED TO WANNA BE A BALLERINA, Buffy Sainte-Marie, RCA
- 28 (—) LOOK AT YOURSELF, Uriah Heep, Bronze
- 29 (20) WELCOME TO THE CANTEN, Traffic, Island
- 30 (29) L.A. WOMAN, Doors, Elektra

AMERICA'S 30 BEST SELLING ALBUMS

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

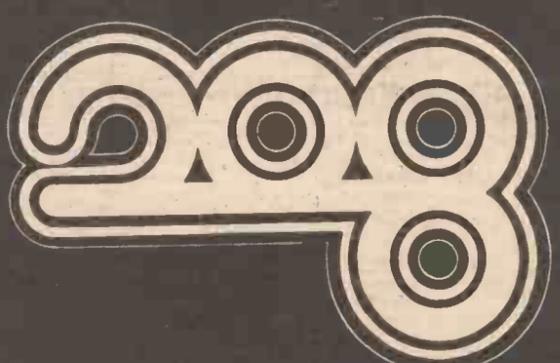
Supplied by: BILLBOARD

AMERICA'S 30 BEST SELLING SINGLES

- 1 (1) MAGGIE MAY/REASON TO BELIEVE, Rod Stewart, Mercury
- 2 (3) SUPERSTAR, Carpenters, A&M
- 3 (5) YO YO, Osmonds, MGM
- 4 (4) THE NIGHT THEY DROVE OLD DIXIE DOWN, Joan Baez, Vanguard
- 5 (2) GO AWAY LITTLE GIRL, Donny Osmond, MGM
- 6 (6) DO YOU KNOW WHAT I MEAN, Lee Michaels, A&M
- 7 (7) UNCLE ALBERT/ADMIRAL HALSEY, Paul and Linda McCartney, Apple
- 8 (9) IF YOU REALLY LOVE ME, Stevie Wonder, Tamla
- 9 (10) SWEET CITY WOMAN, Stampede, Bell
- 10 (28) GYPSIES, TRAMPS AND THIEVES, Cher, Kapp
- 11 (8) AIN'T NO SUNSHINE, Bill Withers, Sussex
- 12 (11) SMILING FACES SOMETIMES, Undisputed Truth, Soul
- 13 (13) TIRED OF BEING ALONE, Al Green, Hi
- 14 (14) SO FAR AWAY/SMACKWATER JACK, Carole King, Ode
- 15 (17) I'VE FOUND SOMEONE OF MY OWN, Free Movement, Decca
- 16 (18) TRAPPED BY A THING CALLED LOVE, Denise LaSalle, Westbound
- 17 (16) I WOKE UP IN LOVE THIS MORNING, Partridge Family, Bell
- 18 (21) THIN LINE BETWEEN LOVE AND HATE, Persuaders, Atco
- 19 (15) STICK-UP, Honey Cone, Hot Wax
- 20 (—) PEACE TRAIN, Cat Stevens, A&M
- 21 (12) SPANISH HARLEM, Aretha Franklin, Atlantic
- 22 (20) CHIRPY CHIRPY CHEEP CHEEP, Mac and Katie Kissoon, ABC
- 23 (19) RAIN DANCE, Gue's Who, RCA
- 24 (25) WEDDING SONG, Paul Stookey, Warner Bros.
- 25 (—) STAGGER LEE, Tommy Roe, ABC
- 26 (30) NEVER MY LOVE, Fifth Dimension, Bell
- 27 (27) LOVING HER WAS EASIER, Kris Kristofferson, Monument
- 28 (29) BIRDS OF A FEATHER, Raiders, Columbia
- 29 (22) MAKE IT FUNKY Part 1, James Brown, Polydor
- 30 (—) THE LOVE WE HAD, Dells, Cadet

Supplied by: BILLBOARD

RADIO LUXEMBOURG




KID JENSEN'S 'DIMENSION'

NIGHTLY ON RADIO LUXEMBOURG

208 HOT HEAVY 20

TOP TWENTY WEEK COMMENCING TUESDAY, OCTOBER 19

This Last Week	Rank	Artist	Label
1	2	Pilgrimage	Wishbone Ash MCA
2	3	Electric Warrior	T. Rex Fly
3	5	Teaser and the Firecat	Cat Stevens Island
4	7	Second Album	Curved Air Warner Bros.
5	1	Welcome To The Canteen	Traffic Sana
6	—	Santana	Santana CBS
7	8	Peculiar Friends	Ten Wheel Drive Polydor
8	10	Booker T. and Priscilla	Booker T. and Priscilla A&M
9	—	A Space In Time	Ten Years After Chrysalis
10	15	Look At Yourself	Uriah Heep Bronze
11	17	Tightly Knit	Climax Chicago Harvest
12	14	Bright City	Miller Anderson Deram
13	18	Future Games	Fleetwood Mac Reprise
14	—	Fog on the Tyne	Lindisfarne Charisma
15	19	At Fillmore West	King Curtis Atlantic
16	4	At Fillmore West	Allman Bros. Atlantic
17	6	America	America Warner Bros.
18	16	Live	Randy Newman Reprise
19	9	Bark	Jefferson Airplane Grunt
20	11	Fireball	Deep Purple Harvest

FEATURE LP
Another Dimension Bo Diddley Chess

ALBUM OF THE YEAR
IMAGINE John Lennon Apple

The above charts are a guide to the best selling records

RAINBOW records

ALL AT £1.50

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

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

ALL AT £2

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

ALL AT £2.20

- RE 50 THE BEACH BOYS — Live in London
- RE 54 THE NICE — Hang on to a Dream
- RE 60 THE CRUST OF HUMBLE PIE
- RE 61 AL KOOPER & STEVE KATZ
- RE 62 THE MOTHERS — Freak Out
- RE 63 THE MOTHERS — The 7 of the Mothers
- RE 85 THE MOTHERS — Absolutely Free
- RE 87 THE MOTHERS — Lumpy Gravy
- RE 88 THE MOTHERS — Mothermania
- RE 64 PROCOL HARUM — Portrait
- RE 66 SMALL FACES — Wham Bam
- RE 90 VELVET UNDERGROUND II
- RE 91 VELVET UNDERGROUND III
- RS 70 BOB DYLAN — Greatest Hits, Vol. 2
- RS 71 BOB DYLAN — Greatest Hits, Vol. 3
- RS 73 AUM — Resurrection
- RS 74 MONGO SANTAMARIA — Workin' on a Groovy Thing

ALL AT £2.25

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

ALL AT £2.30

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

ALL AT £2.35

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

AT £2.55

- RE 191 MATT MONRO — En Espana

ALL AT £2.60

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

ALL AT £2.75

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

DOUBLE ALBUMS AT £2.75

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

DOUBLE ALBUM AT £2.95

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

DOUBLE ALBUMS AT £4.25

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

DOUBLE ALBUMS AT £4.50

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

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

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

AT £1.85

- RC 227 ROBERT PETE WILLIAMS — Ahura Mazda

ALL AT £2

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

ALL AT £2.20

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

ALL AT £2.25

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

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

ALL AT £2.30

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

AT £2.35

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

ALL AT £2.60

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

ALL AT £2.75

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

DOUBLE ALBUMS AT £2.75

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

DOUBLE ALBUM AT £5

- RE 205 JOHN COLTRANE — Live in Seattle

DOUBLE ALBUM AT £5.50

- RE 204 JOHN LEE HOOKER — Endless Boogie

COUNTRY AND WESTERN

ALL AT £2.20

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

ALL AT £2.70

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

AT £2.75

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

DOUBLE ALBUM AT £2.95

- RE 210 MERLE HAGGARD — Same Train Different Time

SPECIALS!

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

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AMERICAN NOTES

ATLANTIC RECORDS and attorneys for The Rolling Stones have been checking into "a non-existent concert advertised to be held this month in Flemington, New Jersey". Tickets were offered for sale by a company called Gertz Enterprises, here in New York and other locations. The Stones through Atlantic Records indicated that they never made arrangement or had discussion concerning the "concert" The Stones said the concert was and is "a bogus and a fraud"

STONES BOGUS CONCERT

THE BANGLA Desh three LP set will be released on November 15 here in the States. Also released on November 15 will be a new Paul McCartney LP. No details of what will be on the McCartney LP. The Bangla Dese set will be packaged in a box with a book of photos.

CSN&Y TOUR

DAVID CROSBY and **Graham Nash** sold out their two Carnegie Hall concerts last week, here in New York and were joined by **Stephen Stills** who sang a few songs with Crosby and Nash. Both Stills and **Neil Young** dropped by and sang with C&N at the 2nd Carnegie Hall concert gig in Boston. CSN&Y will be recording on the West Coast, for the first time since "Deja Vu" and they are planning a concert tour in February or March of next year.

VAN MORRISON'S 4th LP "Tupelo Honey" was released by Warners Also for Warners "Dolly Dagger", the **Jimi Hendrix** song from **Rainbow Bridge** was released as a single.

REMEMBER FABIAN, an American hip twisting singer from some years ago? Well he's been cast in a movie titled "That Loving Man, Jesus".

ROD'S TOPS

ROD STEWART was offered \$50,000 American dollars to sing at a Society Wedding. We're told that the offer was turned down.

WE HEAR that Hammer films has asked the Faces to appear in "Dracula Today" . . .

JESSIE COLLIN Young, of the Youngbloods recently had the mumps and cancelled two weeks of tours.

LEON RUSSELL'S "A Song for You" has been recorded by 22 artists.

KATE TAYLOR who broke her jaw falling off a horse, will tour the U.K. next spring with Yes. The tour will be sponsored by Kinney records.

ASYLUM CHOIR

"ASYLUM CHOIR 2" will be released by Shelter shortly. It stars **Leon Russell** and **Marc Beno**. "Asylum Choir" was first recorded in 1969. "AC 2" we're told contains all new material.

BRONCO & FAIRPORT Convention are touring in different locations with Traffic . . .

WE HEAR Cat Stevens is working on a children's cartoon film project . . .

LOOK FOR a new Grease Band LP around November . . .

CAROLE KING'S "Tapestry" has sold 5 million records and tapes . . .

FORMER ALLMAN Bros. road manager **Twigg Lyndon** was acquitted of murder in Buffalo a few weeks ago. . . . Lyndon was held for the murder of a night club owner, and was found "not guilty by reason of insanity", and was committed to a mental hospital. . . .

SANTANA'S LATEST LP, is their 3rd gold LP in a row. . . . **DECEMBER 3 & 4** finds **John Mayall** in New York at Hunter College. . . .

BILLY PRESTON'S LP for A&M is called "I Wrote A



● **ROLLING STONES: no concert**

Simple Song", and is just a about released. Some of the tracks are titled "The Bus" and "God Is Great". **Preston** also sings a soul version of "My Country 'Tis Of Thee" . . .

PINK FLOYD kicked off their latest U.S. tour in San Francisco at the Winterland. Their new album is called "Meddle". The Floyd head home in mid-November. . . .

LITTLE RICHARD'S new LP "King of Rock & Roll" was produced by young West Coast musician-writer producer, **H. B. Barnum**. Richard does "Brown Sugar", "Dancing In The Street", and "Midnight Special" . . .

DYLAN SEES ZAPPA

BOB DYLAN attended Frank Zappa's early concert last week (October 11) at Carnegie Hall. Dylan was seated halfway through the orchestra section and left the hall just after the concert ended. He also stopped by the **Graham Nash David Crosby** gig two weeks ago. . . . At the Zappa concert, was **Alice Cooper** who should be in England with a new album while you read this. . . .

GEORGE HARRISON'S reportedly had the flu and missed Yoko's art show and stayed behind in New York . . .

Later in the week **George** continued his editing of the Bangla Dese film. . . .

RECORD STORES have been getting orders for the McCartney album "Wings". The news broke here last week and caused much excitement.

ZAPPA TOURS

FRANK ZAPPA was in town recently setting up publicity for "200 Motels." Frank did a **David Frost** show, and went on tour here in the states for 13 concerts and then Sweden, Denmark, Germany, Austria, Italy, Switzerland, France, Belgium and finally England. Zappa and his tired Mothers return to the States in time for Christmas, and then release the first three LPs out of the 9 LP anthology set.

THIS WEEK'S unconfirmed rumour: **Bob Dylan** ran into **A. J. Webberman** on the street

in New York and some blows were exchanged. **A. J.** was unavailable for comment.

TERRY KNIGHT was recently released from a New York hospital where he underwent a **Hernia** operation. Terry was back in the studio with **Grank Funk**, who are now on the road. . . .

WARNER BROS. records are working out an agreement with **Albert Grossman** to acquire **Grossman's Bearsville Records**. On the label are **Jessie Winchester**, **The Butterfield Blues Band** and **Todd Ruidgen** formerly of **The Nazz**. **Bearsville** has studios in **Woodstock New York**.

U.A. RECORDS are releasing "mini LPs" of **Cochise** and **The Groundhogs**. The minis run close to 20 minutes each.

IN THE studios . . . **Billy Preston** (A&M), **Frijid Pink** (in Toronto) **Seals and Crofts** (Warners), **The Rascals** (CBS), **Carole King** (Ode) and **Gerry Mulligan** (A&M).



● **JOHN AND YOKO: lots of surprises**

SYRACUSE, NEW YORK, OCT. 10.

Here in this middle sized city in the north-west section of New York state **Yoko Ono** unveiled her "One Man Art Show" at the **Everson Museum**. **John Lennon**, displayed his art as guest artist. The highlight of the weekend came for **John and Yoko's** fans when **Ringo** arrived and slipped into the museum and surprised **John** on his birthday.

The speculation hung heavy in the air the day before, when 60 friends and members of the press flew from New York to Syracuse for a press preview of **Yoko's** show. Rumours flew as quickly as the plane as to who might arrive on Saturday. Everyone from **Paul**, **George**, **Ringo**, **Dylan** and the **Stones** were rumored to be about.

Bussed

Upon our arrival in Syracuse, we were bussed to the museum for a press conference with **Yoko**, **John** and museum director **James Harithas**. **Yoko** talked about her "conceptual works of art", however many of the questions asked by local journalists didn't concern **Yoko's** art. Following the press conference, many of us roamed about the newly built museum for the remainder of the Friday afternoon. I viewed **Yoko's** water event on the second floor. The event comprised of various containers, that could hold water which **Yoko** provided. A half full bath tub with water bubbling through plastic hoses, a half water-filled Volkswagen and a container holding water with **Nicky Hopkins** name, were some of the objects sent to **Yoko**. Other displays show an **Apple** on a glass stand, a yellow plastic water cello sent by artist **Charlotte Moorman**, a glass hammer, a pane of plexiglass which **John** called "Painting To Let The

Yoko and John: art to touch

Light In"; and six blank white canvasses which I painted on. Some of the **Lennon's** art was of the "feel me, shake me, throw around variety", such as plastic bags with water.

Saturday found a line of several thousand people, mostly students from **Syracuse University** and other area colleges. Many had come from other sections of the country and three girls flew from California to attend. Just prior to the official opening, **John and Yoko** taped some words for local television stations, and took the television audience on a short tour of the museum. Following the tour, the doors were opened for the public who poured through the museum. **John and Yoko** retired to the administration offices, where **John** showed us his birthday cake. A short while later the startled visitors found the **Lennon's** striding through the museum to pound on the top of an upright piano.

Ringo

By mid afternoon a large group of visitors were still waiting in the rain, and some camped outside the administration offices in hopes of a look at **John and Yoko** and any of the guests that were announced in a local newspaper.

Suddenly word spread that **Ringo**, **Phil Spector**, **Allen Ginsberg**, **Klaus Voorman**, **Holly Woodlawn** had arrived through the underground garage entrance. Shortly after **John and Yoko** took their guests on a private tour of the **Everson Museum**. Through the glass windows the people on line viewed **Ringo** and **Phil** walking about, and going into the exhibit rooms. Following, the tour the **Lennon's** and their guests swept out of the museum to the nearby **Hotel Syracuse** for a private party. The lobby of the hotel was jam packed with people who were trying to catch a glimpse of the two **Beatles** and their friends.

Touched

Early evening a private party was held by the **Lennon's** for the museum staff. Some of the guests departed that evening for the trip home and others left the following morning (Sunday). The **Lennon's** planned to spend the next few days in **Syracuse** overseeing the exhibition. They then planned to return to **New York** and rest. The exhibition will last through **October 27**, and 50,000 visitors are expected.

Yoko's exhibition "This Is Not Here", is bold on many levels. It shows much of her work over the last ten years. It allows us to also see **John's** art. Also and perhaps most important if it's art which we can all involve ourselves in and create, then **Yoko's** "One Man Art Show" has already created excitement in art and museum circles. The show also brought a few days of excitement to **Syracuse, New York** and as one local writer wrote: "The two days I spent with the **Lennon's** were like a **Beatle Movie**." I can't quite agree, at least this exhibition is one that can be touched and felt. Thank You, **Yoko** and **John**. — **CHUCK PULIN**.

U. S. LIVE SOUNDS

BEACH BOYS PACKAGE

The **Beach Boys** returned to **New York** and **Carnegie Hall** and played "by themselves" to two sold out shows. Each set was over three hours long with **The Boys** playing selections from their 24 albums. The highlight of the evening for me was when the **Boys** and their sidemen (they are touring with ten men, 8 playing various horns) performed **Brian Wilson's** and **Van Dyke Parks** "Surfs Up". "Surfs Up" performed live has a unique crystal like quality about it and is easily worthy of the critical acclaim it received over the last few years.



● **BEACH BOYS: Student demonstration time**

Selections from "Surfs Up" were among the highlights. **Bruce Johnson** sang his fine song "Disney Girls", and **Mike Love** did his "Student Demonstration Time".

The restless audience was more intent on the **Beach Boys** performing their prior "hits" rather than waiting patiently for the **Boys** to play their music.

It's obvious that the **Beach Boys** in the last year have

been rediscovered by American audiences who a few short years ago found their musical interests satisfied elsewhere. The **Beach Boys** live in concert is a worthwhile investment for the concert-goer, especially with the addition of other musicians creating a full-richers-sound. Too long have American audiences overlooked **The Beach Boys**, however on this and upcoming tours the cycle shall turn full. — **CHUCK PULIN**.

WATCHING AND listening to **Ralph McTell**, I'm left with the feeling that **Ralph** might be the English-American musical find of the year. The same way American audiences "found" **Cat Stevens**, on his second trip to the States.

My first viewings of **Ralph** showed to me why he has gained the success he deserves in the U.K. **McTell** is a fine sensitive writer of the life he views about him. "Pick Up The Gun", "Dancing Doreen", "First and Last Man" are just a few of the songs **Ralph** gently sings and are found on his new LP. **Ralph** has a lyrical quality about him, quiet relaxed, and you are drawn to his songs and poems.

"Streets of London" is a song that shows **Ralph** has lived what he's written about. "In Some Way I Loved You" is a slice out of all of our lives and out of our realities. For me to ramble on about **Ralph** would do him an injustice. I'm ciated to have had the pleasure of seeing and listening to him and I hope he'll return to the States in due time. — **CHUCK PULIN**.

BY **CHUCK PULIN**



● ROBIN WILLIAMSON



● MIKE HERON

INCREDIBLE STRING BAND ...vibrato too fast and slightly out of time

HERON WAS getting ready to catch a train to Bromley to see a man about music theory, Robin was waiting to go to East Grinstead, and anyway they'd only got back from Portsmouth — the half-way point in their current tour — that afternoon.

So the atmosphere was not exactly one of studied and reflective calm when I talked to them last week, but we did find time to talk about the Incredible String Band's new album — "Liquid Acrobat As Regards The Air", and future solo plans for Robin and Heron.

This is their first album made without producer Joe Boyd, but strangely enough it seemed to me one of their most organised and considered records — as much, if not more than "Wee Tam And The Big Huge".

REHASHES

"The String Band took responsibility this time," said Heron, "and we decided to get a lot of tracks on and have a nice variety — not have long tracks unless they really benefited by being long. 'Darling Belle' certainly did (benefit) though we did cut that a bit as well. It makes for a much tighter, more intense quality to the album — I don't mean a quality of intensity, I hasten to add."

As Robin pointed out, the last two albums that have come out under the name of the String Band — "Be Glad" and "Relics" — have been basically rehashes, and not a lot to do with the band as they are.

INFLUENCES

"I think," he said, "that this one is the most albumish

we've done since 'Wee Tam And The Big Huge' — there were some things on 'U' I really liked a lot, and the same with 'Changing Horses', but they didn't really hang together as albums. Whereas this one wasn't made with a concept in mind, but for some reason it's turned out with something running right through it.

"At the moment we're in the fortunate position of having a lot of different influences and angles (both Likky and Malcolm are writing, though Malcolm doesn't have any songs on this album) and this comes out on the record. I think it's got about the most profuse variety of material of anything since 'Wee Tam And The Big Huge'."

SUITABLE

When I spoke to Heron while he was recording his solo album he said he was doing songs that weren't suitable for the String Band. Earlier this year, they all agreed that they couldn't imagine anything that the present String Band couldn't cope with — and I thought that the new album bore out the latter point. "That's true," said Heron. "Red Hair", for instance, wouldn't have seemed out of place on the Heron album?"

"It wouldn't," said Heron, "except that it has a very Williamsesque 'cello playing on it."

"He means too-fast vibrato and slightly out of tune," said Robin.

NEW VERSION

One of the songs on the new album — Heron's "Tree", which they're also playing on the current tour — is an old song, which was in fact on their first album. Why did they decide to do it again?

Heron: "We thought we'd do it as a gig number because people are always asking us to do old numbers and any time we find one that we can all get behind and we all enjoy playing we like to do it."

"We worked out a nice version of it and everyone con-

tributed — Malcolm did the tune that happens between the verses and Robin did some mandolin parts for it."

The arrangements on the album are in fact one of the most noticeable new strengths: "I did a lot of things playing parts with myself — like four oboe parts, or three fiddles and a 'cello. That was nice, and a new thing really because normally me decorations have been of the decorative type rather than the backing type," said Robin.

PERSONAL

I asked about Robin's projected solo album, which he started last year. "I've done three tracks for it — 'Dark Eyed Lady', 'Cold Harbour', and 'Through The Horned Clouds' — and I've got a number of half-formed ideas about how to finish it. I'm very pleased with what I've done already — they're all really nice songs and I like them all. I did them at a time when I had these three tracks spare; they were all highly personal to me and I didn't want to just abandon them. They're all very quiet things and it seems to work quite well that way — hopefully some more will come like that, because I'd like to finish it before Christmas."

COHESIVE

Heron had also been reported as planning a new solo album. "I haven't told anyone yet that I'm doing one," he said. "But my ideas about what I want the concept of albums to be is always changing, it will probably be very different from the first one. With that one I just had a lot of material that I wanted to do and I used all sorts of different styles — I ended up with an interesting tapestry of styles, if you like, but I think I'll want the next one I make to have a much more cohesive style."

