

COLOUR
POSTER INSIDE

GARY BROOKER (PROCOL
HARUM)

MUSIC IS THE MESSAGE

SOUNDS

JULY, 8, 1972 6p



COCKER AND
LINDISFARNE
IN PARIS

ARLO TOPS AT PALACE

**THANKS
TO
YOU**

150,000 — that's the number of copies of SOUNDS printed this week and distributed in Great Britain.

And it's all thanks to you.

This meteoric success story — for SOUNDS is still only 20 months old — has been made possible by the loyal and growing number of readers.

SOUNDS was launched to provide a music paper of the Seventies. In its first year it achieved a firm circulation of 100,000.

This week, we are printing 150,000 — an increase of 50 per cent.

SOUNDS is undoubtedly the music paper of the Seventies.

YOUR paper. SOUNDS' success is your success. Thank you.



YES
in the
studio

Crows,
Edgar and
Osibisa in
support...

ARLO GUTHRIE will top the bill at the next Crystal Place Garden Party on July 29, and Edgar Winter, Stone The Crows and Osibisa will be supporting.

Edgar Winter, named as special guest, will be visiting Britain for the first time since 1970 it was confirmed last week; with him will be the new White Trash formed shortly after the release of the live "Roadwork" album.

Gamble

Crystal Palace organiser Mike Alfandary, commenting on the Garden Party, told SOUNDS: "It's an adventurous bill, a bit of a gamble but it's the best musical bill ever to be assembled for a London concert".

This time the Pink Floyd sound system has been hired for the event. The Garden Party will run from midday until 8 p.m. and tickets will cost £1.25 in advance from Garden Party, 42 Kings College Court, Primrose Hill Road, London, N.W.3 — or £1.50 at the gate.

ALICE

the
cute
killer



ROY
WOOD
in the talk-in



new
Lennon
Album

rockin' with
J. GELLS

plus
Keef Hartley
Fairports
Guitar Special

COCKER, SLADE FOR RAINBOW

JOE COCKER is to play two dates at the recently re-opened Rainbow Theatre later this month on July 21 and 22.

Cocker and the Chris Stainton Band are currently midway through their first ever sell-out European tour and the Rainbow gig will be Cocker's first indoor appearance in London for three years.

Prior to the start of the European tour at the Centre de Sport et Loisirs in Paris on Tuesday of last week (see page 8), Cocker and the Stainton Band had used the Rainbow for rehearsal purposes. Joe described the theatre as "small and nice" and added: "It's like working in a large recording studio, the sound is that good."

A further statement from Nigel Thomas, Cocker's manager, this week intimated that Cocker and the Stainton Band are to play their first tour of Australia and New Zealand in October, following a further American tour currently being planned for August and September.

New Cocker single, previewed in SOUNDS this week and titled "Woman To Woman", is being rush released this Friday (7). The song is a Cocker/Stainton original.

SLADE WILL make their first major London

appearance at the Rainbow Theatre on Saturday, July 29, and supporting them will be Juicy Lucy and Max Merrett and the Meteors.

Chas Chandler is flying to the States in the next couple of weeks to fix Slade's first American tour. Meanwhile the group will be back in the recording studios during the first two weeks in August to lay down tracks for a new single to be released in early October.

An album is planned for release by Polydor in November, but meanwhile the group appear at Torquay Town Hall, July 12; Bournemouth, Starlers 30; Barnstaple, Queens 14; and Benidorm, Spain 20-23.

A NEW Melanie single will be issued by Buddah on July 21. The top side is "Someday I'll Be A Farmer" and the flip is "Lay Lady Lay".

Delaney and Bonnie split confirmed

RUMOURS CIRCULATING from the States recently that Delaney and Bonnie Bramlett had gone their separate ways were this week confirmed by CBS in London. "They've split, but it may be because they want to do different things temporarily," a spokesman said.

Their band, once described by Eric Clapton as the best in the world, recently signed for CBS and their new album is called "Together". Delaney and Bonnie are generally regarded as being among the most important musicians in Los Angeles, and Delaney recently appeared solo in an LA club after fights between the couple had been reported on the West Coast.



● SLADE: major London appearance.

WINGS TOUR

WINGS FLY to France this weekend for the first gig of their two month European tour. As yet no British gigs

have been included in the date sheet but it is expected that Wings will play a series of organised dates here later in the summer.

Two of the groups main Continental gigs will be at the Paris Olympia on July 17 and the Casino, Montreux from July 22 to 23. The rest of the dates will run as follows: Germany July 18 to 20, Denmark August 3, Finland 4 to 6, Sweden 7 to 8, Norway 9, Sweden 10 to 13, Denmark 14 to 15, Germany 16, Holland 17 to 21, Belgium 22 to 23 and Germany 24.

GROOVIES GIGS

THE FLAMIN' GROOVIES, Man and Mr. Moses Schoolband make a series of three special provincial concert appearances at weekly intervals during July.

This Friday (July 7) they play Green's Playhouse in Glasgow. Subsequent Fridays sees the bands at Manchester Belle Vue 14, and Birmingham's Kinetic Circus 21.

Flamin' Groovies single "Slow Death" was released on June 23.

ALEXIS T.V.

ALEXIS KORNER and CCS are among the first to be featured in a new BBC 2 series entitled "Sounds For Saturday" to be produced by Stanley Dorfman. The programme will be screened on July 27.

The new Alexis Korner band make their German debut this weekend when they play two festivals.

Forgers beware

GAFF MASTERS, organisers of the July 22 one-day festival in Nottingham, issued a strong warning to ticket forgers this week. As counterfeiters have already been discovered they announce that official tickets will all be treated with a special chemical additive and will be inspected with the help of a special detector at the gate.

Nazareth, Byzantium and Ashman-Reynolds have been added to the bill which already features the Faces, Atomic Rooster, Marmalade and Status Quo. John Baldry, who has formed a new band in the States, may also be appearing and Billy Gaff is currently negotiating with him.

Tickets are available only from the Nottingham Festival Site or Gaff Masters Ltd., 90 Wardour Street, London, W.1.

Reading festival on: GWF waits

THE MARQUEE'S annual Jazz and Blues Festival is definitely on this year for August 11 to 13, pending Reading Council's final approval of the festival plans.

The amenities committee has already granted its approval of the arrangements suggested by Marquee boss Harold Pendleton for the site, which is the same as that where last year's festival was held, and the council's ratification is expected on July 18.

On Monday Pendleton was in Reading, but his wife Barbara told SOUNDS: "We've been making all the necessary arrangements for organising the event — water, electricity and tenting. It's just a question of finalising the bill now."

GREAT WESTERN Festival were this week waiting to learn whether they would be able to hold their second festival at Bardney once again before announcing names for the event.

And what about the Rolling Stones? "Lord Harlech has spoken to them", John Martin confirmed, "and everything seems cool. We are just waiting for a telegram of confirmation from Mick."

TOWER ROCK

BARCLAY JAMES Harvest with Orchestra and Alexis are now billed as the two top acts for successive nights at the Tower of London moat concerts on July 21 and 22.

Barclay James, who will be working with an orchestra conducted by Martyn Ford and lead by Gavin Wright, replace the Mahavishnu Orchestra with John McLaughlin, who has to stand down for the July 21 date. Supporting will be CMU and Delivery, who will now be only playing selected gigs because of the musicians commitments to their regular bands Caravan, Matching Mole, and the Paul Jones Band.

The following night sees the appearance of Alexis Korner's band.

Softs, Mole, Cale for T.V.

THE SOFT Machine, John Cale, and Terry Riley, Matching Mole and Roy Harper are among the acts which have been video-recorded for a new closed circuit television project for London schools and colleges.

The series of programmes called "Music Alive", will go out on the London Education TV Network, which is the largest in the world, and serves major London schools, colleges of further education and universities. Each show will last 20 minutes, and with the studio recordings there will be films made by schools and colleges.

Amongst programmes already recorded are a two-partner on the Soft Machine "as an alternative to Sgt. Pepper", which traces the history of the Soft Machine from 1967 and features an 18-minute jam with Kevin Ayers, Lol Coxhill and David Bedford; a programme on the Velvet Underground with John Cale, which is accompanied by films made by students from Goldsmith College, Hornsey College of Art and the National Film School; and a programme which features a band formed by kids from Battersea Grammar and Crown Wood Comprehensive. Roy Harper, Third Ear Band and Arthur Brown have also recorded for the programme.

New project for schools

A spokesman for the ILEA project this week described the

project as "midway between entertainment and education, and a new way for education to develop," and claimed that response from artists had been incredible. The programme starts this October.

FOLK NEWS

Cambridge Folk Festival takes place at Cherryhinton on July 28, 29 and 30, and has an impressive bill of artists in line. Booked to appear are The Dubliners, Ralph McTell, Happy and Artie Traum, Derroll Adams, Boys Of The Lough, Alex Campbell, Steve Tilston, John James, Mike Cooper's Machine Gun Co., Gillian McPherson, Ian Anderson, Dave Cartwright, Totem, Decameron, Peter Bellamy, Cob, Allan Taylor, Barry Dransfield, Wizz Jones.

George Deacon, Marion Ross, Alex Atterson and Jasper Carrott will be running the club tent, and Pete Sayers is operating the Grand Ole Opry which will feature the Southern Ramblers, Brian Golbey, Pete Stanley and Roger Knowles Down County Boys, Brian Chalker's New Frontier. On the Friday night there will be a Fiddlers' Convention with Barry Dransfield, Oak, Boys Of The Lough and Roy Mullins, and among the artists expected to turn up from America for the festival are Paul Geremiah, Chris

Roman and James Holmes. Other dates for Happy and Artie Traum are the William, Cobbett, Farnham (July 7), Chillington Hotel, Newcastle (13), Lamp Glass Cellar, Ashington (14), Globe Hotel, High Wycombe (16), Jacquard, Norwich (21), Rose and Crown, Wolverhampton (August 1), Stanford Arms, Brighton (6), Old Ash Tree, Chatham (15), Bilzen Festival, Belgium (20).

SONG WRITERS

Send your Songs (words and music or words only) to: Department 50 Janay Music Company, 60 North Street, Chichester PO19 1NB.

GO TO PAGE 30 FOR SUPER SAVING ON CASSETTES GO NOW!

Open air Concert

HARROW, SATURDAY, JULY 15

John Peel introduces

Stone the Crows
Smith Perkins Smith
Atomic Rooster
Patto : Walrus

MUSIC STARTS 11 a.m. at

Wealdstone Football Club Station Road, Harrow, Middx.

Tickets from: Keith Prowse & Agents £1 Advance : £1.25 at the gate

Tube: Harrow on the Hill, Harrow & Wealdstone

Buses, 140, 114, 183, 158, 182, 186, 286



Lindisfarne to tour in Autumn

LINDISFARNE open their 27 date British Autumn tour at Newcastle City Hall on September 30 and the following day (October 1) they play the same venue in aid of The Boulmer Volunteer Rescue Service. The proceeds of the second concert will go towards the purchase of a replacement lifeboat for the Service's Alnmouth Station in Northumberland.

Vandellas split up

AFTER FRONTING Martha and the Vandellas for ten years Martha Reeves has left to go solo. The move follows the break-up of the group after the marriage of Vandella Sandra Tilley.

Martha and the Vandellas were one of Tamla Motown's first signings and during the last decade they notched up several million sellers including "Dancing In The Street", "Heat Wave" and "Jimmy Mack". Sandra will retire from showbusiness and concentrate on being a housewife, and Lois Reeves, sister of Martha, will join Quiet Elegance, a girl group being produced by Temptations Melvin Franklin and Otis Williams.

Martha will undertake her first solo appearances this month on Smokey Robinson's farewell tour with the Miracles. She will continue to record for the Tamla Motown label and is currently recording her first solo album. Her first single is likely to be "None There".

Later this month Lindisfarne return to Island studios with American producer Bob Johnson to begin work on their third album for the Charisma label.

Subsequent dates for the tour are yet to be finalised. Supporting act on all dates will be Genesis.

NEW MICK

MICK ABRAHAMS has disbanded his group and formed a new trio with Rory Gallagher's old drummer Wilgar Campbell. Mick's bass player Walt Monoaghan remains to complete the trio, while Jack Lancaster, Ritchie Dharma and Bob Sargeant have gone their separate ways. Dharma and Sargeant are expected to form their own band but Lancaster may be going to the States.

Weekend dates for Abrahams are: New Earswick Hall, York 7, Town Hall, Dewsbury 8, and Black Swan, Sheffield 9.

CLASSIC STEVE

YES GUITARIST Steve Howe is to appear with the Philomusica this Sunday (July 9) in one of a series of classi-



REED, 3 DOG U.K. DATES

LOU REED arrives in London this Tuesday, July 4, for a two month stay in Britain. He plans to record a second solo album, which will

be produced by David Bowie, and to make limited concert appearances, including a probable appearance with Bowie at the sold-out "Friends Of The Earth" benefit concert at the Royal Festival Hall on July 8.

So far Reed has been booked to appear at three venues, on July 14 at the Kings Cross Cinema, Wimbledon Town Hall 22 and Friars, Aylesbury 29. These dates have been set by Gem, who also handle Bowie, but further concert dates in September and early October will be set by another agency. No details were available at press time.

Reed will be accompanied on all dates by his own band, the Tots, comprising Eddie Reynolds, Scott Clark, Robert Rescigno and Vincent Laporta, but it seems unlikely that they will be used when Reed goes into Trident Studios to record the album during August; David Bowie has been contacting studio musicians. A Gem spokesman told SOUNDS "It seems likely that he'll be using specific musicians for specific songs, but it's all a bit in the air at the moment."

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cal concerts at the Royal Academy of Music entitled "Music For Summer Evenings".

The concerts are being promoted by Conchord Management, and Steve will be featured during the world premiere of a new concerto written by David Palmer, who will conduct. The concerto is called "Since Wenceslaus Looked Out", and Howe will be the featured soloist. This is the first of several similar ventures that Steve Howe hopes to undertake.

AMERICAN MAC

FLEETWOOD MAC, whose latest album "Bare Trees" was released recently, are to tour America later in the summer.

During the tour Fleetwood Mac will play two dates with Deep Purple at Madison Square Gardens and the Hollywood Bowl before doing two weeks' worth of gigs on their own. A British and European tour is currently being negotiated for the group later in the year.

Electric Light: no move

THE PRESS conference to announce details of changes in the Move/ELO set-up was cancelled at the last minute last week.

People in and around the ELO and keeping their mouths tight shut about the future, but Roy Wood told SOUNDS at the weekend: "I can't really say much about it at the moment because it involves such a lot of people and contracts and things. And if certain people were to find out what was happening it could make it really sticky for a couple of people. The only thing I can say is that there'll be a major change in the ELO in the near future."

This probably means that the ELO will be adding a number of new musicians to

their line-up. It's possible that details will be announced later this week.

● Roy Wood in the Talk-In: page 18.

STONES ON LUX

RADIO Luxembourg will be devoting the whole of their airtime (7.30 p.m.-3.00 a.m.) on Saturday, July 29, to Rolling Stones records. Luxembourg DJ, Kid Jensen, will fly to New York to interview the Stones during their Madison Square Garden gig on July 26 and the interviews will be broadcast during the special programme.

Also on Luxembourg, David Bowie will feature in a special live concert due to be broadcast early in August.

THREE DOG Night will definitely be coming to England this autumn. Steve Barnett of the Bron Agency has now confirmed a date at the Rainbow Theatre on October 6. The band will then play dates in Amsterdam, Hamburg, Frankfurt, Zurich, Copenhagen, Munich, Vienna, Rome and Milan before returning to England to play at a venue in Manchester.

The band's album "Seven Separate Fools" will be released by Probe in a box set to coincide with their first European tour. Three Dog Night have been undertaking a month long tour of ball parks in the States, which is said to be grossing them 5 million dollars. The tour culminates at the Pocono Festival on July 8.

RUN TO ME
B/W ROAD TO ALASKA
BEE GEES newsingle
Released July 7th



Top 30 Best Selling Albums

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

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

Britain's Top 30 Singles

- | | | | |
|----|----|-------------------------------------------------------------------|--------------------|
| 1 | 2 | TAKE ME BACK 'OME, Slade | Polydor |
| 2 | 1 | VINCENT, Don McLean | United Artists |
| 3 | 13 | PUPPY LOVE, Donny Osmond | MGM |
| 4 | 8 | LITTLE WILLY, Sweet | RCA |
| 5 | 6 | ROCK AND ROLL PARTS I/II, Gary Glitter | Bell |
| 6 | 3 | ROCKIN' ROBIN, Michael Jackson | Tamla Motown |
| 7 | 7 | CALIFORNIA MAN, Move | Harvest |
| 8 | 24 | AMERICAN TRILOGY, Elvis Presley | RCA |
| 9 | 9 | MARY HAD A LITTLE LAMB, Wings | Apple |
| 10 | 5 | AT THE CLUB/SATURDAY NIGHT AT THE MOVIES,
Drifters | Atlantic |
| 11 | 21 | CIRCLES, New Seekers | Polydor |
| 12 | 18 | OOH-WAKKA-DOO-WAKKA-DAY, Gilbert O'Sullivan | MAM |
| 13 | 20 | LITTLE BIT OF LOVE, Free | Island |
| 14 | 15 | SONG SUNG BLUE, Neil Diamond | Uni |
| 15 | 4 | METAL GURU, T. Rex | T. Rex Hot Wax Co. |
| 16 | 17 | THE FIRST TIME EVER I SAW YOUR FACE,
Roberta Flack | Atlantic |
| 17 | 11 | SISTER JANE, New World | RAK |
| 18 | 14 | OH GIRL, Chi-Lites | MCA |
| 19 | 16 | SUPERSONIC ROCKET SHIP, Kinks | RCA |
| 20 | 12 | OH BABE WHAT WOULD YOU SAY, Hurricane Smith | Columbia |
| 21 | — | WALKIN' IN THE RAIN WITH THE ONE I LOVE,
Love Unlimited | Uni |
| 22 | — | JOIN TOGETHER, Who | Track |
| 23 | 10 | LADY ELEANOR, Lindisfame | Charisma |
| 24 | 25 | NUT ROCKER, B. Bumble and the Stingers | Stateside |
| 25 | — | I CAN SEE CLEARLY NOW, Johnny Nash | CBS |
| 26 | 23 | AMAZING GRACE, Royal Scots Dragoon Guards | RCA |
| 27 | — | I'VE BEEN LONELY FOR SO LONG, Frederick Knight | Stax |
| 28 | 23 | SYLVIA'S MOTHER, Dr. Hook and the Medicine Show | CBS |
| 29 | — | AMAZING GRACE, Judy Collins | Elektra |
| 30 | — | I'LL TAKE YOU THERE, Staple Singers | Stax |

Supplied by: British Market Research Bureau/Music Week

Virgin Top 30 Albums

- | | | | |
|----|----|-----------------------------------------------------------------------------------|----------------|
| 1 | 4 | EXILE ON MAIN STREET, Rolling Stones | Rolling Stones |
| 2 | 2 | OBSCURED BY CLOUDS, Pink Floyd | Harvest |
| 3 | — | TRILOGY, Emerson, Lake and Palmer | Island |
| 4 | 1 | THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS, David Bowie | RCA |
| 5 | — | SOMETIME IN NEW YORK, John and Yoko Lennon | Apple |
| 6 | — | THE ROAD GOES ON, Mountain | Island |
| 7 | — | LIVING IN THE PAST, Jethro Tull | Chrysalis |
| 8 | 6 | LIVE IN EUROPE, Rory Gallagher | Polydor |
| 9 | 5 | ARGUS, Wishbone Ash | MCA |
| 10 | 3 | EARTHBOUND, King Crimson | Island |
| 11 | 8 | MOVING WAVES, Focus | Blue Horizon |
| 12 | 13 | AMERICAN PIE, Don McLean | United Artists |
| 13 | 14 | HARVEST, Neil Young | Reprise |
| 14 | 9 | HONKY CHATEAU, Elton John | DJM |
| 15 | 12 | DEMONS AND WIZARDS, Uriah Heep | Bronze |
| 16 | — | BOLAN'S BOOGIE, T. Rex | Fly |
| 17 | 10 | FREE AT LAST, Free | Island |
| 18 | 7 | LOU REED, Lou Reed | RCA |
| 19 | 18 | DAVID CROSBY AND GRAHAM NASH, David Crosby and Graham Nash | Atlantic |
| 20 | 20 | MANASSAS, Stephen Stills | Atlantic |
| 21 | 29 | INNER MOUNTING FLAME, John McLaughlin | CBS |
| 22 | 24 | JEFF BECK GROUP, Jeff Beck Group | Epic |
| 23 | 1 | IMAGINE, John Lennon/Plastic Ono Band | Apple |
| 24 | 27 | TOMMY Part 2, Who | Track |
| 25 | — | MEDDLE, Pink Floyd | Harvest |
| 26 | — | HUNKY DORY, David Bowie | RCA |
| 27 | 23 | POWERGLIDE, New Riders Of The Purple Sage | CBS |
| 28 | — | PICTURES OF AN EXHIBITION, Emerson, Lake and Palmer | Island |
| 29 | 28 | GRAVE NEW WORLD, Strawbs | A&M |
| 30 | 15 | FOG ON THE TYNE, Lindisfame | Charisma |

Supplied by Virgin Records.

America's Top 30 Singles

- | | | | |
|----|----|--------------------------------------------------------------------------|----------------|
| 1 | 2 | SONG SUNG BLUE, Neil Diamond | Uni |
| 2 | 1 | CANDY MAN, Sammy Davis Jr | MGM |
| 3 | 3 | OUTA-SPACE, Billy Preston | A&M |
| 4 | 7 | LEAN ON ME, Bill Withers | Sussex |
| 5 | 10 | TOO LATE TO TURN BACK NOW, Comelius Brothers and Sister Rose | United Artists |
| 6 | 6 | TROGLDYTE, Jimmy Castor Bunch | RCA |
| 7 | 4 | NICE TO BE WITH YOU, Gallery | Sussex |
| 8 | 14 | ROCKET MAN, Elton John | Uni |
| 9 | 13 | I NEED YOU, America | Warner Bros. |
| 10 | 15 | DADDY, DON'T YOU WALK SO FAST,
Wayne Newton | Chelsea |
| 11 | 12 | AMAZING GRACE, Royal Scots Dragoon Guards | RCA |
| 12 | 5 | I'LL TAKE YOU THERE, Staple Singers | Stax |
| 13 | 8 | (Last Night) I DIDN'T GET TO SLEEP AT ALL,
Fifth Dimension | Bell |
| 14 | 19 | IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT,
Luther Ingram | KoKo |
| 15 | 9 | OH GIRL, Chi-Lites | Brunswick |
| 16 | 23 | LAYLA, Derek and the Dominos | Atco |
| 17 | 11 | SYLVIA'S MOTHER, Dr. Hook and the Medicine Show | Columbia |
| 18 | 28 | TOO YOUNG, Donny Osmond | MGM |
| 19 | 29 | HOW DO YOU DO, Mouth and MacNeal | Phillips |
| 20 | — | TAKE IT EASY, Eagles | Asylum |
| 21 | 27 | I WANNA BE WHERE YOU ARE, Michael Jackson | Motown |
| 22 | 22 | LIVING IN A HOUSE DIVIDED, Cher | Kapp |
| 23 | — | SCHOOL'S OUT, Alice Cooper | Warner Bros. |
| 24 | 17 | MORNING HAS BROKEN, Cat Stevens | A&M |
| 25 | 26 | HOW CAN I BE SURE, David Cassidy | Bell |
| 26 | — | WHERE IS THE LOVE, Roberta Flack and Donny Hathaway | Atlantic |
| 27 | — | BRANDY (You're A Fine Girl), Looking Glass | Epic |
| 28 | 30 | I'VE BEEN LONELY FOR SO LONG, Frederick Knight | Stax |
| 29 | — | ALL THE KING'S HORSES, Aretha Franklin | Atlantic |
| 30 | — | CONQUISTADOR, Procol Harum | A&M |

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America's Top 30 Albums

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

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TOP TWENTY WEEK COMMENCING TUESDAY, JULY 4

This Week	Last Week	Artist	Label
1	4	Joplin In Concert	Janis Joplin CBS
2	8	What's Going On	Marvin Gaye Tamla
3	11	The Rise and Fall of Ziggy Stardust	David Bowie RCA
4	1	Roadwork	Edgar Winter's White Trash CBS
5	7	Jeff Beck Group	Jeff Beck Epic
6	16	Made In England	Atomic Rooster Dawn
7	—	At Last	Free Island
8	2	Obscured By Clouds	Pink Floyd Harvest
9	3	Exile on Main Street	Rolling Stones Rolling Stone
10	6	Demons and Wizards	Uriah Heep Bronze
11	—	Living in the Past	Jethro Tull Chrysalis
12	5	Down at Rachel's Place	Mike D'Abo A&M
13	—	Live	Mountain Island
14	9	Honky Chateau	Elton John DJM
15	12	Live In Europe	Rory Gallagher Polydor
16	10	Wind of Change	Peter Frampton A&M
17	—	Earthbound	King Crimson Island
18	13	Greatest Hits	Blood Sweat & Tears CBS
19	14	Space And First Takes	Lee Michaels A&M
20	15	Eat A Peach	Allman Bros. Band Warner Bros

FEATURE ALBUM
Roxy Music Roxy Music Island

MICHAEL ALFANDARY, HARVEY GOLDSMITH and JOHN & TONY SMITH

RICK WAKEMAN was peeling carrots, handing out six-packs and listening attentively to the results of his overdubs. Yes are back in the studios and sprinting down the home straight towards another victory; by the end of this week they will be clutching the masters of the sequel to "Fragile", tentatively called "Close To The Edge".

Then they're off to the States again to pick up more accolades in what has been the most exciting year in the group's history to date.

But in the meantime the completion of the album was the most immediate concern and Rick Wakeman was organising the hiring of a harpsichord for more augmentation at the following session.

"After we've finished mixing the album we'll spend two weeks rehearsing the new material and incorporating new equipment and then we're off to the States from July 24 until August 16", Rick explained. "We'd like to do a British tour and we may be doing a Crystal Palace in September — but we've got three more American tours planned this year so it'll be difficult".

Yes have found themselves at the nucleus of the British rock syndrome, for having finally broken through in the States, it is highly prestigious and economically advantageous for them to press home their advantage in America. At the same time they are ever conscious that they haven't appeared in Britain since the Rainbow Theatre gig.

"It's totally impractical for us to do lots of gigs around English towns in the form of a tour", Rick explained. "It would be impractical for us to play in Southampton one night and Manchester the next just because of the amount of gear there is to be shifted, on America it's different because half the stuff is hired".

Rick explained the new equipment set up, and the transportation difficulties that it imposed. "Two mellotrons, two Moogs, another electric piano and a digital computer for the keyboard instruments which give a complete separation and means that anything can go through anything. And Bill's doubled the size of his drum-kit..."

The new Yes album will consist of three major compositions, entitled "Siberian Khatru", "And You And I" and "Close To The Edge", and I asked Rick whether Yes would be presenting their act in the form of a conceptual show based around the album when they hit the States next time.

"We don't do a show us such, and the object of having all the equipment is to present the music as well as possible. We also have an incredible lighting set up now — we had lights before but nothing like this", he went on.

Plan

Yes have carefully charted out their course with the same organised minds that the Moody Blues apply and Rick confirmed that everything had gone according to plan. "We allowed four weeks for getting it all together, four weeks in the studios, two weeks for mixing and two for rehearsing."

As for the material, Jon has all the ideas in his head and when we were in America Steve and Chris used to plonk away and did quite a bit of work towards the compositions. Obviously Bill and I are at a disadvantage when it comes to rehearsing in hotels, so it couldn't really come together until we all got into a rehearsal room — but then it came together very quickly.

Exit Rick to organise his



● RICK: settling in

YES, CLOSE TO THE EDGE

JERRY GILBERT TALKS TO YES ABOUT THEIR NEW ALBUM

nightly carry-out curry which duly arrived in a series of tin-foil trays. Bass player Chris Squire took over.

"You know I don't ever hear our music as being different tracks so much as different moods and sequences, and the single this time will be a definite sequence from "Close To the Edge".

"Because there's more variety in the States you can release a piece of material which is yours and which is not specifically for the singles market, but we wouldn't do it in Britain."

Chris assured me, however, that the content of the album is yet to be finalised. "It's a case of recording an album and then assessing it afterwards", he explained. "We have very loose ideas at the beginning, mainly songs written by Jon, then we commence to put it through the machine. On this album some of the pieces of music have been spontaneous and we've decided to keep some of these,

while others we've worked out as we usually do."

Jon and Rick returned to the gathering.

"Before we started making this album we listened to some live tapes taken from the last American tour, and they had such a great feeling to us that we've been trying to get as near a live sound in the studio as possible.

Hope

"We've cut down on overdubbing where we would have used it before, and the use of stereo, a few gadgets and a little pre-recorded stuff will help us to reproduce live what we're doing on record."

Yes hope to be fitting in some British provincial gigs and, says Jon, they'd like to do the Rainbow again. Their live shows will be recorded as will subsequent U.S. tours and it is expected that a live album will be the sequel to "Close To The Edge". The band are deliberately taking short tours of the States in an attempt to show that they're not emigrating and Jon Anderson feels particularly strongly about getting back on the road over here.

Words

"At the moment they'll just be isolated gigs and the next major tour of England will probably be for a specific project. But we definitely want to use the concert halls to greater effect — the possibilities are endless and Mike Tait is a very good lights man. It doesn't matter how much it costs to put on if it's worth doing."

As I was about to question Jon further Eddie Offord turned round from the control board: "I think you should get more involved in this Jon"... and Jon disappeared, denying me the opportunity of asking him to define a Siberian khatru.

"He's good at making up words", Rick cut in, re-assuming the role of interviewee. "It probably doesn't mean anything because he can't spell..."

After nine months in the band the latest member of Yes seems to have settled in easily after being thrown straight in at the deep end and going out "blind" immediately after joining. "I'm just getting into the band now, but it's taken me two American tours, an album, British and American dates and a lot of rehearsing to settle in."

"Up until now I've been very limited in what I've been doing and it all takes a long time; but now, with this album, I really know how they work."



● YES: at work in the studio



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american notes

CHUCK PULIN: NEW YORK SHARON LAWRENCE: LOS ANGELES

DAVID BROMBERG dropped into LA to play at an intimate little spot known as McCabe's Guitar Shop. He's just finished some recording in San Francisco with Jerry Garcia, Phil Lesh and a couple of other members of the Grateful Dead. He'll finish up the third album, due for release in September, in Nashville.

How did Bromberg, who's played with everyone from Dylan and Harrison to Tom Rush, John Hartford and Rambling Jack Elliott, tie-up with the Dead? "Well, we first met at the Woodstock Festival," he says. "We got together in a tent during the rainstorm and just picked away for hours. We all got off on it."

"I remembered what a great time that was and my manager made contact with them a couple of months back. So we ended up in the studio! The stuff we laid down is a bit different from my other two albums. It has a slight Coast-ers feel to it."

Bromberg, whose songs have been winning great praise from American critics, plans to head over to England for a holiday in August. Tyneside and then into Scotland.

"I've got a lot of musician friends up that way. The last time I was there I travelled all over Scotland with the High Level Ranters. I guess I'm the first American Jewish picker they've run into who can drink like they do. That brown ale is great stuff!"

Arthur's back

ARTHUR LEE'S first album on the A&M label, "Vindicator", features all original material from the man who founded Love and has long been a favourite of West Coast audiences. The album is getting good reviews and Lee fans are hoping he'll soon be back in the clubs again.

WEATHER REPORT gigged at California's famed Light-house and played some very cool jazz to a very warm reception. Joe Zawinul and Co. are due to play at Ronnie Scott's Club July 17/29 before touring through Holland, Denmark, Sweden, Norway, France and Germany. There's also a possibility of a date at Crystal Palace.

S&G promo

SIMOND AND Garfunkel's reunion at the New York concert for Senator George McGovern has inspired Columbia records to spend a fortune promoting "Simon And Garfunkel's Greatest Hits." Paul and Artie are being advertised as "the American group that's sold more albums than any other in history."

Down at Leon's place

JUST BACK from his high school reunion in Oklahoma, Jesse Ed Davis reports he also took time out to visit his old friend Leon Russell on his lavish spread which includes a big house, lake and swimming pool plus recording studio.

Leon started off his American tour in Tulsa where he promoted his own concert and played to 23,000 people. The shrewd Mr. Russell gamered a cool \$100,000 for the concert. Leon's soon-to-be-released album "Come" features a sur-

Bromberg cutting with the Dead



● ARTHUR LEE: first A&M album

Jimi tribute?

WHEN THERE is a lack of integrity in the music business it more often applies to the moguls rather than the musicians. Recently, however, an album was released in America that seems to ignore any code of honour among musicians.

The album features a new young black guitarist who was befriended by Jimi Hendrix in the months before his death. His album contains at least two tracks written by Hendrix but not credited to him along with some well-known Hendrix riffs and some not-so-well-known.

The vocal style is as close a copy as the young man in question apparently could make it. Friendship? A tribute? Or simply a cruel betrayal of someone who deserves much better.

Kim's own

THE EVER-eccentric Kim Fowley has his very own rock reporter to accompany him on his tour of America to promote his "I'm Bad" album. R.

Eagles

EAGLES, THE group a lot of disc jockeys are saying will be the next number one group in America, are thinking about releasing "Peaceful, Easy Feeling," off their debut album as their follow-up to "Take It Easy."

Meltzer is the man chosen for the job and he is ridding the American rock press with outrageous reports on Kim's progress. When last heard from Kim was screaming, "Bolt your bedroom windows, America; we are coming for your daughters!!!"

New Lenny

LENNY WELCH, best known for "Since I Fell For You" and "Breaking Up Is Hard To Do," has signed a recording contract with Atlantic. His first single in the new deal will be "Sunday Kind of Love."

JACK NITZSCHE'S first solo album on Warner Bros. will be released in August.

Rumour has it

RUMOUR HAS it that David Geffen will be taking on the management of America and is lining up, appropriately enough, an American tour for the group in the fall. Meanwhile, "I Need You" is getting much radio airplay in LA.

Noel's Road

NOEL REDDING'S back in LA to get his new group "Road" on the road. He reports a number of interesting adventures on the Queen Elizabeth II and says one of his most happy converts to rock and roll on the voyage from Southampton was a 64-year-old art dealer from York.

JUDY COLLINS was arrested recently in Washington at an anti-war protest when Miss Collins and others refused to leave the Capitol. Also arrested were protesters Arlo Guthrie and 60 other entertainment figures. Later in the evening they were released after posting bail.



● DR. JOHN



● JANIS JOPLIN



● CANNED HEAT'S BOB HITE

Cajun music—the real thing

CANNED Heat recommend it; every one from Janis Joplin to Taj Mahal have mentioned it; even Britain's own Brewers Droop have just recorded it; Doug Kershaw is said to be the epitome of it; Dr. John may think he invented it; the doctor prescribes it; we can't live without it. Everyone's talking about Cajun Music, but what the hell is it?

The term Cajun, inspires visions of shady, tree-lined bayous, threatening swamps and New Orleans at Mardi Gras time. It's all-gumbo, sauce piquante and the hoodoo blues so we're told.

But there are more oil wells in Louisiana than swamps; more hamburger stands than alligators and gumbo ain't nothing but highly flavoured soup. On top of all this, Cajuns don't come from New Orleans anyway!

Cajuns are Acadians, once the inhabitants of Acadia, a land that is now known as Nova Scotia. Originally from the areas of Normandy, Brittany and Picardy in Northern France, these unfortunate people were brutally expelled from their hard-won home in 1755 by the British because they would not swear allegiance to the British flag.

As their farms burned, the Acadians were packed into rotting hulks and sent South by sea to New Orleans, then a French settlement.

Longfellow described their sufferings better than I ever could in his beautiful "Evangeline", but suffice to say that the survivors of the long and grim journey eventually landed at New Orleans only to find that it had fallen into Spanish hands. Harrased and unwanted they were driven into the wild interior of Louisiana and here they settled by the Bayou Lafourche or near the Bayous Teche and Courtableau, tribal home of the Attakapa and

Opelousa Indians.

In 1803, following the U.S. Government's Louisiana Purchase, the 5,000 strong Acadian population became American Citizens.

Today these same Acadians live in South Western Louisiana or South East Texas. A Catholic minority of farmers and fishermen in a Protestant world, their name has been corrupted to "Cajun" by outsiders, but their discriminating Anglo-Saxon neighbours prefer to call them "coon-asses".

In spite of determined pressures, the Acadians have fiercely resisted all attempts to "Americanise" their way of life. By preserving their isolated existence and rarely marrying outside the community they have managed to retain their identity, language, ancient traditions and, most important of all, their own, incredible music.

They are a people who work long and hard — a people who will always turn to their greatest heritage, their music, when day is done. In the good old days, a Fais Do Do (dance) would be held every Saturday night in someone's house.

Local musicians would entertain, liquor would flow and tables groaned under the weight of jambalaya, boudin and other spicy foods. However, in recent times things have become a little more commercial; one has to now visit the many bars and night clubs to hear the music of a Cajun band, but the lively atmosphere remains unchanged.

Cajun music is accordion music. It was the eerie wail of a Louisiana accordion that took Cleveland Crochet's "Sugar Bee" into the American charts during 1960, turning eyes everywhere toward the bayou country.

Blues, the Nashville brand of Country Song, the music of the Bohemian people of Texas and New Orleans R&B have all been influences at one time or another, but there never has been anything quite like pure Acadian

music and no one is ever going to take it from its rightful owners.

It's not Doug Kershaw or even the black Clifton Chenier — they merely adapted it for their own purposes. It can't possibly be Mac "Dr. John" Rebennack and it has no connections whatever with Creoles, (descendants of the original French settlers). Voodoo worshippers, Zodico (the accordion music of Black Louisiana) or Red Indians.

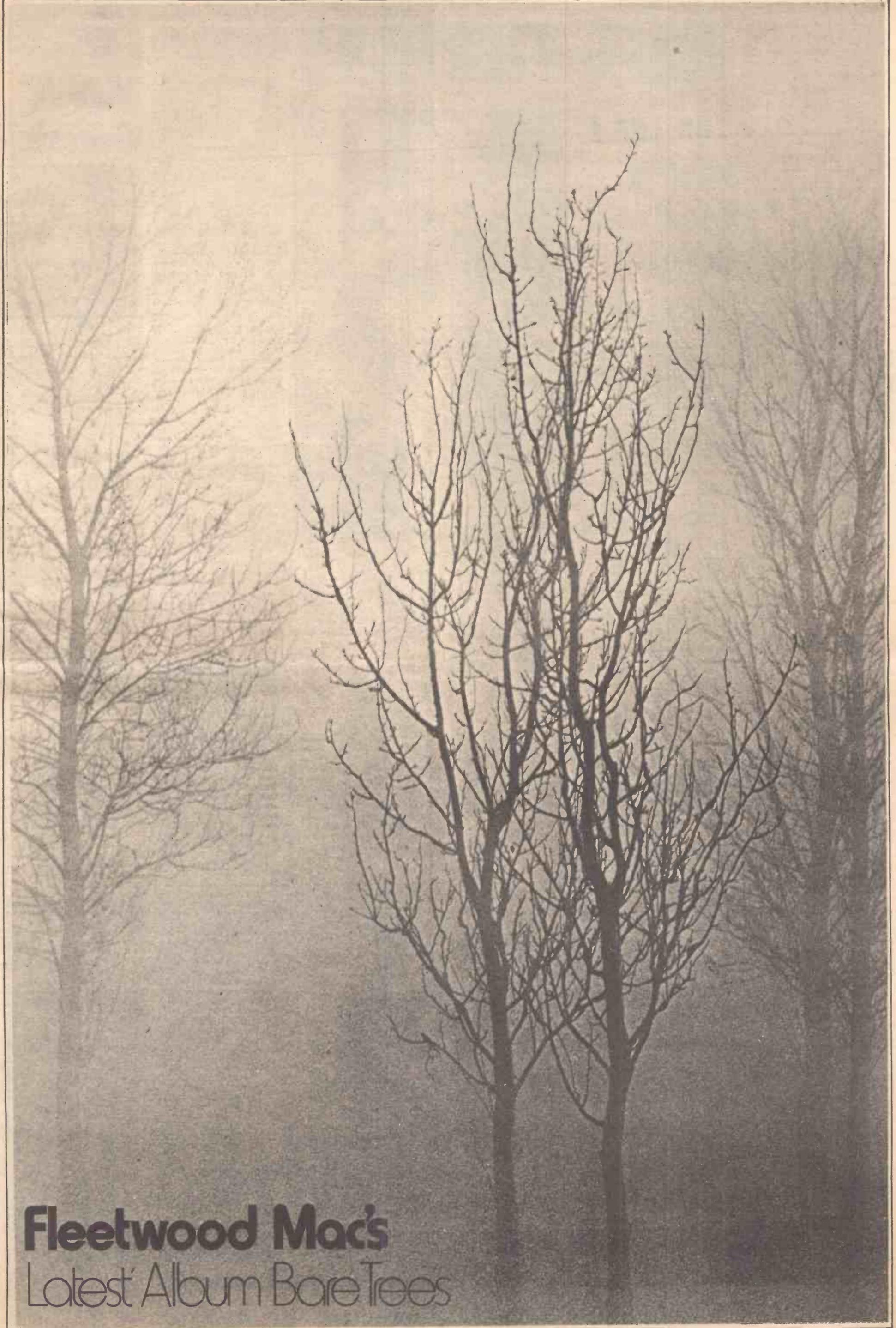
It's Acadian Music — the sound made by men like Happy Fats, Iry Le Jeune, Belton Richard, Nathan Abshire, Leo Soileau, Hobo Bertrand and Jo-El Sonnier the "Cajun Valentino" with their swinging little bands. It's a waltz, a plaintive melody, the pounding two-step or a rousing breakdown to an accompaniment of whistles, shouts and the ear-shattering Cajun Yell.

Down in the "Cajun-Belt" there's a thriving record industry with labels like Crazy Cajun, Kajun, Swallow, Goldband and La Louisianne busily bringing out releases for the locals or the many, tiny radio stations that still make all their announcements in the weird French dialect spoken by the Acadians.

Outside the confines of Louisiana such recordings are extremely hard to find and this is the main reason why all those tall-tales got around.

If anyone wants to listen to the real stuff they'll have to contact their Transatlantic dealer for this company, thanks to the Arhoolie, Old Timey and RBF catalogues, have a fair selection of Cajun Music in their warehouse. Of the major companies, only United Artists can come up with a Cajun album and then only the one. Titled "From The Bayou" it features "Sugar Bee" and other, more contemporary numbers.

By Mike Leadbitter



Fleetwood Mac's
Latest Album Bare Trees

THINGS DON'T happen by halves when Joe Cocker goes on tour. That's probably why the faintly bellicose Nigel Thomas, Joe's manager, has had two rather facetiously worded sentences inserted into the programme being sold at all Cocker gigs on his current European tour.

They read: "All complaints, writs, etc., to be delivered personally to Nigel Thomas," followed up by an even more daring "No legal claims will be considered unless in excess of \$1,000,000." It all sums up pretty well Thomas's attitude to such a mammoth undertaking of herding a full rock and roll show through five countries.

Task

Thomas has already gained himself a reputation as being something of a business hell-raiser and with Cocker, accompanied by a band full of musicians with varying gypsy-like tendencies, his task is made none the easier. Upset hotel managers, crazy coach drivers and the sheer expense of such a tour, however, is of little consequence to either Thomas or the musicians for music comes way before anything else.

The first of the Continental gigs was at the Centre de Sport et Loisirs, near Paris last Tuesday.

When Gerry Lockran, the bill opener and compere, took the stage for the first time on Tuesday, neither Joe, the band or Thomas had yet appeared.

French rock and roll audiences take it on themselves to whistle if they don't happen to dig what's going down and a few thousand kids giving out with long drawn out whistles when they reckon they're being kept on ice too long is more than enough to unsettle even the longest toothed musician.

Cool

This was what greeted Gerry as he ambled up to the mike and the reception remained decidedly cool for about his first two songs. However, twelve years sweating it out in the countless south London folk and blues clubs has taught Gerry Lockran how to handle testy audiences and the French soon got themselves back onto the right side of civilisation and gradually warmed to the Lockran charm.

Gerry came off stage pleased with his set but roundly cursing the auditorium's

You can't keep a good man down

treacherous acoustics. The echo was truly magnificent. However, echo in this instance, was a monumental hang-up.

Next on were Juicy Lucy who also got off to a slow start and they, too, were noticeably unsettled by the acoustics. By the end of their set, though, the whole band were flying high by which time the audience were well primed for Cocker.

Back in the dressing room Cocker and the band had arrived. The din was incredible with horn players blowing new reeds into shape and Alan Spenner and Neil Hubbard blazing away through their miniscule but powerful Fender tuning-up amps. Joe seemed unconcerned by all the activity as he lay flat on his back along a bench conducting what seemed to be a very in-depth conversation with the slender Chris Stainton.

Eventually the band picked up their instruments in no great hurry and headed for the stage while Joe positioned himself discreetly behind a massive bank of PA speakers waiting for his entrance cue which would come straight after his girl back-up chorus, The Sanctified Singers, had shimied their way through a very fast-paced version of "Respect".

From the very first bar of the first number Joe began reeling and swaying in his old familiar manner. Nothing about Cocker, on stage or off, is calculated for effect alone. He jerks and flays his arms around seemingly at random but on closer concentration you notice that his every movement draws its inspiration solely from the band's music and nothing more.

The power and sheer professionalism of the nine-piece is remarkable. Jim Keltner and Alan White have similar



● COCKER: smiling a lot.

drumming styles, although for this gig the two of them have worked out an understanding which you rarely find in band's featuring two drummers. Perhaps the best example of the band at their best is to be heard on their future single release "Woman to Woman", a basically tough and funky sound which really requires a minimum of sophistication.

Funk

The Stainton Band, however, are a very sophisticated set-up, musically speaking that is, but nothing suffers because of the fact for they can get very near to the kind of hard-hitting big sound funk that is usually only to be heard when Aretha Franklin or Ray Charles is in town.

All through the Paris gig Joe was smiling a lot although he rarely made song announcements, or if he did the

result was almost always an indecipherable mumble. Only once did the French audience comprehend a Cocker announcement and that was when Joe stood swaying in front of the mike and said "Cry Me A River". That was the one they'd been waiting for.

The gig ended after a fairly lengthy set and the band rushed off back to the dressing room while the audience kept up their chanting designed to bring them back for an encore, but Joe doesn't dig doing encores much and, anyway, by this time he'd popped open a fresh bottle of champagne and wasn't over anxious to have to put it down again.

The criticisms that Cocker had to endure throughout his last tour of the States now seem hardly credible. On current form he's as good as he ever was. As they say in Sheffield, you can't keep a good man down. — RAY TELFORD.

AT WATFORD Town Hall on Wednesday, black and blue "Genesis '72" rosettes were distributed amongst the near-capacity audience who had come to see Genesis perform. It was almost a gesture of arrogance by the Charisma band, but one which bears far greater significance than a mere souvenir.

For two nights earlier at the somewhat over-rated Paris Olympia I had seen them blow the best set I have heard from a British band all year. And before I am accused of overstating the case I would add that I am in no doubt about the fact — hence the trip out to that hideous urban sprawl known as Watford in an effort to see whether Genesis had played above themselves at the Olympia and it had all been a fluke.

This provided further evidence that the band are teetering on the brink of something enormous. They may have to answer a few more questions before they're granted entry to that exclusive club reserved for the handful of top groups but the fact remains that suddenly Charisma's up and coming band have up and come.

Ranked third on the Olympia bill behind Lindisfarne, internationally famous, and Van der Graaf Generator, who have a huge French following, Genesis stole the show on their first visit to the country.

On the night Lindisfarne were too loose, possibly due to the fact that the songs as well as the group are both a little travel weary, plus the fact that Rod Laidlaw discovered a Guinness house in the Rue Caumartin just around the corner. Van der Graaf Generator retained their hard nucleus of fans right until the end, but the mildly interested had long since departed, and with the exception of "Killer" the group failed to provide a worthy medium for Peter Hammill's outstanding talents; he, in turn, spent much of the time pacing across stage like a frustrated schoolteacher or else attempting to swallow the microphone.

Genesis tore into their set with nothing to lose. They have lost that awful brittleness self-imposed by their set ar-



● LINDISFARNE

Vive le Genesis



● GENESIS

rangements as well as a resignation to the fact that they are strictly a recording band. Nowadays they're willing to take chances.

The band opened with a new number entitled "Watcher Of The Sky" playing in darkness against a sombre, funereal organ riff after which layers of sound were added and detracted until we were back to Tony Banks' same compelling riff.

The group have rearranged most of their songs, occasionally adding Phil Collins' voice to reinforce Peter Gabriel's and generally melting what were a series of loosely held together sequences into a far more unified sound. "Twilight Alehouse" provided Genesis with the opportunity of stretching to the limit before

Peter Gabriel told his strange story of the hermaphrodite, introducing "The Fountain Of Salmacis" in a series of ghoulish gesticulations. Tony Banks' driving 'orchestral' work shows that he has developed a mastery of the mellotron in terms of an acute sense of timing and dynamics. His ban-shee effect is a speciality.

Finally a couple of old stage favourites "Musical Box" and "The Knife". The set was brought to an explosive climax when the torches flanking the stage burst into flame and Peter Gabriel, having completed his ritual with the microphone, held it high above his head in a Statue of Liberty pose. With his shair shaved back from the front and eyes painted, Gabriel now represents a symbol of evil on stage in place of a contrived campness and effeminacy that were always a little too much to take.



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**FEATURE
BY
STEVE
PEACOCK**

IT'S ELEVEN on the first sunny morning London's had for weeks, and Alice Cooper appears on the balcony outside his hotel room, grinning, trusty can of Budweiser clasped in his hand. He's looking a lot better than when he was here last time — fresher, not so drawn and tired, and smiling a lot more.

On the table in his manager's room is a list of interviews lined up for Alice this visit — pop magazines, the News of the World, the Daily Telegraph. Alice, one of the most notorious teen idols America's produced for a decade, seems to be attracting attention from people who hardly acknowledge the existence of rock music.

"Well, in the States all the press comes out to see it because they've heard so much about it — I guess they're concerned for their children.

BOOB

"In the States it's got to ridiculous proportions — you know that thing about the panties? Well, everyone in the press jumped on our side over that — it was the boob of the year, and they had bulletins on TV and everything: Now over to the newsroom for the latest on the Alice Cooper pantie crisis.

"And then the Israeli government's ambassador for foreign trade rang up offering us non-inflammable panties, and I went down there and we got pictures of this guy trying to burn panties that don't burn. I suddenly thought: 'What am I doing here? Who's going to be lighting a cigarette down there.

"But we also get a lot of older people, religious fanatics and just fanatics, who think

KEEF HARTLEY was looking formidably relaxed amidst his Indian trophies. On the wall, amongst the photos of big redskin chiefs and stuffed trophies, a rather touching photo of Keef in his inevitable black cowboy hat with his large grizzled Alsatian.

Hartley the Halfbreed is back in Mayall's band — at least, so the story runs. For as Keef points out, you don't join or leave a Mayall band. You get asked to do a certain number of dates for a specified length of time. And if he fires a musician, it is on purely musical grounds. Hartley got fired from Mayall's band way back before he ever put his own unit together, back in 1968. Yet Mayall and Hartley are the best of mates.

But Mayall is a rule to himself. His musicians accept the terms he lays down and willingly work in his way. After "Diary Of A Band", Hartley got the bullet. This is how he remembers John Mayall putting it to him: "Quite honestly Keef, I can't see you on the next album."

He put his own outfit together and in 1968 "Halfbreed" appeared. "We didn't expect much to happen," he says, "but it went way above what anyone expected. I didn't have any big idea about it. As far as we were concerned it was ten times bigger than we thought it would be." The success of the album, conceived entirely by a studio band, forced the outfit out on the road to confirm their newly-found status, and to everybody's astonishment they went from strength to

alice: the cute killer

we're being anti-religious and anti-everything, which I suppose we are to a point. But we're basically just having fun without trying to cut anyone down — we've never said anything about religion, or about this lib of that lib. We leave ourselves open and just make fun of everybody, ourselves especially."

There was a time when some desperate woman wrote in to one of the American heartache advice columns, saying how disgusted she was when her daughter told her about Alice Cooper's show. To everyone's surprise, Ann Landers, right wing and republican though she may be, came out in support of Alice, saying he'd got as much right to do it on stage as Stanley Kubrick has on the screen.

Her mailbag was ten to one for Alice. "Which is strange because the kids don't read that stuff, it's their parents. I don't know if it's good or bad they like us — it kinda scares

"We've never killed anything on stage — it's all in people's heads"

me as well."

Scared or not. Alice's next project is going to take him right into the parent's heartland. With the final performance of the "Killer" set behind him, the next project is Alice at the Palace — the Palace Theatre that is, on Broadway. "We'll be the first rock group on Broadway," he says with obvious pride.

"It seemed the obvious next step when it was offered to us, perfect, because it'll be something completely new. Older

people have never seen rock groups and younger kids have never seen Broadway, so it'll introduce both to different things."

And how did he think Broadway would take to Alice Cooper? Are they ready? "I think they'll like it because it'll be something fresh, and most Broadway people are really into new ideas, the idea of new things, because you can only go so far with what's on Broadway right now — musical comedies and stuff.

Despite continual arguments about the tour schedules amongst the promoters (resulting in Japan, Singapore and the Philippines being cancelled, much to Keef's disappointment) Australia was a stunning success.

Everywhere was sold out weeks in advance, and the lunchtime workshops at colleges elicited only one reaction from the thousands of people who could not get concert tickets: Play! So they turned out as extra concerts instead of music seminars. "The audiences seem to be completely unconditioned by the present music syndrome — they heard of, but didn't have, Woodstock and the Isle of Wight, and it kind of creates the excitement all over again."

For his next album Keef has taken a leaf from his master's book and on the album he's recording now he will keep a constantly shifting personnel, each line-up selected for its appropriateness for the tune being recorded. Amongst those working with him are Mick Weaver, handling most of the keyboards, Junlor Kerr on the funky electric guitar, and Miller Anderson for acoustic stuff.

A ten-piece horn section will also appear on some cuts. Back to the drawing board! He will also be featured on the next Mayall album, some of which is being cut live at the Whisky in Los Angeles during the current tour. Freddy Robinson, Clifford Solomon, Larry Taylor, Blue Mitchell, Victor Gaskin, and Keef Hartley.

MARTIN HAYMAN

"They're really good, I went to see 'Follies' and a couple of others and they're good in the way they're produced.

Ideas for the show are still in embryo — they've been rehearsing the numbers off the new album "School's Out" ready for the stage, and they're working on visual ideas. There's the human cannon: "We actually had it built, and we've got to see if it works now, if it's feasible to do it on stage. I rather doubt it's going to happen now, we certainly wouldn't be able to take it on tour; it's 16 foot long, weighs over a ton, and looks like something out of Jules Verne."

There are the shock tactics: "Certain people would have shockers in their seats so you could press a button on stage and give them a little shock. And we'd have people planted in the audience who'd get up in the middle and start strangling each other. It would be basically a rock concert, but it would get a bit more ridiculous, just a little more, as it went on until at the end it's total madness.

PLANT

"They wouldn't know whether the person next to them was a plant or not, or whether he was going to get up and start strangling someone in the row behind. And the other thing would be people would come in and the doors would lock behind them with a heavy click."

And, of course, the dancing policemen: "You know those rock concerts where they have lines of policemen linking arms and holding the people back? We'd have those, and at certain moments in the show we'd have girls rushing up and trying to break through. Then at the end of the show the policemen would jump up on stage and start dancing with us. Wait a minute..."

The whole idea, says Alice, is to have a firm grasp of the ridiculous: "That's what makes it fun. Parts of it will be pretty frightening I guess, but on the other hand people won't be quite sure whether to take us seriously or not. In the

States people tend to take us so seriously — "I found myself through acid and Alice Cooper there's a whole cult of those," and he breaks into a chain of giggles.

"They get really disappointed when they see us drinking beer and watching football games. I can see how people could be frightened by what happens on stage, but you can't do that all the time, not off-stage. You'd go crazy — and get arrested."

Did he think perhaps that the whole Alice Cooper outrage image was getting a bit out of control, forcing them to be more and more bizarre to cap the last exploit? "Yeah, but we think like that anyway. We wouldn't want to take it out unless it was incredible. It could get out of control, though, because people like to take things and blow them up out of proportion — if they see a six foot long snake on stage then it's ten foot by the time they leave. I've been to cities where they say 'are you really going to smash kittens with sledgehammers on stage?' — We've never killed anything on stage — it's all in people's heads, though we've never denied it. But if I pull a chicken out and pet it on stage, by the time it gets back to people I bit it's head off and sucked it's blood. That's how people think, that's the bloodlust people are into."

GRAB

And that's one thing Alice Cooper does superbly well, setting up situations that really show people up for what they are. The most effective part of his Rainbow show for me was when he dangled a load of pound notes in front of the audience; you should have seen those groovers fighting and grabbing for the money.

But weren't there times when it all got a bit too much, when they felt like just getting up on the stand and playing some rock and roll? "We did that one night, in New York. We just went up there in levis and shirts and stuff and just played our normal set. We got exactly the same reaction as we normally do."

"We'd have people in the audience who get up and start strangling each other"



● **HARTLEY: Still Mayall's mate**

strength, until it started to level off at about the time "Overdog" appeared.

Keef, still a little mystified by his rise from Mayall sideman to bandleader in the public eye, attributes the rise to the lack of any really solid bands around at the time of "Halfbreed": "We came out just at the time that bands were starting to sell albums, and there just weren't many good bands. Now there are hundreds."

There were two Hartley bands by then: the one was the regular road band with five members, the second added a ten-piece horn section for a big sound. Hartley was contracted to Decca and for the final album they suggested to him that he should record the big band live. The sessions took place at the Marquee and were issued as the "Seventy Second Brave".

A day after the sessions, Mayall phoned Hartley up and asked him to step into the band for the British tour. Mayall had originally planned

to use bassist Larry Taylor and a guitarist called Gerry McGee but McGee had been unable to make it at the last moment, so Mayall canned the trio and went on the road for British and European dates last November with a four-man line-up with Hartley on drums.

Then Mayall split back to the States to do an American tour with the line-up originally projected. Hartley's own band still wasn't getting any bigger so when Mayall phoned, just before Christmas of last year, with an offer of a tour of the Far East, he was not reluctant.

Nearly four years after his departure, Hartley was back; but he did not find it odd once again to be a permanent fixture on the tour: "Usually it follows when somebody sacks you, you feel resentful. One of the things you learn with Mayall is to keep the business of being a musician separate from being a friend." The tour of Australia this spring was a revelation.

"YAROO," CAME the cry from Paris as the J. Geils Band sent news of their impending visit.

And last week they arrived in person, ripped the joint on the "Old Grey Whistle Test" and finally settled into a more sedate role at manager Dee Anthony's flat in Mayfair.

This time the greeting was more subdued. "Hi, I'm J. Geils," said the man with the greased back hair who opened the door.

The departure an hour later was a little more characteristic of this funky Boston based band, for by then ex-disc jockey Peter Wolf, who still churns out those lovely old rock and roll rhyming clichés favoured by deejays in the fifties and early sixties, was in full swing.

"You comin' tomorrow?" he inquired referring to the Midnight Court at the Lyceum. "Well let's see your face so we know you're in the place, say it out loud so we know you're in the crowd."

So between the hours of five and six I attempted to get a nice rap going with Mr. Wolf but it wasn't easy for he's prone to getting sidetracked and sailing up to a level of conversation that only Geils himself could understand.

But he retains a humility which is altogether incongruous with the dark-shaded extrovert who cavorts about on stage in front of the most primitive brand of funk music to be generated since the early days of the Stones.

"ELP were kind enough to ask us on tour so we've been able to play in front of a lot of people," he replied rather tamely.

A couple of months earlier he had held court in the backstage dressing room in Santa Monica after slaying the audience, at which time the band were full of predictions for their European tour and the Great Western Festival, for which they'd also been booked. So what had gone wrong?

"Well we were originally supposed to come in to play the Rainbow, but that closed and then there was the problem with the Festival so we went for this tour," Wolf went on.

Raw

The band really arrived on the scene last year, and their first album gained them instant recognition. On it they manifested all the raw qualities of Chicago, with Magic Dick laying down a good nostalgic reminder of Little Water at his best; but the band go further than this for they capture all the funk associated with Memphis and the early Tamla Motown sound that the Contours represented so well.

"We used to play the Boston Tea Party and bars and joints in Boston but the one club we stayed at the longest was the Catacombs beneath a pool hall".

"Yeah and it had the biggest cockroaches in the whole of New England," J. Geils cut in.

"We just used to bring a bottle in and get wasted," Peter Wolf went on. "We used to play with whatever artists were in town — people like Charlie Musselwhite, Van Morrison, Billy Boy Arnold, John Lee Hooker, Muddy Waters, James Cotton, Louis Myers and Matt Murphy... and the club just got



● J. GEILS: J. on guitar and Peter Wolf

ROCKIN' WITH J. GEILS

INTERVIEW BY JERRY GILBERT

super-popular."

Prior to that the J. Geils band as we know it today had formed when Geils' previous band merged with another local funk band, the Hallucinations. Peter Wolf and Steve Bladd joined forces with Danny Klein, Magic Dick and J. Geils — and pianist Seth Justman joined the ranks later. "The two bands had to check each other out because we were both in the same area, and when we did we found we liked the same people," Wolf added.

"It's just a coincidence that we should be called J. Geils," explained J. Geils, "and the fact that it rhymes with piles and smiles...".

Peter Wolf: "We started working around New England and got quite a name but nowadays we hang out wherever we're playing... I mean right now we're hanging out in London. Yeah, all right."

"London has this charisma for us and it's great to be over here, seeing people that aren't big in the States, and as far as the blues goes, seeing people treating a great art form as an art."

Groin

In fact it was a common interest in the Chess catalogue that brought the band together in the first place and they are certainly doing their bit towards perpetuating what Wolf describes as "groin music"... "music that cooks".

The band's enthusiasm extends towards the Atlantic catalogue and that's why they were so elated to wind up on the label.

"It was through a deejay friend, 'the Big M', and the told Jerry Wexler we were a hip band so we went straight into the studio and did an album straight off; and we dedicated a track to 'the Big M'."

"It's mostly first takes and

we did it very quickly — but that album's still building."

Gradually the band started to make it out of New England, and the man largely responsible was Bill Graham who immediately put them in at both Fillmores.

How did the band feel about comparisons that have been made with the Stones? "Well we take it as a great compliment because they're a great band — I guess it's because a lot of our music comes from the same influences."

But although Peter Wolf is one of the most exciting stage performers in the land he doesn't see this as being necessary to enhance all live blues acts. "We went to see Van Morrison and he might not have moved two feet the whole night but he still cooked — the same with Bobby 'Blue' Bland. As far as we go, we feel it's music for the groin and not music for the mind."

"Rock and roll is the beat to move your feet, that's what it's all about," they both chorused.

Punks

"But," forecasted Geils' No 1 man, "the blues is going to die, although what's happened in Chicago is that there's a lot of musicians on the road constantly, and time means change. I mean look at Memphis, that had BB King, the Sun label and James Cotton and then it died away but now it's rejuvenated with Stax."

"As far as the new generation of bluesmen goes, it's not the new guys in Chicago because they're just doing the same as always — it's people like Jimi Hendrix that are the new generation."

Did Wolf feel that the band's music was strictly for live performances rather than albums?

"We are basically a live band but we love the studios; we have a lot of fun electronically — you know just getting the right sound in the right place at the right time."