"I've proved to myself that I can handle all those different kinds of rock styles, but so what? I'm sure that many people would like to have something that doesn't completely jar them every time the track changes."



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the music people

BY STEVE PEACOCK

EXCLUSIVE!**WHAT ARE YOU DOING IN NEW YORK?**

I've got a manuscript of poems that I took down to my publishing agent.

DO THEY SELL WELL IN THE STATES?

I think they do OK, they get me off. It's curious to see them sell, I think I always seem somewhat surprised.

HAVE YOU ANY PLANS TO GO FURTHER, A NOVEL PERHAPS?

Well, I'm always blackening pages or something so anything could happen.

DO YOUR SONGS COME EASILY TO YOU?

No they don't come easily at all.

DO YOU THINK THAT YOUR SONGS WILL TAIL OFF AT ANY POINT, THEY COME FROM EXPERIENCE SURELY THERE MUST COME A POINT WHEN YOU CAN'T SOAK UP ANY MORE?

It's just the in-flow and out-flow which keeps the balance but I think there comes a time when people just have to be quite.

HAVE YOU ANY SONGS STOCKPILED?

No I've never had that imperial privilege of stockpiling, they seem to come when they come and they're not coming in very great profusion, I wish they did. I find that a song takes anywhere from a few hours to three or four years to write, most of the songs on my last album took three or four years to write.

WHO DO YOU FEEL EXPRESSES YOUR SONGS PARTICULARLY WELL?

Judy Collins, I like the way she sings them, I also like Buffy Saint-Marie she's a lovely singer.

INFLUENCES**SOME OF JACQUES BREL'S EARLY MATERIAL IS VERY CLOSE TO YOURS?**

I hadn't heard him when I started to write songs but I think many people are indebted to him. I don't remember any early influences, I think I stole from everybody I ever heard.

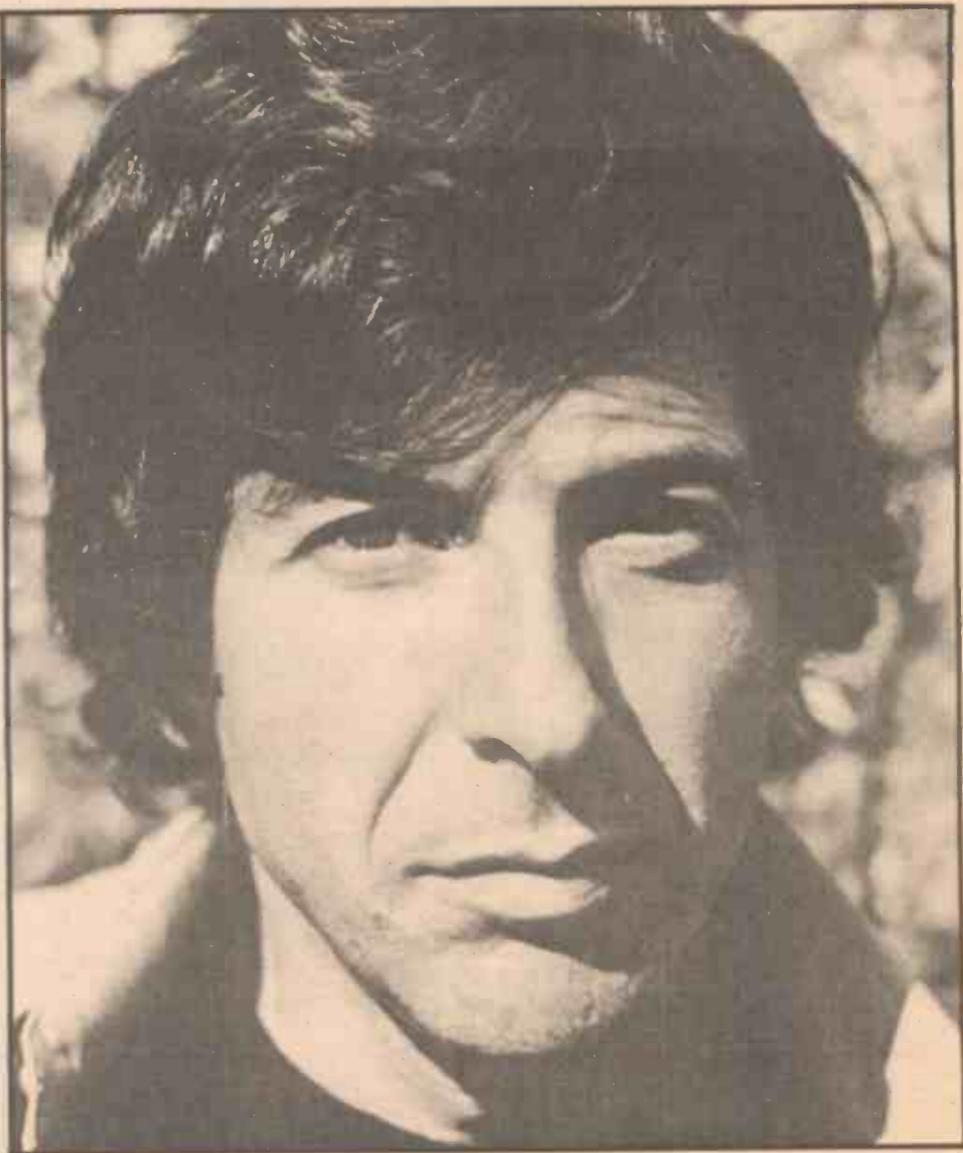
WHEN DID YOU FIRST START WRITING AND PERFORMING?

I started playing with a barn dance band when I was about fifteen or sixteen years old and I guess around the middle sixties I started writing my own songs.

WERE THERE ANY OBVIOUS ENVIRONMENTAL OR EMOTIONAL INFLUENCES IN YOUR SONGS?

There are a few places in the world where I like to hang out and I imagine that the

Billy Walker, in America, interviews the great Canadian poet, writer, performer



LEONARD COHEN

landscape seeps into the songs. Montreal is one because it is where I was born and grew up, it's also a good town.

WAS YOUR ISLE OF WIGHT APPEARANCE SOMETHING YOU HAD WANTED TO DO?

I hadn't been singing in public, very long, in fact I still haven't, and I had a second lot of thoughts about playing for that many people or about being effective in front of that many many people and I still do, but I'm glad I got up there. I think I went on about four in the morning.

WAS THAT A GOOD TIME TO GO ON WITH YOUR SORT OF MATERIAL?

The band and myself were sleeping in this sort of trailer, we were supposed to go on at midnight and the whole thing was delayed so we all flaked out in this trailer. They woke us up and we got up there in this kind of daze and everyone was asleep in the audience, well a lot were sleeping. I think our music fitted in well with the general mood of the wipe-out that everybody felt. I feel that the conditions of that festival were very unpleasant.

SLEEP**DON'T AN AUDIENCE HAVE TO BE WIDE AWAKE AND ATTENTIVE TO TAKE IN YOUR MATERIAL?**

When you're sleepy also your enemy is sleepy, your internal enemy. So that when that enemy is generally on guard it's so alert that he stops you from hearing most things, so when he's sleepy a lot of things get past him so I never mind a sleeping audience. If they're not sleepy when I get there I sure make sure they are when I leave.

WOULD YOU LIKE TO DO MORE BRITISH DATES?

I'd like to. It always scares me, the notion, I think the people I work with are always anxious to get me on the stage and I am always in the position of resisting their encouragement. I think it is good to get up there and work in front of people but as I sit here talking the idea scares me.

IS IT A FEAR OF FAILING THE AUDIENCE OR YOURSELF?

I think I'm always afraid of failing, I think that's one way of putting it, it's just that I have this sense that to take up people's time with anything but excellence is really too much to think about, just on the basis of things that people seemed to have liked in the past to compel them to come and then bore them for hours. If you can really give and give the total gift it's worthwhile, but you don't feel you can demand their grace every night.

IDEALLY HOW OFTEN WOULD YOU WORK?

If I could really do it I'd do it every night but I just know that I couldn't if it came to it. It's a test of character which is very worthwhile for me and I think if I didn't go up on stage I would stay in a room and just hang out a very isolated kind of life and this does compel me to get up there. I think what I'm worried about, and think a lot of other people are worried about, for the want of a better expression, is selling-out. I don't want to humiliate myself in my own eyes let alone failing in front of other people that's bad enough but to humiliate yourself in your own eyes is something else, so the only way you can repair yourself is in work and the only way you can work is in a kind of solitude. So that if you go out there too often eventually you will be cheating both yourself and publishers.

WOULD YOU GO AS FAR AS TO WALK OFF STAGE IF YOUR ACT WASN'T UP TO A CERTAIN STANDARD?

I hope I would have the good grace to do that. I did it once in New York a few years ago, it was my first time singing in public and Judy Collins introduced me and my song and I think she had just sung "Suzanne", the audience greeted me with tremendous warmth and I hit my guitar and it was incredibly out of tune. I was trying to tune the guitar and it wouldn't tune, I thought it must be me, it must be in tune so I started singing "Suzanne". I sang three or four bars and I knew that it was impossible and I quit. I said "I'm sorry". I just knew there was no point going on.

QUALITY**DID THIS MAKE YOUR NEXT PERFORMANCE DOUBLY HARD?**

Yes it was. I spent a lot of time tuning my guitar beforehand.

ARE THERE ANY PARTICULAR ARTISTS YOU ADMIRE TODAY?

There are people on the scene that supply some kind of nourishment for the head that is essential. There are so many, some like Dylan or Judy, but there are some people that have that voice, you hear it for a moment and it doesn't matter if they're going to last over the years or not. Just to hear some quality in a man or a woman's voice and you're nourished by it.

WHY HAVE YOU STAYED AWAY FROM OTHER PEOPLE'S MATERIAL?

The reason I've stayed away from it mostly is because I started writing my own songs because I couldn't really learn the tunes of other songs. I would love to and if I

could really sing well I'd sing everybody's songs but I feel if I sing my own songs nobody can complain. I think if you sing your own songs you can really embody the vision in the song but I wouldn't like to try it with "O Sole Mio".

GRATEFUL**DO YOU FEEL THERE'S A TIME WHEN YOU WILL CEASE WRITING?**

I think you always feel that, I think you feel it if songs are longer coming and it has happened to better writers than me. If the gift dries up I think the best thing is to turn your back on it and walk away and never look at it again. I find it hard to write songs or anything else, so it's always on the edge of extinction so if anything comes I'm always grateful for it but if it stopped coming I would hope I would know and wouldn't keep pressing it. I think the quality of the work has already in certain instances been too low. I think some of the stuff isn't too good and wish I'd have held it back.

DO YOU NEED A PRIVATE LIFE MORE OBVIOUSLY BECAUSE OF THE STRAIN OF WRITING AND WORKING LIVE?

That's why I don't want to get into performing too much because I've always seen song and poetry as the evidence of the life rather than the life itself, the picture of life is straight and if you really are experiencing things then this work is the evidence of that experience. If your experience only becomes putting out for the public, and we are all whores in a certain level because we're out there every night like the entertainer, but for me I couldn't live that life totally because I know it would dry things up. I already

feel that I am spending more time by myself. I did get into it for a little while.

DO YOU NEED TO GET AWAY TO WRITE?

I don't go away for that reason, it's not going away it's just going away in terms of what the outside world sees, but one is looking for sunsets and things.

IS THERE ONE SONG OR POEM YOU ARE PARTICULARLY PROUD OF?

In all honesty I really do feel embarrassed at most of the work, I feel it errs on the side of sentimentality I feel they could be a lot clearer and I try and work on that.

DO YOU FEEL CREATIVITY MUST COME OUT IN SOME FORM OR OTHER?

I don't see it so much as creativity as work and if you just lose the taste of the real command of a certain kind of work, I suppose it's like the workers who do the high building work, if you lose your nerve for it it's no great disgrace, it means you can't do that any more and I think that there are other honourable kinds of work that I think I could find. I think one of the things has wiped so many people out who do other kinds of work, like factory work, is that they're not involved in the perfection, they don't have a standard of excellence and I think if a man doesn't have a standard of excellence his work becomes meaningless. I feel that you're interviewing me with a kind of idea of what a good interview is — a standard of excellence — and I'm enjoying it. If you were completely indifferent, I know that your whole heart is not totally involved in what's going down here, but you're working with a certain kind of skill that is acceptable and when that level and acceptability really declines then it's time to get out of it.

CONTACT**DO YOU THINK YOUR LYRICS AND WAY OF LIFE ADD TO THE COHEN MYSTIQUE?**

I think you do have to be in contact with yourself or be interesting in establishing contact with yourself, a lot of people aren't interested in their higher state, it just happens that I am interested in my internal landscape and just paint pictures of them.



● JUDY COLLINS.

200 MOTELS:

'from one fantasy to another....
....Zappa's a movie for your ears'



THE FILM

UNTIL NOW pop films have been limited basically to straightforward documentary coverage like Woodstock, Altamont, the Joe Cocker Tour or to old style showbiz success stories such as Tommy Steele, Terry Dean and Rock Around The Clock. There have been small budget exceptions like John Austin Marshall's Incredible String Band but what has been lacking is any attempt to use the media of rock music to explore new approaches in its own right.

With "200 Motels" Frank Zappa has rectified this. On the one hand its an entertaining humorous film about a group on the road on another level it mirrors the exploitations and fantasies of the modern consumer world.

Beatle humour

Zappa himself hardly appears. For the most part he is played by Ringo Starr looking uncannily like the real thing — Machiavellian moustache and all. Ringo seems to have recaptured some of that natural early Beatle Liverpoolian humour which was apparent in a Hard Days Night but disappeared with same. Sample remark: "That

Frank Zappa is 30 years old: you can never trust old people."

The film is stream of consciousness in that it has no set story progression, it flits from one fantasy to another. Keith Moon suddenly appears as a nun. Cynthia plaster-caster licks her lips and wriggles her tits, and the whole thing is driven on song after song by Mark Volman and Howard Kaylan, who were of course the Turtles in their old hit days. Their performance, it could appropriately be said, reaches its climax in the fully orchestrated treatment of "Penis Dimension" which Zappa and the Mothers performed at the London Coliseum but were barred from doing at the Albert Hall. Such are the odd ways of London's architectural censorship.

Animation

Yet the highlight for me was nothing to do with actors or the Mothers or even the Royal Philharmonic Orchestra, but a chunk of animation in the middle of the film directed by Charles Swenson. Here was a completely new use of that Walt Disney medium in delicate pastel colours and spikey drawings which the equally spikey figure of Zappa must have been created for. When the film switches to the cartoon section the Zappa-like person is in search of the magic elixir — a total send up perhaps of the drug situation and the earnestness of it all, particularly in America. As usual Zappa dissolves it all



● LARRY THE DWARF: alias Ringo. "You can never trust old people."

into laughter as the frenetic creature gives up all his worldly goods for a sip from a bottle that looks suspiciously like beer.

As usual these days there are plenty of credits at the end of the film. Among them "Characterisations Directed by Frank Zappa. Visuals By Tony Palmer." Unfortunately Palmer yet again returns to his Cream Farewell Concert treatment of pop music which is surely dated these days. However, that is a small criticism of a splendid film.

MICHAEL OVERTON.

for the movie or the album. All of this music was written for the movie over a period of four years."

So Frank Zappa explains in the sleeve note to the soundtrack album of "200 Motels" (released by United Artists on November 5). And presumably as he intended, it is quite easy to forget when you're listening through this double album that it is a soundtrack, so complete is the picture you get from the music and the lyrics. The movie may be very different — like seeing the film of a book — but each will doubtless have different things to offer.

Innovator

Literally, it is often extremely funny and invariably absurd, but musically the album can often be breathtaking in its inventiveness and power of expression. Often in the past I've got off on Zappa's music, and been impressed by the technicalities, but never so much as on this album. He can take the Royal Philharmonic Orchestra and use it like he used the Mothers on "Hot Rats" (listen to "Dance of the Just Plain Folks") or he can take the whole lot — Mothers, orchestra chorus and everything — and put them through a range of ideas that sounds like a history of music from Vaudeville to the "avant garde". He's a musical collector who, by the way he arranges the fragments he's picked up, becomes a true innovator.

The opening track "Semi Fraudulent/Direct From Hollywood Overture" is just what the title says — a brilliantly

extravagant piece of film music that owes everything and nothing to the sludgy tradition of Hollywood film themes. The same applies to the choir on the reprise of "This Town Is A Sealed Tuna Sandwich".

Crazy

"Touring Can Make You Crazy" is an orchestral nightmare, with violins predominating over ominous noises from percussion and bass instruments, that perfectly gets the feel of the title, and the way the orchestra is used in the background on "Centreville" adds weight to the menacing and sinister undercurrent to the words, "a real nice place to raise your kids up" which is right on target.

Then again, the whole thing can lift up and rock out, like on "Daddy, Daddy, Daddy", or a better example, "Magic Fingers", featuring a great guitar solo — stop time even.

But however disparate the ingredients, the whole thing is held together by a thread of absurdity, manifested mainly in the lyrics. On "A Nun Suit Painted On Some Old Boxes" it takes a while before you realise that the straight soprano is actually singing lines like "hot, hot, get me hot", and more obviously, there's the episode where Jeff Simmons freaks out, the marvellous description of the town that's like a sealed tuna sandwich — "a rancid little snack in a plastic pack" — or the

Soundtrack it may be, but the "200 Motels" album stands quite well enough on its own as — to quote the "Hot Rats" sleeve — a movie for your ears.

STEVE PEACOCK

THE ALBUM

"THIS MUSIC is not in the same order as in the movie. Some of this music is not in the movie. Some of the music that's in the movie is not in the album. Some of the music that was written

This is our very own Persuasion Manager...

...and if you don't listen to our new releases, he's going to come round and do you a nasty.



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Charlie Parker Memorial Concert		6671 002
New Rotary Connection	Hey Love	6310 105
Ramsey Lewis	Back to the Roots	6310 106
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Shirley Scott	Mystical Lady	6310 109
Etta James	Peaches	6671 003
Funkadelics	Maggot Brain	6310 201

on
Chess
and
Janus

RECORDS

MARC BOLAN



BEING A ROCK phenomenon is a hard grind and the strain always shows somewhere — either physically or mentally.

Marc Bolan has spent the last week organising management switches, changing offices, planning recording time, the release of his first book and his forthcoming British tour. He's been up all night and now, settled in the corner of a couch in his flat, he looks very tired.

There are dark circles under his eyes and his voice sounds a bit hoarse. Outside it's a freezing cold autumn afternoon but inside there's a warmth and calmness that he and his wife June seem to take everywhere with them — only broken by the telephone which rings constantly all the time I'm there.

Bolan keeps getting to his feet and then pulling out a huge ledger diary to fill in dates and times, places and names. The days and weeks flash past, full of penned-in information — the time eaten up by interviews, meetings, TV, radio, airport details.

VIVID

In two months time it's the end of 1971 — the end of a year when Marc Bolan made T. Rex stand for something vivid and exciting — more, eminently the most successful name the British rock scene over a concentrated twelve month period has produced.

At a price he brought a new excitement to rock audiences — an updated version of all the things we came to expect and got from the very earliest rock idols... the frenzied extrovert stage act, the sexual overtones to every number.

NONSENSE

The price has been accusation and damning. The reward has been his rise above the endless boring criticism, the snipes at his character (that he was shrewd, egotistical, an elf with a knife up his sleeve) the petty jealousies, the finger pointing he'd sold out for bread.

It's all nonsense of course and anyway who cares? Bolan certainly doesn't and it's much to his praise that he can take

HE BROUGHT A NEW EXCITEMENT TO ROCK. THE PRICE HAS BEEN ACCUSATION AND DAMNING

most of such lunacy in his stride.

And anyway you can't argue with cold facts — like by the end of this year he'll have sold over 4,000,000 records, his British tour is a complete sell-out six weeks before it hits the road (in fact, Fairfield Hall sold out so quickly, in an hour, that they booked in another concert there and it sold out again) and that during it T. Rex will play to 70,000 people.

More, that "Electric Warrior" — the culmination album of all the furore — proved to be his quickest and biggest selling album to date. On the face of it Marc Bolan has made it and can't fail. But...

"Everytime I get something out I get ready for it never to sell — to go and buy a house somewhere and never do it again. Every time.

"I was so shattered that 'Get It On' was such a big hit so soon and with 'Electric Warrior' I just didn't know. Of course I hoped, but I don't have this immediate 'Oh man I'm Marc Bolan it's gotta be a smash'.

FACTORS

"I don't believe that. But I do believe that if I go on making good music — which I think we do — people will listen. And if they listen it's going to be successful. But then you've got to remember there are so many factors that can stop people listening."

"Electric Warrior" has proved to be a highpoint in the Bolan/T. Rex saga. For one thing it's the first complete T. Rex album for over two years, for another it's the package that secures visible musical proof that an electric rock Marc Bolan is finally here. Does he feel that it worked?

"As much as things can, yes. I did want it to be representative of what T. Rex were doing in 1971 and why they were successful. If you play that album it's a pretty good

summing up. If we never sell another record someone can put 'Warrior' on and say 'that's what he was into!'

"I've always said the albums we've made have been natural continuations from each other but most people can't see that. This is the first album I've experienced where it appears to communicate, and I'm pleased about that.

"And it's the first time I've arranged the music in such a way that it was acceptable to a mass audience.

IMAGE

"I don't think any of the other albums did that and I think that's a very important factor. So in its own little way it's quite an important album for me — certainly because I now know how to communicate to people via music. I was never really sure of that before.

"I knew how to communicate to people with very imaginative heads who were prepared to come to me. But everyone has a bit of imagination and not always able to express it.

"So all I've done is to go to them via an image — which wasn't contrived, it just happened. I wasn't really ready for it, but now it's happened so it's got to be a natural thing."

What hasn't seemed such a natural thing to all the teeth-grinding T. Rex nasties — and consequently has added a bit of gris to their grumbling — is the coincidence that at the same time Marc Bolan became an extrovert rock and roll star so his lyrics became loaded with sexual implications.

INWARDS

"Well it's just that my head changed. My songs are very sexually orientated now because I just feel more sexual. I was always a very inward person you know.

"I mean for two years I never answered the phone at

all. I always had someone else to do it because it would cut into whatever I was into. Now I think it's more important to talk to people — whatever I'm doing can wait.

"I've experienced so much this year. It's nothing to do with success or having hit records, it's to do with being 24 years old instead of 19.

"I really believe that if a chick's got nice breasts you should go and tell her. I always have, but there's a way to say it. It's the same if I like someone — I mean I'll go up now and kiss guys if I think they're nice. It doesn't mean I'm a homosexual.

"I don't see any reason not to, so now I'll talk to everyone where there was once a time when I wouldn't because I thought they might not want to talk to me. I don't now assume, of course, that they DO want to talk to me but I don't really care if they don't want to.

"I just assume everyone's important. If someone blags me out in the street I just never take them seriously again and they lose out, not me.

CHANGE

"Another thing that changed me was that I accepted the mere fact that life was change. Before that I always held back on change — I couldn't have done what I'm doing now after say the second album and I knew it.

"At that time I was a head and so I was writing for heads because I was writing for me. I was never totally happy though because it was only one part of me. I only ever write what I want to hear.

"I mean if I've got a new album and I really dig it I wouldn't consider writing a song. I'd rather listen to that album. I only write poems and stories when I've read everything I dig and I'm waiting for something else to come out.

"So it's only if there's nothing for me to listen to or read

that I write because I want to listen to songs or read books."

Plans for 1972 are what's going down in Marc Bolan's life now and they've already got under way with a U.S. and then German tour, a new album and the first of three books and — with a bit of luck — four months off "Just to look back and see what we've done". The first book will have fantasy writing in it:

"But it's so far out it'll probably freak all those people that have been moaning right out. It's so much into what they wanted — you see I never left it, that side of me but it's unfair to cram it into three albums or an album even, you know?"

FOOLISH

"I put all those fantasies into the stories. The sad thing is that when people have little pokes at me I know I can lay a story on them and blast them into Epping Forest if they really knew what was going down.

"But they don't credit you with any intelligence, those people. It's very foolish of them — they did the same thing to Dylan.

"What I want to do now is solidify and strengthen what we've done so far. I've certainly got an awareness of what I want to do and that's because I've been five years in this industry.

"It doesn't mean it's going to work though. They always assume you have the formulae. I mean if you had two heads you're never going to be a sex siren. But you know if you look all right you have some sort of chance.

"It was never an important thing with me — image — but you have to accept it's a factor. It's a part of the 20th century and I'd be foolish to deny that."

At which point Mickey Finn arrived with 'flu and I got up to leave. The telephone was still ringing when I reached the street.

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Pamela Jones, Clayton, Manchester.
Susan Carr, Bamber Bridge, Preston, Lancs.
Albert Bray, Halewood, Liverpool 26.
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McCULLOUGH

(out of Mayall)

OFFERS YOU RHYTHM AND ROCK



BEING INVITED to play lead guitar in a brand new John Mayall line-up seems like a good enough reason for anybody to shelve plans to get their own band on the road.

Temporarily, at least, because there's nothing musically permanent about Mayall these days. But ex-Thunderclap Newman guitar player Jimmy McCullough reckoned there wasn't too much to lose by joining up with the blueser for a European tour and then start rehearsing Bent Frame, the band he's been getting together since Thunderclap broke up in the spring of this year.

Last week Jimmy, still looking as though butter wouldn't melt in his mouth, turned up for the interview accompanied by his brother Jack, who also played with Thunderclap but since has decided to lay down the sticks to concentrate in helping Bent Frame get off the ground.

"Yeah, the tour with John was very enjoyable," said Jimmy, answering my first question. "We went to Germany, Switzerland, Scandinavia and did gigs in Britain, too."

Also in the Mayall line-up for the tour were Keef Hartley and bass player Larry Taylor, a formation which appears to have materialised virtually out of thin air.

Jimmy: "I got this phone call from John on the Friday before the tour was due to start asking me if I'd play. He'd been trying to get Eric Clapton or Peter Green and when that didn't work out he got in touch with me."

PREPARATIONS

"Chas Chandler told him about me. Anyway, when he called I said I'd think about it and phone back and when I did John said we'd be leaving on the Sunday. There were hardly any rehearsals or anything. I think we played about eight bars of all the numbers which were basically kind of blues rock then we just went ahead and did the gigs."

"It was really good — very easy going. Green's Playhouse in Glasgow was the best night of the lot."

So with that pleasant interruption behind him, Jimmy was keen to get down to rehearsals with Bent Frame which he reported were due to start in a day or two in preparation for the band's first gig at The Roundhouse on October 31.

"If I was to describe what we'll be playing, I'd say it was rhythm and rock, yeah that's what it is. The line-up is Robbie Paterson, another Scot (Jimmy himself is from Glasgow) on rhythm guitar and lead vocals, Barry Smith on bass and Nigel Baker on drums. Getting the right drummer was the biggest problem."

"There were about 200 up for the job but we auditioned about 80 of them in the end. I'll be doing back-up vocals and Robbie plays harp, too."

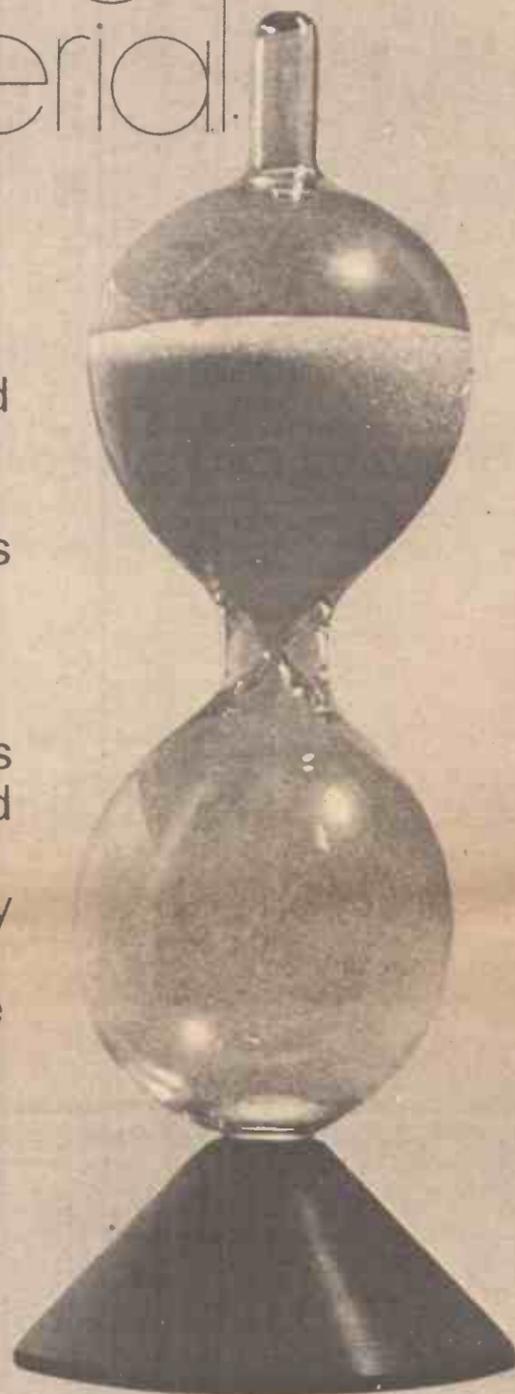
Jimmy and Robbie are the only two out of the band who have worked together before and they'll be writing most of the material. Jimmy reckons they'll have about seventy-five per cent of their songs originals and at present there are two record companies offering contracts for the first album.

"We won't record until everything's really together, that's why we'll be playing a lot of college and university gigs after the rehearsals — just to get things off right. We're on the Mountain tour in January which should be a gas. Then there's a tour of the States."

Judging by all the enthusiasm going for Bent Frame it would seem Jimmy at last has the chance to justify the praise heaped on him from the early days of Thunderclap Newman, a band which never lived up to expectations. I for one am willing to bet that this will indeed be a group to live up to their publicity handouts. — RAY TELFORD

Time is right for Raw Material.

Raw Material is a six-piece band that has been evolving since Colin Catt and Phil Gunn started to play at the college where they were both studying six years ago. Colin and Phil are both Londoners, as are Dave Greene and Paul Young; Mike Fletcher, however, was born in Chatham, and played piano for Steam before joining Raw Material in early 1970. Clifford joined the group most recently, before which he was playing lead with Welcome.



Their first album on RCA



Time is...
Raw Material

NE 8



RCA RECORDS AND TAPES

MILES DAVIS

MILES DAVIS is a unique phenomenon in jazz in many respects, and none more startling than his continued influence over almost twenty-five years. Wherever the frontiers of the music have been, Miles has been there too.

In 1945 he was in Charlie Parker's band. In 1949 he led the first group to give a completely modern concept to orchestrated jazz and introduced Gil Evans' first fully developed work. In the 'fifties his quintet provided the lead for the whole "post bop" movement, brought John Coltrane before the public and introduced the concept of modal improvisation.

He developed the harmonic and rhythmic usages which became current during the sixties, provided Gil Evans with enormous opportunities and moved into the seventies with the use of rock techniques well to the fore.

His sidemen over the whole period represent a Who's Who of important musicians and, in most cases, he was the first to recognise their talents. In any terms you like to choose it is a staggering achievement.

To begin at the beginning. His style on Parker's "Dial" and "Savoy" recordings was so different from the forceful Gillespie way of doing things that, even at his most fumingly dogged (remember — he was still in his late teens) he couldn't be ignored.

He has the divine gift of knowing when to move on

This was particularly the case when he played ballads in that light, tentative style wistful and elusive, with which he soon became identified and widely copied. That strange stillness which you hear on the last eight bars of "How Deep Is The Ocean" (1947)

has been at the core of Miles' playing ever since. With the nine-piece band of 1949 Miles made his debut as a leader and, twenty-two years later, these tracks (reissued as "Birth Of The Cool" on Capitol) stand out as magnificently daring pieces of orchestration. That band was a financial disaster, but the quintet of the late fifties with Coltrane and Philly Joe Jones was a raving success. It's difficult to know why this should have been,



● MILES: incredible ability to pick sidemen.

but perhaps it had something to do with the rhythm section.

The typical be-bop rhythm had been choppy and urgent, but Miles' original team of Red Garland, Paul Chambers and Philly Joe was quite different. The bass-line was smooth, with long, beautifully articulated notes, while the piano and drums lay back on the beat instead of pushing it.

You can hear the difference quite clearly by comparing a typical Parker performance with, say, "Bye Bye Blackbird" by the Quintet. Because of the sense of space thus created, the melodic line could be sparse or energetic as the soloist wished.

The typical Davis technique of playing the theme very simply over a two-in-a-bar bass line became the most copied device of the decade. A lesser musician would have settled down to exploit a good thing until it had been run into the ground, but Miles, just as everyone was getting used to it, abandoned the device in favour of what was, perhaps, his most fundamental innovation.

Realising that he could go no further with the standard harmonic structure based on Broadway show-tunes, Davis made one of those leaps in the dark which seem to be the prerogative of genius. Instead of making the structure more

complex, he simplified it to a single chord or scale, lasting at least eight bars, and built his themes on, at most, three or four such scales.

This is what became known as "modal" improvisation and after "Kind Of Blue" in 1959 the whole geography of jazz altered overnight. You can hear the difference quite clearly on this record if you compare it with one of the earlier albums. It was, by the way, almost the first record that Cannonball Adderley made and, I think, still his best.

DIGGING

The innovations of the Fifties, in both harmony and rhythm, gave Miles so much ground to explore that he spent the next ten years gradually digging into it. Fortunately, nearly all his records from the sixties are still available on C.B.S. and every one of them is worth a lot of time.

"My Funny Valentine" (BPG 62510) is many people's favourite, and perhaps mine too. It would take a whole page just to mention the beautiful moments when time literally stands still, the rhythm section stretching the thread almost to breaking-point before letting it snap back again, or Miles' fearsome audacity which would drop almost anyone else flat on his

face. "Miles Smiles" is another classic in which a new, light and glancing touch is evident.

Of Miles' recent excursions into the rock field, starting with "Miles In The Sky", so much has been said that it may be a good idea to shut up for a bit. I do think, though, that not enough notice has been taken of the musical (as opposed to the "image") side of this departure.

Miles' basic method is to build up a massive structure of rhythm and riffs and throw melodic and rhythmic fragments over it, letting them fall apparently at random — although there's a lot of calculation in even the most apparently casual of his work.

The main point of all this has been to show that, far from following fashion, Miles Davis is one of the few people who create styles. He has the divine gift of knowing when it is time for him to move on, not out of any misguided idea of "progress", but simply because he's done all he wants to in a particular idiom.

A list of the people he's discovered or employed early in their careers would take a whole column, musicians like Coltrane, Herbie Hancock or Tony Williams. That in itself makes him one of the most influential figures that jazz has ever known. — DAVE GELLY.

JAZZ ALBUMS

ANNIE ROSS. "You And Me Baby". Decca SKL 5099.

THIS IS a live recording taken during Annie Ross's Late Night Show at the Hampstead Theatre Club recently and it marks something of a stylistic departure for her. To those who remember and love the "Annie By Candlelight" album of a few years ago this wide-ranging programme of ballads, bossa-novas, comedy and rock tunes will come as a bit of a shock.

That record was such an intimate, private kind of thing that the full show-biz blast of "You And Me Baby" seems, perhaps, a bit something of a let-down. But Annie has always been a very eclectic artist, as is proved by Lambert, Hendricks and Ross and, more significantly, her performance in William Walton's "Facade".

This whole show is beautifully judged in terms of pace and mood and, while nobody will like everything, there is something to suit every taste.

The accompaniment, particularly Dave MacRae's piano and Rick Laird's bass, is perfect — glossy, smooth and knowing.

TRACKS: "Night Owl", "Stone Soul Picnic", "Something In The Way He Moves", "Vegetables", "Cat Food", "Wave", "I've Got It Hidden" / "Country Pie", "Love Story", "The Gentle Rain", "Crickets Sing For Anamaria", "Rondo A La Turk", "Love", "Peace My Brother", "Free The People". — D.G.

PAUL GONSALVES AND HIS ALL-STARS (RCA 521149). Paul Gonsalves (tr), William Cat Anderson (tpt), Norris Turney (flute, alto), Prince Woodyard (organ), Joe Benjamin (bass), Art Taylor (drs). Paris, 6th July, 1970.

HERE a splinter group of mostly Ellingtonians took time off while in France last year and, under the symbolic baton of the great Gonsalves, created some fine music in Paris.

Honours go to the leader. But Cat Anderson and Norris Turney play some thoughtful, melodic music. Anderson eschews his high note bril-

liance and turns in a lovely, muted performance on "Midnight Strole" which sounds uncommonly like "Ja Da."

Then, playing beautiful open horn he pays his customary tribute to Louis Armstrong on "St. Louis Blues." Very tasteful.

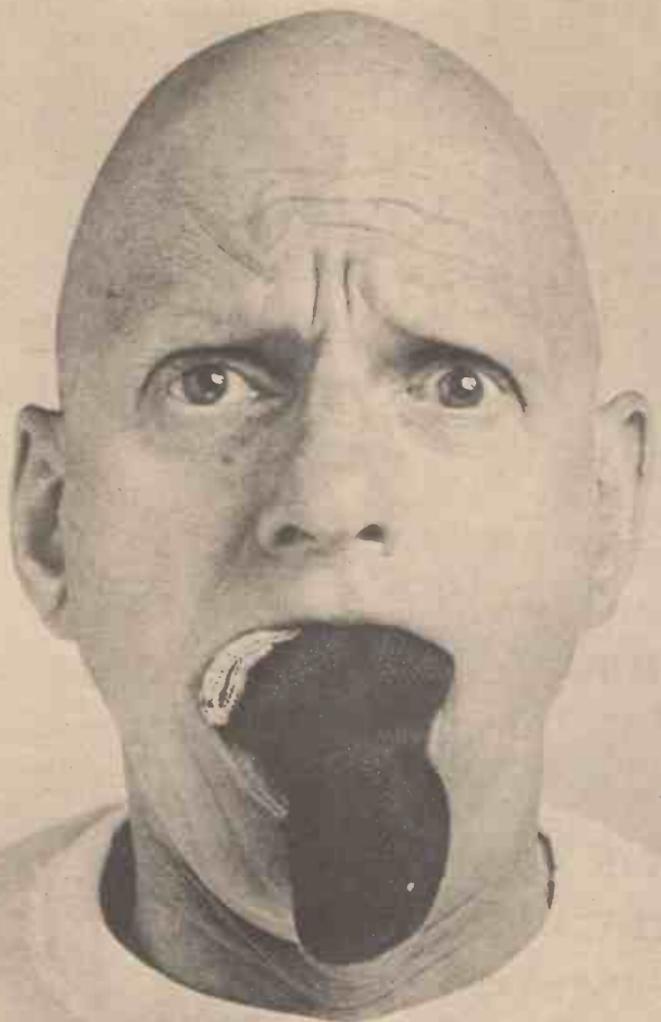
Turney is some player. His sensitive flute work on "Blues For Marilee" is beautiful.

The leader seems to have enjoyed himself.

He takes an ingenious solo on "Midnight Strole", full of twists and growls, flutters and fulsome blowing. And his breathy approach on "I Cover The Waterfront", makes compulsive listening.

This might not make the jazz record of the year, but it's easy to listen to, free-wheeling music — contemporary small group Ellington music and that can never be bad.

TRACKS: "I Cover The Waterfront", "St. Louis Blues", "Alerado", "Moon Love", "Midnight Strole", "Blues For Marilee", "Sugar Loaf", "Walkin'". — J.H.



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● CREAM: in the early days.

FLAMINGO FOUNDER

"I WAS in there digging it at the start!" is a refrain which you hear more and more often at your elbow, especially from the cohorts of first-generation rock music fans, namely anyone who is old enough to remember in detail the first arrival of records imported from the US.

Having been subjected to a considerable dose of this whilst on holiday it was interesting to meet Mr. Jeff Kruger, who can claim a longer history than most. He's president of Ember Records and the Spart-Florida Music Group, and more importantly for many, the founder of the legendary Flamingo Club, now known as the Temple, which this month celebrates its eightieth year as a leading and innovating London club. Together with his friend and rival Harold Pendleton of the Marquee, he has been responsible for introducing to London audiences some of the biggest names in English and American rock and jazz.

In a plush office in Belgravia, heart of London's fashionable embassy district, cigar-smoking Mr. Kruger recounted the struggles of getting the Flamingo off the ground in 1953 when, he says, "Anybody who liked jazz was no good".

Himself a jazz pianist and fan, he found the lack of outlets for music so bad ("Worse than anything you can imagine today") that he decided to take over the downstairs room at the Mapleton Hotel, Coventry Street, and put on jazz presentations there; the artists on the opening night were the Kenny Graham Afro-Cubists (Afro-Cubism was enjoying a substantial vogue at that time) and John Dankworth. It was called the Flamingo, and in Kruger's own words "From the day we opened it was a huge success".

In the late Fifties the club acquired its own premises in Wardour Street. It was the time of rock and roll. In 1957, Mr. Kruger recalls, he was in New York as a CBS representative, and caught the first rock and roll films, "Rock Around the Clock" and "Blackboard Jungle". He taped the soundtracks and headed hotfoot to England to recreate the sound in time for the films' premiere in England.

Tony Crombie, one of his trad jazz acts, underwent a rapid facelift and emerged as Tony Crombie and the Rockets. On Thursday "Rock Around the Clock" was premiered, and the Tony Crombie band had a tour fixed by the following Monday.

Kruger was so busy then that he hardly had time to

speak to anyone on the telephone, not even a young feller named Thomas Hicks, whose friendly grin became known to all as Tommy Steele soon after.

By 1969, the Flamingo's policy was changing, and accordingly the name was changed to the Temple and exclusively "progressive" groups were booked.

Once again, there were a lot of firsts; Cream played their first London gig there for the sum of £55, and also a newcomer from the States who played guitar, and was given a tenner and a bottle of whisky. His name was Jimmy Hendrix (as he spelt it then). Other impressive names who got their start in London at the Temple were Juicy Lucy, Savoy Brown, Mott the Hoople and Atomic Rooster.

Of the life-long competition with the Marquee, Mr. Kruger says: "I think it's good that there should be two very strong gigs in London. It's good for the business".

WATCH OUT

A PUBLISHING company with a difference have sent their prospectus to SOUNDS. They call themselves Batakoto Limited and operate from a night-club at 194 Yakubu, Gowon Street. Which is not a misprint for the road near the British Museum, but in Lagos, capital of Nigeria.

It appears that Ginger Baker is continuing on his ethnic safari, and he is named as one of the directors.

They are building an eight-track studio and the plan is to record and promote West African acts.

The first signing to the company is Fela Ransome Kuti, who earlier this year was seen in London with the intrepid Mr. Baker sitting in on drums, and if he is anything to go by, it could well be a name to watch out for.

CHARITIES

SUNDAY NIGHTS at Bumpers is a Good Cause. A detailed financial statement giving the breakdown of expenditure against proceeds for one evensong concert shows that the net profit raised for UCS and BIT amounted to only £13.

As from November 7 shows will go on weeknights, and they hope that everybody will go and give their support because "it is the least painful way of paying your dues plus getting an enjoyable evening's entertainment plus the knowledge that the maximum possible amount of your admission price will go to worthwhile charities or organisa-

tions". So it's down to you. BOB POTTER, another addition to the ranks of promoted engineers, is now working with Shelter Records as producer and may well be behind the scenes when Bob Dylan next decides to go into the studios.

INFORMER

ANYONE FOR bootlegs? A mysterious representative of the Collins Organisation phoned in the other day to inform us that a new spate of bootlegs will shortly be on sale in the shops, including a double ELP set which has a full, two-side version of the Mussorgsky piece "Pictures At An Exhibition". The recording is said to have been made "abroad". Others are a Rolling Stones concert, Jimi Hendrix's "Broadcast" and a recording, which surely must have been acquired under dubious circumstances, of Neil Young's forthcoming album "Harvest". It is really worth it?

MISTAKEN

RICHARD ROBINSON of RCA, USA, has just signed Velvet Underground founder-member John Cale, and it's planned to record an album in England soon. Cale is reportedly worried that the group at present touring England under the name Velvet Underground should be mistaken for his band. He thinks it's a misrepresentation. Or, as a quick-on-the-draw pressman put it, "It's a bit like the Kinks without Ray Davies"(?).

JAZZ CLUB

THE JAZZ Centre Society, who recently took over the popular Country Club at Haverstock Hill, are presenting some excellent programmes, including free admission to hear mainstream on Sunday lunchtimes and "Workshop Blows" every Monday evening, where musicians and guests alike are welcomed. Other nights, when modern jazz may be heard, are Tuesday, Friday and Sunday.

DETAILS

DOUG YULE reported with some surprise that a SOUNDS reporter was filling him in with full details of all his future recording plans with the Velvet Underground. Apparently he's been trying to find out himself for about eight months. In Leicester, what's more.