"The first album was representative of what we were like when we recorded it. But we're just a bunch of young punks who've got a lot of learning to do...".

McKENDREE SPRING

3

MUPS 454



McKendree Spring are four years and three albums old right about now, and a whole lot of people haven't even heard of them. McKendree Spring 3 is about to change all that.

Cashbox/Album Reviews... ah, hell, we liked the whole record. If quality is your watchword, you can't do better than to pick up on McKendree Spring. Village Voice/IRA Mayer... The album is very tasteful, featuring, in addition to the very electric sounds of "God Bless the Conspiracy" (this is virtually the most original use of electric violin I've heard)... I can only hope that this lp will bring them the attention they've deserved for so long. The Miami Herald/Jane Ross... Even if they had called it something other than "God Bless the Conspiracy" it would justify those of us who maintain that rock at its finest is a political force. Billboard/Album Picks... The McKendree Spring has been one of the best unknown groups in the world, unknown in that they haven't found the popularity of groups not half as musically adept. Record World/Album Picks... Group gives us perhaps their finest album to date... and group's originality on "Flying Dutchman" is perfect testimony to solid hard rock.



LIVING AND LEARNING WITH FAIRPORTS

IT WAS becoming the standing joke that to get in Fairport Convention the prime consideration was not how well you played, but whether you came from Birmingham. A joke, but with some truth in it. So what's this Canadian, co-writer of such Mountain hits as "Flowers Of Evil" and "Mississippi Queen" doing in the group?

"Felix Pappalardi and I used to play bass and guitar backing Ian and Sylvia and Gordon Lightfoot, and I met Dave Swarbrick when we were doing an English tour with them — he was with the Ian Campbell group at the time. We became good friends.

"Then I used to go and see Fairport Convention a lot when they were touring in the States — I've always loved their music and bought all their albums — and I'd no idea Dave had joined the group. So one time I went to see them and I met up with him again — it was a great re-union. We'd often talked about doing something together, and then I got a call from Swarbrick from Sweden, and he asked me to come over to do the album and join the group, so here I am."

MANOR

David Rea was sitting on the edge of his bed in the Royal Lancaster Hotel. The Fairports had just finished recording most of their new album at the Manor Studios, and Rea was brimming over with confidence about it.

"We'd jammed together at every opportunity before," he said, "and we just knew the chemistry was going to happen, and I've never been so happy about the way something came together as I am about this album. The quality of musicianship in this group is so high, and we're all making ourselves play beyond ourselves.

"Apart from the jamming, this was the first time we'd played together, and I think this is the best Fairport album there ever was — it's a real new departure for them. It's still Fairport Convention, but there are whole new textures that weren't there before.

"It's not directly because of me, but it's because we're all interacting with each other. They've opened my eyes to a lot of things and I've opened their eyes, and the whole thing has widened out."

SIMILAR

It seems eminently suitable that David and Fairports should have joined forces, for though they're from different continents, their backgrounds are quite similar in a lot of ways. Fairports' heavy involvement with English traditional music doesn't really preclude his involvement because:

"American traditional music is based on English music anyway. We tend to know all the same tunes, even if they have different names or something. There are some differences between us obviously, but we know the same roots, and there are very few times when we don't understand each other.

"There was one time doing the album when I was putting a banjo part on a track, and Swarb didn't like it, said it was too American and showed me what he wanted for the song. I hated it, but



● DAVID REA: played with Felix

it was right for the song."

Rea was raised in traditional music circles, and grew through the scene in Toronto that produced Joni Mitchell and Neil Young, both friends of his. He was also friends with the Spoonful's Zal Yanowski during those fabled days in Greenwich Village, and spent a lot of time commuting between Toronto and New York.

Before that, he used to travel round the States playing guitar, and singing on his own, and as an accompanist. "I learnt to play guitar mostly from the Reverend Gary Davis," he says, "I travelled with him for a few months," and he's got a fund of stories about the people who were on that scene, people like Skip James, Pop Staples, Howlin'

"DON'T LET anybody tell you that Chicago is dying," Jimmy "Fast Fingers" Dawkins insisted. "When places die there's always new places opening, and right now it's bigger than ever on the North Side."

Jimmy was talking during his recent all-too-short visit to England when he laid down tracks for an album with producer Mike Vernon and also played a few gigs lined up for him by Big Bear.

But although Jimmy has been in Chicago a long time — a peer of the late Magic Sam and Earl Hooker — it is only recently that he has gained much acclaim beyond the West Side clubs like the Thirty One Hundred on Madison.

Dawkins owes nothing to the legacy left by his Chicago

JIMMY DAWKINS: CHICAGO STYLE

predecessors, for he grew up on the popular music of the South and when he first saw Muddy Waters' band in Chicago, he says that he didn't believe music existed in the basic rhythm — guitar — harmonica format. "I was always more interested in Smiley Lewis and Fats Domino and I'm still more inclined that way. I've always liked a big sound — horns, organ and the whole thing; it's the only way I wanna come back to the 100 Club."

Jimmy was referring to the gig he played at the club during his visit, which developed into something of a contretemps between himself and the band assigned to back him, Brunning-Hall.

In a sense Jimmy had been a little spoilt by the company he had started keeping on arrival in England. For Mike Vernon put him in the studios with pianist Pete Wingfield, drummer Reggie Isadore, Tony Stevens on bass, Joe Jammer on guitar and Chris Mercer on sax. The nucleus of this group also backed Dawkins at the Marquee and

thus he took this group as his performing norm. The album will be issued in due course on the Louisiana based excello label, and in view of what Dawkins had been saying I asked him how well the album had highlighted his jerky, staccato style of playing and whether it would stand up against some of the Stax "experimental" records. Dawkins' reply was typically cool. "I don't think you'll be disappointed. Take those ABC things with Wilson Pickett and Albert King, I don't think they'll top us."

Jimmy Dawkins' Delmark album has already won him a "Grand Prix" award from the Hot Club of France as being the best album of the year, and in addition to his many other attributes the Chicago guitarist is also a noted contributor to Blues Unlimited. But what of his early life?

He was born in Tchule, Mississippi. "Music was always an interest but I didn't get my first guitar until 1952 or 53 when I was listening to Guitar Slim. I came to Chicago on July 17, 1955, and I

first met and played with Earl Hooker and Billy Boy Arnold in '55. I met Magic Sam first in 1957, before he made "All Your Love", and I've still got his Stratocaster.

Today Jimmy Dawkins rarely works in town, for there's a big demand for his band in the colleges; when he is in Chicago, however, he's generally to be found at the Thirty One Hundred. His present band includes Moose John Walker, about whom Jimmy has just written for B.U., on piano and organ, and a singer called "Big Voice" Odon.

"There's a second Delmark album to come out which features Otis Rush playing rhythm and some lead, Jim Conley on sax, Ernest Gatewood on bass and it's definitely better than the last Delmark album although there were some good musicians on that. But the engineer was bad and it was made as cheaply as possible."

Since cutting the first album, I remarked that Jimmy had changed his Fender Jaguar for the larger Gibson which he had been using at the 100 Club. "That Jaguar was stolen," he explained. "I got another just like it but I didn't really like it so now I've got a guitar like BB King plays and I like the sound better." — J.G.

Lighting flares in New York

JOHN LENNON, YOKO ONO, PLASTIC ONO BAND, ELEPHANT'S MEMORY: "SOMETIME IN NEW YORK CITY" (APPLE).

VERY DEFINITELY the Lennon's New York album, an album full of high-speeding energy, strong statements, fast-flashing ideas, brash production, with a feeling of desperation about it that manifests itself in different ways — from blinding flashes of inspiration to rather dogged, unnecessarily self-righteous hollering.

Lennon's last two albums were recorded in the comparative peace, almost the vacuum, of his private studio at home in Ascot. "John Lennon/Plastic Ono Band" was one of the most moving albums I'd ever heard, a man who'd experienced more in 30 years than most people could in a lifetime, purging himself of all the pent-up frustration and pain those years had brought him. "Imagine" started looking out further, kicking at Paul, writing love songs, dreaming, but basically still reflective thoughts, experiences and ideas chewed over and encased in the form of songs.

Both were diaries in a way, but nearer to memoirs than a day-to-day journal. "Sometime In New York City" is like a diary too, but in a different way — it's like a record of the thoughts and actions of two energetic, activist, concerned people, who plunge

Steve Peacock previews the new Lennon album

headlong into all kinds of issues and shout out what they feel.

Sometimes they come out with a flash of perception that cuts right to the heart of the situation, sometimes it comes out sounding confused or ill-considered, and quite often they're guilty of oversimplification, exaggeration, or propagandist, rather than considered, 'sensible', responsible statements. Now, you tell me who doesn't tend to make rash statements — the difference with the Lenons is that when they scream, people want to take the scream, analyse it, put it in a frame on the wall, pick it to pieces, or use it as a bible.

LEADERS

Don't Like Dylan says, don't follow leaders and like anyone with any sense says, don't adopt everything you read in newspapers or on the walls in the streets. It's singularly appropriate that the cover of the album is set out like a copy of the New York Times, with the songs set as newspaper stories — because that's what they are like. They focus attention on various issues, the situations come to you via the reporters' eyes, and the views are full of bias and selection of facts. It's no good making people idols and expecting them to say the right things every time, because people don't, and believe it or not, John and Yoko are people too.

Musically, there's a lot of high energy rock and rolling on the album, Elephant's Memory are a tight and excellent band, and Stan Bronstein's sax playing, particularly on "Born In A Prison" is exceptional. Phil Spector is much in evidence on the production, getting Yoko to sound like the Ronettes (on "Sisters, O Sisters"), using lots of echo, and doing archetypal Spector jobs on a lot of the tracks.

John's slide playing on "John Sinclair" is really good, his vocal over the chunking high-energy rock and roll of "New York City" is probably one of the best things he's

done in that style, the guitar solo spurts out, and that track has an exhilarating feel to it that probably best epitomises the spirit in which the album was made. Yoko's "We're all Water" probably defines their underlying beliefs better than anything else on the album. "There may not be much difference between you and me if we show our dreams, we're all water from different rivers, that's why it's so easy to meet."

The Lenons are alive and spending some time in New York City, dashing around with energy unleashed, poking into things with the curiosity and fervour of schoolkids turned loose. They grab hold of political issues, but they're not politicians — they're artists, slogan painters, journalists. They make judgments, but they don't want to rule; they're just catalysts, stirring things over so people have to think again, or at least react.

The "Live Jam" album included in the package is like that too, a couple of evenings in the life, one at the Lyceum with the Plastic Ono Band in 1969, and one at the Fillmore East with the Mothers in 1971.

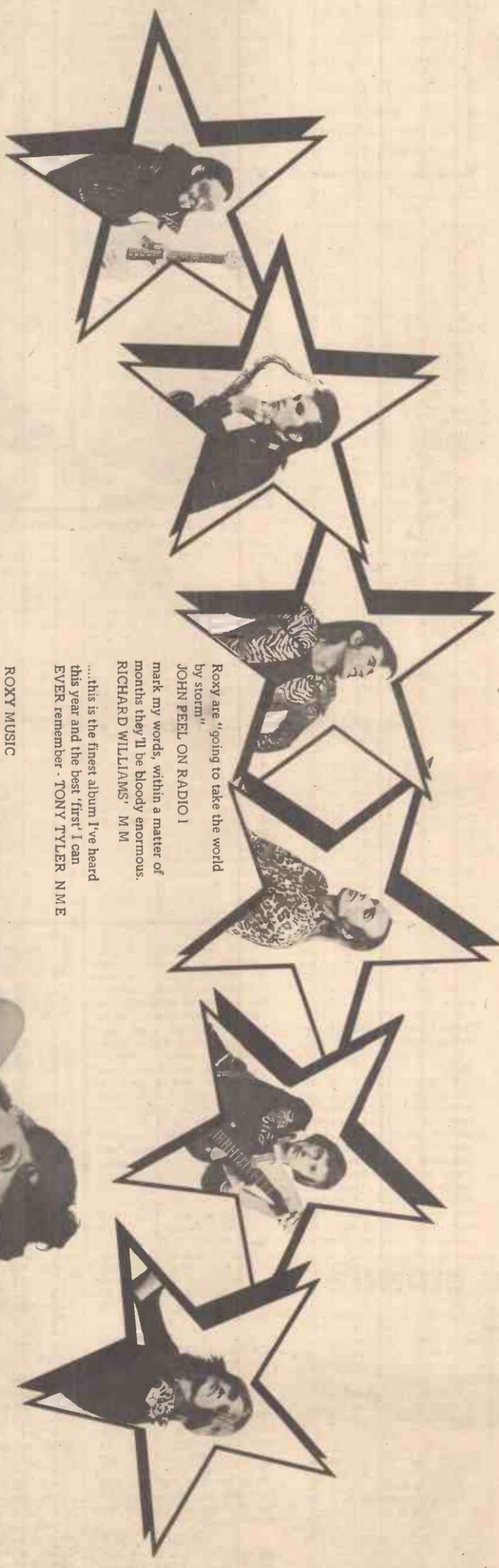
ARTISTS

The last time I met him, John Lennon was talking about the Bed-Ins for peace, and what they'd done with the Hanratty family trying to clear the name of James Hanratty, hanged for the A6 murder. He said they were artists, not politicians. All they could do was use their media appeal to whip up a bit of interest in various struggles or issues, make people aware of them. That's what they're doing on this album — sometimes you can agree, sometimes they can be infuriating, but at least they're lighting a flare, getting people to look again, think again. In a world where people are only too happy to slink into their cocoons, it's good to have people like John and Yoko haring around, daubing their slogans on people's walls.



● LENNON: definitely a New York album

Roxy Music

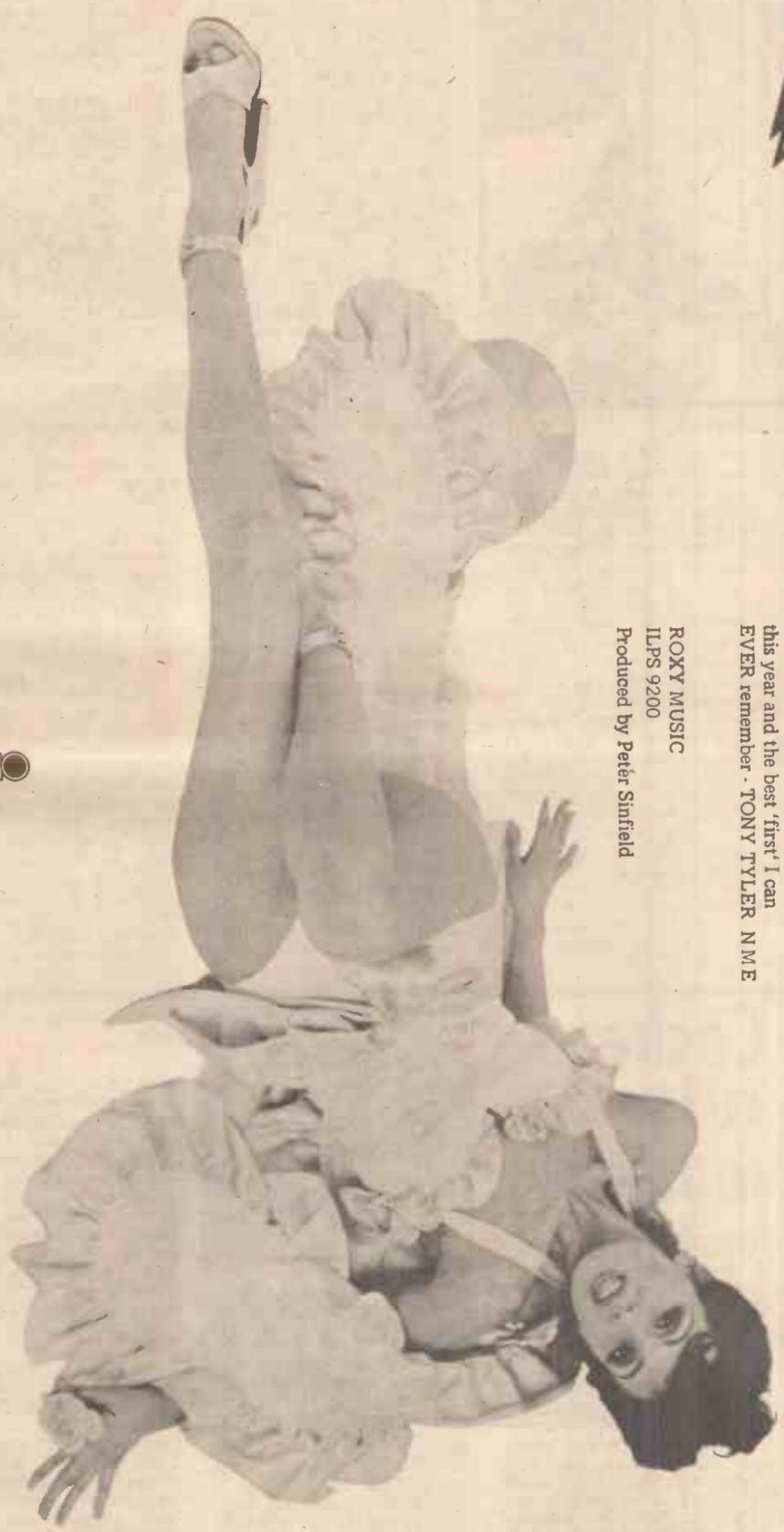


Roxy are "going to take the world by storm!"
JOHN PEEL ON RADIO 1

mark my words, within a matter of months they'll be bloody enormous.
RICHARD WILLIAMS' M M

... this is the finest album I've heard this year and the best 'first' I can EVER remember - TONY TYLER NME

ROXY MUSIC
ILPS 9200
Produced by Peter Sinfield



islandrecords ltd basing street london w11



Showbiz meets the hoodlums

ALICE COOPER: "SCHOOL'S OUT" (WARNER BROS.)

SPECTACULAR ON stage, Alice Cooper is never quite the same when you've just got the music to rely on. The band are good, have no doubt; they're tight, and show obvious signs of having been through a lot of music together, and Alice gets some interesting mileage out of his high-registered, sharp cutting, but rather greasy voice. The material on the album though, doesn't really make it purely on the music — a lot of it sounds rather like soundtrack (with the original cast admittedly) from a cross between a Broadway musical and a TV adventure series. The second side particularly is dominated by that sort of stuff, long boring riffs by the band overlaid with fairly massive orchestration blasting out the theme again and again. It's very good of its kind, and would do justice to show producers and TV theme writers of distinction, but I can't quite see what it's doing here. Still, show business and TV are so large in Alice's life, that I suppose it's understandable. When they're good though, they are very good. The band certainly pack some punch and on things like "School's Out", "Alma Mater", and the "Jet Song" sequence they lifted from West Side Story, they get full flight into their teenage hoodlum rebellion robes, which fit them perfectly. It's showbiz camp incorporating real street kids, rather than the other way round, which makes for a less-than-convincing performance sometimes, but it's great fun to hear. — S.P.

"EAGLES" (ASYLUM SYTC101)

FROM AMERICA'S latest singles hot shots Eagles, comes a very splendid album indeed. "Take It Easy", the single success, is the opener, and the four members of the band include ex-Burrito Bernie Leadon — Randy Meisner, Glenn Fry and Don Henley completing the group — and the vocal work and the strong electric guitar powering are the band's high points as "Witchy Woman" proves instantly. Jackson Browne wrote the new single and "Nightingale", and the latter number fully illustrates how Eagles are able to switch to soft, country ballads easily and sound as fresh and pleasant as Poco can in full flight. Meisner's "Take The Devil" really shows what the band can do as far as pace and ability is concerned. One of America's newest and most promising bands that can play it sweet and boogie with the best too; watch out for them. — B.W.

"MACKENDREE SPRING 3" (MCA MUPS454)

THE USE of electric violin in today's rock music is still in its infancy, and hard to blend into a band's overall set up, although McKendree — Fred

REVIEWERS:

Jerry Gilbert
Martin Hayman
Steve Peacock
Ray Telford
Penny Valentine
Billy Walker

Holman (bass), Michael Dreyfuss (violin, viola, Theremin), Fran McKendree (vocals, dulcimer, acoustic guitar) — have done so quite well, if not quite so dramatically as US bands like It's A Beautiful Day, etc. It's brought in quite well on "Flying Dutchman", but is outgunned by the mean guitar work of Slutsky and its slight lack of dynamics and the lone up-front vocal of McKendree himself, holds the band back. From the lineup of instruments it's not hard to see that most of their music is on the 'light' side and a little more hard rocking wouldn't be out of place as they've got the basis for it in the bass and guitar. The final track "Overture And Finale" is a refreshing offering as is the sound of the violin in the proceedings. — B.W.

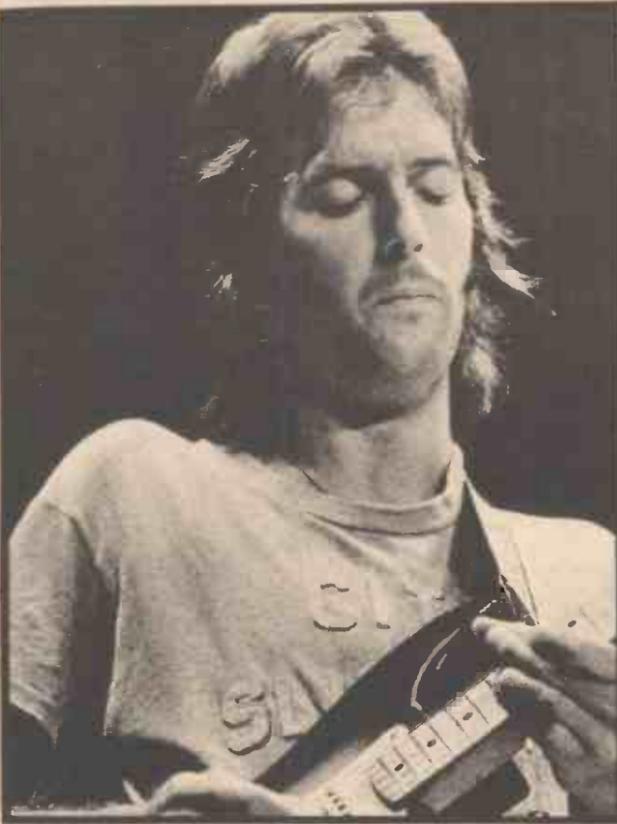
REPERATA AND THE DELRONS: "ROCK AND ROLL REVIVAL" (AVCO 6467 250)

FOR ANYONE who remembers the great era of girl groups in the early 60's this album is a must — not a dry eye in the house I should imagine, all the misty nostalgia. Reperata and the Delrons had a big hit some five or six years back with an inoffensive little thing called "Captain Of Your Ship". Here they throw themselves even further back in time to recall those magnificent days when the Shangri-Las' came leaping up with motor bike tyre screeches and sagas of mangled tears, and the Ronettes were a very cheeky collection of young ladies who wiggled their bottoms at their audience. In highly authentic fashion they whip through such tracks as "Eddie My Love", "To Know Him Is To Love Him", "Met Him On A Sunday", "Mr. Lee" and "He's So Fine" — all done like wet lipped, scrubbed faced, ponytailed ingenues. — P.V.

DENISE LA SALLE: "TRAPPED BY A THING CALLED LOVE" (SBL 6310 206)

A FIRST ALBUM FOR Miss La Salle has been arranged by Willie Mitchell, cut down in Memphis and has all the signs of the usual affiliations of gospel/soul. Unfortunately the end result hasn't got quite the spark one might expect from the ingredients. Denise La Salle sings okay — although I'm not sure her voice really stands out as anything too special — and the rhythm

album reviews



CLAPTON: A RECORDED HISTORY

section work along in true Memphis form. I think that most of the trouble stems from the album being almost unconsciously too laid back and consequently nearly every track (most written by Miss La Salle herself apart from Carole King's "It's Too Late" and Barbara Lynn Ozen's "If You Should Lose Me") is taken at the same pace and becomes far too lethargic an exercise to spark off the kind of emotional response that blues/soul should bring. — P.V.

JOHN KAY: "FORGOTTEN SONGS AND UNSUNG HEROES" (PROBE SPB1054)

THE PROFOUND effect of country music of so many of today's musicians has obviously touched Kay and his unsung heroes, if the choice of

material is any signpost, are Hank Williams, Robert Johnson, Hank Snow and Richard Farina. It's their songs, along with a few of his own, that are contained on the album and the first tune, Pat Sky's "Many A Mile", shows just how versatile the ex-Step-powolf leader really is. He sings well and plays a battery of instruments — guitar, dobro and dulcimer. Employing four musicians Kay has kept the album moving smoothly and free from clutter and the most startling track is Johnson's "Leavin' Blues", which Kay handles superbly, playing neat bottleneck and harp, and injecting a real warmth and feeling. Farina's "Bold Marauder" gets the same respectfully treated approach and overall you get the feeling of a very substantial album and an enjoyable one as well. — B.W.

JOE COCKER AND THE CHRIS STANTON BAND: "WOMAN TO WOMAN" (Cube)

It's certainly good to have recorded proof that Cocker is still capable of producing that musical rabbit from his hat when things are going right. This opens with piano, adding horns, a Steve Copperish guitar lick, and Cocker and the chorus until it goes into the verse, with Cocker straining every blood vessel in his body as he sings out. The band is remarkably tight, driving along with that rare, lurching, perfectly spaced kind of playing that I really love. It isn't as immediately breathtaking as — for instance — "With A Little Help", not so obviously dramatic; but it works as well as anything he's ever done in a different, more subtle way. "Midnight Rider" on the other side, is more straightforward, and has the band steaming along like demons.

CROSBY AND NASH: "Southbound train" (Atlantic)

From their album, Crosby and Nash have put out one of Nash's tunes — a fairly light, choppy thing in 3/4 with thick-sounding acoustic guitars and harmonica somewhere between Dyland and Tommy Riley. They sing well, with Nash excelling on his high harmony as usual, and the whole thing is pleasant but fairly banal.

FLAMIN' GROOVIES: "Slow Death" (UA)

You can rely on the Groovies to show up a powerful shot of rock and roll fever, which is what they've done here. There's a strong riff, hoarse vocals, tight

Cocker cuts musical rabbit



● CROSBY/NASH

SINGLE REVIEWS

By Steve Peacock

rhythm section, a thick weave of guitars, crisp but fluid solos, and quite explicit lyrics about the drive towards destruction (which is probably why when the radio plays it at all, they play the B side). This has the distinction of being that rarity — the hard rocking single that really works.

DETROIT: "It Aint Easy" (Paramount). Ron Davies' song has long been a favourite, and this version is one of the best I've heard; Mitch Ryder's singing is excellent and the arrangement — with fluid lines dominating the verse, and great surges of power from the whole band in the chorus — gives the song added power. It's one of the best cuts from their recent, excellent album, with another of the best ones — "Long Necked Goose" — on the other side.

MATCHING MOLE: "O Caroline" (CBS). A fairly savagely edited version of the

album track, which loses something of its magic in the conversion, but remains a beautifully eccentric love song. It's a product of one of Robert Wyatt's all-too-rare periods of songwriting, with lovely tune and piano by David Sinclair, who's since left the band. Totally unrepresentative of the band as they are, it's still a ridiculously good single, and one you ought to be able to hear every time you turn on the radio. It'll either be an enormous hit, or fade into oblivion — I hope it's the former.

PROCOL HARUM: "Conquistador" (Chrysalis). Following their hit, again, with the re-release of "Whiter Shade", comes another song from the same period, but this time a new version, recorded live with the Edmonton Symphony Orchestra. They take it faster and tighter than the original, with an effective and straight-

when the need arises even if it is somewhat mechanical. They do tend to get stuck into various, samey grooves on Dominic Troiano's (guitar) up tempo numbers, and although bassist Dale Peters' composition "Hairy Hypochondriac" is very Redbone in its makeup and vocal delivery they aren't riding on anyone else's sound to any great extent and prove to be a confident and orderly band. "My Door Is Open" is one of the better tracks and from one of the busiest outfits in the US; you get that slick tightness that some of our bands lack, although on this showing its very smoothness has a slightly unsettling effect. — B.W.

BULLETPROOF: "HARD STUFF" (PURPLE RECORDS TPSA7505)

HARD STUFF'S what's promised and that's just what you get from ex-Rooster inmates John Cann (guitar) and Paul Hammond (drums) and one-time Merseybeat Johnny Gustafson. They lay down the time-honoured bass and drums attack for their 'ard offerings and the rest is taken care of by the able flexibility of Cann's guitar work. Its fiery but exciting stuff and while some of the outstanding Purple/Zepplin aura has rubbed off on Bulletproof, they make it sound convincing enough, "Sinister Mister" and "No Witch At All" being prime examples. The vocals are shared but Gustafson is the best suited to this sort of material and with the number of up and coming hard rock outfits on the decline they must stand a good chance of getting across to the music's vast audiences. The energy level is kept up right through the album, a number by Purple's Gillan and Glover thrown in and the sort of unstoppable cuts, like "Hobo", are handled impressively. Of the uninspired moments, "Mr. Logevity" is less than pleasing, with a rather predictable riff, but "The Provider" is another thing entirely. Plenty of wah wah over the thrashing drumming of Hammond and very positive, hard bass lines — headphone music for sure. — B.W.

forward arrangement. I like it a lot.

JOE TEX: "You Said A Bad Word" (Mercury). It's happened again; every time Penny goes away and I do the singles, Joe Tex puts a new one out — it's great. Tex is in as fine form as usual, with another track from the "I Gotcha" album, with the band leaping merrily along behind him, springboarding bass and drums, and irrepressible horns. Why do his singles never take off here?

BOBBY WHITLOCK: "Ease Your Pain" (CBS). Produced by Jimmy Miller, the veteran of Delaney and Bonnie and Eric's Dominoes sings a fine version of this Hoyt Axton song. I fear it'll get lost in the welter of good new releases, but that doesn't stop it being an excellent piece of funky-tonk.

TOM FOGERTY: "Cast The First Stone" (Fantasy). With lyrics based around the "he that is without sin..." sentiment, this is a much lighter, gentler record than I was expecting. With a fairly simple arrangement, eminently hummable tune and nice vocals, it's perhaps a little smug, but pleasant nonetheless.

WILSON PICKETT: "Funk Factory" (Atlantic). Pickett has had some flashes of brilliance, but he rarely rises above the pretty good. This has all his hallmarks, works well, but isn't anything very startling.

Clapton shines

"HISTORY OF ERIC CLAPTON" (POLYDOR 2659012)

THE SIXTEEN tracks included on this double album trace Clapton's progress as a star and musician through his years with the Yardbirds, Mayall's Bluesbreakers, Cream, Blind Faith, his term with the Delaney and Bonnie outfit and finally his latest band, Derek And The Dominos. Freddie King's "Hideaway", with Mayall and produced by Mike Vernon, shows what Slow Hand was all about in those days but despite its strength this, and most of the early work, seem mighty cluttered when you consider the spot-on precision and lucidity of Cream, nowhere better illustrated than on "Sunshine Of Your Love". The five tracks with Cream lead up to Eric's short association with D&B and these tracks don't seem to gell, partly because of the ten or eleven strong band tend to hide the Clapton magic just a little too much. But this situation is overcome on "Teasin'" where there's only Eric, King, Curtis and Delaney in the front line. "Blues Power", another good track, follows this line with Eric and Leon Rus-

sell featured, but the material with the Dominos is some of the most pleasing purely because of its contemporary flavour. "Tell The Truth-Jam" and "Layla" — Eric, Duane Allman, Bobby Whitlock, Carl Radle, Jim Gordon — are truly great moments. And on that subject, despite a fine job of compilation all round, why wasn't Cream's "Sleepy Time Time" included? One of Clapton's most outstanding pieces of the time. — B.W.

"I DON'T write for people, my songs just seem to be right for some acts". At first glance you might think Paul Williams was exactly what Tolkien had in mind when he created the first hobbit. But Williams real talent lies in his lyrics, not his looks, for he is the man behind the Carpenters "We've Only Just Begun", Three Dog Night's "Out In The Country" and finally his own tremendous record "Old Fashioned Love Song".