Talk of the silver tongued devil



"There is, undoubtedly, nothing harder to bring off than simplicity and directness. It is, truly, a measure of the artist as a person, Kristofferson is direct in a way that few can make a go of. Johnny Cash is another, and so was Otis Redding. It's a case where the overwhelming personality animates a relatively simple artistic framework."

'Rolling Stone'

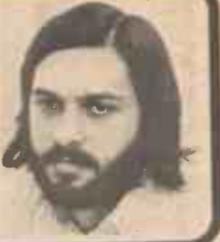
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WALKER 'BOUT AMERICA

SOUNDS editor Billy Walker reports from New York, Nashville, San Francisco and Los Angeles



POCO-A BAND BURSTING WITH TALENT

ON TWA'S transatlantic Jumbo jet you can pay two dollars fifty and hear POCO playing "Deliverin'", as well as enjoying your in-flight movie. At Union City, New Jersey last week you could have heard POCO for only two dollars and been given ample proof that this five man band were and still are one of the innovators of the country-rock movement.

To quote New York critic Al Rudis: "Poco's music, no matter what they may think, isn't country. Poco is too original to fit into the country bag. It has the country flavour, of course, but seasonings don't make the meal".

Rudis is right about their originality and not fitting into any preconceived bags. They sweep through a staggering number of musical patterns, always in contact with the audience and with a verve and obvious enjoyment for their music which is very like the early Creedence Clearwater Revival.

VIGOUR

Despite a fairly poor reaction from their eleven hundred "first house" crowd at the Newark State College POCO reacted as if the whole audience were on their feet and storming the stage. They wouldn't let the mass inertia sap the natural vigour from the music but it wasn't to the second half of the gig, with a fresh audience, that the band really got off.

There is so much talent within POCO that there seems no point in competing within the band, this sets up a fine rapport between each member and although ex-Buffalo Springfield guitarist/singer Ritchie Furay and steel guitarist Rusty Young are obvious figureheads there's no solo one upmanship.

Timothy Schmit's bass playing was always very prominent and drummer George Grantham kept a very solid drive behind the light and more aggressive numbers but perhaps the most remarkable aspect of the whole show was Paul Cotten's guitar playing, particularly his electric work.

CHOICE

He was the band's choice to replace Jim Messina (also from the old Buffalo Springfield) and interplay between him and Furay is excellent. His handling of the electric passages, mainly in the faster, songs harder was tasteful and as creative as many highly-rated guitarists.

The close harmony numbers were shared between Furay and Schmit with Young's brilliant steel guitar and dobro playing wafting gently over the lyrics. At times Young played steel through amplifiers creating a very organ-like effect.

When they finally got their second-house jumpin' the feed-back lifted the music higher with great numbers like "Don't Blame Her", "Looks Like Bad Weather" and "Going To A Hoe Down".

Young's pedal steel added a great emotive quality to the more country-like numbers and the switch from electric to acoustic comes completely naturally to the whole band.

After knocking the audience back on their heels and finally breaking the apathy POCO

— coming to Britain soon

burst into a tremendous end-of-show rock number bringing people on stage, to their feet and clapping wildly. A dude in large white cowboy hat standing next to me said: "They're the most hand-clapping, foot-stomping, shit-kicking band in the States", and that's just about what they are."

"They'll be in Britain to tour soon — "I've been trying to get there since the Springfield" said Richie Furay—find out for yourself what the man in the large white hat already knows.

Paul Simon solo album

PAUL SIMON has just completed work on his solo album titled "Duncan". The songs were recorded all over the world including Kingston, Jamaica, Paris, New York, London and Nashville. As yet, no release date has been fixed for here or in America.

Kris Kristofferson album No. three



● KRIS: success



● POCO: play with obvious enjoyment

WHITE TRASH AT WHISKY TOUGH ON EARS!

LOS ANGELES' Whisky A Go Go on Sunset Strip might sound a grand place, but don't you believe it. Edgar Winter's White Trash, featuring Rick Derringer and Randy Hobbs of the old Johnny Winter And, were there recording live for four nights and the tiny club was packed to suffocation. Fans jostled you forward, waitresses poked you in the back to move aside and White Trash near-deafened you with the massive volume of amplifiers.

Trash play hard and loud and the Whisky is no place for the delicate ear, it's like having the Royal Philharmonic in your bathroom. The band has now spread to eight pieces and at full stretch can muster two tenor saxes, alto

and two trumpets apart from the usual guitar, bass and drums (as well as Edgar on organ when he's not blowing brass).

It was their fourth night's work (two sets each night) and vocalist Jerry La Croix had just about had it, he was hoarse and almost completely indefinable in his vocal struggle with Winter. Edgar has more obvious soul to it and it's not so demanding as La Croix's raw power.

The stage was so small that some of the band were out of sight of a good deal of the audience — apart from Derringer who was very much up front. With Johnny Winter's band he seemed to grow too much for it, move too fast and here he's doing exactly that — Rick shouldn't be in a band he should be the band, the leader.

In fact he will not stay with Trash for more than a month but this didn't water-down his energy and ability. He works as hard as any member and has the right sort of bouncy assurance to win over all ages but it's the rock fans that he really hits. Trash's music is New Yorkish really in its presentation and sound despite the LA location and the band's Southern roots.

They had cut enough material by this show to fill possibly a double album and what the audience saw and heard they liked. The band seemed to be a little disjointed, not musically speaking but as far as stage or image progression goes.

Derringer is undoubtedly a showman and he knows it but La Croix by his very presence is a powerful force and dic-



● EDGAR: White Trash

tates a lot of the stage while Edgar, despite a very strong showing of gyrating hips and sexuality, seems trying to steer the band a more "serious" musical course.

Whether it was the acoustics of the venue or the band's playing it appeared to be too much emphasis on amplification, the band is tough and aggressive in its approach but this seemed like pure volume for its own sake — it didn't enhance the band's playing one little bit.

The horn section at its best was crisp and very solid but poor Jerry La Croix couldn't manage much more than a croak. No doubt the right balancing and mixing will help things out a lot by the time the album is released, this will benefit everybody.

White Trash have a very passionate following in the States, a good name but this venue didn't seem them. They play hard rock and roll at a very high level, both volume and intensity, and the restrictions of the Whisky were just too apparent — they almost blew themselves off stage.

ALLMAN BROTHERS UNDER FULL STEAM THROUGH THE HAZE

WINTERLAND IN San Francisco is a vast ice rink-like theatre with a ceiling that almost touches the stars and a doubtful acoustic quality but when the Allman Brothers blew into town it seemed to come down to size under the heel of the band's driving, brash power.

Following the talented Elvin Bishop through a haze of cannabis smoke that seemed to intoxicate even the most abstinent West Coasters the Allmans' sheer dynamism got to work and it wasn't long before the seven-piece outfit were under full steam with a rollicking version of "Statesboro Blues".

The band's real link-pin is Duane Allman, a particularly talented bottleneck technician, but brother Greg's keyboard work adds weight and a great deal of vigour to their overall performance.

Added to this their two-drummer line-up plus bass guitar and brass all goes to build up the excitement level. On the more rock-orientated tunes the Allmans' audience response is assured but when they switch to slower, more melodic numbers they hold that same respect from their followers.

Elmore James' "Stormy Monday" is a good example of both this and Duane's adaptability and the introduction of the second lead guitar gives him the extension he needs to dedicate more time to his slide work, a very distinctive feature of the Allman Brothers' sound and one which over-rides almost any other effort the rest of the band can muster.



● DUANE: driving

Bromberg digs Scotland

GUITARIST DAVID BROMBERG, who has worked on albums with Bob Dylan, was in Columbia's 16th Street Studio, Nashville, recently to cut tracks for his forthcoming album. Working on the session with David was John Hartford who wrote "Gentle On My Mind". John recently had Bromberg producing his album which was cut with John's band in New York.

Bromberg said he had a great love for Scotland — he toured around last year with the High Level Ranters — and was eager to hear about the health and whereabouts of folk old-timer Willie Scott.

Mark Almond



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SOUNDS TALK-IN with the Scots soul singer who has been acclaimed as

MAGGIE BELL

■ When you first started you were often compared to Janis Joplin. Looking back now do you think that helped or hindered your progress?

It's a weird thing because the girl's dead now. But when she was alive everyone was saying "Oh you're like Janis" and this and that and I hadn't even seen the chick — live, on stage. And I thought it was a pretty good thing. I don't know . . . I mean she was American and I'm British, we come from a different place, brought up in different environments.

It's a great thing to be compared to an artist like Janis Joplin because she was an innovator of so much, just as Hendrix, Jim Morrison were. As a singer she was the greatest, I really dug her. I think she and Bessie Smith go down in history.

■ But you don't think it might have harmed the band at all — that there were a lot of people that came to see you who thought? . . .

Yeah I know, I know . . . "I don't think she's like Janis Joplin" that stuff. But you see it made me work even harder. Christ I've done millions of gigs, but every gig I do even today I go on and I give my best performance. 'Cause you have to fight. You have to fight for what you want to get.

About six months ago I was going to give it all up and somebody — Rod Stewart — told me good talent always comes through, that you always win in the end. And I thought it was a load of bull-shit.

But then look at Rod, how long has he been slaving away? And he said 'keep on and eventually you'll have to get recognition'.

■ Why did you want to split six months ago?

Oh everything was getting on top of me. It was just before the change in line-up and I knew the boys really well. You know they came from the same place I did, they grew up with me in Glasgow and it was pretty hard. It had been brewing up for a few months and I knew myself that we were stuck there and we weren't moving oneway or the other.

Nothing was happening at all. And then I had to go through all that change over. Leslie and I were off the road for about four or five months until we eventually got the other two guys into the group. It's hard for anybody when you have a split in a group — mentally.

■ When Stone The Crows started everyone was saying you'd be a huge band within a few months and then some-



'When I'm on stage crash through b

how the band never consolidated the success everyone believed it would.

It's funny I've thought about that. For a start we did that tour in America and there was only one album released out there — the first album. The second album, in the States, Polydor never put out. So we all thought "Well what do we do?" and thought the best thing was to keep on and make another album.

They didn't like the album because they wanted me to do a lot of Roberta Flack numbers — there was too many people telling me what to do. Eventually I just said to them "f . . . off" I didn't want to know.

■ Do you ever feel you had a problem because British audiences couldn't really accept a British girl fronting a band sweating and really working on stage like a female Joe Cocker?

I think that's true, they think "oh it's a chick singing and how much can she give us?" It's a problem I don't think we'd have had if we'd been an American group. I'm different though. I'm an honest singer, like Cocker is an honest singer. When we toured with them in America I thought he was really down to earth, what you saw was what he was.

■ Do you think that working with people like Rod Stewart has helped you as a singer?

Yes it has. When he called me up to do "Every Picture Tells A Story" he said it was only going to be a short little thing and I thought I wouldn't have much time to get my teeth into it. But I went along and he's so professional, really

professional — because he's been through all the hassles of life and tribulations.

And what I learned about him was that he didn't say "look I want you to do this" in a certain part of the number. He said "go and jam it". He wrote out the lyrics and I just did it, the same thing on Baldry's album. I love Rod, and you know when I'd done that track I had so many people writing from America saying why didn't we work together more but well . . . we just dig each other's music.

Poverty

■ You once told me that you thought Glasgow was Britain's answer to Harlem. Do you still feel that's true and it had that same influence on you?

Well it's like working class. I was brought up in it and there were times when my father and mother just couldn't afford to give me certain things. And I think you fight more when you come from that background.

Well some people don't. Just like you've got people from Brixton here and some of them fight to get what they want. And that's what you have to do. I think poverty has got a lot to do with how you think about music, and how you sing. I mean that's the thing the black man has. He can buy his soul records and put them on and forget about his political and social problems.

He can buy his Aretha Franklin album and put it on and forget for a little while. It's just like the kids that go to rock concerts today. Like

we're all going through our own hassles and when you're playing a concert and all these kids come they're in there for two or three hours and they forget for that time.

■ Do you ever feel that Glasgow toughened you up?

Yes it did. And yet when I came down here I found London did an awful lot for me. I've met a lot of really nice people and when I left Glasgow everyone said "Oh English people" and said I'd be back up there the next week.



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the female Joe Cocker



Image, I could brick walls'

Are you kiddin'? I came down with black all round my eyes and make-up caked on my face and this place really changed me.

Lots of people say if you came from Epping or somewhere, Clapham, Tokyo anywhere else you wouldn't sing that way. But it's a class thing, how you were brought up. Just like Bob Hite recently was asked if he thought British people could sing the blues — well anybody can sing the blues. It's how you feel. It's feeling.

■ Who were your biggest musical influences as you grew up?

My parents bought Bessie Smith albums — well it wasn't albums actually it was 78s. In fact Leslie's parents and aunts are into all that — Big Bill Broozie — and have collected those kind of records for the last 20 or 30 years.

Lots of people in Glasgow have this outlook — if it was a black person they were incredible, they'd buy all their records. Alex Harvey was a very big influence on me, Dakota Staton, Maggie Hendrix who used to sing with the Raelets.

There was one incredible number she did called "Tell The Truth" and I used to think "Someday I'm going to sing that" and I'd walk about trying to scream, you know and reach those notes. It wasn't just blues and soul.

I used to go and see all the Bill Haley movies. But I think I was really affected most, emotionally, by Ray Charles. I think he did it for everyone.

Release

■ How much now do you like doing live appearances — do you actually need the physical act of getting up on a stage?

Yes because — I don't know what you have to do to release something inside — but if I've got things all building up I can let go on stage. It's just what Lennon said, people can go into a field and scream and they're releasing something, right?

Well I can release a lot of things when I'm on stage. I love performing and I love people coming to see us.

■ Was there ever a time when it was actually nerve-racking to step out in front of a lot of people?

When I first came down here I was terrified, because London was like the big Utopia. And the last time we went to America, when we did that thing with Cocker, I was frightened out of my wits.

Because there was always so many faces there every night to see Joe who was the nicest person on the whole of that tour. The rest of them I wouldn't give that for — and that goes for all those chicks as well.

■ Does criticism ever worry you — do you ever learn from people being critical about your music?

I like people being critical. I like people to come back stage after we've done a performance and be honest and I get into it then. I want to find out exactly why maybe they didn't think we were as good this time as the last time they saw us.

I think even criticism from the press is a good thing. I've known people get too cocky and it's good for artists to get knocked occasionally. It's good that people will turn round and say something, if they come to see you and it isn't as good as they expected it to be.

■ Do you ever worry that there'll come a time when you'll have spent yourself. It's a hard life on the road even for a man, and putting all your emotion into your work it would be very easy to come to a point where you couldn't go on?

Like Joe you mean? Well I think he's probably happy now driving a truck somewhere. But I watched him on that tour we did and that guy was exhausted every night. I don't know how he kept going.

I have to have ten hours' sleep and if you're in this business you have to take care of yourself. I think American musicians live a different way and they have more pressures. And there are times when I can actually shut music out for a while and live my own life, I have to.

Writing

■ You say you're writing music now but do you ever feel frustrated singing the band's songs because they don't come directly from you as a woman and there are things inside you that don't have a chance to come out?

I have, I've got so many things. I sit down somedays when I'm in here and I'm here maybe quite a lot myself because Leslie's out doing deals. And I get up early in the morning and get a cup of coffee and come in here and really try you know?

Because you could write lyrics, I could, we all could. But it's actually getting it down there on that paper and making sense of it. Because I'm not a brilliant person, I never had a great education. I never went to college. I'm a very simple sort of person.

But Mark (their manager Mark London) said this to me that I can talk to anyone, sometimes I talk too much at times, and if only I could get that down on paper. Maybe someday it'll come. I'm supposed to be making a solo album sometime soon and what I want to do first is try and write a book.

■ Do you ever feel there's a lot of responsibility on your shoulders for Stone The Crows. Because you are the only girl in the band and the only girl singer of your kind around in Britain?

I don't think I've got responsibilities for the group because I need the group. Because at times I'm very easily swayed with what people say to me and I need someone to say "Look you should think

about that, do you really want to do it".

And I need them musically. I mean we dig each other musically and we get on very well. I can't say I wouldn't be what I am or where I am if I didn't have the boys.

They get all the music together which is a hell of a responsibility. Leslie does all the business for the group... everyone's got their little bit to do and that's what makes a unit.

■ Do you still feel there are things about your singing you're not happy with?

I'm never really happy with what I do. I don't know really what I'd like to do vocally but I think I'd always have that soulful influence, I could never get away from that.

And yet we do a few things on stage with echo delay tape on my voice and I'm getting into that. I wouldn't like to do too much of it because I enjoy my other things and it's nice for people to turn on a record and listen to me and think "Christ I can hear every word she's singing". That's what music's about — to give other people happiness.

Image

■ Because of your on-stage image, do you find there are people who think you're going to be very hard and tough when they meet you?

Yes they do. Do you know some of the people that come backstage and they're frightened. They get amazed at times when they see how straightforward I am — quite a lovable person. And they go away with this "Christ was that really her — the same person we saw on stage".

Because you know when I'm on stage nothing bothers me, nothing can hold me back I could crash through brick walls. And I think the idea of a girl up there going on for an hour and fifteen minutes non-stop and sweating the

way I sweat on stage, they find it quite hard to believe at times how I can stand up to it and then come off and be able to sit down and talk to them.

■ I mean do you think people have this image of you as a hard, whisky drinking, hip flask lady?

It's really funny you saying that. A couple of months ago I was being interviewed and they were saying "she sat there with a glass of bourbon and we filled it". There was no such thing.

Clive Woods at Polydor



"Look at Rod. How long has he been slaving away?"

had given them this drink and he said it just showed what could happen. I mean it's never got out of hand, but it could. My mother brought this paper and she was really surprised. I mean she's a straightforward chick, my mother.

I often think they did that with Joplin — that a lot of it was blown up. I wouldn't say all the time but I'd say sometimes it got out of hand.

I know she'd go on stage with a bottle of — was it bourbon she drank? Yes well I couldn't play like that. Before I go on maybe the roadie will get me a couple of drinks be-

cause I think you need it, just to loosen up.

■ Stone the Crows started off very heavily influenced by soul music and there are new bands getting on the road today who seem to be reverting back to the very basic elements of soul.

I wouldn't mind going back to those very direct numbers because there's a hell of a lot of great material from those days. There's some incredible Bessie Smith songs if only chicks — you know singers — would record these numbers.

But it's just that equipment these days has changed. It's so complicated now. You used to go into Regent Sound and it was four or eight track, then it went to 16 and now the Beach Boys are doing things in quadrophonic.

Great aura

Groups' equipment used to be — we used to go around with little speakers like bloody radios. Look at equipment now, we've got a three-ton truck and even that isn't big enough. And it's great in a way because you should try in your live performances to give people what they actually get in the studio.

I mean it's all for the people, believe me. It's a great aura when you've got people together in one place. I tell you there's nothing like it. For me singing in front of people — well there's nothing like it in the world.

And it gets to a point... you know I've seen myself on stage. I've stood on stage and it's been so good some nights, such good vibes going for me, that I've actually seen myself sitting in the third row watching myself.

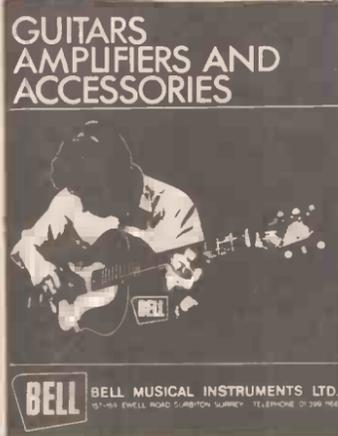
There's a lot of musicians I know that's happened to. I can sing and I'm really giving it so much it's as though there's a thing that leaves my body — and it's out there, going about there somewhere.

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BY PENNY VALENTINE

CAMPUS by neil munro

WELL, CAMPUS is back for the start of the new term and it looks like being a very interesting one. From the letters I have received so far, there are strong signs that the situation at the universities and colleges is far better than it was a year ago, when Campus started.

The most significant things I have noticed about your letters and the remarks in them is that they are far more optimistic than they were last year. I was impressed by the number of comparatively small colleges, with very limited financial resources, which have embarked on very ambitious programmes. Recently for instance, the Floyd appeared at the University of Bradford. Warwick are featuring Yes this week — surely one of the most exciting bands in the country — and Jack Bruce and Canned Heat are making a number of college appearances in the course of the next few months.



● YES: one of the most exciting bands in the country.

of the complaints made at the NUS Conference on the 10th show only too clearly that this is not so. With the sort of big money involved that there is in the music business, there are bound to be rip-offs here and there. But the real contribution that Campus has made to the betterment of relations between college promoters and the groups (and the people who represent them) has been to work for greater understanding and more discussion of common factors.

This year Campus will be continuing this work. Once again success will depend on your response, and the comments you make in your letters and phone-calls. But this will only be part of what Campus will be doing — there will be other features.

REVIEWS

There will be opportunities for Social Secretaries to contribute not only their views on the current scene, but also to branch out and, more specifically, to review some of the concerts their college puts on. I hope these will not feel that they shouldn't send them in because I haven't asked them. I can't ring everyone up!

One feature which I started last year which seemed to be well received was interviews with groups connected with the college circuit for one reason or another. This will continue as an occasional feature this year, and I will also be on the look out for new groups that might be of interest to college promoters.

EVENTS

One trend that I have noticed already this year is that many colleges are moving away from purely musical events, or from purely progressive groups. Sheffield, for instance, have the Hollies appearing at the end of this term, as do Bradford. They have also booked Monty Python. I hope to expand the scope of Campus this year to take in non-musical activities, and I would be glad to hear of any interesting events which Social Committees are organising this term. And, without being more specific, its up to you what you tell me about!

I would like to hear from schools. There's a lot of interesting things happening at schools these days, and maybe even some Social Secs might pick up a few hints!

The week-by-week Calendar will appear, of course, as from this week. Send your dates for it, along with anything else of interest, to me at "SOUNDS", 12 Dyott Street, New Oxford Street, London, WC1A 1DA — as soon as possible please, and well in advance if at all possible.

RAW DEAL

One reason for this dramatic upsurge must surely be the fact that, at long last, Social Secretaries have been given an opportunity to say what they think and to air their grievances. Considering how vocal students are when they're getting a raw deal, it may strike people as rather surprising that they hadn't been able to do this before last year. Last week the NUS held a special conference about the whole student entertainments scene, and I will be covering this in greater detail next week.

Be that as it may, the fact remains that columns such as Campus and papers such as "College Event" made people in the business sit up last year and realise that all this talk about the problems confronting Social Secretaries at the colleges wasn't just talk. There had been a strong feeling for a long time that the colleges were trying to pull a fast one.