"I started writing songs about four years ago. I was an unsuccessful actor and for my own amusement, picked up a guitar and started writing some songs.

"At that time I was earning a living by writing for Mort Saul. It was a great magic act keeping Mort from realising I didn't know anything about politics. I was writing comedy with Hamilton Camp (of Story Theatre fame) and Joyce Jamison.

"Hamilton had a friend named Biff Rose and we hit it off very well. He wrote a melody that had no lyrics, so I put the lyrics to it. It was recorded by Tiny Tim and called "Fill Your Heart" and was the flip side of "Tiptoe Through The Tulips".

"All of a sudden I found out that I could write lyrics to other people's melodies . . . that I could make a living out of something I had just begun to do and it was very therapeutic . . . something I could do because I needed to."

But it wasn't always that way. In America when rock first began the lyrical composer as singer was completely unheard of. In the early Sixties teams of songwriters all worked within earshot of each other.

PAUL'S LOVE SONG AND REALITY



COMPARE

"Carole King and Gerry Goffin, Burt Bacharach and Hal David, Barry Mann and Cynthia Weill and others would all meet together and be told a new hit was needed for someone like Bobby Vee or the Drifters. Then they would all run back to their respective cubbyholes, dash off a tune and meet again to compare songs.

"The best team won. Neil Sedaka, who wrote with Howie Greenfield, became the first composer to break out of the rehearsal room into the recording studio and "Happy Birthday Sweet Sixteen" was his biggest hit.

"In the mid-Sixties Bob Dylan established the composer-singer . . . regardless of vocal ability. By 1970 the tables had turned completely, a singer who didn't compose his own

FEATURE BY ROBIN KATZ

material was considered 'manufactured'. Today we're in the midst of a deluge of composer-singers.

"I think all of a sudden being a singer-songwriter has an image now that it didn't have ten years ago," said Paul. "We've passed through an era. First it was a new thing and didn't really have an image.

"Now there's a Levi-jacketed subtle sexuality that is expected . . . what I refer to as the "Volkswagen Bus Syndrome", trying to present yourself as symbolic and reflective of a generation. I think I'm just a symptom of the times.

"What I do is what I do. I refuse to do these numbers, I'm not going to try to be something I'm not."

It certainly shows. Williams' music is like an unadorned Christmas tree. When he sings his own songs they are simple and naturally beautiful, but like the tree they can adapt to even the most overly adorned arrangements — "Old Fashioned Love Song" is a great example.

Three Dog Night did a version bringing in everything but the Philharmonic Orchestra but on Paul's album the bouncy tune soars with a ricky tick piano, jumping horns and a lively kazoo between choruses.

When Williams' sweet songs aren't making you want to roll up a rug and Charleston a bit, they can feel as warm as curling up under the covers on a cold rainy day. In the States his

concerts are playing to the same success as his songs. At New York's Bitter End he accomplished the

there, and yet those are usually the best shows."

Success has caused a few second thoughts for a man who has gone from obscurity to one whose work is being put on the same level with Harry Nilsson, Randy Newman and Burt Bacharach.

AMAZED

nearly impossible feat of selling out the place on all weekday nights of his engagement.

"I was amazed at the response, they were familiar with the material too. I love doing concerts, it's been great. Actually the first time I ever sang in public was on the Johnny Carson Show, an incredible place to break an act, in front of forty million people watching TV. But I love the idea of being with four to five thousand people.

"Playing the smaller clubs is rewarding but very tiring. By the third show on a Saturday night you wonder what the hell you're doing

"It's an interesting thing. I think you start out with a series of fantasies where by your fantasies become reality. It's a bit disturbing because it leaves you without fantasies, your past becomes your fantasy. What you can't relate to is what you've done."

While Paul's idea of success as a composer is being fulfilled at a rapid rate, he hasn't forgotten his original ideas about acting. Asked if he would give it all up for a good acting role, he answered "Yes — Frodo Baggins in a hopsack."



It's all

Todd Rundgren



His new single 'I saw the light' and album 'Something/Anything?' on Bearsville

Tables turn on Alice

"COULD YOU believe that? This thing's going to get blown out of all proportion," remarked an astonished Alice to one of his aides at the end of the performance of the grandiosely-billed "Greatest Show On Earth". For once the tables had been turned on Alice. It was his turn to stand and marvel as the spectator of some of the most freakish and bizarre outrages yet seen publicly performed in the name of the rock and roll industry.

Blown out of all proportion, indeed, was the young lady who shuddered and jelled her way across the ring in a grotesque parody of the stylishly professional stripper who only moments before had been the centre of loud and boorish growlings from the audience of "Get 'em off!"

Snake

Never had such diverse parts of the human anatomy been flashed so vigorously in public — not even Alice's snake. The outraged professional, not to be outdone by the boys or the girls, headed straight for Alice, who seemed a trifle embarrassed by the whole proceedings, and quickly divested herself of the remaining silvery garments.

Such is the rudery induced by the presence of Alice Cooper, pantomime wolves, dodgems and a gang of CANDYFLOSS-EATING SCHOOLGIRLS! Alice posed and leered for the cameras, but really this was a night for everybody to cut themselves in on the act.

Later, much later, after the return from Chessington, Mr. Cooper was observed, blearily rubbing his chin in front of

the mirror in the gents at the Speakeasy, ruefully muttering about needing a shave.

My dear, the excesses involved in being a showbiz superstar!

Hunter's Boys back Dudes

MY LITERATE friends at CBS handed me the following piece of already slightly threadbare information: Mott The Hoople, who have just signed with CBS, will be produced by — you guessed — David Bowie. A single written by Bowie "All The Young Dudes" and backed by the Hunter-penned "One Of The Boys" will soon be appearing.

What I like are the ensuing comments: "Complete change of style. With Bowie should be a gayish element."

The man ain't got no culture.

JACK HUTTON reports that Ronnie Scott is still a humourist. J. H. came in with a Scottish chuckle to retail the latest waitress joke — "I wouldn't say she's ferocious, but when she comes in the room the mice climb up on the chairs . . ."

Left foot thread

REMI KABAKA, who recently crossed swords with Ginger Baker in these columns, is to show Curtis Mayfield around Nigeria and will check out means of working there with him. More happening on this front, so watch this space . . . Marsha Hunt

MUSIC PEOPLE

EDITED BY MARTIN HAYMAN



THIS IS a character from your collective unconscious, none other than Mr. Rupert Bear. Heavily symbolic, but more bolic than sim! Rupert Bear has recovered from his hormone overdose, you will be pleased to learn.

For reasons I find more boring than difficult to relate, Rupe has returned to his original state of innocence.

He is being marketed by a concern called Century Twenty-One, which has a link-up, I understand, with Pye-ATV. Selected TV and radio dates are being negotiated and a Wembley Pool spectacular is said to be under negotiation, though at press-time details had still not been finalised.

It's the return to glamour, of course, rearing its glittering head again! Chin up, Rupert Bear!

returned to live gigs last week and still has a lot of drive, a

LOT of drive. Her band is just called "22". Marsha was wearing the tightest pair of leather hot-pants you ever did see, does she paint them on? Customers goggle-eyed and trembling. Talking of tight trousers, what do you do when you go to bed at night, mate, unscrew yer feet, har har?

SMOKEY ROBINSON, one of the big daddies of Motown and a huge influence, is soon to split with his long-time backing band, the Miracles.

His farewell tour with the Miracles is reportedly doing great business. At the Forum in L.A. (where the company is currently moving its complete operations from its home town starting point, Detroit), he drew the largest crowd ever seen there — 19,000 people.

Smokey was a strong influence on the Beatles in their Liverpool days, and has been acclaimed by Dylan as



one of America's finest poets.

The group's last release is titled, curiously, "We've Come Too Far To End It Now" and an album, recorded live on the farewell tour, is likely to be released soon.

Earth friends

THE NAME "Friends of the Earth" has been bandied around a bit recently, so here's a run-down on what they are about, rather than what acts they are presenting.

To use their own description, they are "Britain's leading activist conservation group, dedicated to legal and political action to ensure a tolerable environment for everyone."

They are non-politically aligned and are a registered company rather than a registered charity in order to bring more effective pressure to bear through political lobbying, public demonstrations, and intensive use of the media.

Current campaigns are attacking excessive packaging, degradation of National Parks and the exploitation of "endangered species" — which include, of course, the whale.

If you agree with Friends of the Earth and would prefer to see your ice-cream made of

frozen cream in the future, write to them at 9 Poland Street, London W1.

EXPECTED BUT not arrived: Neil Hubbard of the Cocker backing band at a recent performance went missing, apparently over-sleeping. The concert started at 8 p.m.

Arrived but not expected: the Troggs make an appearance on Alan Freeman's radio show this week. Eh?

Underneath the arches

SOMEBODY'S BRILLIANT idea to actually use urban motorways (for people). A couple of weekends ago saw a Midsummer Motorway Festival held in a theatre improvised underneath the concrete arches of the Westway, just off Portobello Road. Music from Africa, the West Indies and here, just down the road.

Thanks to the Amenity Trust for setting it up and to the various contributors — including Island Records and Bruce Douglas-Mann, MP for the help. And yes, we do want a theatre to become a permanent fixture.

PLEASANTLY SURPRISED recently of a Saturday afternoon by the snappy format of radio-1's "Scene And Heard". Once again the voice of Mr. Bowie is heard to be choking the airwaves. According to sources close to Ziggy, "Everybody at the Beeb wants to know about David Bowie."

THE INFAMOUS Bag 'O Nails is to re-open at its premises behind Camaby Street (a blast from the past). Invitations to waste your substance are addressed "Dear Punter . . ."

Now that just has to be the most flattering thing for a few months . . .

THE JOHNNY Nash band, Sons of the Jungle, sounded as good without Nash as with him the other night, tough and funky. Gordon Hunte a lovely guitarist.



THIS IS the Bumbles, who have a single out called Beep Beep. It is backed with Buzz Off. Logically.

It is on Purple Records and the identity of these sinister characters is thought to be the central cabal of the Purple Records' committee. For reasons of modesty we are not allowed to unveil the disguises which reveal in all their ghastliness the effects of too much good living on the human frame.

THE NEW...

record COLLECTOR JULY 1972 10p for GOOD LISTENING

ANDY WILLIAMS TALENT THAT LASTS

LIZA LIGHTING UP LONDON



HAS DORIS HAD HER DAY? - DOONICAN - MAGICAL MANTOVANI - SHIRLEY BASSEY - SCOTTISH PIPE MUSIC - RECORDS BY POST - SWINGING SEVENTIES - REEVES - MAYNARD

ON SALE FRIDAY

HAVE YOU ORDERED SOUNDS? IF NOT FILL IN THE COUPON ON PAGE 18 — BE CERTAIN OF SOUNDS EVERY WEEK

Kendall has its own scene

KENDAL, Westmoreland, situated at the bottom of the Lake District is better known for its scenic attractions and tourist trade than for its artistic pretensions. But the last two months has changed much of that.

There is nothing particularly unusual about an Arts Centre, even when built in a converted Brewery. What is unusual is the dramatic success of the new Arts Centre in Kendal.

ATTRACTIONS

Too many such ventures succeed only in attracting one section of the community — usually middle class and with intellectual pretensions. At Kendal, the Brewery Arts Centre has been packing in every type and every age group with a wide choice of attractions, particularly in the music field.

There is live rock on Wednesdays featuring a number of groups but notably the excellent Alcock, Clark and Eggleston. All three have had experience with other groups and guitarist Ollie Alcock was in London until recently with Universe.

The Sunday night folk club has been a smash hit and is now branching out to include nationally known artists as well as singers and musicians from the North-West.

Among forthcoming bookings are Archie Fisher (July

2), the Druids (July 9) and Martin Carthy (August 13).

The thriving Jazz Club has shifted its Monday night activities to the Brewery with the Kaycee Jazzmen in residence. They have already presented Chris Barber and Terry Lightfoot there and future bookings include Chris McGregor's Brotherhood Of Breath (July 10), Britain's 'Greatest Jazzband, featuring Freddie Randall and George Chisholm (July 31), Alex Welsh (August 7) and the Ronnie Scott Trio (August 21).

The Jazz Club is promoting its own indoor music festival for two weeks in September presenting a total of seven days and nights of jazz, rock and classical music.

Two nights a week are given over to discotheques, one for the under-18s and one for the over-18s. Both are doing roaring business.

In addition, the Brewery boasts a magnificently equipped theatre which has already presented drama, singers, chamber music and a one-man show by David Kossoff.

A cinema is being constructed, with a grant from the National Film Theatre to help things along, and there are two rehearsal rooms being used by everything from a recorder ensemble to local beat musicians. There are plans for a recording studio, workshops and conference rooms.

Local societies and artists use the exhibition hall to display their wares and there are two bars and a restaurant.

Director of the whole issue is Robert Atkins who was brought from London's Roundhouse to take overall charge. — BOB DAWBARN.



● CHRIS MCGREGOR: is to visit Kendal

Contagious Chuck

PLEASE GO to London's Ronnie Scott Club and hear the Chuck Mangione Quartet. You'll experience one of the most musically exciting groups in years. The musicians — Chuck (flugel horn, electric piano), Tony Levin (Fender bass), Steve Gadd (drums), Gerry Niewood (saxes) — play with such passion and involvement in each other and in their music that the audience is quickly captured by the contagious mood.

So much so that, at Scott's last week, the punters were on their feet shouting "encore" —



● STEPHANE GRAPPELLI

not too common a sight in the Frith Street jazz haunt.

Chuck Mangione is a wonderfully warm flugel player who can rip off Dizzy Gillespie runs with ease but who concentrates mostly on his own fluent and fluid lines. His

JAZZ NEWS

Compiled by John Jack

THE 100 club's Monday night sessions are currently plagued by a spate of last minute programme changes. Fortunately it has been possible to pull together some first-class replacements: last week multi-instrumentalist George Khan raced up with his Stagecoach laden with talented friends to save the day when drummer John Marshall's continuing illness prevented Karl Jenkins's band appearing. Stagecoach had excellent support from Chris Francis's Niama.

Now Bob Downes, the flautist leader of "Open Music" has had to drop out of his gig there on the 10th; fortunately my favourite pianist Mike Pine has been able to assemble an all-star quartet, including altoist / flautist Ray Warleigh; with "Cirrus" sharing the bill.

Hornsey Carnival stomps off in grand style on Saturday

the 8th at 2.30 p.m. when Mike Casimir's Paragon Brass Band heads a parade starting from Cranley Gdns. N.10.

Connoisseurs of hot music who appreciate their fare seasoned with elegant wit and sophistication can enjoy a goodly ration from the inimitable bon vivante George Melly, who will exhibit himself for their delection on numerous occasions this month: firstly tonight (4th) at Ravensbourne College, Bromley, with Alan Elsdon's band, then at Osterley on Friday with Brian White's Magna band; on Saturday at Islington Festival's Jazz Band Ball at the City University, Northampton Sq. EC1, in company with Humphrey Lyttelton's band, the Fawkes / Chilton Feetwarmers, and Sandy Brown; and at the 100 club, Oxford Street on Sunday the 9th with Alan Elsdon.

On the 7th Ken Colyer leads an all star band at the 100, this will include ragtime specialist Ron Weatherburn, and clarinettist Sammy Rimmington. Chris Barber is there on the 8th; and George Webb's band on Wednesday the 12th.

Mike Westbrook makes his first appearance at the Swan, Stockwell's Grass Roots club on Tuesday, July 11; followed by the Stan Tracey / Mike Osborne quartet and Frank Roberts' Trio on the 18th. Down at the Concorde Club, Old School Stoneham Lane, Stoneham, near Southampton. There is the return of Pedro Harris and the Mission Hall Jazz Band for an 8 p.m. to 2 a.m. session on Friday (7th). Pedro is resident for the following three Tuesdays 11th, 18th, and 25th; with Terry Lightfoot's band coming in for yet another 8 to 2 a.m. party on Bastille Night, July 14. Fridays 21 and 28 will also feature traditional jazz parties.

writing, "Land Of Make Believe" and "Please Treat Her Well", is simple and appealing and Gerry Niewood's flute on the last named is beautiful, a tender excursion into shades of sounds.

Steve Gadd is a crisp, decisive and intelligent drummer who can build waves of excitement when the band gets going and he is ably abetted in this by Tony Levin's fast, funky bass playing.

Also at Ronnie's is veteran swing violinist Stephane Grappelli accompanied by Alan Claire, Lennie Bush and Chris Karan. Stephane is a superb player but, with the exception of Clare, there is little rapport between him and his accompanists and, consequently, the audience. They could learn a lot from the Chuck Mangione Quartet. — JACK HUTTON



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■ You've been running the Move and the Electric Light Orchestra for two years now, but the original idea was to phase out the Move quite quickly after you started the ELO?

It was yes. But at the time the Move were the known quantity and the ELO weren't well known, and the Move were and still are of course getting hit records so EMI weren't at all pleased about letting us go. So we had to agree, even if we weren't going to do live shows as the Move, still to record. We've still got to do that as far as I know, I'm not sure quite what's going to happen about that, but it did cause great problems because we had to try to keep the music separate.

Like sometimes we'd finish a Move track, and think 'cellos would sound nice on it, but we couldn't put them on because it would sound like the ELO. And the same the other way round — we might fancy putting rock and roll saxes on an ELO track, but we can't do it. It's difficult having to keep them separate like that, and it's the same with the writing, you have to have a split personality writing rock and roll and symphonic sort of pieces.

■ And there's also the problem of having a split public image — people never knowing quite what to expect when they come to one of your gigs.

I suppose you're right there, but we're really pleased with the reaction we've had so far. It is a bit confusing to the public when they can come along and see us as the ELO on stage, and the following day can see us as the Move on Top of the Pops. It must be a bit confusing to say the least.

It hasn't been too bad actually, it would have been more difficult if we'd had to go out and do live shows as the Move; it would have been impossible.

Singles

■ To go back a bit further, before you started recording with the ELO, you were basically known as a hit-singles group.

Yeah, I think something must have gone wrong somewhere along the way, because we never really sold albums as the Move, we've just been taken as a pop group, whereas groups like the Who have gone into both which would have been ideal for us. When we started off at the Marquee I suppose we were an underground group really, but then when we had a couple of hit records everybody got the taste for a sort of pop thing and at the time we had all the birds screaming over us and everything. Then instead of trying to get into the album market we just concentrated on the Top of the Pops type things.

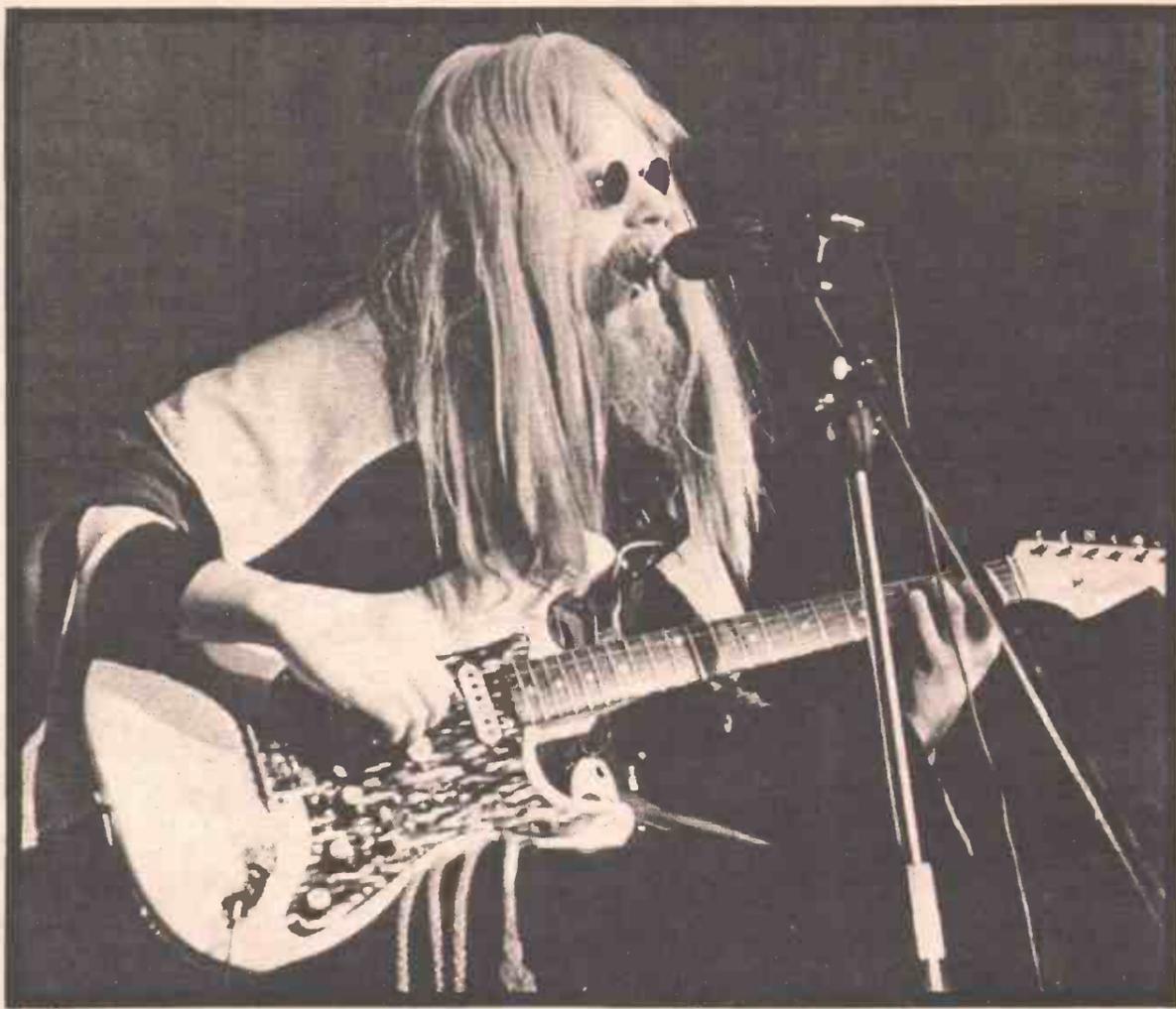
Besides, at that time we had to pay our own recording costs, and there were certain members of the group that weren't too keen on doing that, so consequently we brought out one album a year, and that was a pretty rushed effort anyway.

■ So basically you'd got into something that you didn't really feel too comfortable in, yourself?

At the time we did, that's the funny thing about it. We were chuffed to get hit records at the time, because then the album market wasn't that big, not as big as it is now.

■ You didn't feel you needed to be able to do albums to stretch out musically?

Yeah, I did, and it was the early Move albums that really gave me the ideas for the Electric Light Orchestra. We had to bring in session men to play the parts, and they never really did play the parts we wanted from them — they played off the dots with no feeling at all — so I



IN THE SOUNDS TALK-IN

thought wouldn't it be nice, with the sort of songs I was writing then, to re-produce the sound on stage. Round about that time, remember, a lot of bands couldn't reproduce the same sound on stage as they got on record.

I've always been interested in the lower, the heavier end of the orchestra, the 'cellos and basses, and I thought it would sound less Mantovani if we didn't have any violins. That's why we formed the string quartet largely of 'cellos — one fiddle just to play solos and things.

■ Did you ever think of just augmenting the Move, rather than forming a whole new thing?

Not on stage. I've had the idea for the ELO now for about four years now, but we've only just been able to put it into practice. Around that time it was very difficult to find any string players who were interested in rock music anyway, they all tend to be pretty stuffed-shirted lads, Beethoven only. But eventually after getting through about three or four sets of string players we've found the ones.

It's created a bit of a problem as well having the 'cello players living in London and us in Birmingham still, we have to travel separately, and it's difficult to get to know each other

properly, because you only see each other at gigs, you don't get much chance to have a good chat.

■ It's a bit strange how the music's developed through to now, because when I used to see you back at the Marquee, the music then was very different even from the early singles.

We started off on American soul music really, obscure B-sides of American records, and the emphasis was definitely on harmony then as well. We were all from Birmingham, we'd all been in the four top local groups and we were getting chesed off with playing everyone else's music, so we all got together. We were playing around Birmingham for about nine months before we came up to London and the Marquee. Tony Secunda came down to Birmingham and signed us up — it was him who made us really.

Image

■ At that time, before the singles started happening, did you want to get into all that?

I think we were all really keen, in fact I think we were over keen, we'd do anything, which is why we started getting all that diverse publicity. It did tend to overshadow the music at that time though — I think that's why we didn't get into the albums thing much.

■ What was it then that changed your mind, if it has changed, and made you get more into doing albums and start the ELO?

Singles aren't important any more, but they were then. But now if you want to do any good in the States, which we're aiming to do, you've got to have a hit album.

■ Don't you think it might have been easier to expand the scope of the Move to do that though, rather than trying to run the two different things together?

It would have been yeah, but then we'd have had to have spent two years trying to shake off the old

Move image that we had before, the pop group thing, and I doubt whether it would have made us sell albums. The only way we could possibly do it was to start a new band, and I think we're gradually starting to do that now, judging by the reviews and the good reaction from the public.

Reaction at gigs has been great so far, the only problem has been with equipment, because we're pioneering the way with 'cellos and stuff really, and the problem has been down to the atmosphere really — the 'cellos have to be pretty loud, and it's difficult to get them up loud without being overshadowed by the guitars and drums.

■ Has it worked out musically the way you imagined it originally?

Well, the material we've got now is really just material we scraped together to get out on the road, and since then we haven't had any time to rehearse and re-organise it. I suppose that'll happen in the near future, any minute even. We had a deadline to get out on the road to promote the album, and we didn't put as much thought into the arrangements as we could have done... I don't know what to say really.

Rumours

■ Are we getting into things you're not allowed to talk about then?

I think we will do in a minute. Obviously there are a lot of rumours flying around at the moment about the ELO and the Move — breakups and that sort of thing, but I can't really say much about it at the moment because it involves such a lot of people and contracts and things. And if certain people were to find out what was happening it could make it really sticky for a couple of people. The only thing I can say is that there will be a major change in the ELO in the near future.

■ Sure, but it makes it difficult to know what to talk about, because

ROY

ROY WOOD led us a merry dance with all the changes in the air we have to wait until they gave a morning, we were informed that

SOUNDS finally tracked Roy to his nervous and on edge, paranoid about gi

Interview

I'm not sure what subjects to avoid.

We could talk about my album, my solo album, nobody's asked me about that yet. I finished it about six months ago but it hasn't been released yet because they're still waiting for me to do the artwork on it, and I haven't had time what with trying to get the ELO on the road and everything. It's a sort of mixture of stuff on it, all my own songs.

It's always been an ambition of mine to do a real solo album — play all the instruments myself, do all the voices, do the artwork, and maybe help out on the promotion of it as well. That's what you could really call a solo album — I think it's a bit of a cheek when somebody makes what they call a solo album, and they get in all these great musicians to help them out.

There's some slow songs, some rockers — most of it is stuff that would have been stuck on the shelf. If I hadn't done the album they would have got wasted really because they're things that don't really suit the Move or the ELO, but they seem to suit my voice.

Energy

■ Does it sound very different from the other things you've done?

It is a bit different — obviously there are bits on the album that do sound like the Move or the ELO, it's difficult to get away from it.

■ It was just something you fancied doing, rather than a release of burning frustrations.

It was great fun in there on my own, I really enjoyed doing it, and besides that I did it when the others were away on holiday, so it didn't affect the other things I was doing. They went away, and I started to get a bit bored — I don't like hanging around doing nothing.

■ Do you think though that you've taken on a bit too much, and that that's caused some of the problems — putting your energy into too many different things?

Possibly yes. There's a lot to do running the Move and the ELO — it's a big responsibility, because obviously even though we're not going out on the road as the Move we still like to get hit singles. If we have a flop single we're obviously going to be concerned about it, because it all helps.

The money that we earned from the Move helped put the ELO on the road. Without that we couldn't have done it at all.

It's been a ridiculous expense, because string players have to be paid for rehearsals, plus hotel expenses, train fares and everything. It does mount up when you've been rehearsing for a while. It got to one point when we'd been rehearsing for about a month, and the expenses were building up and we weren't getting any money back in for it, and we were getting really despondent about

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Album of joyful celebration

ROY WOOD: "BOULDERS" (HARVEST).

ROY WOOD says this is a completely solo album — all instruments and voices by himself — which is impressive in itself though doesn't necessarily make for a good record. What does in this case, is a bunch of good, and sometimes rather strange songs, and Roy Wood's singing, playing and arranging. In some ways, this reminds me of early David Bowie albums, in others of Ray Davies, but all the time it is very individual Roy Wood. The album starts with his New Seekers/Eurovision entry "Songs Of Praise", which he does with a great deal of bounce and exuberance. You can see how it was perfect for the New Seekers, but in Wood's hands it takes on something rather more than they gave it. That mood of joyful celebration gets into a number of tracks, a rock and roller on the first side, and a mock-live

banjo feature on the second, where the five effects are very cleverly done. That's followed by a kind of medley of songs, the best of which sounds like an archetypal early sixties teenage anguish song, almost but not quite in the footsteps of Buddy Holly and the Everly Brothers. Other songs are treated more sparingly, with maybe acoustic guitars, piano, flute and 'cello, and he weaves a very nice atmosphere with some cleverly constructed sound textures. That is something that Roy Wood does better than most — setting just the right kind of mood for his songs so that you can get into them where, had someone else done the song, you'd possibly cringe a bit. This is basically a very happy album, and one that gives you a nice lift when you put it on; but more than anything else, it proves that Roy Wood is a very adept pop song writer. And this album shows him at his best. — S.P.

WOOD

nce to get this interview. Originally, it was set for last week, but then with the Move/ELO organisation at the moment, we were told we'd press conference on Friday. Then we could talk to him. On Friday the press conference had been cancelled, and the interview.

s new six-bedroomed mansion near Birmingham, and although Roy seemed a bit wing anything away, he filled in a lot of the background to the present situation.

Interview by Steve Peacock

'The money we earned from the Move helped the ELO - we couldn't have done without it'

it all. At one time there was a chance we would never go on the road, but then we thought we'd wasted two months of our lives so we might as well put it to some use.

(At this point we decided to take a break, have a drink, and move out into the garden to continue the interview. Roy seemed a bit on edge, nervous about what he was talking about, but he put it down to only having four hours' sleep the night before, and added that he wasn't much of a conversationalist anyway. Sitting out in the garden behind his house, we started talking about his musical background.)

I had my first guitar the Christmas after my 16th birthday, and I practised for six months or a year, met up with some local blokes that were only just learning as well, and started in groups that way. After that I was in and out of bands for a few months, and then saw an advert for a band called Mike Sheridan and the Nightriders, which later became the Idle Race. I went with them for a few years, then Jeff (Lynne) joined when I left.

Classics

■ You hadn't studied music at all, piano lessons at school or anything?

No, I wish I had done now, but then you always realise when it's too late. I went to an art school in Birmingham, but I wish I'd gone to a college of music now instead. The records I used to listen to were American soul records, Tamla Motown, and classical stuff. I always liked classical music because my mum and dad had a big pile of classical records at home.

■ So most of your ideas for writing string parts and the ELO came from what you picked up by ear.

That's right yeah. And about three years ago we'd been looking around for 'cellists and people to see if they were interested, and I thought if I was going to write stuff for those instruments I really ought to find out how it works; so that's when I started playing - messing around. I play 'cello in a guitar style really.

Then we were at a recording session, and Jeff had this song from the Move, and the others had gone home because they'd finished their parts, so I started messing around with a 'cello in the studio. So we decided to try recording it, just to see what kind of sound we could get off it, and we ended up putting eight 'cellos on that track. That was "10530", the single we've just put out. That was recorded about two years ago.

It's been a long time getting this whole thing together, and obviously it would have been better if we could have just been the ELO and forgotten about the Move completely - but we went round all different record companies and they all said they were interested in the ELO but only if they had the Move as well. It hasn't been that much of a hardship

though, but it's been difficult having to keep the things separate, because if we'd been able to put it all into one thing it would have been that much stronger.

■ I think a lot of people would think of you as a songwriter as much as anything else. Do you get many people picking up on your songs?

I think I'm probably known as the songwriter for the Move. There haven't been a lot of people recording my stuff. I had a hit with Amen Corner, and a few other people have done things of mine that haven't been successful. Oh, and the New Seekers have done three of mine as well.

■ Right, and you did one for the Eurovision song contest, didn't you?

Well, I didn't actually write the song for the contest - I was approached when I was recording the solo album, and they heard "Songs of Praise" and suggested I enter that one. I thought I'd got nothing to lose, so I did, but I don't think it was enough of a mums and dads sort of song, which it's got to be to win that sort of competition. It wasn't commercial enough. But I'd like to have a go next year, write something specially for it.

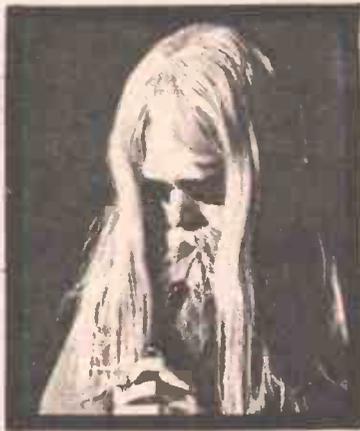
■ Do you think it serves any real purpose, that Eurovision Song Contest thing?

I dunno. I think it's very political.

■ In what way?

No, I shouldn't be saying that really should I? Scrub that, I don't want to get involved in all that.

■ OK. But I must admit I was a bit surprised to see you'd gone in for



that. Do you consciously go out to give yourself any kind of public image, either yourself or in a group?

I don't think a writer needs an image - the idea for a writer is to write every sort of music, from rock and roll to ELO stuff to pop songs for Dusty Springfield or someone. I think a song writer needs to get into every field. But for a band, I think it's very important. I think wearing the white wig and beard and that helped to get us a lot of publicity for the ELO which we needed.

■ You've always done that too, haven't you. Chopping up TV sets with the Move.

That backfired on us actually, because we used to go to gigs and the promoters who didn't have the money to pay us anyway would say we'd smashed up the dressing rooms and everything, which we never did. It got ridiculous, there were loads of gigs we didn't get paid for. We had to do a clean-up-the-Move campaign after that.

Cabaret

■ Did it work?

No. It was a bit of a joke actually, because Carl Wayne wanted to get into cabaret, and it got to the stage where promoters wouldn't book us, so we thought it couldn't do any harm for a few months to do it. But it was terrible, I used to hide behind the amp; I think that's why Carl left in the end because he wanted to be a cabaret, Tom Jones sort of artist, and we didn't want to be the Squires. I didn't enjoy cabaret at all - I think the time to do that is when you're 40 or something, when you're too old to be a rock and roll star.



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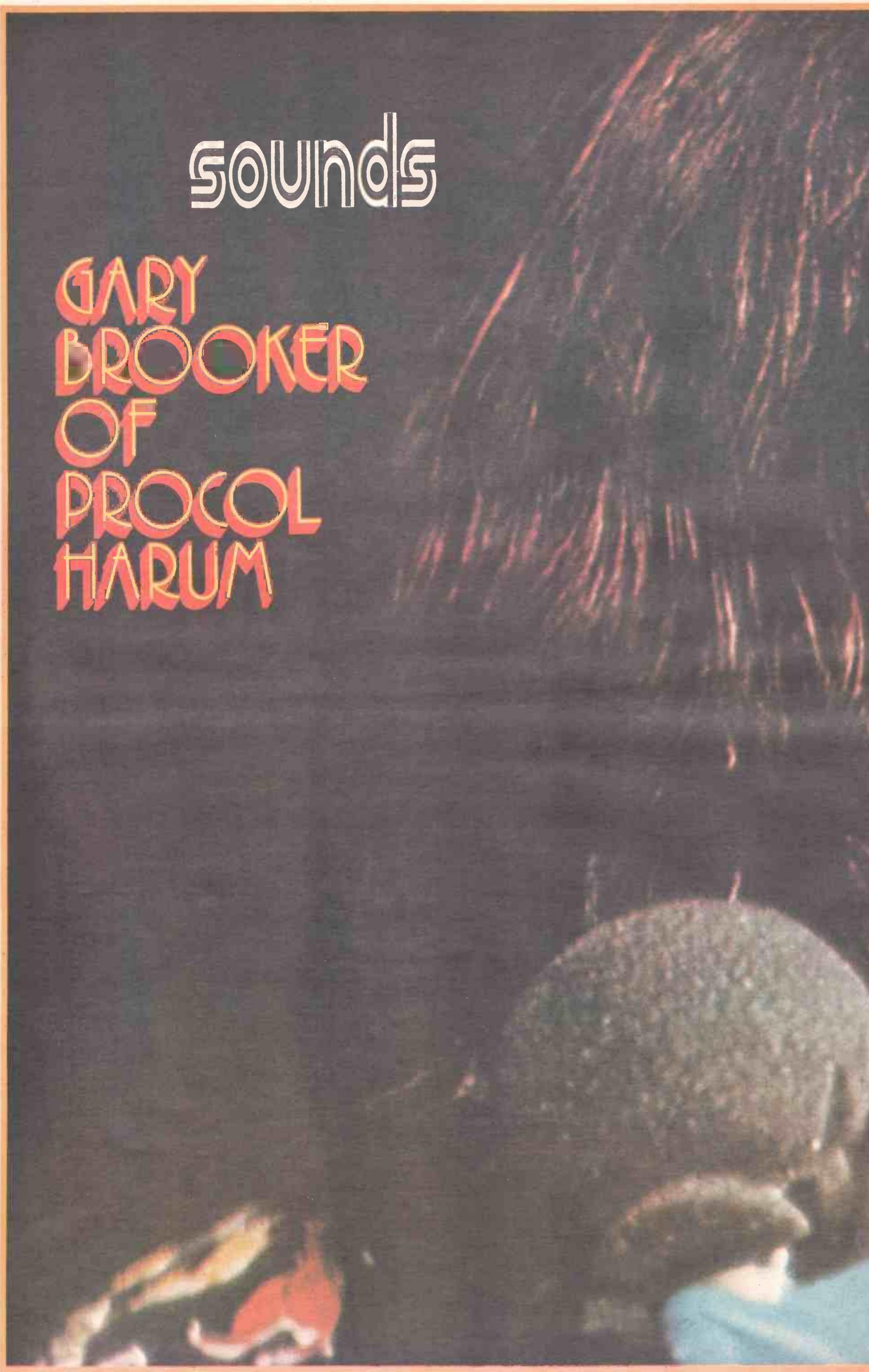
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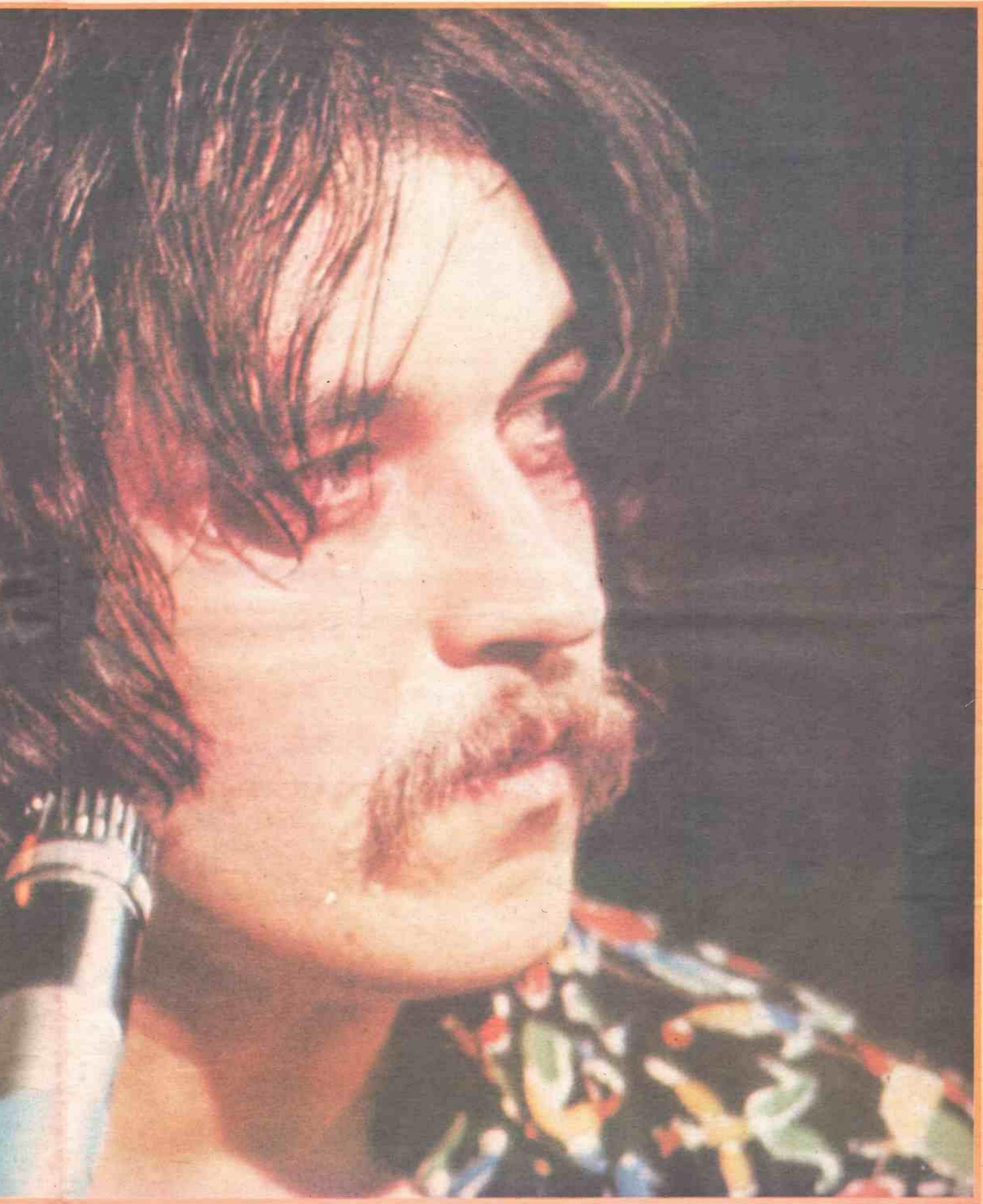
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WAYNE PERKINS, slow-drawling Southerner and Muscle Shoals session man, actually gave up work on a solo album to join the Smith Brothers. Guitarists are two a penny in the home of funky music and when the Fame team — David Hood, Roger Hawkins and Barry Beckett — get behind somebody, you know that the time is not being wasted. They work with people who can really play.

AXE MAN WITH A BIT OF MUSCLE

One of the first solo album projects that Hood, Hawkins and Beckett got into when they set up their own studio and production combine in Muscle Shoals was a then little-known guitarist called Boz Scaggs. The session was

electrifying for all concerned and the album that finally came out on Atlantic an all-time classic.

Scaggs was an old hand, though, as well as a local boy. Perkins is also a local boy, but when he planned the solo album he did not realise quite how much you had to have together to carry a solo record off. So he feels that abandoning his own project to join the Smith Brothers was a good move on the whole.

business themselves and had set up their own studios.

Perkins must have been pretty good, even by then, for he was soon picking up jobs. He also got some work on the road with a few odd groups playing around Georgia, Tennessee and Mississippi.

Then came the break. Muscle Shoals was acquiring quite a reputation with Californian musicians and many of the increasingly popular country and funky bands were heading down south to put down backing and rhythm tracks.

Perkins' guitar playing got noticed by Chris Etheridge of the now-defunct Burritos and was invited back to the coast with him.

BROTHERS

After four months Perkins came home to Muscle Shoals, times had improved and he got an apartment there. He was still intending to go back to the coast, but one day in his publisher's office he bumped into the Smith Brothers. He worked out some chordsheets for them to use in the studio and when he took them down the next morning they played a little together and decided that it was going to work.

They all got an apartment together and the Smith Brothers, themselves from the area, were impressed enough with him to ask him to put some guitar on their album — which was nearly two-thirds complete by this time anyway. For various complicated business reasons the solo album with Marlin Greene got knocked on the head and all attention went into the group album.

One-and-a-half years later the album has finally seen the light of day, thanks to Island's Chris Blackwell, who put an end to the stalling of other record companies and grabbed it.

Like his hero Duane Allman, Perkins seems to be getting through to English ears. There's no Marlin Greene to produce, no Joe Cocker, Delaney and Bonnie or Ry Cooder to stick behind. This show is their own. But the experience as a studio guitarist is sure to have made its mark on Wayne Perkins.

SOLO

"I found out a lot of things about studios that I'll be needing now," he says. "I don't think I was ready to be a solo artist, though. For my own part, I felt better about group efforts for my playing."

Perkins feels there is a clear difference between working behind the scenes as a session guitarist and going out on the boards to play for audiences. He dates his own musical career from the tender age of ten, when he first picked up a guitar which was, almost inevitably, lying around at home. His hometown was Birmingham, Alabama and from an early age, music played an important part in his life.

"I didn't live in Muscle Shoals until I moved there at the age of seventeen," he recalls, "but both my parents played country and western and there was always an acoustic hanging around the house. I got my parents to show me about three chords and took it from there."

What followed then was a couple of small-time bands with Jann Vainrib and Trace Harrill. Then, at seventeen, Perkins packed his guitar and headed towards Muscle Shoals to look for work. At that time most of the product that came out of the studios was soul stuff for Atlantic — Aretha Franklin, Sam and Dave, Percy Sledge, Wilson Pickett. The Fame Studios gang had recently decided to go into



● WAYNE PERKINS: getting through to English ears

SURVEY EDITED BY RAY HAMMOND

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LOTS OF bass guitarists arrive on the instrument having been six string guitarists and they often have a little trouble at first in making the adaption.

To begin with they have to think about a different part of music. They have to think about time — I would suppose that a rhythm guitarist would make a better bass player than a lead player because of the spectrum of the music that he thinks about.

The rhythm player thinks about playing time and the lead player is often more concerned about melody. Rhythm players have to think about time in the bass end of the music spectrum and some guitarists just never get into it.

Some big bass players never manage to make the adaptation to bass guitar. That's because the big bass has got a lot of natural sustain in the body and guys like Richard Davis who are famous big bass players can't do it on electric bass. They expect the body to carry the sound and it just doesn't and their concept is clobbered most of the time.

DIRECTION

Steve Swallow who plays with Gary Burton can do both because he played the guitar a little bit. So coming to electric bass from guitar is a hellish good way to do it, far better than coming from big bass.

You then have to think of the direction the bass line has to go in. The bass-player's obligation — regardless of how far out the music gets — is to supply the fundamental of the chord structure — it just is, that's what bass playing is. Some bass players forget it — not a lot of them — the good ones don't. Jack Bruce doesn't. As much as Jack used to play frilly things he never forgot about the roots.

The bass player just has to relate totally to the drummer — they're the rhythm players along with the rhythm guitarists and organists — and I've got much issue to take with current rock organ players. Some of the most insane things in the world happen between bass drum and bass, you know. Sometimes it happens like the bass player's playing twice as much without really playing that much.

WHEN BASS IS BEAUTIFUL

guitars



● FELIX PAPPALARDI: square wave bass drum.

DAN ARMSTRONG, a well-known bass player, apart from his work as a designer of amplification and guitars, talks about bass playing as an art and also considers the approach to the instrument when used in rock music.

how they think. It's good to copy a Jack Bruce bass part because by getting into it you begin to understand a little of how he thinks but there's a time when its got to stop.

When you're thinking about arriving at something original you've got to choose a bit from here, there and everywhere and put it all together. That's the way any creative person begins.

CREAM

The trouble with rock music generally is that the dynamic levels don't change much and that's a whole dimension that's very underused, Cream again and the Beatles. They were people who used dynamic level. All the best groups are aware of this. If you play at one dynamic level all the time it's very much like playing a one chord tune. A bass has to be felt as well as heard.

It's not vibrations through the floor or anything, it's part of the music which propels the group. A good lead player with a strong sense of time

can be another part of that propulsion.

A bass player's function is really very varied. A bass player has to be providing colour, along with the drummer they are responsible for the dynamic range. The bass "sound" is very important as well. Some bass players want to limit everything about 250 cycles or so and it really doesn't matter what note you're playing it's a bass drum, a sine wave bass drum, — or if you're Felix Pappalardi it's a square wave bass drum.

You've got to have that, that's part of it but you've got to have enough upper parts to know what the notes are. It's often been said that playing the bass guitar is easy because it doesn't matter too much what note you play. I admit it's easier to sound tolerably good on a bass than on anything else but playing it is another matter.

There's too little real choice of equipment made. Many bass players say "so and so" uses Acoustic so that's what

I'll use," I wish they'd experiment more to find what gives them the best sound. They're often trying to sound like a record and that's impossible. They'd need a dead room and the rest of the group perfectly balanced to start with and so they should really think about band playing as a different concept. There's a band sound to think about. There's a certain little spectrum notch where the bass fits, a certain notch when the drums fit and the same for the guitars.

MCCARTNEY

There's a wide choice in bass guitars too. The long scale bass with heavy strings is going to sound a lot more percussive than a short scale bass with light strings. A short scale bass with light strings is going to allow you to be a lot more facile than a long scale. In my amps I've tried to get the widest possible equalisation built in which allows the players to alter this and to find exactly the right sound for him.

If I were advising a player who to listen to I would say Jack Bruce, Jimmy Smith — and he's a bass player to listen to even though he's doing it on an organ — and Grove Holmes and a couple of organ players. Paul McCartney is just extraordinary. For his type of bass playing he's just wild — Jesus what a bass player! Someone should listen to Ray Browne. People don't want to listen to him because they think he's dated but he could really do things.

One of the greatest bassists ever was Johan Sebastian Bach. His bass parts were so, so right. They might be tiresome in some respects but the choice of notes is perfect, they're all related.

Rock bass parts have become, fortunately or unfortunately, sort of stabilised into octave patters really. Any guy who can play with his first and last fingers, can play octaves up and down the fingerboard and knows the relationship of notes can work. That's instead of the tradition of root — five, root-five. That makes it a lot easier and people accept that kind of bass playing anyway.

They don't really want to hear root-five except when you're trying to get some sort of period effect. Passing tones don't really exist 'cause they're out of place on a bass. The further a bass note gets from the root the farther it gets from being a bass part. If you play the root that's right on, and that changes sometimes four times a measure, even in rock.

The fifth is not quite so far out, the third is on the scale of relationship to the musical scale and by the time you're playing ninths that's very strong and when you're playing sevenths that's it. You're so far from the bass part that it doesn't perform a bass function anymore unless somebody else is implying the root maybe an octave above. So Bach sort of laid down the rules he was a kind of Newton of music, he made the laws.

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(Illustration: Gibson Hummingbird with cherry sunburst finish)

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S/8/712

Guitar tutors tend to be little more than a cursory introduction to the chords and the dots and most students feel the need to develop the particular style they are interested in rather than play "She'll be Coming Round the Mountain" in six different keys.

For this reason SOUNDS has scrutinised the tutor market and here suggests some tutors for specialised forms of music as well as some good general tutors.

The John Pearse Blues Guitar Method has some very useful information including items on buying a second-hand guitar and looking after fingernails. The tuition itself is well illustrated and attention is paid to the development of the right hand. A section is provided at the end of the book for the student to enter his own chord shapes in blank chord windows provided.

The Folk Guitar Finger Style by Dick Sadleir is a practical and straightforward book which relates musical notation diagrammatically to the guitar fretboard. Students are soon led into playing familiar tunes and the book is aimed at the person who wants to play traditional folk songs as quickly as possible.

SOLOS

The Country and Western Guitar Solos tutor is for the player who has mastered the basic instrument and wants to familiarise himself with the patterns and runs used in C&W.

Tutors for all

The student is expected to be able to read music and the arrangements used range from being very easy to moderately complicated.

For folk guitarists who are keen to develop their melody work the John Pearse Single String Melody Method provides the answer.

The book approaches the playing in diagrammatic form and almost no musical notation is used. Sections include use of the capo and runs in various keys.

The Folk Guitar Instruction Book by Joe Fava and Morris Last is a comprehensive tutor covering all aspects of folk playing including sections on bass runs, Calypso, rasgueado, use of capo, folk blues and new songs.

Well printed and lavishly



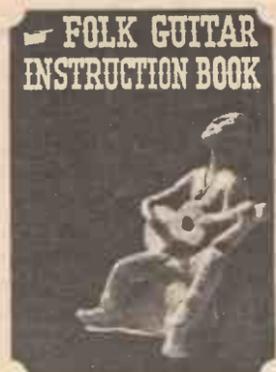
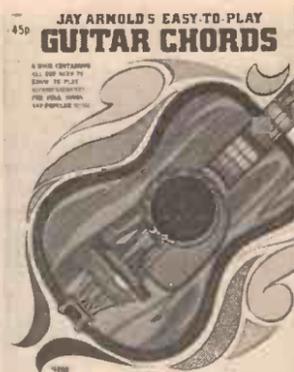
illustrated the tutor is explicit and entertaining.

The Flamenco Guitar is a comprehensive guide to this particular form of guitar playing and it takes the student from the novice to the "advanced beginner" stage. Some useful practical hits such as the adjustment of the top nut are included and attention is paid to the classic Flamenco right hand styles such as rasgueado and golpe. The book is illustrated with photographs and the music is printed very clearly.

Jay Arnold's Easy to Play Guitar Chords is exactly what you would expect from the

title. Instruction is given in the basic art of forming a chord and the tutor then puts the chords together with a familiar song in a way that should leave little doubt in anybody's mind about chords and their relationship to the songs.

For bass players one of the best ever tutors is Modern Bass Patterns by Bert Gardner. This book was first published in 1958 when the bass guitar was called the "Fender Bass" (Fender had just invented a bass version of the electric guitar) and the whole principal of electric bass playing is laid out in an easy to follow form.



Find the chords

A NEW and unique guitar playing aid has been recently introduced by Lowndes Shaw Productions. Called the Chordfinder the aid is designed to bring almost every conceivable chord immediately to the hand of the student.

The Chordfinder is made of laminated card or plastic (in the de-luxe version) and it works on the "dial" system allowing the student to select his key and then see at a glance the appropriate chord, be it the major, dominant 7th, etc.

On the reverse side of the disc is a chord progression guide which again supplies the relevant information after the player has dialed his key choice. From the root major chord the Chordfinder guides the student through a choice of relevant chords enabling him to discover song chord sequences thus somewhat reducing his reliance on sheet music. The Chordfinder can also act as an instant aid for transposition. Retail price of the Chordfinder is 75p for the laminated card model and £1.25 for the de luxe plastic model.



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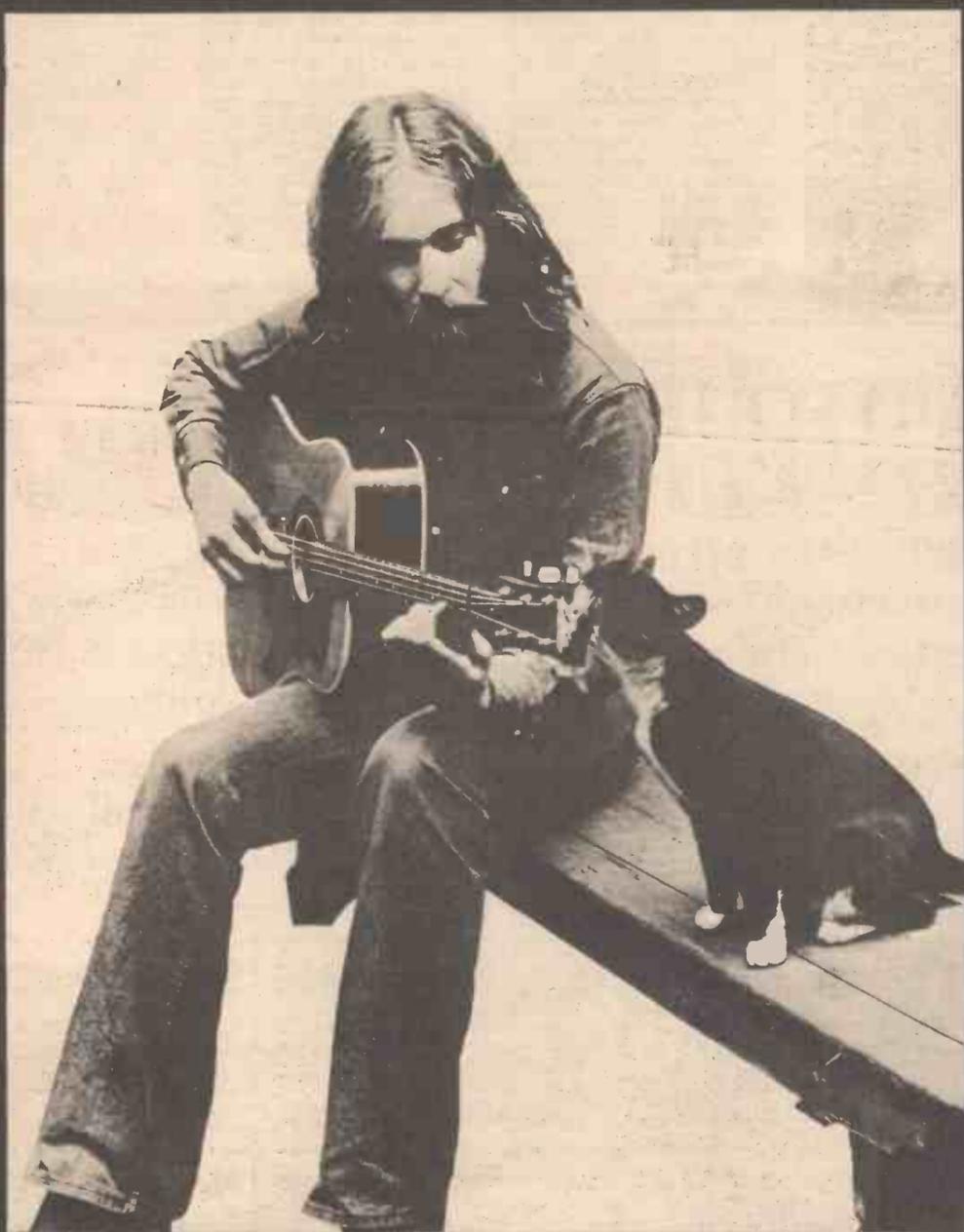
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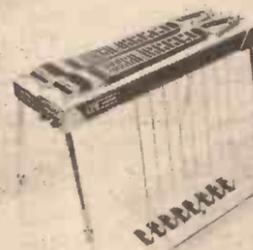
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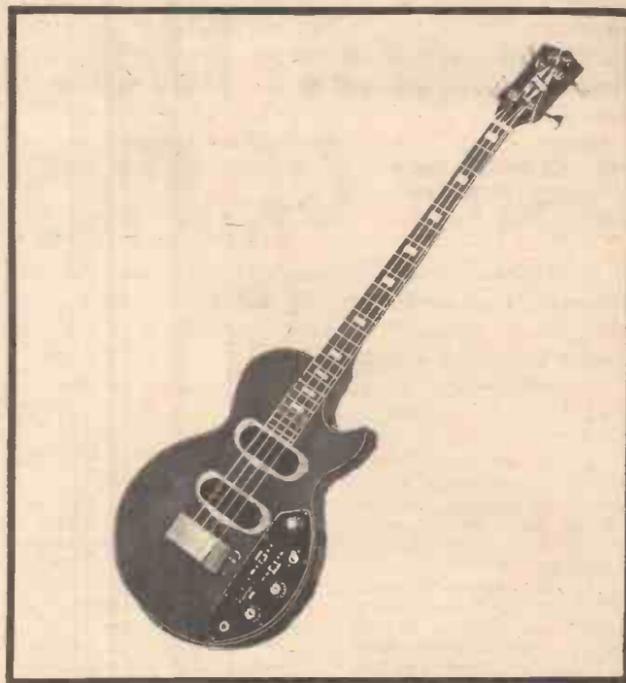
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guitars



The guitar to have

● LES PAUL RECORDING

IT'S DEBATABLE whether Gibson guitars are the most popular in the world. It's almost certain that they're the most popular professional guitar in Britain and in recent months the entire range has been redesigned.

New Gibson models have been added and — contrary to current trends — the prices of all Gibsons have been reduced.

SOUNDS invited Gibson's UK distributors, Henri Selmer and Co., to describe two of the most exciting new Gibson models, the Les Paul Recording guitar and the Les Paul Triumph bass. As will be seen the instruments embody several unusual features which are combined with what is regarded by many as "The" guitar to have.

TO PRODUCE a truly fine instrument like the new Les Paul Recording guitar you need more than just fine materials. You need designers and engineers who know acoustics, electronics and guitars inside out. Gibson have met these requirements

by combining their talents with Les Paul known as "Mr. Guitar" to millions of music lovers. The result of this combination is the Les Paul Recording, the most revolutionary electric guitar on the market.

Features include low imped-

ance pickups which provide a new concept in tonal response, frequency response and range of harmonics — far ahead of any other electric guitar in the world. Built in impedance selector switch for use with high or low impedance amplifiers.

A tone selector switch with three positions. Position One engages both pickups into the tonal circuit. The signal output of both pickups are mixed together, bypassing the treble and bass controls. Additional tonal effects are available when the toggle switch is placed in the central position.

TONALITIES

Position Two enters all controls into the circuit, providing a complete choice of tonalities.

Position Three bypasses the treble and bass controls, leaving only the volume, decade control, phase and pickup selector toggle switch in the circuit.

The phase switch, "In Phase" produces a normal

● LES PAUL TRIUMPH

tone, both pickups producing the same type of signal. Using "Out Phase" the two pickups will produce opposing signals, giving many exciting new sounds.

Decade Control. The eleven position decade control "tunes" or alters the treble harmonics, giving innumerable tonalities when used in conjunction with the phase, treble and pickup selector switch.

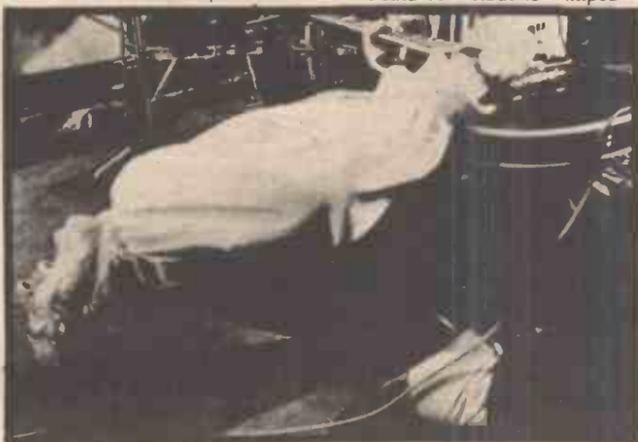
The body is of fine grained clear British Honduras Mahogany with centre cross band for the wonderful Les Paul sustain. It is 17½ in. long, 13½ in. wide, and 1½ in. deep at rim. A Tune-o-Matic style bridge with wide individual adjustment is provided.

The Neck is three-piece laminated Mahogany, quarter sawn for maximum strength with rosewood fingerboard and genuine mother-of-pearl block inlays. Schaller sealed gear designed machine heads are fitted and the neck is 24½ in. scale.

TRIUMPH

THE LES Paul Triumph Bass is the only match for the Les Paul Recording. It features low impedance pickups, built in impedance selector switch, decade, bass and treble controls, three position tone selector switch and phase switch in a similarly-shaped body of British Honduras mahogany.

The Les Paul Recording and Triumph Bass guitars are a must for all studio guitarists, and for those who wish to discover many of the new sounds offered by these guitars. The only way to know what you are missing is to try one at your local Gibson dealer. Selmer will give you the name of your nearest dealer in case of difficulty, and a copy of the new coloured Gibson catalogue listing the whole range of Gibson guitars including many new models.