It's gonna be a good year for students

When a few of the basic facts of student life came to light, things started to happen and changes started to be made. Agents and managers found out that colleges aren't rolling in money. They learned — to their surprise — that fifteen bob was a lot to pay for a ticket out of a meagre grant. They dropped their prices. They started negotiating more and more percentage deals.

This worked both ways of course. Social Secs discovered that agents weren't sharks. They began to appreciate a lot of the problems that face groups playing all over the country night after night. When a manager phoned up on the day of a concert and said that one of the group was ill and could they play next term instead, they began to believe him.

Obviously, it would be naive to suggest that everything has been solved in the last year and that the future will all be plain sailing. Some

LENNON WINNERS

Here are the lucky winners of the John Lennon "Image" album: Anthony Hogg, Bulwell, Nottingham. Clive Whichelow, London, S.W.17. Dessaux Damien, Montaigu, France. Robert Robinson, Sunderland. Mick Wyatt, Denbighshire, N. Wales. Steven Habgood, Swindon, Wiltshire. J. Boggan, Dublin, 10, Ireland. David Wilson, Leighton, Newcastle-upon-Tyne. Glyn Jones, Orpington, Kent. P. A. Judd, London, S.W.1. Kenneth Haughan, Renfrewshire, Scotland. Frances Kelleher, Teddington, Middlesex. Simon Wiggins, New Malden, Surrey. John Adam, Angus, Scotland. Phillip Childs, Chichester, Sussex. Gordon Haughan, Renfrewshire, Scotland. Gary Hayman, Castleford, Yorkshire. Mr. C. Longhurst, Alton, Hampshire. Egil Gjerde, N.3140 Borghelm, Norway. George Wall, Whalley Range, Manchester. C. Hammans, Romford, Essex. Doreen Kennedy, Gillingham, Kent. David Parkin, Newport, Monmouthshire. Martin Howard, Levenshulme, Manches-

ter 19. Miss P. A. Judd, London, S.W.1. Dave Irving, Edinburgh, Scotland. Nigel Kotula, Horfield, Bristol. John Simpson, Dunstable, Bedfordshire. Miss Kathryn Mason, Leigh, Lancashire. Gary Bennett, Co. Down, N. Ireland. Alan Spiers, Warrington, Lancashire. Keith Purcell, Bradford, Yorkshire. Keith Staley, Bedfordshire. Bryn Burrows, Drpington, Kent. James Boggan, Dublin 10, Ireland. Geoffrey Hoon, Long Eaton, Nottingham. S. Mathieson, Romford, Essex. I. Kulvear, London, N.W.7. Christopher Sleight, Doncaster, Yorkshire. Perry Palmelius, 703 47 Drebro, Sweden. Miss Frances Kelleher, Teddington, Middlesex. Andrew R. Weal, Herne Bay, Kent. Maurice Lees, Birmingham, Warwickshire. David Smith, London, E15 3LT. Mr. Kieran Fitzpatrick, Co. Dublin, Ireland. Mr. Dave Thorpe, Nottingham. Mr. Dave Harvey, Liverpool, Lancashire. P. Giles, Hornchurch, Essex. F. Bull, Brighton, Sussex. Miss Caroline Francis, Manchester.

calendar

AS I said before, this week's big event is the appearance of Yes at Warwick. Reports indicate that Rick Wakeman has added considerably to the group. The nicest thing is that at long last a band as consistently good as Yes has been over the years has found the recognition it deserves. Try to see them — if tickets are not sold out.

London, by comparison, has very little to offer so use this weekend to see "Mad Dogs and Englishmen", the best rock film I've seen.

Full events are:
 Thursday, October 21. Warwick: Yes, Jonathan Swift; Sheffield: Folk Club. Friday, October 22. Salford: Caravan, Wild Turkey, Storyteller; Brunel: Hollies; Sheffield: Twikker Disco; Southampton: Velvet Underground, Sheerwater.
 Saturday, October 23. Warwick: Spontaneous Music Ensemble; Bradford: Stone The Crows, America; Sheffield: Colosseum; Strathclyde: Hawkwind; Bristol: Disco; Southampton: Rock 'n' Roll Revival Evening, Houseshakers.
 Monday, October 25. Sheffield: Pyjama Jump. Tuesday, October 26. Strathclyde: Curved Air, Heaven; Southampton: Barclay James Harvest.

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

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LANEY COMPETITION



● **WHITE LIGHTNIN'**: playing their music in the South for forty years

Now Old Timey America comes into Europe!

THIS AUTUMN a little piece of old timey America is being lifted out of the Mountains to be neatly transposed into Europe.

White Lightnin' is the name of the group, and unless you've heard albums that have been issued by EMI and Polydor, you possibly won't be aware that White Lightnin', in fact consists of 59-year-old banjo picker Obray Ramsey and 61-year-old fiddler Byard Ray, who in fact live somewhere on a tobacco farm in Madison County, North Carolina.

Byard and Obray have been playing their music down in the South for something like forty years at square dances parties and so on, and as old timey and bluegrass music has rarely been lifted successfully from its natural environment in a commercial bid (the Dillards, Nitty Gritty Dirt Band and so on—have been partially successful) it is particularly interesting that producer Arthur Gorson should have brought these two country gents up to New York to record an album with some of the best session men and women available — Eric Anderson, Paul Harris, Paul Krassner, Russ Savakus, Judy Collins and Herbie Lovelle, to name but a few.

NEW LIFE

Last week, I was invited to call Obray in North Carolina at the same time, being warned that as they were on a party line there'd most likely be a lot of people listening in, bearing in mind that down in Madison County they don't get calls from England every day.

Sure enough, Obray's voice rang across loud and clear from the other end of the 'phone, and it quickly became clear that both men are enjoying their new lease of life. "We'll be really happy to come over to England if the thing can be set up", I was assured. "We've never toured out of

this country before except to go to Mexico".

But although Obray and Byard have been playing music all their lives, I was surprised to learn that they began collaborating only recently. "Byard and I only worked together on these two records with ABC and Polydor".

And as for the past? — "I've played sometimes for money, sometimes for whiskey and sometimes just for the hell of it — in fact mostly for fun", Obray informed me.

But he was already a well known figure long before the conception of White Lightnin'. He explained that this latest album was his thirteenth, and that he'd been on the road for 15 years.

PROMOTION

"I've always worked with string musicians in the past until Arthur Gorson took us to New York, and then we had the full works — but we liked it. Arthur Gorson booked all these people in and we just played with 'em; but most times we used 'em because they are all good musicians".

Obray explained that he'd spent all his life in North Carolina "except for four years in Tennessee".

"Right now, I'm working with some people who are making a movie and I'm on location for the movie, which is called "Who Fears The Devil". Part of it's being filmed down here and part of it in Arkansas", he explained.

"We are also playing in the film 'Zachariah' — and that was the trip to Mexico when we did that." It is to promote the film which is their main purpose for coming to England.

Was he surprised by the more general interest which was being shown in their music? "I'm not exactly surprised by the interest — I would have been if it had all happened at once, but it's been a period of time coming on".

Pop's reluctant star talks to Martin Hayman

MANFRED MANN is the reluctant pop star whom you always suspected of being one of the most cogent and articulate people in the music business. He also has the advantage of having seen the British music scene develop almost from the beginning — from the inside.

His own music has been through various incarnations, all the right ones, from hit-making to jazz-rock and now back to a simple direct rock music, and spans some seven or eight years. He also has a reputation of being extremely difficult to talk to, avoiding press interviews like the plague and when finally tracked down of either sending up the interviewer or giving answers in an incomprehensible form.

He appears to have mellowed out to the point where he is prepared to talk publicly with some degree of seriousness about his own music, other people's, and the present status of rock music, though he is still prone to seize on phrases like "the social dichotomy of man in an urban environment" with glee and repeat them at every available opportunity. It was the answer to some few of the questions I put to him.

OWN BLURB

Recognition of Manfred has come from Radio 3, who recently invited him to introduce a series of eight half-hour programmes called "Stereo Rock", where he would be free to present eight artists or groups, making his own selection of material and adding his own blurb.

This seems a significant move on the part of the BBC, who seem to be acknowledging the "cultural significance" of rock music and presenting it in an easily-comprehended, encapsulated form for the listeners of Radio 3 — of whom there are few amongst the mass of young people and even fewer who can receive the channel on FM stereo.

Tell us, Manfred, why is the programme going out on Radio 3?

You mean, it's going to be an incredibly intellectual programme?

Yes. No, you're wrong there. I didn't make it go on Radio 3 and I'm not making it go out in stereo. I've been asked to introduce a programme that's already scheduled, and it seemed to me that I might as well cop the loot for doing it. Jeremy Barlow, the producer, and myself, are really bending over backwards to avoid discussing the dilemma of modern affluent man. Yeah, you can quote that now, it's a quote. The programme's really just a half-hour look at the Stones, say; it doesn't analyse their place in the context of the Marxist today in liberal Western society, it just says, "Well, this is a good track here, and they went through a lousy period here but this is the best track of the period, and this is a good live recording they did at Madison Square Gardens."

It must have been very difficult actually making the selection, as the Stones put such a lot down on record.

Well, frankly, I was given all the Stones' records and I found them all so utterly boring that... I don't know whether you actually sat down and played through a load of Stones' records... you associate the Stones with things like "Satisfaction", so I couldn't choose, it took so much effort that I just asked



MANFRED'S MANN MADE RADIO

Jeremy Barlow to choose. I'm not trying to turn it into a big personal comment, I'm just introducing a radio programme, it's more of a throwaway thing.

Did you have any idea of the audience this would be going out to?

No, I didn't actually, I'm quite puzzled by that. The thing is, it's a question of who's listening to it now and who'll be listening to it in a few weeks' time. You might find people making their way to someone whose got a tuner and can get it in stereo. Radio 3 exists, it might as well have some rock music, although John Peel, I know, feels that it's sort of wrong to make it a specialist thing rather than putting it on at eight o'clock in the morning on Radio 1.

To a certain extent, I think that's unrealistic. If you want to do a half-hour programme on Frank Zappa, it's obviously not going to fit on the ten-to-one spot on Sunday morning. He probably feels, like I feel, that they're trying to take it away from a mass audience.

RESPECTABLE

Would you foresee certain people like Frank Zappa, who can be seen as intellectual trendy heroes, being taken up and put forward as an entirely different thing from ordinary rock music?

There is a kind of group of people (here I go losing my commercials) whom I would call middle-class trendy advertising men who would have in their homes certain LPs which, because they're reviewed in "The Observer", are considered respectable and meaningful. After all, when you're 18 I think you just dig music for its own sake — no, I suppose people do in fact tend to put a lot of things on to it — well, I hope not, anyway — I would like to think that when you're young

you accept it for what it is. I think everything I've just said is completely wrong, complete bullshit.

Did you ever see Black Sabbath?

No, but I think the classic thing I once saw. I once went into an advertising party and they were playing a Laura Nyro record, which was one of the most undanceable records of all time. Everybody wanted to dance and have a good time but he was like proving he was into Laura Nyro. It was insane. Why not have the Four Tops on and have a good dance around?

In the case of Sabbath it seems to be more of a feeling process than a thought process. The audience feels a sort of corporate involvement, not necessarily directed at all.

I'd like to see them. I know that Deep Purple view a live gig as part of a happening. It's not just getting up and playing music, it's part of an experience on stage. I'm not sure about this investing music with any significance... I think maybe people do invest bands with their own beliefs. I remember a band we played with in Ireland who'd do anything to pander to the audience, asked the audience how many virgins there were so that all the guys would dig each other in the ribs. It was awful. I got very much the same impression when I saw Jefferson Airplane in New York — sort of Gracey Slick telling President Nixon to — off and everybody roaring into "Right on!" It's just like telling a dirty joke in a Northern club, you know, the sort of rock version of it.

People have started to classify a lot of other things with rock, like those two Terry Riley albums. I can't see that they're rock in any way, but they're being absorbed into the fringes of it. The whole thing is broadening out. Do you see the "front" of rock disintegrating?

I was asked a similar question on the "Whistle-test" the

other evening. It's just like any music, it moves into so many fringes that's all, and it has been for a long time.

Do you think rock music has substantially changed since, say, ten years ago?

Oh yes, I think so. It's changed a hell of a lot. People are still trying to put on a show. There's a lot of things we can do now within the rock music context. There's an enormous amount of influences involved now which weren't there ten years ago. If you're talking about 1961, Jesus, there certainly are.

DIGGING IT

Do you think it actually carries any more significance now?

I hope it doesn't. I've always felt that as long as it doesn't carry the dreaded significance we're OK. The significance of music is in the music itself. I suppose people take it more seriously: if that means it's got more significance, then I suppose it has. A lot more people are digging it, and digging it for longer. They don't just listen to it from 16 to 18 and become mature at 19 suddenly and listen to "quality" music, so to speak.

I think this is what may be misleading people into thinking that it's something permanent, a life-style.

Well, I suppose ragtime was a life-style. In the 1920's, the Black Bottom had a huge social significance, people rebelling against their parents, but you look at it now and it's just a boring dance called the Black Bottom.

On the other hand it's much more uniform now because of the improvement in communications.

I think in some incredibly amorphous way it becomes a sort of focal point, a vague sort of tying in of all sorts of people who feel that they stand for something different from what the establishment stands for.

IT'S NOT exactly a rarity these days for actors to suddenly turn round and lay their voices on albums. By and large it's a fairly embarrassing experience. Richard Harris got away with it in a civilised manner, but mainly it's disconcerting to hear TV's seedy sleuths and hired assassins or Shakesperian entrepreneur giving out with "The Nearness Of You".

So it's more than a pleasant surprise to come across a cert album by Ray Brooks, called "Lend Me Some Of Your Time." More so because it's a collection of his own songs sung very simply and warmly without pretention and with a very good ear to what's currently going on in a music scene where styles and patterns shift like the wind.

Brooks has always been the kind of actor whose face brings on a feeling of instant recognition even though, I suppose, it could be said he never quite made it into the superstar bracket. He's now got 14 years of stage, film and TV acting tucked in and his talent has always been so solid that he has managed to skim over some real disasters as well as reach acclaim in award-winning productions like "Cathy Come Home" and Dick Lester's "The Knack". Both, subsequently, to be innovators of a new kind of approach to filming.

Today Brooks lives in his house near the Thames with his wife and two children, and started writing songs when the usual long period of immobility that hits actors struck him. He learnt to play guitar from — would you believe — an adagio dancer in Clacton years ago. He still thinks it's pretty bad and his biggest problem, when faced with the album, was to transfer his guitar work onto the finished product.

"I wanted to make a record for years — after all you get pretty bored with seeing yourself on the cinema screen. In 1964 I did a TV series and in those days if you worked on TV you only had to walk into the streets and you were mobbed, so they always thought you should make a record and cash in.

"I did do one which they managed to place in the States but it never came out here. No it wasn't exactly a hit — I think they ended up giving it away in cornflake packets. I started writing my own songs about two years ago. You know when you're acting it always appears that something

Media



● BROOKS: learned guitar

BROOKS COOKS

like records is a much easier and cheaper thing to get off the ground than, say, a film. Which of course isn't true but I think that's why so many actors get into it. Anyway last year I did a musical called 'Lie Down I Think I Love You' which was the most amazing flop of all time and I'd thought if it had taken off I might have got some of my songs on the market then. But it didn't and I gave up again. Finally out of the blue Mike King, who used to be married to Carole White and who I knew through 'Cathy' heard some of them and thought

they were good enough to put on an album.

"You see, singing is really therapy to an actor. And acting isn't as creative as some people think. It's mainly technique — the art of being able to read off the written page and I'd got to the point where after 14 years of doing other people's words I wanted to get some of my own out. I believe that what I write about is about people. You see the great thing is that I'm not imprisoned like many real musicians are, in being technically better than anyone else." — PENNY VALENTINE.

films

"THE HUNTING PARTY": Alan Bates, Candice Bergen.

POSSIBLY THE worst film I've seen for months, maybe years, "The Hunting Party" is one of the few films that I actually bother to warn people against. It isn't even so-bad-that-it's-good, it's just appalling, completely colourless, meaningless, and thoroughly tedious.

Alan Bates is the leader of a gang of outlaws who ride through town, and capture what they think is the local schoolmarm (Candice Bergen). He wants to learn to read, see, but he takes the wrong woman and discovers that he's kidnapped the wife of the local feared-but-influential rich dude, who is on his way down on a hunting trip with a bunch of friends. They've got special new long-range, telescopic lens rifles, and they decide to go out and kill every man in that gang, and get the lady back.

Much chasing and bloodshed later, it's down to the rich dude pursuing Bates and Bergen (who have fallen in love and decided to start a new life in California) across the uncrossable desert. He's realised she's fallen for the bandit and... well, you can guess the rest: sand and sun and blood and writhing lovers.

What makes the film worse than normal, predictable, take-it-or-leave-it western is the gruesome and unnecessary use of "real" gunshot wounds — ripping flesh and spurting arteries a speciality — and the attempts at moralising to jus-

tify the banality of the action — the rich dude doesn't want his wife banged by a gang of cowboys, but he takes two whores to his bed on the train.

The film is gruesome, trite and thoroughly predictable, and its excesses seem to be calculated to pander to all the most unpleasant aspects of film industry commerciality. There is no excuse for its lack of finesse, and I hope it sinks without trace. — S.P.

books

"THE SOUND OF THE CITY: THE RISE OF ROCK AND ROLL". By Charlie Gillett. (Souvenir Press £2.50. Sphere: Books paperback 50p.)

DID YOU ever wonder why Chuck Berry's "Maybellene" was so untypical of his usual style? If you did, Charlie Gillett has the answer for you. Apparently Alan "Moondog" Freed, the disc jockey who did more than anybody to prepare a mass white audience for rock and roll, was in the Chess studios on the session, rewriting, influencing the production, and generally helping the black R & B company to slant the product to the new market.

This is the kind of revealing information which is the best aspect of this book. It sets out to be a history of rock and roll from its beginnings up to 1970, and it's particularly good about the commercial pressures that shaped the music. If you want carefully researched and concise accounts of things like Sam Phillips' Sun label, or the styles the original rock singers drew on, or the Stax house band, this book has it.

Unfortunately for the general reader, the book only occasionally gets to grips with the music itself. This is a pity, because the descriptions of Jerry Lee Lewis's image and stage act, or of Robbie Robertson's contribution to Ronnie

Hawkins' "Who Do You Love?", for example, are both models of how to write well about this kind of music — intelligent, concise, unpretentious, and eye-opening. For long passages, however, the book is little more than a rather tedious catalogue, not really intelligible if you don't know the records already, and not comprehensive enough about individual artists and labels to be much help to the collector.

Occasionally the lack of connection between fact and comment shows through, for instance in the account of Elvis Presley's musical development, which is the best I've ever seen in print. Gillett manages to prove how important the influence of blues singer Arthur "Big Boy" Crudup was on Elvis's records for Sun, but rather spoils it by not realising that "My Baby Left Me", which he says is one of Presley's best for RCA-Victor, is also a Crudup number. — ANDY RAVENSDALE.

DYLAN

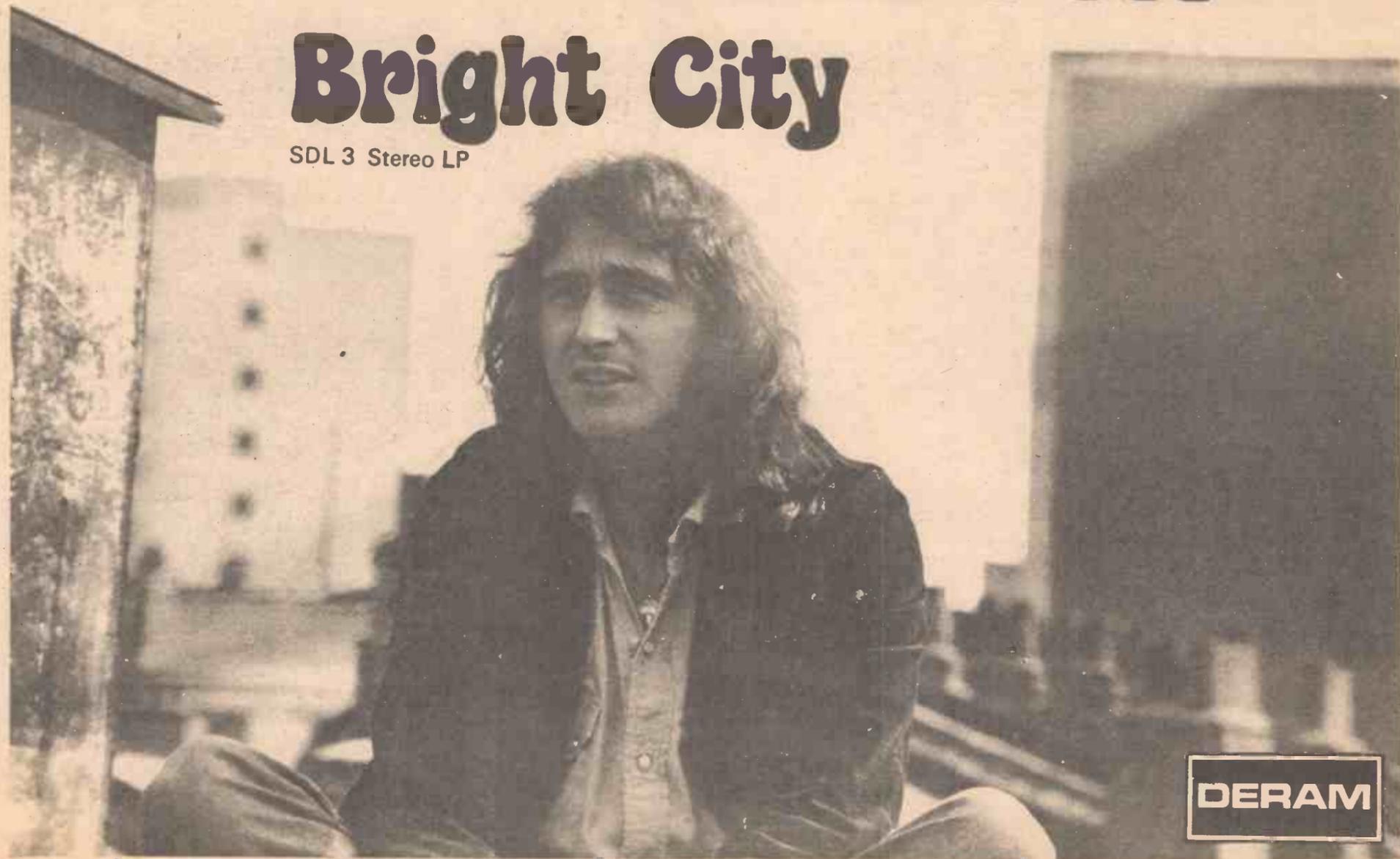
"TARANTULA": BOB DYLAN (MacGibbon and Kee).

DIFFICULT TO understand the motives behind the publication of this, Dylan's only novel. It's rumoured that pirated scripts of this have been available for some time, so it may just be an attempt to regularise a de facto situation. It's rather an exaggeration to describe it as a novel, for it has little linear progression on any level, but reads rather like a jumbled collection of notes and thoughts. It was written in 1965-6, the notorious speed-freak poetry period and much of it reads like parts of "Blonde on Blonde". There is clearly some William Burroughs' influence, but unlike Burroughs, Dylan doesn't have the manic lucidity (and courage) to fix and translate into words his vision of the wasteland. — MARTIN HAYMAN.

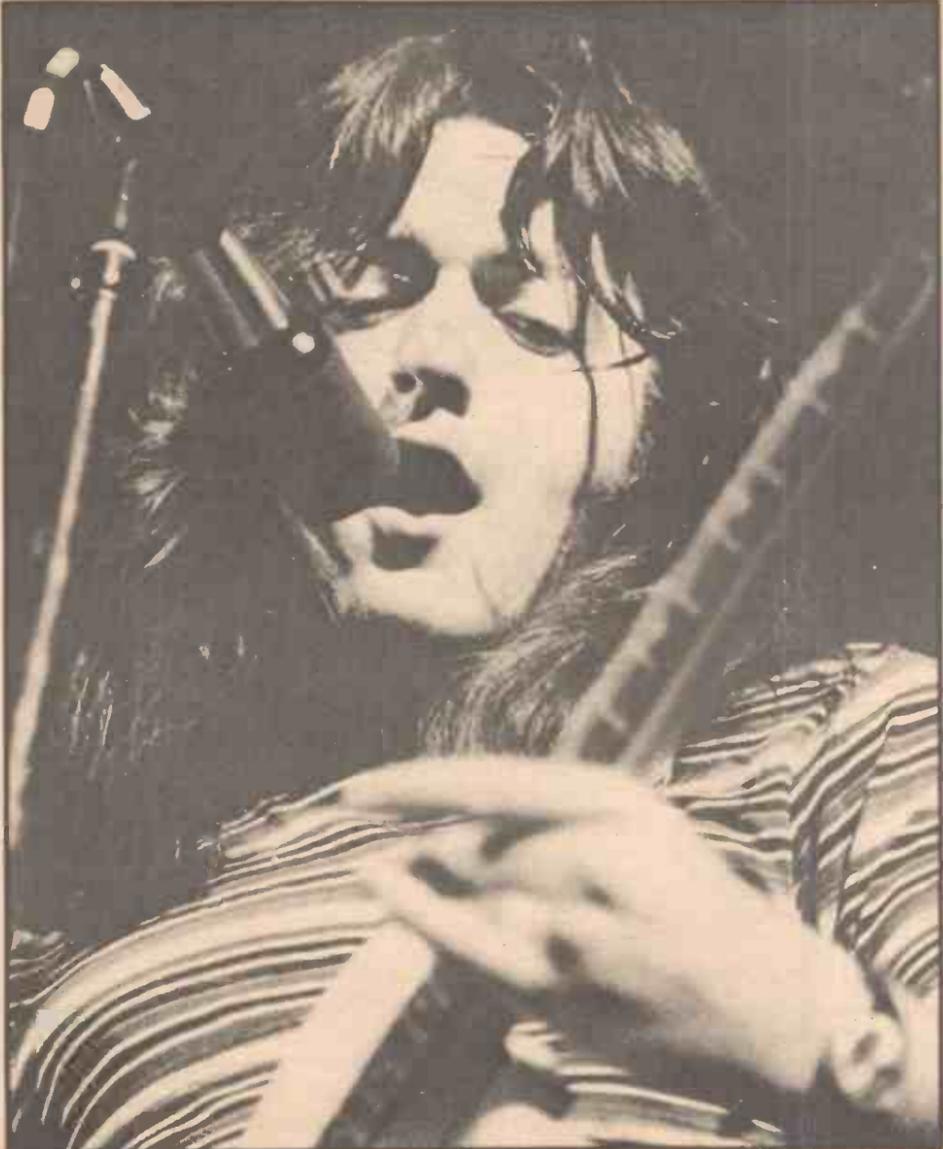
Miller Anderson

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DERAM



RORY GALLAGHER takes to the bottleneck

IRISH RORY sounded a little upset over the transatlantic telephone. Decca are about to resurrect some ancient Gallagher recordings from the archives and the guitarist is not pleased at all.

Rory Gallagher isn't the first musician by any means to find himself in this predicament of having no control of material released under his name. The recordings about to be released were made by Gallagher years ago in Ireland before he had even formed the formidable Taste.

ANNOYING

He was philosophical about the situation though: "This seems to happen to most people these days. It seems to be part and parcel of the scene."

"Of course it annoys you when no-one even bothers to ask you first, but I suppose it is not so bad as long as people see the situation for what it is as far as the stuff that is getting on to this album is concerned."

"What happens is that you will be in the studio doing strictly demo tapes or something and the guy in charge will say, 'Hey boys, let's give it a try.' You may not be too serious about it but those tapes still get stored away and anything can happen."

The recordings to be used on this controversial album were actually put down in a Dublin studio years ago.

Ironically Gallagher and his sidemen Gerry McAvoy (bass) and Wilgar Campbell (drums) who joined him after the break-up of Taste have just completed work on a new Polydor album.

They put the final touches to it before flying out to North America last week to start a month-long nationwide tour. The new "official" album is called "Deuce" and is to be

released early in November. It will show where Gallagher is at now, not years ago.

In terms of time, it is almost exactly three years since Gallagher first had the rock spotlight turned on him full force. It was at the emotional Albert Hall farewell of Cream, and he remembers it well: "It was a little bit of history."

I remember it too, for there were sneers and jeers from some of an enormous and impatient audience as the young Irish guitarist put together his blues phrases as best he knew how. Gallagher was being put through the Eric Clapton comparison mangle.

How different it all is now. Rory has all the recognition he could wish for. A few still smear him for allegedly playing fast, furious and flash; the same sort of criticisms that face others like Alvin Lee. Fortunately the critics who talk of "distasteful" styles do little to smudge the fact that these are among the finest guitarists to emerge from the entire British rock machine.

Had his music and attitudes towards it changed very much since the early days?

MATURED

"Obviously I have learnt a lot and probably matured too, if that is the right word. Things that happen influence you, like the musicians you play with. They have an effect on the songs I write. But essentially I don't think I have changed too much and neither has my attitude to music, or my musical identity, if that is what you can call it. I still have the same ideas as I had six years ago."

What Gallagher calls his musical identity is closely allied with his electric guitar blues work. He does play some acoustic guitar and enjoys it: "Oh, it's the raw instrument isn't it? I would like

to do an acoustic album some time, and I'm also tempted to do a live album too."

This might include a mandolin number which he has incorporated into his scheme of things on the road. He had in fact originally intended to use mandolin on the new album "Deuce":

"But the material we have used didn't really call for it. The album has got quite a lot of bottleneck on it though. I'm pleased with the album and I think it is pretty gritty and raw. Very spontaneous too, 'cos we got the vocals down live with everything else and in the first few takes."

DELAYED

The Gallagher band will still be in the States when "Deuce" is released over here. It is their first visit together to the colonies and there were problems last week just as they were due to fly out.

The visas failed to arrive — "red tape I guess at the American Embassy" — and their departure was delayed for a couple of days.

When I spoke to Rory in a Los Angeles hotel, they were all recovering from the unpleasant experience of having to play in L.A. almost as soon as they stepped off the plane after a long and exhausting flight.

Rory reported that the tour had started well. When they get back, it will be to spend Christmas in their troubled homeland, and Rory reaffirmed his determination to not to let the mounting horror of Northern Ireland stop the band from continuing to play there:

"I'm not going to eliminate it as a place to play, and anyway it is nice to get back there. Maybe the authorities might have to ban concerts at some time but as long as we can go back we will."

This little lot gave Lesley Duncan a beautiful single



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the music people



BY DICK MEADOWS

ALBUM REVIEWS

JERRY GILBERT, MARTIN HAYMAN, DICK MEADOWS, STEVE PEACOCK, RAY TELFORD, PENNY VALENTINE, BILLY WALKER



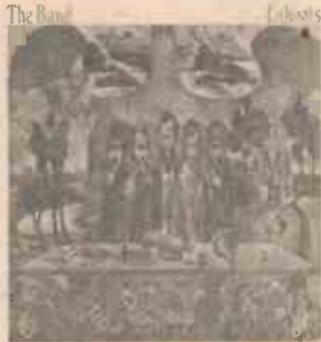
THE GRATEFUL DEAD LIVE (WARNER BROTHERS 2WS 1935)

THE DEAD'S last album "American Beauty", captured a beautiful feel of what the Dead were about and contained some really fine playing and singing. But essentially it was a record of songs

On this live double album you have the Dead laid back, open to all kinds of feelings and elements of chance, and really playing. It's the Dead opened up, and really projecting. You feel they could use almost any song and turn it to their own ends, making it a vehicle for what they do best. Certainly, there is a wide variety of songs on the album — from Merle Haggard's "Mama Tried", through Church Berry's "Johnny B. Goode", to Jerry Garcia and Robert Hunter's "Bertha" and Hunter and Bob Weir's "Playing In The Band".

The second side is devoted to a long and mostly instrumental track called "The Other One" which has its moments — there's some really fine dual guitar work between Garcia and Weir towards the end — but which doesn't really make it for me as a track.

The interplay between the guitarists is actually one of the outstanding features of the album — the best example comes on "Going Down The Road" — but for me the highlights come when the whole band really move together into something magical. It happens on "Bertha" (listen especially to the vocals in the chorus), it happens on "Playing In The Band", "Johnny B. Goode", "Wharf Rat", and on "Not Fade Away". — SP



THE BAND: "CAHOOTS" (CAPITOL SMAS 651)

A NEW album from The Band is always one of the most important occurrences on the music scene today. Their position and power as the best not only in their field but generally in 70's music, is exemplified in a total consistency both musically and lyrically. "Cahoots" is a total in many respects. It's the first album they've produced themselves and it's the first to my knowledge where they have moved outside their own writing circle to include Dylan's "When I Paint My Masterpiece" and Van Morrison's co-written with Robbie Robertson number about life on the road and in the rock business "4% Pantomime". "Cahoots" then is one more step forward. Away from the relaxed gentle insistence on their early albums and such numbers as "Night They Drove Old Dixie Down", "Rocking Chair" and "Look Out Cleveland", and one on from the more "up" "Stage Fright". On this album they manage to give a new feeling to already explored territory — the subject matter at hand is basically conservation — the loss of railroad, buffalo, eagle, Indian and finally life itself — giving it a brand new feeling of observation and smattering it with songs of man's frustrations and loves so that each becomes an integral part of one whole. Many of Robbie's songs are musically not far from "Faithful Servant" but despite the addition of pure funk — especially on the brassy opener "Life Is A Carnival" — this is the Band taking a stand as only they can. Looking at life now and yet keeping that basic age old country warmth and feeling that they've built their reputation on and will, hopefully, go on doing so. — P.V.



"SANTANA" (COLUMBIA AL30595)

UNTIL I once went to a discotheque and saw all these tightly-corduroyed Frog bums bopping away to the music of Carlos Santana's band, I have been under the impression that his music represented little more than another spin-off from the Kooper/Bloomfield sessions, which only goes to show how wrong you can be. Santana has assembled a fine and, in a limited sense, original band and has deservedly mopped up the market in Latin-rock.

Santana (the band) reverse the usual assumption in rock music that rhythm sections, in particular the percussion, are there to back voices and other instruments. In the Santana band, it's all down to rhythm, with guitar and organ used as melodic fills to the main business in hand, which consists of blowing up a storm on the variety of percussion. Michael Shrieve, Jose Chepito Areas and Michael Caraballo are the regular percussion men and on this new album turn in a tour de force of continuous, subtly-shifting rhythm playing, so much so in fact that Carlos's own additions on guitar sometimes seem redundant.

Santana is himself little more than a tasteful guitarist with a lot of facility, but his talent is for invariably hitting the right mood for the piece, instanced particularly on the opening piece "Batuka" with some chunky use of wah-wah, and with a tasty, building solo on "Jungle Strut", where he's admirably complemented by Greg Rolie's organ. But the stand-out pieces are two chants, one medium-paced ("No One To Depend On") and the breakneck "Para Los Rumberos" where the percussion men really get it on.

Engineering is by Glen ("Rainbow In Curved Air") Kolotkin, who gives the sound a crystal-clear production. — M.H.

SOUNDS staff review three American albums soon to be released in this country

JUDY COLLINS: "BOTH SIDES NOW" (ELEKTRA K42098)

TO TIE in with Judy's British concert appearances her company are issuing this album — a collection of some of her most famous tracks, 14 in all, hand-picked and very well chosen.

I have to admit that Collins is one of those ladies I got hooked on earlier in her career — around the "In My Life" and "Wildflowers" days and then lost her again mid-way through. So I missed out on at least three albums, including "Where The Time Goes". Hence this is an album of particular interest to me and, it would be fair to say, others who maybe missed out, too.

Obviously, as the sleeve notes aptly point out, it's impossible to compile a "Best Of Judy Collins" album because you'd be hard pressed to make a final decision. But certainly all these tracks are faultless examples of the warmth and precision of a breathtakingly perfect voice including Cohen's "The Sisters Of Mercy", "Pity The Poor Immigrant", "Both Sides Now", Cohen again on "Suzanne", "Just Like Tom Thumb's Blues" and "Since You Asked" which is still a thing of beauty and a joy to listen to. — P.V.

OUTLOOK

KRIS KRISTOFFERSON: "THE SILVER TONGUED DEVIL AND I" (MONUMENT 64636)

THERE'S A line in the title track — "we take our own chances and pay our own dues" — which sums up not only Kristofferson's outlook on life but also this album, a collection of tracks which reflect very much that outlook. Like Johnny Cash his friend Kris has lived hard, wandered around, drunk too much and hit bad times.

Unlike Cash, Kristofferson lays down his stories with far less repetitive melody line and slightly wider horizons lyrically. Kris it was, if you recall, who wrote the now classic "Me And Bobby McGee", and his style of country music moves it away from the C&W field into a far more generally appealing spectrum.

He's very much a modern, day cowboy and his easy voice belies the pain he's felt as he moves through the



● JUDY COLLINS: breathtakingly perfect voice.

schizo title track to "Billy Dee", the rampaging Mexican border "The Taker" to the rather less effective "Jody And The Kid" which verges on the "Little Green Apples" syndrome. P.V.

MESSY

LEIGH STEPHENS: "AND A CAST OF THOUSANDS" (CHARISMA CAS 1040)

ALTHOUGH THE sleeve gives no information about Mr. Stephens, he was once a member of Blue Cheer, supposed to be the loudest band in the world. The album he has made with literally a cast of thousands is partially successful, although in places over-enthusiastic blowing tends to detract from the excitement and the result is somewhat messy.

This session has everything:

Hand picked Judy Collins

phone after inventing it and got a wrong number. Strictly for Monty Python freaks though.

The album is really two things: the record itself, which is a mixture of vintage Python comedy adapted from the telly and a wealth of new material, and a spectacular piece of packaging. The latter includes one of the most effective album sleeves of all time — designed by Terry Gilliam — which puts most sleeve designs to shame. — D.M.

SAD

TUDOR LODGE: "TUDOR LODGE" (VERTIGO 6360 043)

TUDOR LODGE'S first album is packaged in one of those gimmicky, totally ineffective, cardboard-cutout, fold-anyway-you-like-type Vertigo sleeves, which is the first sad aspect of this album. The second is the recording itself which I'm afraid just doesn't do justice to this excellent trio — it's as simple as that.

The arrangements are extremely pretty, but whilst I'm in favour of some albums being deliberately cooked "slightly under", producer Terry Brown seems to have gone too far and in doing so detracted from the impact of Tudors. — J.G.

SPIRIT

SAVOY BROWN: "STREET CORNER TALKING" (DECCA TXS 104)

THIS IS Savoy Brown's rock and roll album a la 1971 and it's by far the best thing they've done in about two years. The two years of course

have been taken up by the group trying to get away from de blooze and making two dreadful albums in the process but this time guitarist Kim Simmonds has hit on the right combination of musicians to suit his purpose and has also come up with some fine songs like title track "Street Corner Talking" and "Let It Rock". Savoy have also come up with a very valid version of the Temptations' song "I Can't Get Next To You". Even the highly suspect looking Willie Dixon song "Wang Dang Doodle" has been given a new slant. The new Savoy rhythm section of drummer Dave Bidwell and bass player Andy Silvester play well and have the right spirit to play good rock. Hearing them here you get to thinking just how much time they wasted with Chicken Shack. Paul Raymond, another ex-Chicken Shack, turns in some fine keyboard and rhythm guitar work and Dave Walker on vocals has his moments, especially on "I Can't Get Next To You". — R.T.

STRENGTH

RODERIGUEZ: "COLD FACT" (A&M AMLS 68031)

RODERIGUEZ IS totally non-tricky. His lyrics are as his album title denotes and revolve mainly round the slums and the upbringing that perhaps was his own in Detroit — though equally they have such strength and evocative power that they could have been written about slum life and it's pitfalls anywhere. "Cold Fact" opens with a weird atmospheric drug track and goes on through the trials and tribulations of poverty, natural and inflicted perversion (both morally and physically) and a great deal of sympathy.

Roderiguez is never self-sympathetic. His work has a bite and tightness about it that makes it stand away from personal statements, even though many of the songs are exactly that. But his own suffering is

many people's suffering and I feel this is something he never loses sight of. More that voice cuts and sears its way around his lyrics and the production by Theodore and Coffey gives each track a new width and scope. When you begin to feel that everything you've heard has been said before — turn to this album. — P.V.

BRIGHT

TEN YEARS AFTER: "A SPACE IN TIME" (CHRYSALIS CHR 1001)

TEN YEARS AFTER are a band who, to put it simply, stand for all that is bright and beautiful about British rock. Only a few bands do it better than TYA. Their latest album "A Space In Time" — exclusively previewed in depth by SOUNDS editor Billy Walker in August — is the proof of that. It is their first for Chrysalis Records and was released at the weekend. The music is a mixture of tough rock and particularly effective acoustic passages. For that thank Alvin Lee, who is a damn fine guitarist, and sod the knockers. — D.M.

DIRTY

URIAH HEEP: "LOOK AT YOURSELF" (ISLAND ILPS 9169)

This album, is Uriah's third, and keyboards man and guitarist Ken Hensley reckon that now they have their musical direction sorted out. I must say I have never noticed many changes along the way. It has always been heavy, pounding, blow your head off, kick you in the guts rock.

The title track "Look At Yourself" and "Love Machine" illustrate this perfectly. The entrance of Manfred Mann with Moog gives "July Morning" and "Tears In My Eyes" more colour. Apart from that, everything is mostly pitch black and dirty. — D.M.

VIRGIN PATRONS SHOCK

Reliable sources last night disclosed staggering information vis-a-vis Virgin Records, doyens of the mail order record industry.

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Life of Staff
But a record-breaking run is not just a bed of roses. "We have had to take on extra staff to cope with this astonishing response," a spokesman explained. "Many of our oldest staff have already expired under the extra workload."

Final Straws
Virgin plan to bestow upon their second customer next week's entire stock. "We got the idea from a con-ning gang of thieves who are trying to horn in on the same line of business," the spokesman, Ajax Bathcleanser by name, told me as I left.

VIRGIN IMPORTS normally 3.15 virgin price 2.99

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- Canned Heat/Living the Blues
- Country Joe/War War
- Dan Hicks and the Hot Licks/Where's the Money
- David Allen/Gary Wright, Robert Wyatt/Banana Moon
- Dr. John/Sun, Moon & Herbs
- John Fahey/Christmas Album Great San Bernardino, Dance of the Death, Voice of a Turtle
- Jerry Garcia and Howard Wales/Hooker
- Grateful Dead/Historic Dead, a Vintage Dead
- Head Hands and Feet/Double 2 in 1
- Richie Havens/Something Else Again, Electric Havens, Richie Havens Record
- Jimi Hendrix/Are You Experienced (Stereo) Early Hendrix Vol. 1, Live in New Jersey
- Jimi Hendrix/Rainbow Bridge
- Incredible String Band 1st/Stereo
- James Gang Live
- Jefferson Airplane/Surrealistic Pillow
- Leo Kottke/12 and 6 string
- John Lennon/Two Virgins
- Love/Love
- Mississippi John Hurt Today
- New Riders Of The Purple Sage
- Pocol/From The Inside
- Biff Rose/Children of the Light, Thom in Mrs. Rose's Side
- John Sebastian/Four Of Us
- Grace Slick/Somebody to Love
- Buffy St. Marie/Fire and Candlelight Best of Double 2 in 1 (each)
- James Taylor and the Original Flying Machine
- Van Der Graaf Generator/Aerosol Grey Machine
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- Steve Miller Band/Best of
- Nico/Best of Hang on to a Dream
- Soft Machine/Best of
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Who/Tommy	4.30 3.80

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Brinsley Schwarz/Silver Pistol	2.15 1.85
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Buffy St. Marie/Illumination	2.29 2.00
Judy Collins/Bath sides now	2.29 2.00
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Brian Jones/Joujouka	2.15 1.85
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John Lord/Geminis Suite	2.40 2.10
Last Poets/This is madness	2.49 2.10
Lazy/Deep Purple	2.40 2.10
John Mayall/Memories	2.15 1.90
Paul McCartney/Wings	2.40 2.10
Ralph McTell/Well Meaning	2.40 2.10
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Randy Newman/Live	2.29 2.00
Yoko Ono/Fly	4.30 3.80
Pink Floyd/Meddle	2.40 2.10
Richie Havens/New Album	2.15 1.85
Terry Reid/Water	2.15 1.90
Biff Rose/Children of Light	2.15 1.90
Santana/New Album	2.49 2.10
Stefan Grossman	2.29 2.00
Van Der Graaf	2.29 2.00
Velvet Underground & Nico Double	2.90 2.50
Yael/Fragile	2.35 2.00
Zappa/200 Motels	3.75 3.40

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Record	Our Retail Price
Audience/Friends, Friends	2.19 1.60
Atomic Rooster/1st	2.19 1.60
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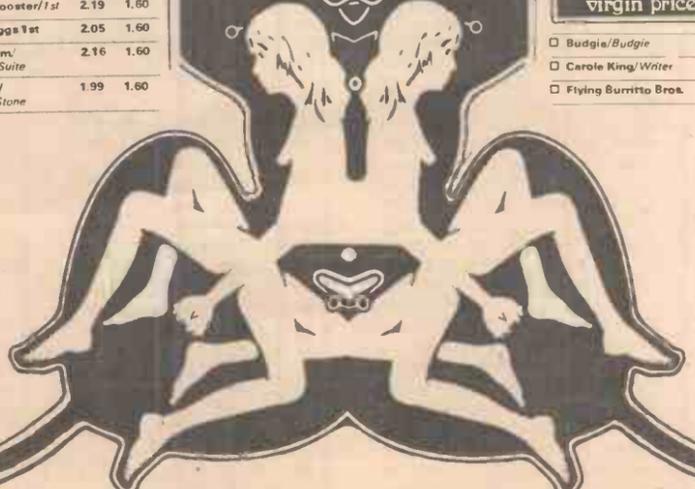
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- Spencer Davis/It's Been So Long
- Ten Years After/All albums each
- Velvet Underground III
- Velvet Underground/White light White heat

Virgin Sounds A-Z normally 2.19 1.15 virgin price 1.90

- Amazing Blondel/Fantasia Lindum
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ALBUM SHORTS

A bundle full of Diamond's

NEIL DIAMOND: "I'M A BELIEVER" (JOY 210). NEIL DIAMOND seems to have had a surfeit of tracks released from his earlier days in the business. Yet another bundle turns up including the title track and "The Boat That I Row". The only saving grace being that it produced by Jeff Barry and Ellie Green which who are excellent and revered songwriters themselves.