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TICK WHERE APPLICABLE

Guitars: The State Of Play

THE DEMAND for guitars is insatiable. The instrument is universally popular and it's anyone's guess how many battered acoustics occupy a corner in homes round the world.

At the other end of the spectrum the professional guitarist — in a group or not — is now demanding better and better instruments and guitar technology is keeping pace with the electronic age.

At least one major manufacturer is producing guitars with low-impedance pick-ups and the search for new materials for building guitars seems unending.

This time of year provides a stepping off point both for the musical instrument industry and the musician. The musician is probably finding his work levelling off during the summer and in consideration of his recording or working plans for the new autumn and winter season he is taking a new look at his instruments.

Next month the industry holds its annual trade show in London — SOUNDS will obviously be telling you of all the important new introductions — and the trade is looking forward to some heavy selling in the months ahead.

In this atmosphere of anticipation SOUNDS here takes a look at the state of play in the guitar market and spotlights some buys for the guitarist to consider.

BOOSEY AND HAWKES

THE WELL known ranges of Harmony, Angelica, Di Giorgio and Vittorio are mar-

BY RAY HAMMOND

keted by Boosey and Hawkes who enjoy a first class reputation for their instrument and amplification ranges.

Twenty eight various models of guitar are marketed, the majority being acoustic or semi acoustic and five new models have just been added to the Angelica and Vittorio ranges.

The ranges include The Angelica full size classic £17.15, The Angelica Dreadnought acoustic de luxe £79.20, The Angelica electric 2875 £63, The Di Giorgio Signorina acoustic £27.75, the Harmony Grand Concert £52.20, the Harmony De-Luxe jumbo £90 and the Vittorio full size classic £16.25.

BEARE AND SON

INCLUDED IN the very comprehensive catalogue of musical instruments and accessories published by Beare and Son is a range of guitars aimed primarily at the student.

The guitars are all acoustics — either in the classical or folk style — and are nylon or wire strung.

guitars



Examples are the Sagadia 40(F) classic £15.75, the Sagadia 1085(F) £26.80 and the A774(F) 12 string acoustic £35.15.

CLEARTONE



● GRIMSHAW GS 37 SEMI-ACOUSTIC

GRIMSHAW GUITARS have for some years enjoyed a reputation as very high quality instruments in the medium-high price range and along with the Tantarra and Melody ranges they are distributed by Cleartone Musical Instruments who also market the popular Park amplifiers.

From Cleartone's ranges comes the Grimshaw GS33, 2 pick-up £112, The Grimshaw GB30 2 pick-up bass £138.55, the Melody 500 folk acoustic £29.35, Melody 12 string acoustic £35.13, Tantarra 4197 concert acoustic £24.30, Tantarra 1307 folk acoustic £17.50.

COPPOCKS

AMONG THE very wide range of guitars marketed by J. T. Coppock of Leeds is the Dobro and National Dobro steel-resonator guitars which have found tremendous popularity since their re-introduction a couple of years ago.

The guitars are manufactured using the same dies and specifications as were used in the 1920's and five different models are available. Other ranges handled by Coppocks include Antoria and Yamaki.

Examples from the ranges include the National No. 30 £170, The National No. 36 £240, The Dobro Round Neck £190, the Dobro Square Neck £190, the Antoria "Woodstock" £76, Antoria Soundmaster II £33.40, Antoria Super Nashville 6 £41.75 and Antoria Classical guitar No. 309 £16.80.

DALLAS ARBITER

THE GIANT musical instrument firm of Dallas Arbiter boast a catalogue which contains some of the finest guitars on sale anywhere in the world today.

The legendary name of Fender is marketed alongside the comparatively new name of Hayman and along with such ranges as Dallas, Torre, Jedson and Cossack they are marketed throughout the UK by Dallas Arbiter.

Some examples to make a guitarist's mouth water are: The Fender Statocaster Sunburst at £220.92, the Fender Telecaster at £182.41, the Fender Precision bass at £200.65, the three Hayman guitars, the semi-acoustic, the solid and the Hayman bass which range in price from £152.74 to £187.94, the Torre Student guitar at £9.42, the Dallas Jumbo XII at £27, the Jedson 4456 2 pick up solid at £18.39 and the Jedson Artist XII string at £30.67.

Dallas Arbiter have recently brought about reductions of up to 30 per cent in the prices of many of their acoustic models and this has been achieved as a direct result of

the success that the company achieved at the Frankfurt International fair earlier this year. DA entered into extensive trade agreements with their suppliers and a new stock control system has enabled deliveries to be made faster even with the reductions in price.

FLETCHER COPPOCK AND NEWMAN

THE LONDON firm of Fletcher Coppock and Newman market a wide range of guitars including classical, acoustic and solid bodied models.

Two models from their ranges are the Columbus Eldorado Country and Western Jumbo and the Commodore Hawaiian Guitar.

The Columbus Eldorado is a six string acoustic with a laminated spruce front with an inlaid mosaic soundhole and a rosewood bridge. Retail price is £28.50.

The Hawaiian Guitar is finished in ivory or red lacquer and has twin pick ups, chromium plated fittings and is supplied complete with legs and a plush lined case. Price is £55.

Hohner

Hohner Manufacture or distribute something for almost every musical requirement and included in their catalogue are the ranges of Moridaira and Musima guitars.

Models in the ranges include the Moridaira 842 classic £20.20, the Moridaira 850 Western £75.60, the Musima 1600 Spanish style guitar £13.10 and the Musima Master Haller 1634 acoustic at £24.45.

JOHN HORNBY

SKEWES

THE RISE of "country-rock" has led to huge sales of the "country guitar" the Gretsch which — along with the Terada, Kasuga and Zenta

ranges — are distributed by John Hornby Skewes and Co.

Gretsch guitars are used by some of the top Nashville players and for certain types of music they are probably without equal. Hornby Skewes also market the "Sho-Bro" resonator acoustic guitars.

Models available include: Gretsch Tennessee semi-acoustic £325.96, Gretsch Sho-Bro Spanish Resonator acoustic £290.49, Gretsch Rancher Folk acoustic £225.79, Terada S-616N Spanish acoustic £14.19, Terada Western FW505 £40.15, Terada G720 Spanish acoustic £47.29 and Kasuga T-20 12 string acoustic £43.48.

B. L. PAGE

THE FAMOUS Framus and Gretsch Sho-Bud ranges are distributed by B. L. Page and Son and the Framus range is finding popularity again after a quiet spell in recent years.

Included in the ranges are the Framus 5/155 solid body with 2 pick ups, £74, Framus 5/375 solid bass £142, Gretsch Sho-Bud pedal steel guitar £440, and the Framus guitar banjos from £49.

ROSE MORRIS

A VERY comprehensive range of guitars is marketed by Rose Morris and Co. Ltd., including Shaftesbury, Eko, Suzuki, Aria and Ovation.

Types include acoustics, folk acoustics, classical, solids and semi-acoustics and the Shaftesbury range has found great success with their models based on Rickenbacker designs. The Suzuki guitars were one of the first Japanese ranges of guitars to be brought into this country in any number and they remain today exceptionally good value for money.

Included in the ranges are the Shaftesbury 00 Solid Body with 2 pick ups £67.61 Shaftesbury 66 2 pick-up hollow bodied bass £67.32, Ovation Balladeer, folk acoustic £152.10, Ovation Artist 12 string acoustic £262.80, Eko Studio L folk acoustic £13.50, Eko Ranger folk acoustic £28.13, Aria 1680 Concert acoustic £27.18, Aria 3004 hand-made concert acoustic £145.57, Suzuki Concert Acoustic (3060) £75.08 and Rose Morris Top Twenty £25.60.

ROSETTI

IN THE last ten years Rosetti have built up a fine reputation as one of Britain's leading musical instrument suppliers and they claim to market the largest and most comprehensive range of guitars on sale in this country today.

Included in their catalogue are guitars by Kiso-Suzuki, Levin, Tatra, Rosetti, Hoyer, Egmond and Epiphone.

The Kiso-Suzuki range consists of four classic style guitars which range in price from £18.99 to £26.10 and a Jumbo acoustic model is available at £34.90. Models from the other ranges include the Tatra Classic concert acoustic at £13.90, Levin LG10 Concert acoustic £45, Levin L174 Jumbo Acoustic £100, Epiphone EPI Jumbo acoustic £100 and the Epiphone ER1 Solid body guitar with 2 pick ups £54.90.

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popular ranges of professional guitars in the world and in this country they are marketed by Henri Selmer and Co. Ltd.

Apart from the Gibson range — which has been completely re-designed, improved and brought down in price — Selmer also market the Yamaha, Hofner, Selmer and Viva ranges.

Some examples from the ranges are as follows: Gibson ES-345TD 2 pick-up semi-acoustic (cherry finish) £346, Gibson ES-335TD 2 pick-up semi-acoustic (Sunburst finish) £279, Gibson Les Paul Triumph Bass £299, Gibson Les Paul Recording Guitar £363, Gibson Les Paul Custom (Ebony finish) £346, Gibson SG Custom 3 pick-up solid £329, Gibson J-300 Artist acoustic £549, Yamaha G-85A classical £29.25, Yamaha FG-75 Spanish £26.25, Yamaha FG-300 Jumbo acoustic £85.00, Yamaha FG-500 folk acoustic £110, Hofner Verithin, 2 pick-up semi-acoustic £97, Hofner Arizona acoustic £38.50, Selmer Rancher acoustic £20.50 and Selmer Blue Grass Folk 80 acoustic £15.50.

SIMMS-WATTS

NED CALLAN is a young guitar designer who launched the Ned Callan range a few years ago and he has found immediate acceptance for his guitars which are distributed by Simms — Watts.

The three guitars in the range are the Ned Callan Custom at £99.90, the Salisbury at £103.60 and the Bass at £127.65 (long or short scale).



● **JOHN ENTWISTLE WITH NED CALLAN STENTOR**

THE STENTOR Music Company of Banstead in Surrey market a wide range of acoustic and electric guitars as well as a range of other musical accessories.

Included in the ranges are guitars by Hansson, Musima, Sicilmusica, Hokada and Grenn. Acoustic guitars are available in both the folk and classic styles.

Models in the ranges include the Hansson 3107 steel strung guitar at £10.80, the Sicilmusica Classic 3150 at £16.25, the Hokada 3164 Classic at £36.80 and the Grenn single cutaway electric 3152 at £52.20.

SUMMERFIELD

INCLUDED IN the ranges of guitars distributed by Summerfield Brothers are "Ibanez", "Kawai", "Sumbro" and "Tamura".

The Ibanez range consists of 15 classical models ranging from £15 to £200, western models from £25 to £100 and electric guitars from £40 to £150. The Kawai and Sumbro ranges are mainly acoustic guitars and the Tamura range consists of hand made instruments from £140 to £400.



● **GIBSON SG200 SOLID GUITAR**

Examples from the ranges are: Ibanez 325 Classic guitar £21.00, Ibanez 2862 Classic guitar £200, Ibanez 60 Folk Guitar £26.99, Ibanez Solid body 2 pick up electric guitar £39.99, Ibanez 2 pick up solid body bass £66, Tamura P150 Concert Guitar £400, Tamura F40 Flamenco guitar £140, Kawai KF90 Folk Guitar £26.90, Sumbro P.SI Tailpiece model student guitar £8.15 and Sumbro JB200 solid body guitar with 2 pick ups £59.99.

TOP GEAR

ONE OF London's top instrument dealers, Top Gear in Denmark Street, has captured the distribution of Rickenbaker and Guild guitars.

Examples from the range currently available are: The

Rickenbaker 4001 Stereo bass 2 pick-up £249, the Rickenbaker 400 1 pick-up bass £220, the Guild Folk F20 Troubador acoustic £108, the Guild Dreadnought D25 £123 and the FGuild S50 solid £108.

ZB GUITARS

ZB GUITARS of Maidstone in Kent import and distribute perhaps the widest and finest range of pedal steel guitars in Britain.

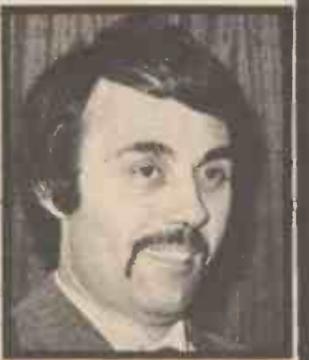
Examples are the ZB S10 single neck 10 string steel guitar with five pedals at £590, Fuzzy Twin Neck, 10 string, 8 pedals £485, Emmons SS10, single neck 10 string £355, and Emmons twin neck 10 string/with 8 pedals and 4 knee levers/£785.

Trade Announcement

TWO NEW appointments to the board of directors of Dallas Arbiter have been announced.

Andy Wallace has been appointed Sales Director and he assumes responsibility for all home and overseas sales.

Reg Clark is appointed Marketing Director and he will be responsible for the Dallas Arbiter factories at Erith and Southend. He will also take on responsibility for new developments for the firm.



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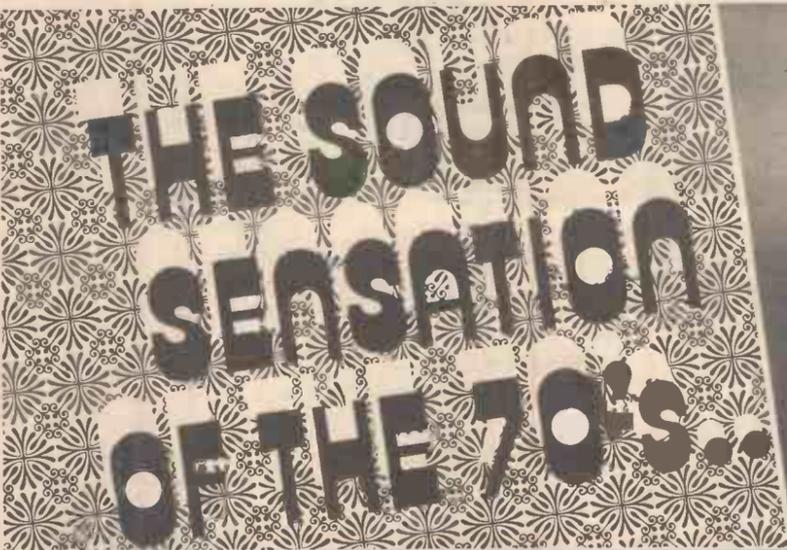


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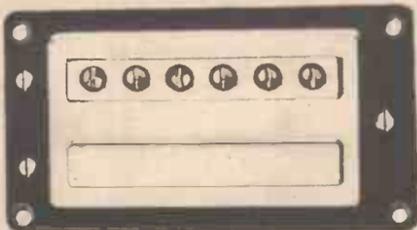
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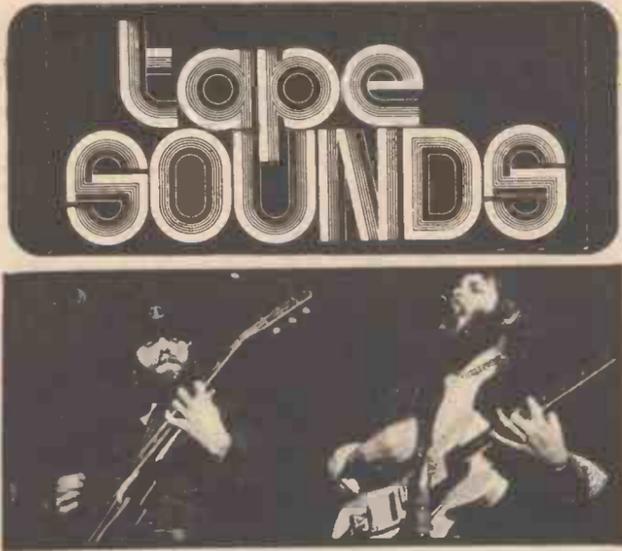


IT'S SO TOUGH

THE BEACH BOYS, Harvey Andrews, Head, Hands and Feet and Todd Rundgren all have albums released in tape this week by Precision Tapes.

The Beach Boys album is "Carl And The Passions — So Tough" and the tracks are "You Need A Mess Of Help To Stand Alone/Here She Comes/Here I Am/Down/Marcella/Hold On Dear Brother/Make It Good/All This Is That/Cuddle Up."

Harvey Andrews is a fine singer and songwriter who is just achieving the success he has been chasing for quite a few years. The album released on tape is "Writer Of Songs" which is also his latest record album. Outstanding tracks on the album are "Soldier", "Hey! Sandy" and "Booth-ferry Bridge."



● BEACH BOYS: the Passions taped

EDITED BY RAY HAMMOND

The complete list of Precision releases this week is as follows: "The Last Of The Red Hot Burritos" by the Flying Burrito Brothers, "Just As I Am" by Bill Withers, "Manassas" by Stephen Stills, "Runt" by Todd Rundgren, "Gilberto with Turrentine" by Astrud Gilberto, "A Tear And A Smile" by Tip Na Nog, "Frisco Mabel Joy" from Mickey Newbury, "We'd Like To Teach The World To Sing" by the Jordinaires, Carol Woods' "Out Of The Woods", "9.30 Fly" by 9.30 Fly, "The Gasoline Band" by

the Gasoline Band, "Writer Of Songs" by Harvey Andrews, "Tracks" from Head, Hands and Feet, "Deamons and Wizards" from Uriah Heep, "InnerCity Blues" by Grover Washington, "From A Whisper To A Scream" by Esther Philips, "Old Boot Wine" from Spirogyra, "Pagliaro" by Pagliaro, "Gene Pitney's Greatest Hits", "A Man Alone" by Frank Sinatra, "Fanny Hill" by Fanny, "Bare Trees" by Fleetwood Mac, "Peace Will Come" by Tom Paxton, "A Tribute To Woody Guthrie" by various artists, "The Train I'm On" by Tony Joe White, "Everything Stops For Tea" by John Baldry, "Atomic Rooster" by Atomic Rooster and "Carl And The Passions — So Tough" from the Beach Boys.

Sampler people

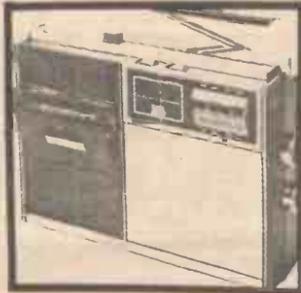
CBS RECORDS are currently launching a major campaign for a sampler album set titled "The Music People".

On record this is a three album set and in tape the sampler is contained in either two cartridges or cassettes. At a retail price of £3.69 (for the cartridge set) the album contains 40 tracks by various artists including Bob Dylan, Blood, Sweat and Tears, Poco, Spirit, Santana, Argent, Colin Blunstone, Kris Kristofferson, Al Stewart, Redbone and the Jeff Beck Group.

CBS are releasing 14 other titles in tape this week and the albums are as follows: "Without You" by Percy Faith, "I Can See Clearly Now" by Johnny Nash, "In Person" by Johnny Mathis, "Powerglide" by The New Riders of the Purple Sage, "Jeff Beck Group", "Love Theme From The Godfather" by Andy Williams, "Feedback" from Spirit, "Summer of '42" by Tony Bennett, "In Concert" by Janis Joplin, "Waterbed In Trinidad" from Association and "Without You" by Ray Conniff.



● JEFF BECK



● CRC

A new combination cassette recorder and radio has been announced by Crown Radio Ltd.

Designated the CRC-440LW the unit can be powered direct from the AC mains supply, from an external 6 volt DC supply or from internal batteries (U11 batteries).

AUTO LEVEL

Tape function is governed by push buttons and recording is controlled by an auto level control which may be switched out if desired. A monitoring facility is provided and two levels of monitoring may be selected. A record and battery condition meter together with a din socket and sockets for earphone and auxiliary are also provided.

The radio section covers FM / MW / SW / LW and tuning is by a rotating drum and unit retails for £64. Complete with microphone, earphone and C60 cassette.



● RADIOMOBILE

A CAR cassette player has been introduced to the range of in-car equipment marketed by Radiomobile.

Until now Radiomobile have marketed mainly cartridge units for in-car use and the introduction of this unit — called the 302CS — represents a major attack on the comparatively new in-car cassette market.

The Radiomobile 302CS features built in stereo amplifiers delivering an output of four watts per channel and the unit is supplied with mounting bracket, support strap, fixing screws and two loudspeaker assemblies.

EJECT

The controls include volume, tone, balance, fast forward, re-wind and eject. At the end of each side the cassette is automatically ejected. The recommended retail price of the unit is £46.50.

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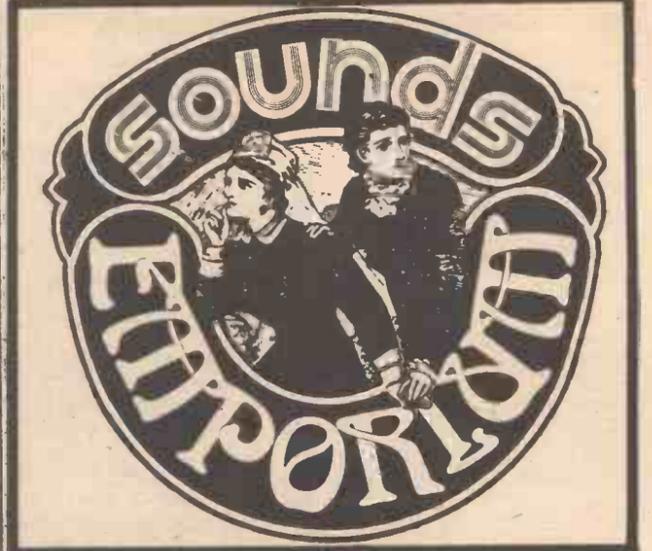
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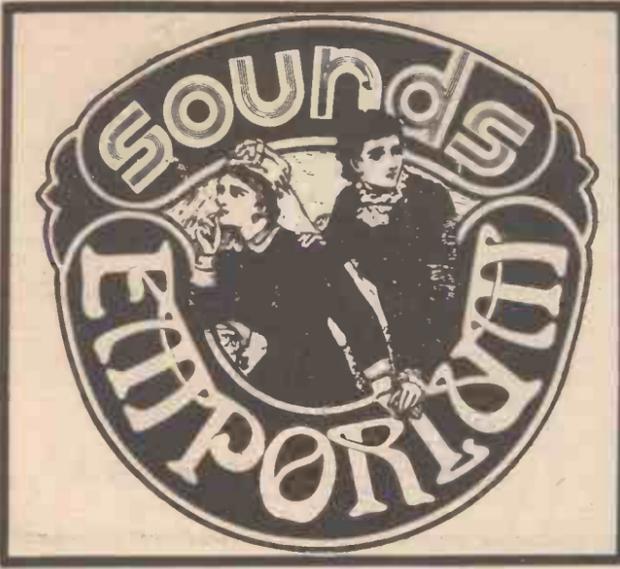
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PURPLE WIN ALL THE WAY

THE RAINBOW was back with a bang last Friday when Deep Purple crashed into action. From the back of the audience, all that could be seen was a sea of bent heads weaving and thrashing in time with the music. And what a night for music!

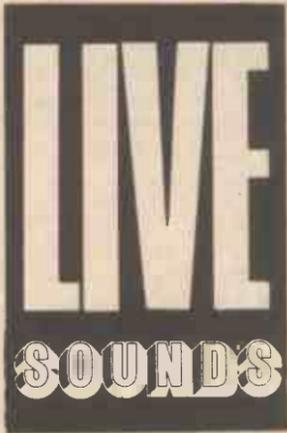
Deep Purple, never one of my favourite bands, were a winner all the way, from the moment they stepped on stage and blasted into "Highway Storm" to the final encore — naturally, "Black Night". Purple do not hang about — it's straight into rock and roll from the word go and from then on in, the pace rarely lets up for more than a moment.

Propelled by Roger Glover's staccato bass and Ian Paice's flaying drums, there's little time for anything over-subtle, though they can play with quite taste when needed — as in the muted start to "Child In Time". Blackmore is one of the flashiest guitarists around and can draw sound from his guitar whether it's behind his back, over his head or pointing neck down towards the floor.

He takes off in the full heavy guitarist style, building up and up with fast single notes before crashing back into chords, Jon Lord on the side slips in some tasty semi-classical bits, and of course Ian Gillan, tall and dark and apparently with asbestos lungs from the wild shrieks he was giving vent to, complete the picture of the archetypal solid, accomplished heavy bands.

Of their kind Purple must be the best. All the songs were greeted with wild cheers — "Stange Kind Of Women", "Smoke On The Waters", "The Mule", and "Laziness" — but it was not until they launched into "space Truckin'" that the crowd surged forward as though to follow the Pied Piper and get a close look at the tall, thin figure grooving around the stage. Then "Speed King", still with the relentless pace, and then encores, encores, encores until "Black Night" brought the evening to its frantic conclusion.

Purple know what the people want and give it to them in the guts. Full credit too for playing a good long



set. A very auspicious return for the Rainbow — for Purple too, who have long been bugged by 'split' rumours from those who would maybe prefer not to see them around. — MARTIN HAYMAN.

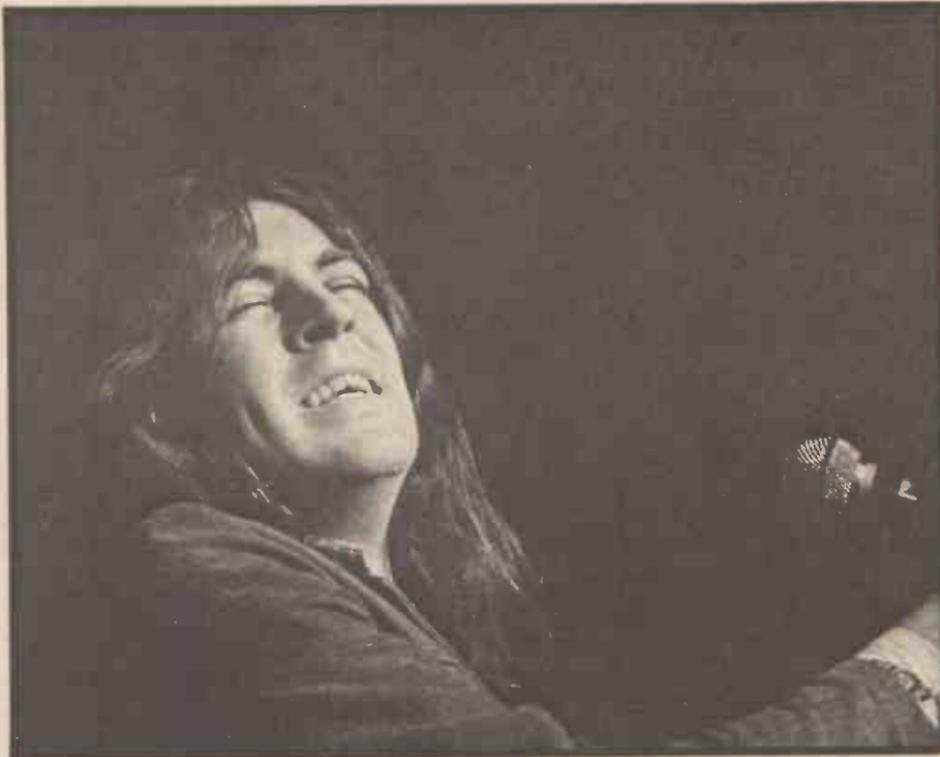
J. Geils Band

"IF IT sounds right out, leave it out, that's what rock and roll is all about," Peter Wolf yelled at the audience, bouncing on stage to join the rest of the band after their sensational opening at the Lyceum last Friday. J. Geils Band then proceeded to show what rock-and-roll IS all about with a brand of superfunk and glitter that brought back memories of the Lyceum at its most exciting.

The freaks rushed to the front, one chick made it on stage and threw her arms around Wolf's neck threatening to strangle him but the singer calmly replied by hoisting the chick, mike stand 'n' all high above his head, his voice continuing to strike out through the confusion.

He's not a big man, but extremely loose limbed and is up and down in a series of athletic gestures like a yo-yo. He's the man that ensures the band communicate and succeeds with the help of a few well-chosen aaaa-ba-loo-bas.

Geils himself, is the kind of guitarist that you just don't find in England — a raunchy lead player who can hang right back on a neat rhythmic chordal pattern or else inter-



● DEEP PURPLE: know what the people want

pose with that fast, percussive chicken pickin' routine that the really good rhythm players have got off. Hooker's "Serve You Right To Suffer" showed off his variance best of all, particularly illustrating the fact that he is constantly striving to add to the spectacular in a mock bid to upstage Wolf.

Keyboard man Seth Justman spent the whole evening boogalooing whilst on the other side of the stage Magic Dick blew some incredible harp in the upper register, showing a strong bias towards Chicago and Little Walter in particular, and chooching in to steal the limelight on a train blues.

On the night the least effective was still good, and the really solid oldies like "Home-work", "First I Look At The Purse" and "Looking For A Love" were sensational. Everything went right on the night — the PA system was good, the band's repertoire well chosen and the encores at the end a mere formality.

Furthermore the Geils Band are having a therapeutic effect on the music they represent, and when that involves people like the Contours and Otis Rush then that's not a bad thing. — JERRY GILBERT.

Alice Cooper

I DON'T like the Empire Pool, Wembley, as a place to go and hear music. It's too big to get a good sound, too big for everyone to be able to see properly what's happening on stage, and the place has a look and a feel much better suited to boxing matches than rock music. Consequently, I enjoyed Alice Cooper's last concert at the Rainbow (for all it's faults) better than this weekend's spectacular at Wembley, though they were still very impressive.

The band seemed very much better than I remember them, much tighter, more fluid, and with a fine grasp of essential coarse, heavy rock techniques. Alice, the showman, was again superb — sitting on the end of the stage, whining aggressively as he sang the ultimate teenage rebel song "I'm Eighteen", frothing himself into a frenzy of violence through "Dead Babies", dismembering a doll and throwing the pieces to the spectators, stepping to the gallows with a fine ham-mixture of insolence and despair, and returning in top hat, tails and a cane, to make the people leap, bite, fight and scratch for Killer posters. They screamed for more, got the snake, screamed for more, and finally got "Schools Out" — the perfect complement to "I'm Eighteen".

As a myth-stripper, Alice Cooper is the perfect pointer to the way his audience really is. About the most fascinating (and depressing) part of the whole spectacle is the way the audience abandon any kind of personality, idealism or whatever, to become one grabbing, bloodthirsty, seething mass of arms and mouths. But then I got exactly the same kind of thing from the T. Rex audience in the same place a couple of months ago. At least Alice is upfront and blatant about the way he puts people on, plays with them, and he's aware of the effect his act has. Marc Bolan wouldn't admit to understanding what I meant.

The problem of the Empire Pool worked much more against Roxy Music, who opened the show. They came together a couple of times during their set, but overall — even allowing for the bad sound quality — I found them messy. The basic idea of Roxy

Music is there, it's good, and they are potentially one of the most interesting and astonishing bands to emerge for a long time. But they're not there yet — STEVE PEACOCK

Pink Floyd

THE FLOYD weren't planning to do any gigs here for a while after their tour at the beginning of the year, but their tour gig at Brighton got power-cutted so they returned to the Dome last week for two concerts.

The set was more or less the same as on the tour — "Eclipse" (née "Dark Side of the Moon") for the first half, and a handful of old favourites for the second. It seemed to take them a while to get into the swing of playing again, and "Eclipse" suffered somewhat from missed cues and general not-remarkably-togetherness. Roger Waters and Nick Mason didn't really seem to be quite sure what was happening and though the best moments came from Dave Gilmour's guitar work, he contributed the most noticeable goofs as well. They didn't really do justice to the piece, though the lighting and effects were as good as at the Rainbow.

Part of the reason was the fact that the Floyd were using their new PA, for the first time, and there were a few teething troubles.

The second half got off better, with the Waters/Mason section working together a bit more, Mason grinning and wincing through the goofs, some nice stuff from Rick Wright, and again some remarkable playing from Gilmour — though he seemed to be having a bit of trouble finding the key for some of the vocals. Theatrically it worked well, especially the exploding flares and the fiery gong, and they trotted quite happily through pieces like "Echoes", "Careful With That Axe, Eugene", "Set The Controls For The Heart Of The Sun", and half of "Saucerful Of Secrets".

It wasn't by any means the best Floyd gig I've seen, though it did have its moments. I think the ideal time to see them is probably after they've done a few gigs and have worked themselves into the right mood. — STEVE PEACOCK.

Mungo Jerry

"IF YOU'VE got any requests, just shout them out and I'll try and do them for you," Ray Dorset croaked but by that time at Grangemouth Town Hall, Mungo Jerry had exercised most of the obvious ones... "Lady Rose", "Midnight Special", "Mighty Man" and "In The Summer Time".

They had also chucked in for predictable measure in what was a routine rock concert "Johnny B. Goode" and "Long Tall Sally".

Mungo Jerry are different from when they were making it with successive singles in that they brought in a drummer (Tim Reeves) but this has

brought no radical change in policy. At least, it wasn't evident here. There are still too many numbers in which, from the rhythmic point of view, sounds like the band are chopping wood. "Midnight Special" was a splendid example.

On the night the band only seemed to loosen up and get something facile together in the extended "No Girl Reaction", the most effective showcase for Dorset's vocal and guitar. Jon Pope's piano seemed effective whrm it filtered through. The PA never really gave him a chance.

— JOHN ANDERSON

Dave Berry

A COLD night in a Worcester police cell was the reason for big Dave Berry making one of his rare appearances before home fans at Sheffield University.

It could also lead to prisons opening their gates to some of the country's top bands and prison concerts and albums in the Johnny Cash style.

Dave should have them rocking in their cells. Churning out the Chuck Berry classics was enough to warm up an unreceptive audience who were shouting for more at the end of the session.

The rock 'n' roll revival show was organised by PROPS, Preservation of Prisoners' Rights group of which Big Dave is a staunch supporter, all because he asked to be "put up" in a police station on a foggy night. The experience was enough to set him thinking.

Big Dave never was one for leaping about on stage. At times he looks like a slow action replay but he's been in the business long enough to know how to win an audience.

He also owes a lot to Chuck Berry who "provided" his name and the song Memphis Tennessee which started it all. The Berry specials did the trick. "Roll Over Beethoven" and "Johnny B. Goode" and then appropriately Johnny Cash's "San Quentin". A quick salute and Sheffield's oldest rocker — although he claims to be 17 — was off to plan more fundraising concerts. — FRANK HEATH.

Loughborough

MIXED WEATHER and a possibly smaller attendance than usual marked the Loughborough Folk Festival. But the programme was full — some would say too full at times — and there was no lack of things to do and people to talk to. Apart from the more formal events there was a wide range of unofficial activities, ranging from impromptu jazz in a corner of the bar to a marathon display by Alistair Anderson of the High Level Ranters, who apparently played for about six hours without stopping.

Every festival has its standout, and this year's standout was without doubt the Irish traditional group NaFili (The Poets). A trio consisting of fiddle, whistle and Uilleann pipes doubling accordion, they played to capacity audiences who appreciated the haunting slow airs, and it is in these virtuoso fast dances. NaFili moved me as I have not been moved for years. They are a good act, and, when they finally tour England, for heavens sake go and hear them. On tour they will probably play mainly jigs and reels — excitingly and authoritatively — but in front of the Loughborough audience they allowed themselves plenty of slow airs, and it is in these that their unique magic is really displayed.

Isla St. Clair also captivated her audiences and in her Sunday morning workshop sang for over an hour, finishing up with a staggering 38-verse version "Tam-Lyn" with an eerie, angular and superb tune acquired from Hamish Henderson.

Dave Burland, Nic Jones and Roy Harris presented their contrasting styles throughout the weekend, and the Derby Trio Muckram Wakes (lead by composer Roger Watson) considerably enhanced their growing reputation with a series of varied and excellent spots. — FRED WOODS.

Laid back, naturally

NASHVILLE

"YOU READY to cut it, Norbert?"

"Goddamn right".

"David, play just hold chords man, except on the solo".

The tape rolls as J. J. Cale puts one more down.

J. J. Cale?

He's from Tulsa, Oklahoma. He wrote "After Midnight" around '65 — Eric Clapton and friends cut it in '70. Now J. J. has "Crazy Mama" — a smash in the States — and both cuts are on his album, "Naturally", just released here. Just one look at J. J., at his old scratched Harmony guitar and you know he's lived. Probably more than most, it's written in his face.

In his mid-thirties now, J. J. was playing rock 'n' roll in the '50's — J. J. Cale and the Valentines. After a short brush with country music in Nashville, he followed his close friend Leon Russell from Tulsa west. There he wrote, arranged, engineered and played for Leon, Carl Radle and the other Tulsa 'Okies' on Shelter.

But big cities are too much hustle for J. J. — he's not so much a quiet man, he's silent! So back to Tulsa. There he built a small studio

in his home, lived quietly, wrote songs and played the local bars. A coincidental meeting with Carl Radle took him to Nashville in '67 to team up with his producer — Audie Ashworth.

When in the studio J. J. speaks with authority. He knows.

"Norbert, why don't you play walking bass, riding on down?" — More of a statement than a request, after the take J. J. listens to the playback in the control room; unmoved, non-committal. Satisfied, he leaves and you realize he didn't say one word.

Back to the studio: "Hey Audie, let's cut this one country tune — it's pretty simple". They do work fast with just piano, bass and drums, especially when they're Briggs. Putnam and Buttrey. J. J. and Audie like to cut that way, really basic, and overdub later if they want to.

Spare of words, J. J.'s songs are sweet, mostly slow, laid back country blues. Simple 12-bar yet he uses the finest Nashville and Tulsa musicians, from "Stray Gator" Tim Drummond who played with James Brown for three years to Walter Haynes who pioneered the country steel guitar, each complementing that distinctive old Harmony and the eloquent, soft, yet rough voice of J. J. Cale — laid back. Naturally.

— GEOFF LANE.



● LEON: a close friend

SOUNDS AROUND

Every effort is made to ensure the accuracy of events in SOUNDS AROUND are correct at the time of going to press but dates may be subject to late changes. Before going to any event we suggest that you check with the club that the event is still taking place.

WEDNESDAY

AL STEWART, Marquee, Wardour Street, London, W.1.
MARMALADE, Town Hall, Torquay.
RAYMOND FROGGATT, Poulton-le-Fyde College, nr. Blackpool.
VINEGAR JOE, Bulmore Lido, Newport.
MALAKA, Avon Hill College, Eltham, S.E.9.
GYPSY/COTTONWOOD, Elizabethan Barn, Tunbridge Wells.
JOHN BASTABLE'S CHOSEN SIX, 100 Club, 100 Oxford Street, London, W.1.
STEPHANE GRAPPELLI/CHUCK MANGIONE, Ronnie Scott's Club, Frith Street, London, W.1.
HACKENSACK, Growing Budgie, High Road, Ilford.
RONNIE SCOTT/MIKE CARR/TONY CROMBIE, The Kensington, Russell Gardens, London, W.14.
MC5, Bumpers, Coventry Street, London, W.1.

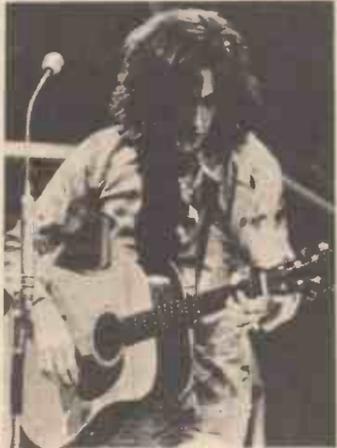
THURSDAY

MARTIN CARTH Y AND FRIENDS, Town Hall, Chelsea.
VINEGAR JOE/GRAVY TRAIN, Cavern, Mathew Street, Liverpool.
LOL COXHILL, Little Theatre Club, Garrick Yard, St. Martin's Lane, London, W.C.2.
RUFUS CRISP, Padgate College, Fearnhead, Warrington.
STEPHANE GRAPPELLI/CHUCK MANGIONE, Ronnie Scott's Club, Frith Street, London, W.1.
GYPSY, Hymac Club, Rhymney, Wales.
AMAZING BLONDEL, Malcolm's Disco, Hull.
IMPRESSIONS, Speakeasy, Margaret Street, London, W.1.
IMPALAS, The Bull, Upper Richmond Road, East Sheen, London, S.W.14.
MAHATMA KANE JEEVES, Marquee, Wardour Street, London, W.1.
DRAGON MILK, Thomas A Beckett, Old Kent Road, London, S.E.5.
RONNIE SCOTT/MIKE CARR/TONY CROMBIE, Torrington, High Road, Finchley, London, N.12.
SQUIDD, East Devon College, Tiverton.
SNAKE EYE, Winter Gardens, Cleethorpes.

MC5, Bumpers, Coventry Street, London, W.1.
AMOeba, Growing Budgie, High Road, Ilford.
AVERAGE WHITE BAND, Music Workshop, Masons Yard, Duke Street, London, S.W.1.
PETE GIBSON'S WHAM, Greyhound, Fulham Palace Road, London, W.6.

FRIDAY

LINDISFARNE, Queens Hall, Barnstaple.
SOFT MACHINE - MATCHING MOLE/JUST US, King's Cross Cinema, Pentonville Road, London, N.1.
KINKS/EDWIN STARR, Top Rank Suite, Doncaster.



ROXY MUSIC/JUDE, Red Lion, Leytonstone High Road, Leytonstone, London, E.15.
FLAMIN' GROOVIES/MAN/MR. MOSES SCHOOLBAND, Green's Playhouse, Glasgow.
YETTIES/HUGH RIPPON, Whittington Hotel, Cannon Lane, Pinner, Middlesex.
SWASTIKA, Farnborough Technical College.
BUDGIE, Van Dike, Plymouth.
GEORGE MELLY, Osterley Jazz Club, Tenterlow Lane, Norwood Green, Southall, Middlesex.
IF/CAT IRON, City Hall, St. Albans.
STEPHANE GRAPPELLI/CHUCK MANGIONE, Ronnie Scott's Club, Frith Street, London, W.1.
HAWKWIND/MAGIC MUSCLE, Civic Hall, Dunstable.
AMERICAN COLLEGES ALL-STAR BAND/CLINICIANS BAND/BUD BRISBOIS, Greyhound, Croydon.

GRAVY TRAIN/NECROMANDUS, Cavern, Mathew Street, Liverpool.
GYPSY, Patti Pavilion, Swansea.
GNIDROLOG, Top Rank Suite, Liverpool.
BLACK WIDOW/WISPER, Harrow Inn, Abbey Wood.
MALAKA, Horn Hotel, Braintree, Essex.
AMAZING BLONDEL, Nag's Head, Wollaston.
KEN COLYER, 100 Club, 100 Oxford Street, London, W.1.
IMPRESSIONS, Barbarellas, Birmingham, and Rebbeccas, Birmingham.
JACKSON HEIGHTS, Top Rank Suite, Swansea.
CHICKEN SHACK, 76 Club, Buxton.
HAWKWIND, Civic Hall, Dunstable.
SQUIDD, Town Hall, Fulham.
CLEAR BLUE SKY, Mad Hatter, Tunbridge Wells.
PALADIN, Falcon, Lingfield Crescent, Rochester Way, London, S.E.9.
HOME/JAILBAIT, Sirius Club, Alan Pullinger Centre, High Street, Southgate, London, N.14.
MC5, Bumpers, Coventry Street, London, W.1.
SHAMELADY/BULLDOZER, Greyhound, Fulham Palace Road, London, W.6.
WALRUS, Growing Budgie, High Road, Ilford.
BEES MAKE HONEY, Tally Ho, Fortess Road, London, N.W.5.

SATURDAY

DAVID BOWIE/MARMALADE/JSD BAND, Royal Festival Hall, London.
SLADE, Belfry, Sutton Coldfield.
STONE THE CROWS / JERICHO / COPPERFIELD, Bromley College of Technology.
GRIMMS/VIV STANSHALL, King's Cross Cinema, Pentonville Road, London, N.1.
EDGAR BROUGHTON BAND, Bridlington Spa, Bridlington.
BILLY CONNOLLY/THE COBBLERS, Highcliffe Folk and Blues Club, Sheffield.
HOOKFOOT, Queen Elizabeth School, Barnet.
STEPHANE GRAPPELLI/CHUCK MANGIONE, Ronnie Scott's Club, Frith Street, London, W.1.
FLAMIN' GROOVIES/MAN/MR. MOSES SCHOOLBAND, City Hall, Newcastle.
TRAPEZE/ARGON, Cavern, Mathew Street, Liverpool.
HOUSESHAKERS, Civic Centre, Orpington.
CARAVAN/GNIDROLOG, Friars Club, Aylesbury.
CHRIS BARBER/SONNY DEE BAND, 100 Club, 100 Oxford Street, London, W.1.
JACKSON HEIGHTS, Forum, Blandford.
CHICKEN SHACK, Dewsbury Technical College.
HAWKWIND, Cheltenham Music Festival (afternoon), Kingston Polytechnic (evening).
DRAGONMILK, Lord Kitchener, Welling, Kent.
SQUIDD, Winter Gardens, Weston-super-Mare.

CLEAR BLUE SKY, Plough and Harrow, Hucknall, Notts.
SUTHERLAND BROTHERS, Phillipa Fawcett College, Leigham Court Road, London, S.W.6.
MC5, Bumpers, Coventry Street, London, W.1.
BEES MAKE HONEY, Tally Ho, Fortess Road, London, N.W.5.
BURNT OAK, Greyhound, Fulham Palace Road, London, W.6.

SUNDAY

EDGAR BROUGHTON BAND, Houndhouse, Chalk Farm.
LINDISFARNE, Pavilion Theatre, Torbay.
HAWKWIND, Kingston Polytechnic.
LISTEN, Growing Budgie, High Road, Ilford.
BLACKBOTTOM STOMPERS, Camberley Jazz Club, Cambridge Hotel, London Road (A30), Camberley, Surrey.
HOUSESHAKERS/WILD ANGELS, Lyceum, Strand, London, W.C.1.
BOB PEGG/NICK STRUTT, The Brigg, Adelphi, Leeds Bridge.
AMAZING BLONDEL, Skipton Castle, Yorkshire.
JOHN MARTYN, The Penthouse, Scarborough.
GEORGE MELLY/ALAN ELSDON'S JAZZ BAND, 100 Club, 100 Oxford Street, London, W.1.
IMPRESSIONS, Cue Club, Paddington.
BEES MAKE HONEY, Tally Ho, Fortess Road, London, N.W.5. (lunchtime).

MONDAY

HAWKWIND, Locarno, Bristol.
HOUSESHAKERS, Top Rank, Bristol.
YETTIES, Royal Oak, Peel Road, Wealdstone, Middlesex.
CHUCK MANGIONE, Ronnie Scott's Club, Frith Street, London, W.1.
HELP YOURSELF, Flanagan Pub, Putney.
GNIDROLOG, Cedar Club, Birmingham.
BOB DOWNES OPEN MUSIC, 100 Club, 100 Oxford Street, London, W.1.
BEES MAKE HONEY, The Kensington, Russell Gardens, Holland Road, London, W.14.

TUESDAY

BRIDGET ST. JOHN, Boathouse, Kew.
CHUCK MANGIONE, Ronnie Scott's Club, Frith Street, London, W.1.
FUSION ORCHESTRA, Tricorn, Portsmouth.
GNIDROLOG, Cedar Club, Birmingham.

MIKE COOPER AND THE MACHINE GUN COMPANY, 100 Club, 100 Oxford Street, London, W.1.
ACKER BILK, Battersea Park Concert Pavilion.

COMING EVENTS

LOU REED, Kings Cross Cinema, Pentonville Road, London, N.1. (July 14).
IGGY POP, Kings Cross Cinema, Pentonville Road, London, N.1. (July 15).
STONE THE CROWS/FAIRPORT CONVENTION/ATOMIC ROOSTER/SMITH, PERKINS AND SMITH / WALRUS/PATTO, Wealdstone Football Club, Station Road, Harrow, Middx. (July 15).
BLOOD, SWEAT AND TEARS, Dome, Brighton (July 21).
FAMILY, Guild Hall, Plymouth (July 22).
FACES / ATOMIC ROOSTER / STATUS QUO / MARMALADE, Nottingham Festival (July 22).
WISHBONE ASH, Dome, Brighton (July 28).



● MAGGIE BELL

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WEATHER REPORT

CONGRATULATIONS to Britain's best musicians, Emerson, Lake and Palmer, on the release of their fantastic new album "Trilogy". It is their best yet. My advice to readers, especially teenyboppers, is to go to the nearest record shop and lend their ears to such tracks as "Hoe-down", "Trilogy", "From The Beginning" and "Abaddon's Bolero".

If they aren't converted to ELP after that, there must be something seriously wrong with them. — **IAN GRAHAM, NORTH-SHIELDS, NORTH-UMBERLAND.**

● **TOKEN WINNER**

AHEAD

HAVING JUST heard "Trilogy", I would like to congratulate ELP for producing an outstanding album. The album is a natural progression from "Tarkus". ELP produce music which is streets ahead of any other contemporary sound. — **ROBERT LYDEARD, NEWCASTLE, STAFFS.**

PROUD

"TRIOLOGY" SURPASSES everything and everyone. Congratulations, you must be proud of it, we are. — **KAREN MIDDLETON, POOLE, DORSET.**

TWO WORDS

I WOULD like to say a couple of words about the new ELP album "Trilogy". — Bloody Marvellous. — **RICHARD ATKINS, AYLESBURY, BUCKS.**

DO WE?

EVERY WEEK you write about T. Rex or Deep Purple. Why can't we have articles on true progressive groups like Gentle Giant and Fleetwood Mac, not superstar phonies. — **LEN KEIGHT, WALTON, LIVERPOOL.**

SENSE

IN REPLY to Rachel MacFarland, I don't think all people love Paul Simon's reggae and children's songs, and in turn, not everyone knocks Marc Bolan.

Some people have the sense to keep their opinions to themselves, so as not to appear narrow-minded, as many fans certainly do. — **DIANE WOLFENDALE, SWINTON, MANCHESTER.**

GAP

SINCE PETER GREEN'S self-imposed retirement two years ago, no one has emerged to fill the gap. His brilliant, sensitive guitar playing is unequalled by any other guitarist. Perhaps the only one almost capturing the feeling with which Green plays in Carlos Santana. — **MICHAEL CURRAN, GLASGOW.**

PLEA

THE RUMOURS have reached my ears about Deep Purple possibly splitting. All I can do is plead with Richie, Jon, Roger, Ian and Ian to keep going.

Deep Purple, wherever you are, read this letter! — **GAVIN WALLACE, PRESTWICK, Ayrshire.**

REASON

IN REPLY to Martin Jones' letter, the reason Paul McCartney hasn't progressed is because he is already the best songwriter in the world. He can't progress on that, can he? — **C. MCDONNELL, LONDON.**



● **ELP: readers say 'Trilogy' is their best ever album!**

ELP—their best yet

WRITE TO SOUNDS, 12 Sutton Row, London, W1V 5FH.

FREAKS

A LOT of people in your small ads describe themselves as freaky. There seem to be so many of them that the freak is now the normal. Maybe the new freak is going to be the short back and sided Conservative. — **BILL, HORSHAM.**

YES AND NO

I WAS horrified when I saw your colour poster of Steve Howe of Yes. — **JOHN S. MCGREGOR, WIMBUSH, SAFFRON WALDON.**

MANY THANKS for the poster of Steve Howe of Yes. — **PENNY FEARNside, PLYMOUTH.**

FAULTS

IT'S TIME something was done about the quality of albums. The last four records I have bought have all had faults as listed: 1, "Sweet Baby James"; swishing sound

on first two tracks. 2, "Harvest": needle jumps groove in three places. 3, "Tapestry": scratch. 4, "American Pie": needle jumps groove. £2.45 is too much to pay for a damaged record. — **P. J. FROST, HOLMES CHAPEL, CHESHIRE.**

BRILLIANT

AFTER MUNCHING through a rather large piece of cheese and listening to "Atom Heart Mum" by Floyd, I have done two things.

Burped, and concluded that Rick Wright is brilliant. — **BOB, DOLLIS HILL, LONDON.**

BEAUTY

RE THE letters in SOUNDS concerning the four Beatles as individuals, I say John Lennon has progressed the furthest so far.

His album "Imagine" is a sheer beauty. — **NIGEL PARKER, LANCS.**

FAITH

IF THE pop scene is in such a bad way as a lot of people make out, I suggest they listen to new albums by Gentle Giant ("Three Friends") and Fleetwood Mac ("Bare Trees"). These two albums alone will restore faith in progressive music. — **KAREN, BENFLEET, ESSEX.**

STARMAN

"THERE'S A starman, waiting in the sky, He'd like to come and meet us, But he thinks he'd blow our minds".

David Bowie is that starman, let him blow your mind. Let's give Bowie the credit he truly deserves. — **NIGEL C. ROBINSON, BOLTON, LANCS.**

SLADE SLATED

WHEN I saw Slade at Bradford, I thought they were great. But when they finished the normal programme I was disgusted when they didn't reappear. After all, their fans were clapping and chanting for them to come back. — **MICHAEL FEARNLEY, BRADFORD, YORKS.**

TUCKER ZIMMERMAN: RECORDING IN A NOISY STREET

A COUPLE of months ago Village Thing's Ian Anderson returned from a German folk festival fairly raving about an American singer/songwriter who had appeared on the same bill as himself, and who had quietly demonstrated that there was a huge admiration for his music in Germany.

Anderson came back gratefully clutching the only available example of recorded work that the American could offer, and as a result Village Thing will be giving the album a face-lift in the form of a re-mix and after its release in September they will be promoting a tour in an attempt to launch Mr. Tucker Zimmerman in Britain.

Aside from a few canny gentlemen such as Bob Harris, few in Britain are aware of Tucker's work — despite the fact that he once recorded an album in this country with Tony Visconti. His musical qualifications speak for themselves, for divorced from the strong American and British musical climates he manifests no obvious influences and is very stylistic in his approach.

Tucker applies all the knowledge of his early days in California and his later formal education — an eight year course in the theory of musical composition at San Francisco State College — to the music he is creating today.

"I left California and came to Europe on a Fulbright Scholarship and studied in Rome for two years. Then it was either a case of going back and becoming a professor, or getting out of it altogether, which I really wanted to do because I'd been writing a lot of songs," Tucker explained on a recent visit to London.

"So I came to London because it felt closer at that point than either Los Angeles or San Francisco, and I kicked around for a year-and-a-half and did an LP for Regal Zonophone which was abominable. I wanted to stay on but because no-one would get me a work permit I was kicked out, and I dragged myself back across the Channel without any plans at all."

This time Tucker settled in Belgium and soon found a ready market for his material in Germany, Holland and to a lesser extent Belgium.

I asked him about the album which he recorded for the Autogram label, and which will subsequently be re-issued in Britain by Village Thing on September 22.

"The organiser of my concerts in Germany wanted a souvenir of the concerts I was doing; there was a demand for albums and the Regal Zonophone album was really out of date and unavailable anyway. So I said to the guy 'Give me the recording equipment and I'll do an album at my home'."

"So there I was with an old Telefunken which I had to play up full volume so that I would get a fade over on the other channel in order that I could hear what to play over the top. Added to that we were living in a noisy street so I had to record from midnight to dawn and some tracks I had to do twenty or thirty times.

"I originally wanted to do a completely new album for Village Thing but Ian seemed to like this one," Tucker explained. He has an excess of some thirty or forty songs which augurs well for his next recording.

"England is my favourite country and if I hadn't been expelled I would probably have stayed here. Sure I have the urge to go back to the States but I don't have the money — and during the elections I don't have any urge at all.

"No, if I go back to America I'd liked to go back in style." — **JERRY GILBERT.**



● **TUCKER: 'Sure I have the urge to go back to the States, but I don't have the money. And during the elections...'**

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RECORDS FOR SALE

AQUALUNG £1.50, Purple / Rock £1.25, Heat / Light - Velvets £1.25, or any for Tarkus or Zeppelin 4. — John Ashworth, 50 Stothard Road, Stretford, Manchester.

AAAAGH White Rabbit by JA c/w Somebody To Love, offers (swop considered) (g.c.) to — Daj Kelman, 1 Deans Court, Kelso, Roxburgh.

AMERICAN PIE, Cinnamon Girl / N. Young, Ohio CSN & Y, Green Manalishi (singles), offers. — P. Rowland, 16 Glasgow Rd., Uddingston, Glasgow.

AS NEW: Junior's Eyes "Battersea", Cat Mother "Street Given & Co", Tim Hollier "Harlequin", all stereo £1 each o.n.o. and excellent condition. — Geoffrey Heus, 18 Raby Place, Bath.

AUTUMN STONE, Faces £2, Hendrix, E. Fire 65p, Live, Peace, Lennon, Friends, Elton (J) Sounds Of Silence (S & G), all £1.50 — Mal, 37 Colet Road, Hutton, Brentwood, Essex.

AL KOOPER! — "You Never Know Who Your Friends Are" (v.g.c.), £1.25 or swop for Airplane (Pillow), Mahavishnu, Nantucket, Dance of Lemmings, etc., also v.g.c. — Brian Baty, 173 Prince Consort Road, Gateshead 6, Co. Durham, Tel. No. G4head 74911.

ALBUMS for sale, all v.g.c., s.a.e. lists. — Dave, 10 Saint Audries Court, Blossomfield Road, Solihull.

AAAGH! progressive albums wanted in exch. for my Doors "13" + G. Bond's "Holy Magick" — G. Williams, 80 Manor Rd., Burton-on-Trent, Staffs.

AAAGH! Swop my G. Bond's "Holy Magick" + Doors "13" for my albums in same (ex.) nick. — Graham, Tel. Burton-on-Trent 5858.

ANYONE buy "The Best Of T. Rex", hardly played, £1 — Caroline, "Stroman", Mayfield, Sussex.

AAAH! Will swop Emerson Lake and Palmer (E.L.P. for any Curved Air album except Phantasmagoria. — Barbara Gillespie, 18F Alton Road, Kildrum, Cumberland by Glasgow.

AUTOGRAPHED Mad Shadows (Hoopie) £1.50, Smokin' (Pie) £1.50, Waza Waza (Broughton) £1.30, all good condition. — David Leach, Farleigh, Uppingham, Rutland.

AMERICAN Marvel's / D.C.'s (+ others), 10,000 for sale, 44-page list 15p (3p p&p), 9 Britanni Road, Wallasey, Cheshire, L45 4RN.

ANYONE like to buy Morning Again, Tom Paxton & The Best Of Traffic, includes Paper Gift. Best offers or swop, s.a.e. please. — B. Murphy, 96 Lissadel Drive, Drimnagh, Dublin 12, Eire.

AAAARGH! I am forced to sell Smokin' in g.c. for £1.50, please contact — Nick Atkinson, 146 Dale Rd., Matlock, Derbyshire.

ATOMIC ROOSTER "In Hearing", swop / sell for "Buddie" or £1.50, write first. — Steve Henderson, 3 Poole Road, Kingswood, Bristol.

ALBUMS: The Nice, S. Bridges, Nice £1.50 each, Cream, Wheels Of Fire (live) £1, Free, Live £1.25 etc., send s.a.e., also singles. — Bruce Henderson, 100 Charles Avenue, Arbroath, Angus.

APACHE DROPOUT (Broughton), Little Hell (Cocker), God Save Us (Elastic Oz), Own Time (Family), Bangla Desh (Harrison), Memo From Turner (Jagger), Ruby Tuesday, Get Off (Cloud, Have You Seen, We Love You, Brown Sugar (Stones), 35p each. — Steve, 3 Wilton Road, Shevington, Wigan, Lancs.

ABRAXAS, scratched, £1.1, Dylan, 1st Album, tiny scratch, £1.25, BS & T 2 & 3, v.g.c., £1.30 each. — Phil, 10 White Road, Sutton Coldfield.

ALBUMS traded for back issues of Record Papers, 1968 to 1970. — Rick, Terry St., Nelson.

ATOM HEART Mother, Zeppelin Two, Best Of Nice (import), all mint nick £1.50 each! Thanks. — Clive Taylor, 19 Glamis Ave., Heywood, Lancs.

A COLLECTION of 14 singles, 1959-1972, all hits, for stereo early Beatles LP's. — Ray Willcox, 60 Chestnut Close, Hayes, Middlesex. Tel. 01-573 5620.

ANY OFFERS? Swop Beatles Double for "Manassas" (v.g.c.) or "Meddle" for any pre-"Harvest". — A. Brown, 30 Powell Ave., Blackpool, FY4 3HH.

ANY RECORDS you really want, got a lot for sale. Tell me what you need, see what I can do, state price. — Jon, 80 Chestnut Rd., Raynes Park, London, SW20 8EB.

ALMOST ANY old singles, Tamla, Pop, Progressive, rare and deleted, send name, price. — Paul, Tel. 061-773 5205.

ACTION MAN Tommy Gun Gear, Best Of T. Rex, sale or swop, offers. — Paul, 61 Clifton Rd., Prestwich, Lancs. Tel. 061-773 5205.

ABOUT 300 singles going cheap, inc. Pop, Tamla, Progressive, s.a.e. — T. Jones, 18 Nineacres Drive, Birmingham 37.

A COLLECTION of T. Rex LP's, excellent condition, s.a.e. — Barry Johnson, 20 Willis Rd., Stratford, London E15 3HH.

ALLMAN BROTHERS single, Blackheated Woman, 50p, s.a.e. to — Simon Eldridge, 16 Oakfield Gdns., London, S.E.19.

ANY OFFERS? Swop "Pilgrimage", Wishbone or "Teaser" for Young's 1st two, or 1st CSN, 1 for 1? — A. J. Brown, 30 Powell Ave., Blackpool FY4 3HH.

ACHTUNG! Spirit LP, Twelve Dreams Of Dr. Sardonius (vgc), offers? — Sig. Hall, A2 2 Sqn., 4 Div. Sigs., BFPO15.

ABC! excellent singles sale, see please, ta. — Ceely, 5 Dale Grove, Bradford, Yorkshire BD10 8UL.

ATTENTION! brand new "Shaft" double album by Isaac Hayes, played once only, £2.80 including p and p. write first please with s.a.e. — S. R. Wheatley, 10 Acre Gate, Blackpool FY4 3LF.

ATTENTION! Cream's "Wheels of Fire — In the Studio" and "Ashton Gardner and Dyke", a bargain at either £1.40 each or £2 for the two, please write first with s.a.e. — S. R. Wheatley, 10 Acre Gate, Blackpool FY4 3LF.

A GERMAN — DUTCH album by Pan, rare import, £2.75 or best offer above that. — Paul Pearson, 2 Westcott Terrace, Old Penwash, Houghton-Le-Spring, Co. Durham DH4 7EW.

ATOMIC ROOSTER, Continuum Velvets, first albums, £1.50 each, Zappa's 200 Motels, £2.75, all good condition. — A. Morton, 74 Beresford Drive, Southport, Lancs.

A QUICK ONE, Who backtrack, 50p, Cream Wheels of Fire live, 50p. — Mr. C. Hewlett, 184 Alenby Road, Southall, Middlesex. Tel. 01-578 6594.



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AND NOW, "Free", "Broad Daylight"/H. Pie, "Big Black Dog"/P. Floyd, "Emily"/swops, offers, see to — Terry Ryder, 29 Wharton Street, Hartlepool, Co. Durham.

ANYONE WANT Best of T. Rex, fly-back, excellent condition, any reasonable swap considered, see please. — Dave Wraith, 42 Reading Road, South Shields, Co. Durham.

AUDIENCIE, "Friends" LP, stereo, perfect, £1.50 ono. — Marg, Wells, 151 Liverpool Road South, Maghull, Liverpool.

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AL KOOPER! I Stand Alone, vgc, 80p. — Ian, 14 Balmoral Road, Castle Bromwich, Birmingham B36 0JS.