OLIVIA NEWTON-JOHN: (PYE INTERNATIONAL NSPL 28155).

OLIVIA NEWTON-JOHN is a lady who tends to drift through numbers never quite getting down to the nitty gritty of the emotions behind them. Still on this album she has managed with producers Bruce Welch and John Farrer to pick some decent songs including two Kris Kristoferson's "Me And Bobby McGee", and "Help Me Make It Through The Night", and Gordon Lightfoot's "If You Could Read My Mind", amongst others.

SOUNDS ORCHESTRAL: "THE EARTH, THE SEA, THE SKY" (PYE GH 511).

SOUNDS ORCHESTRAL have been one of the very few orchestras as far as I'm concerned to do something fine in the way of non-vocal and smooth tracks. On this they do their famous "Cast Your Fate To The Wind", which brought them fame in 1965 and John Schroeder keeps his fine hold throughout the album — all 20 tracks of it.

"MOTOWN CHARTBUSTERS VOL. 6" (TAMLA MOTOWN STML 11191).

MOTOWN is, as always, good value for money with two Diana Ross tracks — "I'm Still Waiting", and "Remember Me", Two from Smokey Robinson — "I Don't Blame You At All", and "Come Round Here". Two from the Jackson Five — "Mamas Pearl", and "Never Say Goodbye". Four Tops "Simple Game", Supremes "Nathan Jones", Supremes and Tops "River Deep", plus goodies from R. Dean Taylor, Elgins and the Velvelettes. What more could you ask?



● DIANA ROSS

"SENTIMENTAL STEREO" (DJM DJSL 013).

THIS IS exactly what you'd expect. One for mothers who insist on dusting to music and including "Anniversary Waltz", "Folks Who Live On The Hill" and likewise.



IT'S ALWAYS difficult trying to sort out your thoughts about an album after hearing it only once, especially when it's an album as complex and demanding as King Crimson's new one "Islands". But it's worth putting down a few first impressions in the hope that it will whet your appetites as much as hearing it did mine. This album bears many of the Crimson trademarks, but they have broadened and built on what they had before. In places it sounds extremely

"GOLDEN HOUR PRESENTS A STEREO SHOWCASE" (GOLDEN HOUR GH 502).

A PLEASANT enough musical trip around the planet Earth in the pleasant enough company of Tony Hatch, Cyril Stapleton, Sounds Orchestral and others. The journey takes an hour and the fare is £1.50 — the price and the time being what the Golden Hour label is all about. Numbers include standards like "I Left My Heart In San Francisco", "Guantanamo" and "Scarborough Fair".

SALUTE

"GOLDEN HOUR SALUTES THE HITS OF TOM JONES AND ENGELBERT HUMPERDINCK" (GOLDEN HOUR GH 504).

THE TWO mighty men have their songs — "It's Not Unusual", "Green Grass Of Home", "Delilah", "Last Waltz", "Release Me", the lot — sung by the Chartbusters. The sleeve notes burble that the Chartbusters "create an atmosphere of what pop music and its idols are all about". Actually it is all a bit of an insipid imitation.

NAT KING COLE: "THE UNFORGETTABLE NAT KING COLE" (CAPITAL SW 20664).

THIS ALBUM was first released after his death in 1965. And most of the album consists of a review of Nat's musical career which was broadcast by the BBC as a tribute to him. The tracks on this album are probably the best known of all Nat's songs and include such greats as "Mona Lisa", "Sweet Lorraine", "Ramblin' Rose" and of course "Unforgettable".

CASH IN

WHITE PLAINS: "WHEN YOU ARE A KING" (DERAM SML 1092).

WHITE PLAINS cash in on their last Top 20 hit with an album of the same name. It's produced by Roger Cook and Roger Greenaway whose songs dominate the whole affair. This is good, straightforward pop highlighted by strong harmonies. Numbers include, apart from the title track, "Carolina's Coming Home", "Sony Honey Girl" and "Every Little Move She Makes".

"CERTAIN LIONS AND TIGERS" (POLYDOR 2344 002).

SOUL CONDOUR'S nicely named "Certain Lions And Tigers" contains a collection of tracks like "Aquarius", "Scarborough Fair" and "Wade In The Water" done in a smooth classy soul style. All instrumentals and a sort of soul Herb Alpert I felt.

JOHN MCLEOD'S "A STRING BAG OF BONES" (PYE NSPL).

THIS SHOWS the gentleman's commercial instinct (remember all that Mc-



● NEIL DIAMOND

Leod/MacCaulay numbers?). He takes his orchestra, strings, cellos et al, through "Let The Heartaches Begin" and "Rose Garden" amongst others. Rather an odd choice at times. Cy Paine arranged.

ALAN RANDALL: "LEANING ON A MEMORY" (DJM DJSL 011).

ALAN RANDALL is, if you remember, the gentleman who George Formby's follow-up. Admiring him the way he does — and being so clever to boot — you can hardly accuse him of plagiarism. More sympathetic worship of his idol. So "Leaning On A Memory" is aptly titled and includes such Formby classics as "Leaning On A Lamp-post" and "Auntie Maggie's Remedy".

LARRY PAGE ORCESTRA (DJM DJSL 012).

LARRY PAGE Orchestra goes from strength to strength. I understand he sells like a bomb in the States. This latest album includes "Wichita Line-man", "Light My Fire" and "Say A Little Prayer". Which at least shows someone knows good material.

MARV JOHNSON: "I'LL PICK A ROSE FOR MY ROSE" (STARLINE SRS 5078).

MARV JOHNSON seems to

have existed for a long time on one hit — NAMELY "I'll Pick A Rose For My Rose". This latest album contains however a nice brash brassy sound to it — quite a relief in these times of personal insight. No pretension here, just Motown brassiness, on tracks cut from 1968 to date and including Smokey Robinson's old classic "Bad Girl" plus the intriguingly titled "I Wish I Liked You (As Much As I Love You)". Nice one.

"PAUL KENT" (B&C CAS 1044).

PAUL KENT reminds me in a strange way of Randy Newman on some of the tracks from his first solo album. There's an individual charm about his voice which is often a rarity amongst British gentlemen having a crack alone and some of the tracks really stand out — like "All Across The Night", with Chris Turner's nice harmonica work, and "Soulful Soldier". Backing by Gerry Conway, Pat Donaldson, Andy Roberts and Kent himself on keyboards.

ATTENTION?

TONY KOSINEC: "BAD GIRLS SONGS" (CBS 64540).

TONY KOSINEC on the other hand, I think I could probably live without. This record has apparently received a lot of attention in the States and I agree that maybe I'm just cloth-eared. It's not that he's bad indeed he has strange lyrical strength and a very easy vocal style. It's just that I never really found anything to make me leap about too much. Maybe I'll change my mind after a few months who knows but at the moment I really only woke up for "The World Still" and the Paul Simon orientated "Bad Girls" (Listen and remember "Pinkey's Dilemma").

MERRYWEATHER AND CAREY: "VACUUM CLEANER" (RCA VICTOR SF 8210).

LYNN CAREY and Neil Merryweather, plus so many friends they probably include the studio cleaner, have produced this buoyant if slightly clinical album. Strong point is the vocal side with both Lynn and Neil sounding good on both their own material and other people's. Best examples of this are "Let It Shine", "So Fine", "No Worries", and "Sugar Man".

SINGLE REVIEWS

REVIEWER: PENNY VALENTINE

ARGENT BARGAIN



● ROBERT HENRIT

ARGENT: "HOLD YOUR HEAD UP" (EPIC). One of the best bands to emerge in Britain for the last two years come up with a three-track maxi single which also includes "Closer To Heaven" and "Keep On Rollin'". All excellent value for those not quite up with Argent yet and indeed for any one else.

DIANA ROSS: "SURRENDER" (TAMLA MOTOWN).

On the other hand of course it isn't at all difficult to judge the commercial impetus of this single. The certainty of this track making it a foregone conclusion partly because Motown realise Miss Ross is a very hot property indeed and when they're shrewd about tracks they're very very shrewd. Another Nick Ashford/Valerie Simpson song that opens almost gospel-style with Diana giving it all that moist lipped persuasion of hers and then building with it to a very solid chorus and a break up kind of Jackson Five style rave with yelping repetition and the backing going crazy.

might — he just might. Even I, a Buddy Holly fanatic to the hilt, was undeterred by Phillip's treatment of this old Holly smash.

PETER NOONE: "RIGHT ON MOTHER" (RAK). Mr. Noone continues his liaison, musically, with the talents of young David Bowie. A highly workable combination as this second single proves. It bridges the gap very well between Herman and Peter Noone keeping all the strong commercial aspect of his work and the hardened up-naivety of his voice and giving him some unexpected lyrics to come up with.

RITA WRIGHT: "I CAN'T GIVE BACK THE LOVE I FEEL FOR YOU" (TAMLA MOTOWN). A re-release of one of the Holland and Dozier Motown tracks that I fell over about when I first heard it and which still remains a firm favourite. In fact the song itself — written by Holland with Nick Ashford and Valerie Simpson — is one of Tamla's classics now. A welcome return for Rita Wright's contained desperation and that key change I always wait for.

TREMELOES: "TOO LATE" (CBS). Unlike Marmalade, who managed to break through their original image and maintain it, the Treds have always had a hard time whenever they tried to move away from bang, crash, wallop records.

Let's hope this one does the trick. In many ways, on the opening, it's rather Marmalade in feel with very soft guitar and vocal work. Even when it breaks into slightly more dogmatic vocal and echo it keeps nice 'n' easy with some very good guitar work and a feeling of some substance behind it.

ABSENCE

PETER SARSTEDT: "YOU'RE A LADY" (UA). After a long absence Peter Sarstedt comes back with not a jot of that highly identifiable voice out of place. Neither has he lost that clarity and directness of production and lyric appeal "You're a lady — I'm a fan of yours".

ANDREA ROBINSON: "FIRE AND RAIN" (PROBE). Not AGAIN you may moan holding your forehead (or maybe you won't say anything at all). Well I did groan a bit when I saw this James Taylor song coming up for its thousandth airing — and then surprise (which just proves how wrong you can be).

Miss Robinson gives it a whole new feel, souling round it gently with a nice line in upright rhythm and vocal backing.



● BUFFY

BUFFY SAINTE MARIE: "SHE USED TO WANNA BE A BALLERINA" (VANGUARD).

From her album of the same title comes Buffy's most famous number and certainly one of her very rare really laid down funky tracks. Her extraordinary voice combines very effectively with that held-in, rabbit tail thumping rhythm section.

And the whole track under the very able direction of Jack Nietzsche, has an impetus and directness of its own. It will prove to be a chart success with absolutely no bother at all.

DIFFERENT

PHILLIP GOODHAND-TAIT: "EVERYDAY" (DJM).

And now for something completely different. In fact quite a turn up for the books, as they say. I'm keeping my fingers crossed about this one because it would be very nice for young Mr. Tait of the sore-throated vocals and gentle piano playing to have a success on his hands, and he

A Great Leap Forward

complex in its arrangement, in others it's very clear and direct, but it all flows and moves with a rare sense of ease and grace, even when the sound is as dirty and rocking as Fripp's guitar on "Ladies of the Road." Fripp's major triumph on this album though is his guitar work on "The Letters" — he's got a much-echoed, very hard sound that cuts through the texture of the music. It's a shock, but it is completely right. "Formentera Lady" builds

up in layers from bowed bass (Harry Miller) with bells, piano, and flute, and contrasts this sound with a similar idea electrified — bass guitar and high hat underpinning. "Ladies Of The Road" does indeed "leap from the grooves", as Fripp put it. Robin Miller's oboe in front of a Fripped string section in "Prelude" is beautiful, and "Islands" features a remarkably effective juxtaposition of Keith Tippett's piano, Mark Charig's cornet, and Fripp on wheezing

pedal harmonium. Perhaps the most consistent performer throughout the album is Mel Collins, who shines particularly with his baritone sax. Those are the things that strike you most strongly on first hearing. In concept and production this is obviously King Crimson in a lot of ways, but in others it is certainly a Great Leap Forward. I look forward to getting deeper into it, because I'm sure it has a lot more to give. — STEVE PEACOCK.

FOLK



● **THE McCALMANS** — one of Scotland's top bands, although virtually unknown in the South

McCALMANS KEEP IT ALL SO SIMPLE

ALL WAS not well with Edinburgh group the McCalmans. For it had been an expensive journey down to London — their newly-acquired car had given up on them with the result that the trio, with very little money between them, faced a hefty repair bill.

"RCA invited us down to show us how 'the machine' worked — so maybe their machine will help our machine," quipped Ian McCalman, sobbing into his pint of Export.

ABILITY

Like many of their Northern colleagues, the band only come to London in a case of dire necessity, and although they are one of Scotland's most popular groups they are virtually unknown in the South.

But the fact is that this excellent trio who specialise in thoughtful group arrangements of traditional songs, already have several albums available

through CBS, and are on the verge of a debut on RCA with an album called "No Strings Attached".

After seeing them headline a concert in Edinburgh six weeks ago, I was left in no doubt as to their stage ability, but their albums have tended to be somewhat inconsistent.

Multi-instrumentalist Hamish Bain agreed: "The first time we've ever sung softly in on this record", he admitted. "The previous LPs have been recorded at the same level as our performance and with the same techniques, but on the next LP we're really going to use the recording facilities available — it doesn't show so much on this album although it's a start."

"After this," cut in Ian, "we'll try more ambitious things like double, treble and

quadruple tracking with ourselves as we're still unimpressed with the idea of session people. I find it all very exciting because the permutations are limitless, and I'd like to get a really complicated arrangement just to see how it would work".

TRADITIONAL

There's no doubt that the McCalmans' latest album is their best yet, and it is significant that the title alludes to the fact that the band receive no further augmentation with the exception of Rankin File bass player Rick Nickerson on a few tracks.

"The last album was contemporary and done with an orchestra," Ian recalled. "But this is traditional, done in our own way."

The one exception is a Swedish song called "Veronica" which the band discovered whilst in Denmark and subsequently translated.

Aside from the vocal and guitar work of Ian McCalman and Derek Moffett, the group features Hamish Bain on a variety of instruments including organ, mandolin, whistle and concertina. And right now promoting the album is foremost in their minds.

EXPOSURE

Said Derek: "Because of the amount of work we've got, we can't really do a promotional tour or anything". Nevertheless they are hoping that RCA will help them to gain exposure in the South where they deserve wider recognition.

The album contains such tracks as "The Execution of Montrose", "Windmills", "The Tailor", "Carrion Crow" and "The Weaving Song" — and as the band have been responsible for popularising Scottish traditional music in the past I asked Ian the sources of the group's latest batch of songs.

LIBRARY

"I'd love to say we got them straight from old men in pubs who then died immediately afterwards; but, in fact, they came from the George IV library music section. The songs on our previous LPs have also been songs that weren't popular when we did them but which came known afterwards. — JERRY GILBERT.

Dave Evans: wanderer, craftsman and master musician

THERE IS a compulsive urge to travel in all of us — a yearning for knowledge and a quest for the ultimate in fulfilment, no matter what form it exists in and no matter what name you choose to give it. The bug exists in all of us and we are envious of those who allow themselves to be carried away by it.

One such person is David Hamlin Evans, man of many talents, who could quite possibly earn a living by getting up on stage and relating his life story alone.

But it has been his thirst for experience and consequent application which have enabled him to become not only a master craftsman but also a superb musician and songwriter. For whatever Mr. Evans turns his hand to, he does so with a freedom of expression which is so sadly lacking from today's centralised music scene.

Finally, he has been pinned down in one place for sufficient time to make an album, and earlier this month the Bristol-based company Village Thing issued his recording, entitled "The Words In Between".

Dave Evans' songs correspond so closely with his way of life, and are such an obvious crystallisation of his experience that words like "product" and "creation" become obsolete words. Although it has been said before about other artists, it is as though he pulls his songs out of mid-air.

"The music started in about 1964 when I was at art col-

lege in Loughborough", Dave told me, whilst in London last week. "Before that I was at sea, which was five years of good education."

"I went to a folk club almost by accident and decided I ought to go back the following week and play. I was only writing simple instrumental things at that time — I didn't have the guts to play any of my own songs in public until I started going round with Steve (Tilston) in 1968."

"I left art college and started off my own pottery, which was largely a financial disaster — but it lasted for about three years". At the same time he was supplementing his modest income by playing guitar in the university bar.

Dave eventually travelled to Bristol to play guitar on Steve Tilston's album at the beginning of this year. Two weeks later he packed up his job and moved down to Bristol with his lady and his Labrador — and has been there ever since.

"Most of the songs are a direct result of what I've done — because these things teach you to look and observe," says Dave. And yet although much of his material has been written since living in Bristol he has succeeded in recapturing the spirit of every environment in which he has found himself — "Rosie", "City Road" and "Sailor" being prime examples.

Despite his transient nature he insists that music is not just a passing phase — it is never something he can put to one side, and he is already broadening his horizons to incorporate group work with other Bristol musicians Adrienne Webber and Peter Airey, who can also be heard on Dave's album.



● **DAVE EVANS: thirst for experience**

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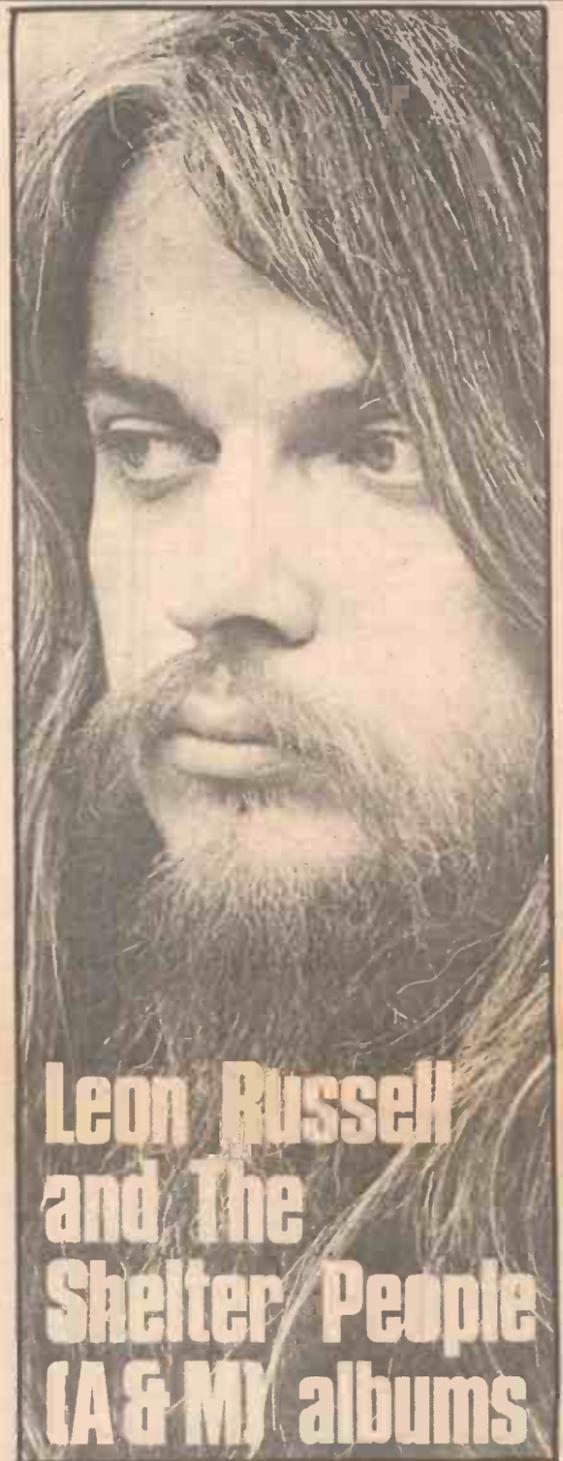
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ANOTHER 50 top-class albums are waiting to be won in this new FREE competition. Superstar Leon Russell's "Leon Russell And The Shelter People" on A & M is the prize in this easy-to-enter contest. All you have to do is study and answer the 10 questions below and then write in no more than 25 words why Russell has leaped to prominence as a performer this year. The first 50 correct entries which in the opinion of the editor give the best explanations will win the albums. You can enter as many times as you like but each entry must be accompanied by the official entry form below.

QUESTIONS

1. Which instrument did Leon Russell play during his early days with Delaney and Bonnie?
2. Leon played on which Byrds world-wide hit single as a session man?
3. In recent weeks, two songs by Russell have been hits in Britain. Name them.
4. Where did Leon make his British debut last February?
5. On Leon's first LP, George Harrison, Ringo Starr, Joe Cocker, Keith Richard and Charlie Watt all appeared. So did one present member of the Grease Band. Name him.
6. Name the bass player who toured Britain with Leon and who was also with Derek and the Dominos.
7. Where was Leon born — Kansas, Los Angeles or Oklahoma?
8. Leon recently produced an album of the following artist: Albert King, Freddie King, B. B. King. Which one?
9. Who wrote the title song from "Mad Dogs And Englishmen"?
10. Who is Leon's Delta Lady?

ENTRY FORM

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NUTS! — newly converted Creedence fan

IN SOUNDS (Oct. 9), Danny Holloway's article on Tony Joe and Creedence, he said, "Creedence is not one of those groups you must see live". I say nuts. Before I saw Creedence live I didn't like their music, but when I saw the three of them on stage giving their all in every number, and John Fogerty's brilliant guitar playing is really something to see, I just changed my mind. So let's have more Creedence. — P. J. LOWE, ROCHDALE, LANCS.



WHAT THE hell do the B.B.C. think they are playing at?

I had been led to believe that the most important record of the week (or so they say) was the number one.

So why, oh why do the B.B.C. show film of the audience, run the captions over the minute piece of film of the number one group and for a grande finale cut the film completely a quarter of the way through?

Week after week the superb set by T. Rex was cut half way through, spoiling the whole thing and in all the time

they were number one the film was only shown right the way through TWICE!! (And that was a recorded film.)

The B.B.C. reply that there "wasn't enough time". Well if the Beeb really can't do any better with their timing, then they're gonna be minus ANOTHER viewer. — CAROLE MEADS, BARNES, LONDON.

B.B.C.—MARC—TIME

REMINDER

I WOULD like to issue this reminder to British (and International) rock bands:

The West Country does not end at Bristol, and I throw up every time I look at the tour list of most bands — not a mention of the West Country, this side of Bristol — (Pete

Townshend's mob aren't even doing Bristol).

So come on rock bands, forget the bread for a while, and give some underprivileged rock fans a chance to see your undoubted talents — without having to travel to the ends of the earth. — DEPR-ESSED ROCK FAN, BRIXHAM, TORBAY.

CRITICS

IT IS a pleasure to be able to read an article on the relationship between classical music and modern music without having pretentious ramblings from either a classical critic or a modern critic. I am referring to Jody Breslaw's article "Roll Over Beethoven".

Keith Emerson's music is just as important as Mozart. Also classical and modern music are not as far removed from one another as some people would like to think. — PAUL ATEHENLEY, CANNOCK, STAFFORDSHIRE.

'SCREWED'

I AGREE with the letter in October 2 issue about having to have long hair to like "progressive" music. I am what people generally call a Skin-head and by this definition I am supposed to like Tamla and Reggae. I do like that music but I prefer "progressive" music, especially such groups as Groundhogs, Jethro Tull, B.S.&T., Soft Machine, etc. In February and March, I went to see Jethro Tull and

Soft Machine at Brighton Dome. On both occasions I was literally "screwed" by long-haired freaks for two reasons. (1) My hair isn't long, nor short. (2) My clothes. So why is it that only long-haired freaks, etc., can enjoy "progressive" music? — ALAN PARRIS, SUSSEX.

BIG HEADED?

DOES ANYONE else think Marc Bolan of T. Rex is getting a bit big-headed? I've seen the poster in the "Electric Warrior" L.P. — and before I thought there were four in T. Rex. However, it seems this is not so. There is Marc — a full picture — right in the middle. Why is Micky Finn pushed to the background all the time by Marc? He's been part of the group since its Tyrannosaurus days — and is an essential part of this sound, as are bassist Steve Currie and drummer Bill Legend. Yet it has to be Marc in the limelight all the time. — CAROL VEAR, GOSPORT, HANTS.

SOUND IDEA

RECENT CORRESPONDANCE regarding the negative attitude that record shops adopt when asked to play an L.P. indicates that the practice is wide spread.

Tony Ward's letter of October 9 offered one solution, but surely there is an even simpler answer. It seems to me that record companies should have the copyright laws, regarding infringement, amended to allow record shops to tape record the current best-selling albums. Tracks could be rapidly located via the counting mechanism.

This idea would mean that the tapes could be constantly played without any risk to the shop owner of damaged or worn records. — IAN PILLINGER, NR. SWINDON, WILTS. ● TOKEN WINNER

TOBE DEAF

IN THE issue of week ending September 25, you received a letter from a Mr. Lawrence Todd, who described Eric Clapton and Ginger Baker as "driftwood", and stated that Clapton had contributed nothing to music for the past two years.

It says a great deal for the readers of SOUNDS in that there was no torrent of angry, abusive letters published in the next week's edition. Obviously they have learnt to tolerate the tasteless, narrow-minded, tone deaf freaks who inevitably find their way into the circulation (and letters' page) of any music paper, along with those who appreciate good music. — F. RICHARDS, AMESBURY, WILTS.

OVER-RATED

WE ARE tired of sycophantic nauseating letters in your correspondence column which continually praise your music paper. These letters are highly uninteresting and serve only to boost your ego. This "paper" is, in our opinion, not the best music weekly and is highly over-rated by many of your readers. Your choice of printed letters is obviously biased and so we challenge you to print this. — NEIL, MARK, PAUL AND W.B.C., DURHAM.

BRILLIANT!

WILL SOMEONE please shoot Steve Peacock before I throw a fit. I've just read his review of Curved Air's second album and I must say I've never heard such a lot of bullshit in all my life. I've heard their album through a few times and I can't think of any other way to describe it except as absolutely brilliant! — GEOFF, PRESTWOOD, BUCKS.

MADE IT

ONE OFTEN hears these days of groups being under-rated, e.g. Procol Harum, but is this really important? The groups that have really made it "big" such as Led Zeppelin, Cream and the Stones, are groups whose sound has appealed to a larger audience, but this doesn't mean that they are better musically than groups such as Procol Harum. — BARRY BRADY, STRABANE, CO. TYRONE, N. IRELAND.

INSIDE FOOTBALL

COLIN TODD, Derby County's £170,000 defender rated a cert for England honours, is the subject of our compelling interview.



KEITH WELLER and ALAN BIRCHENALL explain why they decided to join Leicester.



We put the Spotlight on IAN GREAVES, the manager putting new life into Huddersfield Town.



I'm making no rash promises says RONNIE SIMPSON, former Newcastle and Celtic goalkeeper, as he makes the move into management.



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ROLLING WAVES OF NOSTALGIA

IT SEEMS to be cool to dig the Everly Brothers, man, as long as you say how their concert at the Albert Hall last week was great because it brought you great rolling waves of nostalgia — nothing else. But that's only half the truth, if you're honest about it, because whatever memories songs like "Wake Up Little Suzie", "Kathy's Clown", and "Bye Bye Love" hold for you, and however slickly they may have been presented you can't deny that the Everlys, their band, and even their dad, Ike, had a solid core of sound musical ideas and ability.

They're craftsmen, but craftsmen with a flair for making you feel good, and with a sense of joy in their music that makes it believable in 1971, just as it was the first time round. A song like "All I Have To Do Is Dream" is a masterpiece in its own terms, and it came alive in the concert just as it did when I first heard it on the radio. Same with "Bird Dog". "Til I Kissed Her", "Let It Be Me", and the rest — all classics in their own right, a peak which pop music reached some time ago, and which different people have equalled in different ways since. But the achievements of the Pink Floyd, say, or Jimi Hendrix, don't invalidate the Everlys any more than Muddy Waters invalidates Robert Johnson.

Their final number at the Albert Hall was "Lucille", and it was one of the most alive, most exciting rock performances you could wish for. The band, especially guitarist Bob Wardell, played like demons, and the Everlys sang in the way they do best. There have been a lot of imitators, but the Everlys do it right. — STEVE PEACOCK.

LIVE sounds

Canned Heat

IT MUST have been a very long time indeed since a headline group have taken as much flak from the Press as Canned Heat have during their recently completed British tour. On Monday of last week the tour came to the Albert Hall and apparently that gig had been the best one so far. In fact one gentleman who had seen all the gigs through necessity laconically observed that "tonight, they are actually together — you know, rhythmically together."

And rhythmically together they were but surely that must be the first priority of any rock and roll/blues band, once that is established then the embellishments can begin. Unfortunately, though, the embellishments, especially from guitar player Henry Vestine, were mediocre and predictable and altogether Canned Heat played little better than the average British blues band of three or four years ago. Perhaps they were louder. Suffice to say that the month of October has been a disaster for Canned Heat in Britain —

it can only now rest in peace.

For Stone The Crows, though, the tour was a success even if they were omitted from half of the billing and advertising. They kicked off with a delicious "One Five Eight" and followed up with a well-chosen selection of songs from their new album, "Teenage Licks", but they were entertaining a sluggish audience and it wasn't until Maggie Bell had put the last word in "Don't Think Twice" that things warmed up.

The last number from The Crows was "Mr. Wizard", one of their best numbers to date, and one which makes good use of that excellent horn trio, The Dundee Horns who returned again with the group for the encore before they took their leave of the considerably more enthusiastic crowd. — RAY TELFORD.

Centipede

I EMERGED from the Centipede concert at the Albert Hall on Thursday elated but a little bemused. That makes it a bit difficult to write about, because although I know I enjoyed it, it's difficult to be specific about what I enjoyed or why.

Certainly I thought Dudu Pukwana (alto) was outstanding, there was a section where Julie Tippett and Maggie built up an interwoven pattern of voice ideas that became more and more intense until it exploded into a full band section, Ollie Halsall did a nice guitar solo, and Keith Tippett's piano break was short but effective. Faults, if they were faults, were that I sometimes felt they took too much time to say things — four solos where one would have made the point more effectively — so that essentially good ideas lost their impact by being overstretched, and there was the almost insuperable problem of balancing all those instruments. I couldn't hear the strings as well as I would have liked, but I'm told that in different parts of the hall different sections dominated.

But none of that explains what I felt at the end of the concert (as opposed to what I thought). The feeling was at its most intense during the final section, with the vocalists up front chanting their theme over and over again, and everyone playing away behind them with such a sense of harmony and friendship. You could feel the energy flowing through the music out to the people and back again into the music, and it was a beautiful feeling to realise that all those musicians and the people on the other side of the stage were part of the same thing. That, I suppose, is the basic triumph of Centipede. — STEVE PEACOCK.

King Crimson

THE MOST musically original band on the road at the moment — that's King Crimson. They said their concert at the Town Hall, Birmingham, last week was the least good of the four or five dates so far — and if that's true, there must be ten thousand people somewhere still trying to recover, for the experience is so uplifting and stupendous that it affects one's life for



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weeks afterwards.

When a group is really excellent, they usually give the impression of concentration and effort, but Crimson are relaxed and comfortable, can joke and tell stories, and all this without diminishing their standards at all.

There are five of them on the present tour, but Bob Fripp, Mel Collins, Ian Wallace and Boz are the only ones you'll see on stage — Pete Sinfield, as ever, is in the background, working the light show, controlling the sound, and producing effects on the VCS3 synthesizer.

Each item deserves a write up of its own, but two stand out particularly — an instrumental called "Groom" and the final part of their act, "The Devil's Triangle". "Groom" — a combination of groan and groove, said Fripp, starts off with a strident saxophone solo from Mel Collins, with some very complex rhythms demanding exquisite timing, and then moves into the most musical drum solo ever — with the microphones in the drum kit fed through the synthesizer so that Sinfield controlled the pitch and intensity, making the notes rise and fall, surge and swell; and all this without any visual change in the way Ian Wallace played.

Finally came "The Devil's Triangle", the climax of the evening — an amazing creation of emotion and unworldly effects. Two mellotrons, a synthesizer, pre-recorded tape, and flame effects stretching from floor to ceiling, the whole thing flowing and throbbing, eventually dying away to the sound of the raging surf. There was only one response possible — wave after wave of ecstatic applause. — HOWARD FIELDING.

Buffy

I CAN IMAGINE few solo performers taking command of an Albert Hall audience with such natural ease, so completely, as Buffy Sainte Marie did on Friday. Her voice, her guitar and piano playing, her songs, but most of all the warmth and commitment that you felt from that one woman in that huge mausoleum, made her presence totally demanding of your attention, and her performance completely successful.

Having been taken through such a wide range of ideas and emotions as you are when you see Buffy Sainte Marie in concert, you feel that you know her almost as well as you would if you'd sat down and really talked to her for an hour and a half. And you can't ask more of an artist than that kind of communication.

She can be tender and loving, like when she sings "Guess Who I Saw In Paris", but never sweet or sentimental; she can be concerned about people who need our concern — as in "Now That The Buffalo's Gone" or "Mo-

atorium" — without sounding like a "protest singer", and she can sing about ideals and ways of life without making it sound like a pose or a piece of wistful thinking. When she sings "I'm Going To Be A Country Girl Again" or "Pineywood Hills", you know she means it.

As far as the details of her performance go, I thought the high points of her set were "Lazarus", "She Used To Want To Be A Ballerina", "Guess Who I Saw In Paris" and "Soldier Blue" — which I don't think is one of her best songs but which she made into something really excellent that night. Towards the end, her voice began to crack a little, but it didn't matter any more than it would matter if a friend coughed in mid-sentence. — STEVE PEACOCK.

Stoneground

STONEGROUND ARE essentially a happy band; they live and work as a community and play in concert like they were just with a group of friends, with an infectious enthusiasm and eagerness. They played last Thursday at the Kinetic Circus, Birmingham, to an audience not large enough to start anything really exciting, but this made little difference.

Their music is elemental, like that of Man, the supporting group. Man are basic in sound, musical structure and approach, progressing by small changes and development, the overall effect being of sustained interest rather than of individual brilliance. Stoneground are elemental in that they play rock/soul music without frills, but with warmth, rhythm and lots of feel.

They have a large line-up, six men and four girls, and when the girls sing backing vocals, they sound very much like the troupe Leon Russell or Joe Cocker use — especially so in "Looking For You" one of only two numbers they play from their current L.P.

Sal Valentino is the leader and does most of the lead vocals, but that's not really important — what counts is the whole unit — each one gets his, or her, turn, and the rest join in to bring out the best in them. A measure of the closeness and communal spirit was the way three of the band, Corry, Steve and Brian — they don't bother with surnames much — who'd only been with them six months or so, still felt they were new members, and didn't really fit in completely — whereas those of us in the audience felt we knew them well after only a couple of hours. — HOWARD FIELDING.

'Christ'

ON THE same day that Frank Zappa's film was being previewed in New York, Broadway's biggest opening so far this season was staged for "Jesus Christ, Superstar", at

the Mark Hellinger Theatre. The intense pre-launching publicity on American TV, radio, and in the Press was probably the main cause of the rather lukewarm notices, plus New York's traditional edginess towards anything with a questionable Jewish content.

It is, in fact, an incredible show, excitingly staged by Tom O'Horgan who directed the original version of "Hair" and also "Lennie". O'Horgan has this incredible knack of causing stunning effects by the use of utter simplicity. The show opens for example with four members of the cast perched astride a wall fifty feet up in the air which they gradually climb down as it is lowered to become part of the stage.

There is, too, an interesting blend of pop and traditional musical music. Because of the success of the album in the States (sales of over two and a half million) a real effort has been made to get recording studio quality. The orchestra is therefore shut away under the stage, and the 32 musicians include Randalls Island who toured here a year ago with John Mayall. Elliott Randall's guitar can be particularly picked out and the saxophone playing of Paul Fleisher comes through over the orchestra as well. Tim Rice's lyrics and Andrew Lloyd Webber's score are right for this sort of show, which does not pretend to be particularly accurate to the Bible, or indeed religious. As Rice says: "It's just a very good story which appealed to us."

Deep Purple's Ian Gillan made a better Christ on the album than the American Jeff Fenholt does on stage but Yvonne Elliman, the 19-year-old London girl Rice found singing in a discotheque off the Kings Road, Chelsea, should be a star within the year — at least in America, where Rice and Webber have already written her first album. — MICHAEL OVERTON.

If

STANDING LISTENING to an If performance — or rather, leaping from foot to foot — everything they do seems so free that it's only later that it dawns just what a disciplined band they are.

Their years in other bands and other aspects of music have given the musicians a sense of discipline which shows through in the music of one of the most consistently brilliant bands on the road today. Their performance at Finchley's Torrington on Sunday was a masterpiece of sustained excitement, always building powerfully but always with something new and special in reserve.

It is first and foremost a muscularly musical band, with even the solo voice taking an ensemble role for the most part. Great solo moments, too — particularly from Terry Smith, who has never played better. — ALAN WALSH.

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Warwick YES
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TOWN HALL
Oaken Gates
ARGENT
CLIMAX CHICAGO
DUFFY POWER
UPSTAIRS AT RONNIE'S
47 Frith Street, W.1
DISCOTHEQUE

FRIDAY

MELODY ROOMS
Norwich
STRIFE
FERNHILL
BEGGARS DEATH
CBS film featuring
JOHNNY WINTER
SANTANA
CHICAGO

LEEDS UNIVERSITY YES
JONATHAN SWIFT
EXETER UNIVERSITY
ATOMIC ROOSTER
SKID ROW
GENESIS
THE UNIVERSITY
Aberystwyth
ARGENT
CLIMAX CHICAGO
DUFFY POWER

BRUNEL UNIVERSITY
Kingston Lane
Uxbridge, Middx.
THE HOLLIES
STACKWADDY
UPSTAIRS AT RONNIE'S
47 Frith Street, W.1
LES FLAMBEAUX

LEEDS UNIVERSITY
MARK ALMOND

SATURDAY

KENT UNIVERSITY
STRIFE
FERNHILL
BEGGARS DEATH
+ CBS film featuring
JOHNNY WINTER
SANTANA
CHICAGO
CARDIFF UNIVERSITY
ARGENT
CLIMAX CHICAGO
DUFFY POWER
UPSTAIRS AT RONNIE'S
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IMPERIAL COLLEGE
SAM APPLE PIE
PHILIP GOODHAND-TAIT

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ANDREW PARRISH CHOIR
8 p.m.
CLIFF AUNGIER
GERRY LOCHRAN
DAVE ELLIS

BIRMINGHAM UNIVERSITY
MARK ALMOND

MONDAY

CLARENCE PAVILION
Portsmouth
STRIFE
FERNHILL
BEGGARS DEATH
+ CBS film featuring
JOHNNY WINTER
SANTANA
CHICAGO

CENTRAL HALL
Chatham
YES
JONATHAN SWIFT

TOWN HALL
Leeds
ARGENT
CLIMAX CHICAGO
DUFFY POWER

UPSTAIRS AT RONNIE'S
47 Frith Street, W.1
DISCOTHEQUE

TUESDAY

STADIUM
Liverpool
YES
JONATHAN SWIFT

CITY HALL
Newcastle
ARGENT
CLIMAX CHICAGO
DUFFY POWER

ROYAL ALBERT HALL
JUDY COLLINS
UPSTAIRS AT RONNIE'S
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DISCOTHEQUE

WEDNESDAY

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Accoustic equaliser unit	£80
Ampeg B42 x, used	£80
Fender 2 x 15	£80
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Pair Axis columns, 4 x 12	£60

BASSES

Gibson EB3, beefy	£185
Epihone 6-stg. bass	£150
Gibson Violin bass, rare	£250

ORGANS

Hammond L102, nice	£500
Vox Organ, as they are	£40

JUST ARRIVED. EB3 copies, and Les Paul copies and Epihone Jumbos

JOHN BATES (L.C.) HAS DEFECTED TO THE CLAPTON POND RIVIERA AND ANT IS ACTING MANAGER FOR THE WEEK. ANY AGGROS PLEASE LEAVE UNTIL HIS RETURN. Signed: ANT

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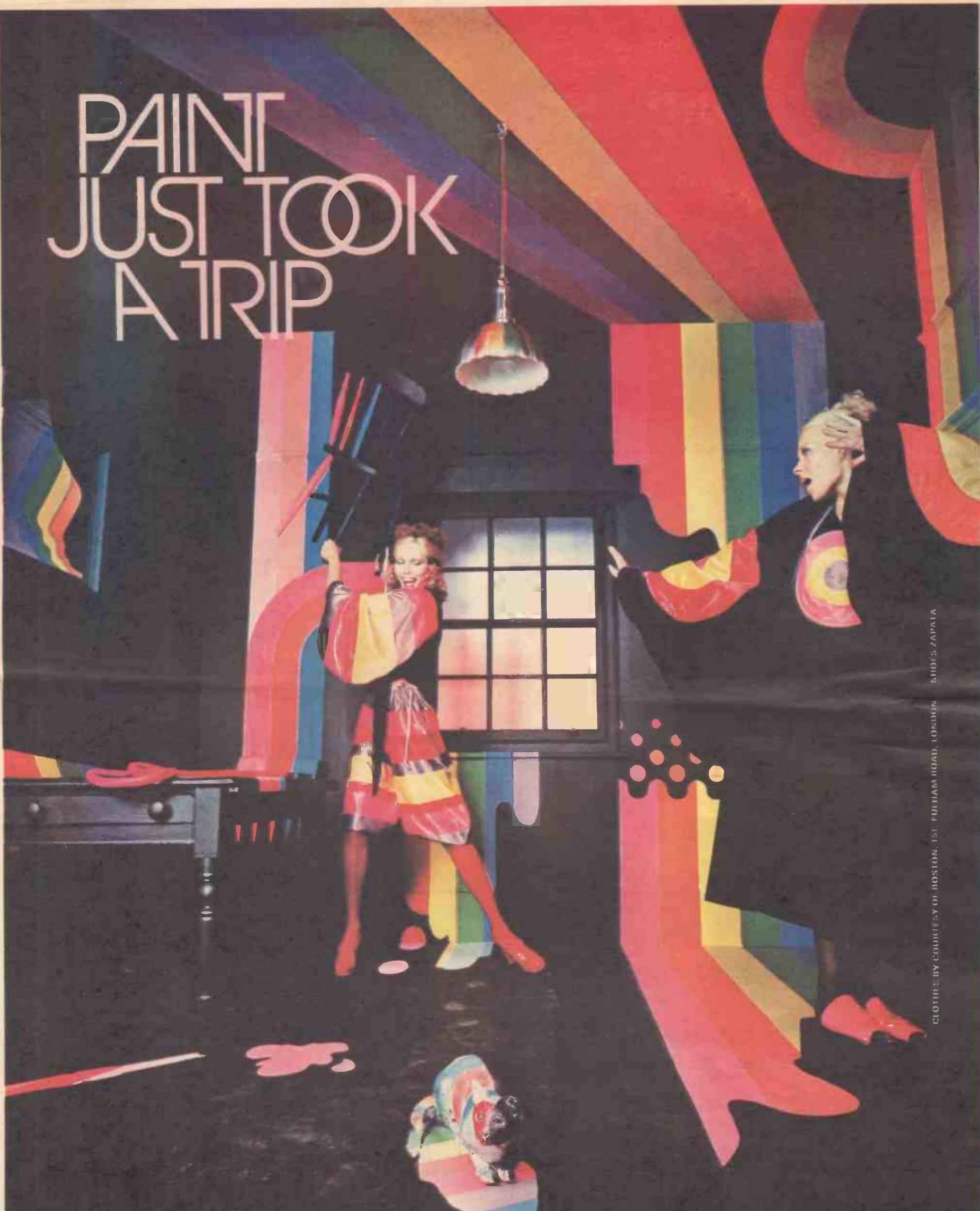
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