BEATLES LP, Let It Be (gc), will exchange for Jethro Tull's Thick As A Brick. — Graham Sanger, 12 Gastonbury Grove, Jesmond, Newcastle upon Tyne 12.

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BEATLES FANS, Collectors' items!! Beatles out-takes part 1 and 2, Yellow Mater Custard, Last Live Show, Live at Atlanta Whiskey Flats, Live at Shea, Complete Christmas Album. — Send large s.a.e. for details to: Mr. Chadwick, 8 Grove Street, Wilmshole, Cheshire.

BEATLES! Double White Album, Abbey Road, Let It Be, £1 each, v.g.c. — G. Park, 1/19 Halesland Park, Edinburgh.

BEATLES WHITE DOUBLE LP, offers, Melanie "Gather Me" £1.75, swop for "Charity Ball" Fanny, v.g.c. — Caryl Smilie, 32 Woodbourne Road, Brooklands, Cheshire. Tel. 061-973 7128.

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BILL HALEY Rock Around The Clock E.P., any offers? — Kimberley, 73 Derby Road, Drayton, Derby.

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BEATLE MONTHLIES for sale, Beatles singles also, any offers? — Paul, 8 Stanley Road, Woking, Surrey.

BANGLA DESH (v.g.c.) £3.50 or nearest offer. — David Keating, 45 Copland Quadrant, Glasgow G51 2RV.

BLISTER On The Moon, Taste (v.g.c.), offers, s.a.e. please. — Mick, 73 Kimberley Road, Southsea, Hants.

BEATLES Double Album up to £1.50. — L. Pierce, 48 Mount Pleasant Road, Goole, Yorkshire. Tel. Goole 2209.

BACKTRACK 6 (misc, Bops) 40p inc. p&p, also several singles, send s.a.e. for list. — J. S. Jones, 9 Shawbury Grove, Sale, Cheshire, M33 4DF.

BEATLES "Double" for sale, perfect nick (one slight scratch) 6 weeks old, poster and pics included £3. Need bread. — Rupert, 12 Prescott Rd., Carlisle.

BEATLES Please Please Me, condition fair, 75p, Eddie Floyd, Knock On Wood 75p, both £1.20. — Michael Stewart, 13 Chiham Ave., Westgate-on-Sea, Kent.

BLODWYN 1st and 2nd, £1.25, Bumpers and FYHWR, 80p, Beckola, 50p, Body, Waters and Geesin, £1.25. — M. A. Easwell, 47 Olyffe, Avenue, Welling, Kent.

"BEATLES STORY", rare double (import), £3.50, vgc. — John, 70 Milton Brow, Weston-Super-Mare, Somerset.

BROUGHTON, Waza, mint, £1.25, swop considered. — Cox, 17 St. Johns Road, Manselton, Swansea, S. Wales.

BLUE CHEER, "Outside", "Inside", "New Improved", "Original Human Being", £1.25 each. — Jeff Lewis, 33 St. David's East Road, Cowes, Isle of Wight.

BANGLA DESH, £3.50, Gather Me, Candles by Melanie, £1.60 each, Steeleye Span's first, £1.20. — Peter Clarke, 56 Broad Lane, Kings Heath, Birmingham 14.

BEATLES LONG Tall Sally, Lady Madonna (fair nick), and McCartney's Another Day (mint), offers? — Stephen Galvin, 49 Queens Drive, St. Helens, Lancs.

BOO'S SELLING, Heads, Hands, Feet, 1st, Stones, Ya-Ya's, Mayall, Diary (II), Broughton 3rd, Nico, Desertshore, £1.30. — Dave Butler, 62 Highfields Drive, Loughborough, Leics. Tel. Loughborough 4694.

BEATLES Monthlies, full set, highest reasonable offer. — Peter Hymer, Flat 6A, Central Arcade, Northallerton, York-shire.

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BARGAINS GALORE (slightly scratched sounds), Incredibles, Hendrix, Stones, etc., s.a.e. — L. Morris, 26 Openview, Earsfield, S.W.18.

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BEEGEES, all albums, v.g.c., £1.1, singles 25p, also hundreds of B.G. cuttings, cheap! Write first. — Marina Markson, 2 Ansheigh Ave., Crumpsall, Manchester M8 6SR.

BLACK SABBATH 3rd £1.25, v.g.c., Nice, Thoughts Of E.D.J. £1.50, v.g.c., send for details. — Roger, 84 Devonshire Rd., Weston-s-Mare, Som.

BEARD OF STARS, offers from £5, please, to — Robert Blower, 70 Cherry Tree Ave., Walsall.

BEATLES import, Hey Jude, also Spanish import S & G Graduate, both as new, offers please. — Elizabeth McLaughlin, 2 Kenmare Gdns, Uddingston, Scotland.

BEATLES Magical Mystery Tour, v.g.c., 75p, first secures. — S. L. Hicks, Roughtwood, Bayleys Hill, Sevenoaks, Kent.

BANGLA DESH in excellent condition going to the highest bidder. — A. Knight, 10 Wyvis Quad., Glasgow, W.3. Tel. 041-952 4576.

BLODWYN 1st & 2nd £1.25 each, Body Waters & Geesing £1.25, Bumpers FYHWR 80p each. — M. A. Erswell, 47 Olyffe Ave., Welling, Kent.

BLACK SABBATH Reality, unplayed, £1.60 o.n.o., Stones Second, fair nick 90p o.n.o. — Joe, Cambridge 57281.

BEATLES LP, Let It Be (gc), will exchange for Jethro Tull's Thick As A Brick. — Graham Sanger, 12 Gastonbury Grove, Jesmond, Newcastle upon Tyne 12.

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COLOSSEUM, Daughter Of Time; John Mayall, Looking Back. Both excellent condition, £1.25. S.a.e. please to: William Roe, 243 Wickham Chase, West Wickham, Kent BR4 0BJ. Tel. 01-777 7836.

CONTACT, High With The Godz, an ESP disc (plain cover, stereo, mint, 1967), £1.40 o.n.o., or swop for Lemmings, Nantucket, Mahavishnu, Surrealistic Pillow, etc., also mint. — Brian Baty, 173 Prince Consort Road, Gateshead 6, Co. Durham, Gateshead 74911.

CRIMSON, Poseidon and Lizard, going cheap, one pound each. — Robert, 10 Clive Way, Shrewsbury, Salop.

CANNED HEAT, Up Country, Cream, I Feel Free, Offers? — Pete, 126 Highfield Road, Beverley, Yorks.

CHUCK BERRY (Pye-Int.), singles, "Talking About You"/"Memphis Tennessee"/"Little Marie"/"Particular Place", Offers? — T. Allan, 18 Hartley Street, Hartlepool, Co. Durham.

CRIMSON, Islands Family Fearless, Mott's Capers, mint condition, £1 each. — G. McFarlane, 17 Sutherland Drive, Denny.

CANNED HEAT. — On Road Again, Status Quo — pics of Matchstick Men. — Offers and s.a.e. to: D. Rogers, 58 Moulsham Drive, Chelmsford, Essex.

CD STEVENS, Teaser and Firecat, Dylan, New Mornings, Stefan Grossman, Gramercy Park, £1.25 each o.n.o. — Irena Krusznka, 8 Nigher Moss Avenue, Rochdale, Lancs.

CRIMSON'S Poseidon to swop for Court Of The Crimson King or sell for £1.50, v.g.c. — Offers: A. Overall, 5 Market Street, Tadmorden, Lancs.

CREAM, A.F. Tennis, 50p; Peridulum, C.C.R., £1.75; E.F. Jimi Hendrix, 75p; £2.50 the lot (all v.g.c.) or swop for Who's Next, or Brick, Tull. — Allan Reed, 48 Lealholm Terrace, Blackhall Rocks, Hartlepool TS 27 4AB.

CARL & PASSIONS, NI 5, Miller, Dreams, Spirit, Tobacco Road, Genry, £1.30 each, All exc. con. — Raymond Mills, 22 Carlton Lane, Rothwell, Leeds LS26 0DJ.

C. GREEN (TYA) (v.g.c.), £1.50. Swap any LP. — E. Brown, 10 Alloway Gardens, Kirkintilloch G66 2RU.

CONCERT for Bangla Desh, unwanted gift, condition as new, will sell for £3.50. — Peter Clarkson, 56 Broad Lane, King's Heath, Birmingham 14.

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C.S.N. & Y., "Four Way Street", exchange for Stills "Manassas" or sell for £2.75 both records v.g.c. — Stephen Soars, 15 Clementina Terrace, Carlisle CA2 4EN.

COCKER, Double Back, £2, unplayed/Bangla Desh triple, £4.25, unplayed/Live At Leeds, £1.50, unplayed. — S.a.e. please: D. Allport, 77 Rose Avenue, Pontefract, Yorks, WF9 1DR.

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DESPERATE? Send singles wants plus price offered (min. 30p), we'll endeavour to supply any single, s.a.e. please. — G. Taylor, 110 Rouge, Bouillon, Jersey.

"DECALS", £1.25; "America", £1.25; Poseidon, King Crimson, £1.25; C.O.T.C.K., Crimson, £1.25; Osbisa, £1.20; Town & Country, Pie, £1.50; Band of Gypsies, £1.25, all g.c. — Steve Tandy, 31 Roworth Road, Middlesbrough, Teesside. TS3 9PS.

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DEEP PURPLE, Fireball, mint cond, £1.50 plus poster. — D. Sinclair, 34 Leinster Rd., Morden, Surrey.

DYLAN, "Talkin' Bear Mountain", "V.D. Waltz", ex. cond. s.a.e., offers over £3 each. — Dave Jarrett, 13 Parkshore Avenue, Selly Park, Birmingham B29 7NP.

DEEP PURPLE, M'head, Fireball, In Rock, £1.40 each, all v.g.c. — Paddy Horne, Viewfield, Fyvie, Aberdeenshire.

DIANA ROSS, I'm Still Waiting LP, played twice, offers please. — Ian Chatham, "Freshfields", Cross Lanes, Wrexham LL13 0TY.

DIRT CHEAP — Floyd, Aquila, Colosseum, Hendrix, Donovan, B. Springfield, B. Jansch, Yes, Syd Barrett, Dylan and others, s.a.e. please. — Dave Cairns, 26 Henry Bell St., Hensburgh, Dunbartonshire. Tel. No. 5881.

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DEEP PURPLE'S Fireball(s), Tokoloshe Man, 35p each, mint condition or swop for Hot Love or T. Sam, one for each. — P. Cray, 140 Ennisdale Rd., West Kirby, Cheshire. Tel. No. 051-625 7753.

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ELVIS, T-REX, Clapton, Cream records for sale or swop for Gene Vincent records, etc. — D. Lewin, 113 Berners St., Leicester.

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ELP "TARKUS", £1.50; "Pictures", £1.00; Matching Mole, £1.50; "Retaliation" — Aynsley Dunbar, £1.25. — 041-427 0231.

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ELECTRIC WARRIOR & Telegram, Sam, £2 o.n.o./swop for Zeppelin IV/Smokin', s.a.e. — Mike, 2 Princes Ave., West Kirby, Wirral, Cheshire.

ERIC BURDON and War, Black Man's Burdon, good condition, nothing below £2.00 accepted, s.a.e. please. — Craig Clines, 3 Dees Ave., Wallsend, North/Land. Tel. No. 62-4695.

EAST OF EDEN "World Of" & Savoy B. "Getting The Point" for any Sabbath or G. Giant, both g.c. — Deborah Nunn, 32 Glebe Court, Highfield, Southampton. Tel. No. 073-59957.

EDGAR BROUGHTON Band 3rd (jumps on one track) only 90p, s.a.e. to — D. Rogers, 58 Moulsham Drive, Chelmsford, Essex.

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EXCHANGE "Satanic Maj.", Stones for LP by Faces, Stewart, Who, or Gallagher, exchange "Out Of Our Heads" for "Beggars Banquet" or "Get Yer Ya-Ya's Out". — Steve Tandy, 31 Roworth Road, Middlesbrough, Teesside. TS3 9PS.

ELP'S 1ST swop for United States of America (CBS band) or sell for £1.50, must be v.g.c. — G. Hinde, 20 New Ferry Rd., New Ferry, Bebington, Cheshire. Tel. No. 051-645 8819.

ELECTRIC GUITAR wanted, sorry no cash, will pay carriage (flat broke and keen guitarist). — Robert Aikman, Braithwood Farm, Gorebridge, Midlothian, Scotland.

ELVIS (H.M.V.) LP's DLP 1159, CLP 1105, offers, London singles. — Gerry, 47 Columbia Crescent, Motherwell, Scotland, ML1 3YE.

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Encouraging the exchange of records and musical ideas it has been welcomed by thousands of our readers.

But some people have abused this offer. In a number of cases (thankfully few) unscrupulous people have tried to use these free columns to defraud genuine music lovers.

So we issue this warning to advertisers and those who use the free ads: always check as much as possible the validity of the advertiser and never send money through the post in the first instance.

Remember many of the records offered here are one-offs and there may be dozens of other people after them. So always check that they are still available before sending your money.

SOUNDS wants to carry on this valuable service, but we cannot accept any responsibility for any misuse of the service.

Don't forget—be careful.

TO ENSURE

that readers' advertisements are taken fairly in turn we have, this week, held out the coupon which gives free space on these pages.

The coupon will, however, be printed next week so if you wish to use this service, please make sure of your copy of SOUNDS by filling in the order form on page 18. Hand it to your papershop as soon as possible.

CURVED AIR II, "Paranoid", "Pilgrimage", "If 3" for sale (cassettes), £1.50 each. — Graham Bailey, 47 Lincoln Road, Metheringham, Lincoln.

CRIMSON, Wake Of Poseidon, never played, £1.25 or swop for American Pig, McLean. — S.a.e. to: Sarah McMahon, Wingfield House, Priesthorpe Lane, Bingley, Yorks.

CAROLE KING'S "Tapestry", £1.15 (v.g.c.). — Karent Best, 7 Glenwood Avenue, Bassett, Southampton, Hants. SO2 3PY. Tel. 69100.

CAPTAIN BEEFHEART (double), Trout Mask Replica, excellent condition, £2.50. — Mick Turner, 4 Pound Gate, Alton, Hants. Tel. Alton Valley 5103.

"CHIEF", Delvey Terry, Tumbleweed 104, £2. — Tony Martin, 90 Braycourt Avenue, Walton-on-Thames, Surrey.

CURVED AIR, second album, excellent condition, played twice, slight tear on sleeve, £1.50. — Gary, 17 Holm Oak, Colchester, Essex.

CRYSTALS "He's A Rebel", LP (v.g.c.), Len Barry, "123", LP (v.g.c.) (includes "Lie A Baby"). — Offers to: Terry Ryder, 29 Wharton Street, Hartlepool, Co. Durham.

CHICAGO DOUBLE, new for Who's Next, Zeppelin 4, Live in Europe, concert for Bangla Desh. — Alan Fish, 109 Kirkwood Drive, North Kenton, Newcastle NE3 3AS. Tel. 858492.

CRAZYHORSE 1st, Chunga's, Zappa, New Morning, Dylan, £1.30 each. — Peter Cleminson, Woodside Bungalow, Wray, Carlisle, Cumberland.

CRICKLEWOOD, TYA, COTCK Crimson, both mint, swop, offers, v.g.c. — Mike, 16 Dartmouth Street, Barrow-in-Furness, Lancs.

COMPLETE SET of LPs by Tull, Zep, ELP, must sell, 35p each, good condition. — "Kirky", 47 Finsbury Street, Drumoyne, Glasgow, G51 4DP.

CROSBY and Nash LP, mint, will swop for mint "Waterloo Lily" — Caravan or £1.60. — S.a.e.: C. J. Holey, 23 Moor Lane, Cleadon, Sunderland, Co. Durham.

CHUBBY CHECKER, Let's Twist Again, excellent condition, best offer secures. — Terry Donaldson, 8 Station Road, Seghill, Cramlington, Northumberland.

RECORDS FOR SALE

EXCHANGE Bangla-Desh (triple), new with booklet, for Argus, W/Ash, Machine Head, Purple, Harvest, Neil Young, s.a.e. — C. J. Rose, 31 Myrtle Grove, Hoole, Chester.

COB RECORDS

55, Portmadoc, Caerns. Wales 0766-2170 * callers welcome *

DISCOUNT

Top discount on all new LPs. e.g. 35p off £2.40 LPs FREE postage. Send for free catalogue listing 800 titles.

EXCHANGE

As much as £1.40 allowed for unwanted LPs in exchange for ANY new, or top cash prices paid. See for details FIRST.

EXPORT

All LPs supplied tax free and at discount in any quantities speedy delivery to any overseas country. Send for lists.

ELECTRIC WARRIOR, Who's Next or L.A. Woman (g.c.), for Zeppelin 1 or Fragile or £1.40. — D. Paine, 66 Alexandra Crescent, Bromley, Kent.

ENTWHISTLE SOLO!!! Smash Your Head!!! Mint! Best Money/Tull, Floyd, E. John LP. offer (mint) or ELP 1, s.a.e. to — Dave, 23 Ennisdale Dr., West Kirby, Wirral, Cheshire. Tel. No. 051-625 5245.

EXCHANGE BEATLES LP Let it be for Thick As A Brick by Jethro Tull. LP let it be in good nick. — Graham Sanger, 12 Glanbury Grove, Jesmond, Newcastle upon Tyne 12.

EXCHANGE CREEDENCE "Bayou Country" (v.g.c.) for (v.g.c.) "A.H.M.", "Meedle" (Floyd), "Aqualung" (Tull), any Curved Air. — Steve Lewis, 21 Primrose Rd., Molland-on-Sea, Essex CO15 5PX.

EL PEA, slightly surface scratched but bearable, so only 75p. — Jonathan Lucas, 79 New Workingham Road, Crowthorne, Berks.

FACES "NODS" POSTER for now. Must pay postage. — Contact Carol, 4 Montgomery Road, Aintree, Liverpool 9 or Ring 051-525 7040.

1970 ENGLAND World Cup squad sing The World Beaters LP, stereo, v.g.c. sell/exchange, offers? — R. Blackley, 1 Briar Road, Ainsdale, Southport.

FOR SALE Cook Book. Canned Heat £1.30, perfect condition, both record and cover. — Dennis Bland, 58 Somerset Road, Springwell, Sunderland.

FIREBALL, B. Capers, L. Cream, poor condition 95p each. — M. Doyle, 72 Bridge St., Coseley, Staffs.

FREE, thanks for brightening my sadness Iain Taylor — Newcastle guitarist/Samaritan, you're beautiful. — Christine Ayres.

FOUR TOPS, 'Soul Spin', 'Now' LPs £1.25 each. — 4 New Hey Road, Rastrick, Brighouse, Yorks.

FOUR TOPS, 'Live' LP £1.25 s.a.e. — Steven Wood, 4 New Hey Road, Rastrick, Brighouse, Yorks.

FREE! Stealer, My Brother Jake, All Right Now, All unplayed any offers? — A. Pirie, 23 Rudall Crescent, London NW3.

FLOY JOY, Hold Your Head up, Can't Let Y'Go Floy, Joy, Look Wot You Dun, v.g.c., 30-35p. — P. Bugge, 9 Taunton Place, Whiteleigh, Plymouth, Devon, PL34HY.

FOR SALE Humble Pies Performance Rocking the Fillmore £1.75 mint con. or swap for Fog on the Tyne Lindisfarne, must be very good condition. — Keeble Gleeve, 8 Faraday Street, Tipton, Staffs.

FOR SALE E. Warrior, T. Rex, v.g.c. £1.50 or swap for any Alice C. Hendrix, Free LPs s.a.e. — Heather Hutchinson, Flat 12/22 Cruddas Park, Westmorland Rd., N/C/U/T. Tel. N/C 31822.

FAME/PRICE LP £1, in v.g.c. s.a.e. to — Ann Wilson, 15 Moir St., Alloa, Clackmannanshire.

FIREBALL, also Electric Warrior, My People Were Fair (T. Rex) or swap one for Zeppelin IV. — C. Blanco, "Milan", Hill Rd., Bowdon, Cheshire.

FOR SALE, Band of Gypsies, Hendrix played twice, immaculate nick £1.35. — Colin Smith, 23 The Mount, Newlands, Mansfield, Notts.

FOR SALE Piper (P. Floyd) g.c. £1. Pictures (ELP) v.g.c. £1, Woman (Free) slightly scratched 75p must go! — D. Eckersley, 11 Mornington Rd., Bolton Lancs. BL1 4EE.

FOR SALE James Taylors first LP offers over £1.25. — S. Scott 254 Beverley Road, Anlaby M.U.

FREE, Stealer, Stones, H.T.W., Brontosaurus, Move v.g.c. Offers? — C. Heam, 18 Grosvenor Road, Solihull, Warwick.

FOR SALE, House of Rising Sun, single, Animals. Offers to — Murphy, 26 Highfield Street, Leicester.

FLOYDS "SAUCERFULL" swap for "Obscured by Cloudb" or "Meddle" (in v.g.c.). Will buy O.B.C. for £1.30. — Peter Still, 20 Clifton St., Wigan, Lancs. Tel. 43606.

FOR SALE, Lucretia, Mac, Mac, Evil and Tuesday's Dead v.g.c. 30p each. — Elaine Hocknell, 64 Bedford Drive, Sutton Coldfield, Warwickshire.

FREASY GUYS, Collin and Stephen, selling top LPs for 75p. — 282 Everton Court, Stanmore, Middx.

FREE. At last mint condition, swap for Sabbath's Reality mint condition only, S.A.E. please. — David Milligan, 16 Conisborough Rd., Glasgow, G34 9NR.

FRESH CREAM: As new. Sell or swap for top of the milk, Steppin' Out, etc. — M. G. Smith, 22 Dovedale Road, Plymouth, PL2 2PR.

FANNY HILL — Fanny, v.g. condition. Only 2 weeks old £1.65. — Nigel Turner, 14 Dukes Wood Ave., Gerrards Cross, Bucks. Tel. 83498.

FACES, A.N.A.G.A.A.W., £1.50 (v.g.c.), swap for Zep 1 or 2 or Mad Shadows or Let It Be. — John, 5 Key Avenue, Hoyland, Nr. Barnsley, Yorks.

FREE LIVE, Songs of Cohen, Space In Time £1.25 each. — Peacock, 21 Latimer Road, Eastbourne.

FOR SALE If (75p), Abraxas Santana (£1.50), T. Rex (Ram) (£1.50) or will swap. — Write Paul, 21 Alwyn Ave., Lpool 21.

FOR SALE, Audience "Friends" LP stereo, perfect £1.50 o.n.o. write to — Miss Marg Wells, 151, Liverpool Rd., South Maghull, Liverpool.

"FRIENDS" LP Audience stereo, perfect £1.50 or swap for similar "Days Past" Moodies. — Miss Marg Wells, 151 Liverpool Road South, Maghull, Liverpool.

FOR SALE, Sticky Fingers, Rolling Stones, slight warp on one track otherwise perfect condition. Offers? — Colin Smith, 23 The Mount, Newlands, Mansfield, Notts.

FAIRPORT CONVENTION, Babba-combe Lee, (mint) £1.75, stereo. — D. MacDonald, 7 Knockbreck Ave., Tain, Ross-shire, Scotland.

FLEETWOOD MAC, 1st album; Cohen; Songs from a room, Love/Hate v.g.c. £1.30 each. — Phil, 10 White Road, Sutton Coldfield.

FOR SALE, "Black Sabbath" 1st v.g.c. £1.50. U.A. sampler "All good clean fun". £1 o.n.o. (Double) — Malcolm Woods, 30 Beaumont Rd., Currock, Carlisle, Cumb. Tel. 35660.

GROUNDHOGS, Scratching The Surface, for sale or swap for any Yes or Lindisfarne LP. — Brian Goodall, 16 Rowanban Gds., B/Ferry, Dundee.

GOLDEN ELDIE singles and LP's. Send s.a.e. for lists, including rare singles and LP's. — Laurence Winter, 20 Silverbirch Close, Huntingdon, Hunts.

GRATEFUL DEAD, 2 posters, almost new, the original mystical stuff, 50p each. — Paul, 7 Cole Lane, Ockbrook, Derby.

GEORGE HARRISON, All Things Must Pass, £4.50 o.n.o., good nick. S.A.E. PO's only. — M. Fleetwood, Palmers College, Grays, Essex RM17 5UD.

GRATEFUL DEAD "Live", highest offer over £2 secures. — Dave, 9 Southbourne Road, Lymington, Hants. Tel. 3248.

GOODBYE, Mary Hopkin single, mint, unscratched condition, 22p or offers. — S.A.E., Julia Hill, 91 Gallewood Road, Great Baddow, Chelmsford, Essex.

GILES, GILES, Fripp (stereo, unplayed), £3.50 o.n.o. — Ken, 7 Hallington Drive, Seaton Delaval, Northumberland NE25 0JA.

HENDRIX, V. Chile, Watchtower, 40p pair; 2 diff. coloured LG posters, 30p each; bronze medallion, A1, 80p; Broughton B/W posters, 20p. — Bloogs Carter, 13 Causeway, Writtle, Chelmsford, Essex.

HARVEST and recent single, Neil Young, both perfect, £1.80 o.n.o. or consider swap. — Robert Blower, 70 Cherry Tree Ave., Walsall.

HELPI! Must sell 50 (old) singles. Money for engagement ring! Troogs, Beatles, Donovan, Poco, etc. — Steve Seal, Shotton Hall, Harmer Hill, near Shrewsbury, Salop.

HARRISON Triple, swap for three albums. S.A.E. please. — B. Peacock, 400 Higham Com. Rd., Bamsley, Yorks.

HENDRIX Eternal Fire and Easy Rider (v.a.) (good nick), offers? — Eddie Lonergan, 35 Rowan House, Mounttown, Dun Laoghaire, Dublin, Ire.

HENDRIX, Purple Haze (£67 mint), 55p or swap for Hendrix, Miller, Alice, Joplin, Faces, Who, etc., also mint (singles). — Brian Baty, 173 Prince Consort Road, Gateshead B, Co. Durham. Tel. G'head 74911.

HENDRIX, Must sell Rainbow Bridge and Cry Of Love (good nick), offers? — Stephen Belton, 34 Mountwood Flats, Mountown, Dun Laoghaire, Dublin, Ire.

H. P. LOVECRAFT (H. P. Lovecraft), Storyteller LP's, both good nick, for sale. Any offers? — John Ashton, Kilmelford, Adderstone Cr., Jesmond, Newcastle on Tyne NE2 2HH.

HURRY! HURRY! Leaving country! Must sell or swap Savoy Brown and Vanilla Fudge Debut albums. — Alan Lautman, 117 Victoria Road, Wood Green, London N22 4XG. Tel. 01-888 0664.

HENDRIX, Voodoo Chile, 30p; Backtrack 10, 60p; S&G, B.O.T.W., £1.70 (mint). — L. Kilby, 125 Fletcher Way, Highfield, Hemel Hempstead, Herts.

HENDRIX, Rainbow Bridge, v.g.c., £1.50. — Offers to Colin MacDonald, 7A 10 Broomhill Lane, Glasgow G11 7NP.

HENDRIX, Monterey, £2; Experience, £1.50; Axis, 50p; Gypsies, £1.50. All mint, will swap for any Floyd or Free. — Mick Rooney, 11 Bowden Drive, Homchurch, Essex.

HUMBLE PIE, Performance, Live At Fillmore (double), Music People (3 LP sampler), both perfect, played once, £1.60 each o.n.o. Please send s.a.e. — Peter Shipley, 109 Longford Crescent, Bulwell Hall Estate, Nottingham.

HUGE Elvis sale, Lists. — Nanik Bhag, 53 St. Thomas Road, London N4. 01-226 7023.

HOT RATS, Frank Zappa, played once only, Will swap for Black Sabbath's 1st in likewise or v.g. nick, or sell for £1.50 o.n.o. — A. Torrance, 8 Kilcloy Ave., Glasgow G15 8RR.

HISTORY of Ginger Baker (double import), £2.85; Rock On, The Bunch, £1.40, both stereo and brand new. — R. E. Dickenson, 64 Becton Place, Erith, Kent.

12 HEAVY LP's going cheap. Sabbath, Deep Purple, etc. — S.A.E., Mike, 16 Dartmouth St., Barrow, Lancs.

HIGHWAY, FREE, mint, £1.70, swap Led 4, Bridge Over Troubled Water, must be perfect. — Tel. Swansea 28183.

"HOMER" film soundtrack, includes Zeppelin (8.30), Cream, Byrds, Buffalo, S. Miller! Best money/Tull, Floyd, E. John, mint (as mine) with s.a.e. — Dave, 23 Ennisdale Dr., West Kirby, Wirral, Cheshire. Tel. 051-625 5245.

HUMBLE PIE, Performance, double, perfect nick swap for perfect nick Budgie LP and Yes, Fragile, album. — David Black, 123 Mount St., Fleetwood, Lancashire.

HUMBLE PIE, Performance, double, perfect nick. Swap for Led's Blueberry Hill or California, also perfect. — David Black, 123 Mount St., Fleetwood, Lancs.

HELLBOUND TRAIN, Savoy Brown, perfect nick (played twice), £1.50 or swap for Dog Of Two Heads or Smokin' (H. Pie). — 3 Heads Road, Keswick, Cumb. Tel. Kes 72839.

HUMBLE PIE, Smokin': Hot Tuna, Live; Mountain, Flowers, £1.60 each, v.g.c., m.o.t., s.a.e. — Brian Otway, 29 The Shrublands, Potters Bar, Herts. Tel. 57359.

£2 For Humble Pie, Funk, Heads at Hyde Park (live), July 3, '70 on cassette, swap Rock On. — Jamie Crompton, 47 Homewood Avenue, Cuffley, Herts. Tel. CU 42400.

HENDRIX, Voodoo Chile, v.g.c., £1.50; also T. Rex album, perfect condition, £1.75, and Led Zeppelin III, v.g.c., £1.35. — Please send s.a.e. to Simon McKinnel, Summerfield, The College, Marlborough, Wilts.

HELLO GOODBYE, Summer Holiday, O Sole Mio, Got A Funny Feeling reasonable nick, any offers? — John Hewett, 2 Bantick Villas, Newcastle upon Tyne 4 NE4 6UR. Tel. 34210.

I WILL SWOP Led Zeppelin II for best Slade offer or any other good reasonable offer. — John Brown, 114 Lochside Road, Dumfries.

IT'S TOO LATE, My Sweet Lord, Cracklin' Rosie, v.g.c., 40p each, £1 the lot. — J. A. Tyrrell, 43 Western Road, Flixton, Manchester.

IF'S 1ST and 3rd albums for sale, £1.50 each. Write first, v.g.c. — John Davies, 25 Buxton Road, Walsall WS3 3RS.

I'LL GIVE ZEP II for Unicorn or Best Tyrannosaurus Rex offer. Please enclose s.a.e. (v.g.c.). — J. Smart, 22 Aylesbury Ave., Davyhulme, Manchester M31 1SB.

I HAVE SPLIT, G. Hogs, Fireball, Juicy Lucy, Humble Pie/Rockin' for sale. Space In Time or G. Funk. — George, Tel. 385 6529.

ISLANDS!!! Inaudible surface marks, plus 25p for excellent c. AHM, Demons & Wizards, FOE (Mountain). Sell £1.50 plus 15p p.p. S.A.E. — Kris, "Fairwinds", Hawthorn Dr., Newton, West Kirby, Wirral.

IMAGINE, John Lennon LP, Curved Air 2nd LP, Stephen Stills' 1st LP, all in good cond., £1.50 each. — D. Sholdon, 33 Stag Pasture Road, Limeside, Oldham, Lancs.

IMMIGRANT SONG!!! Mint (colour sleeve) or New Morning (mint) for mint Floyd, Tull, Elton John, ELP 1st or Stills 1st. — S.A.E. to Dave, 23 Ennisdale Dr., West Kirby, Wirral, Cheshire. Tel. 051-625 5245.

IMMIGRANT SONGI Zeppelin import! Best offer! (Mint) with colour sleeve or swap mint pictures ELP! — Dave, 23 Ennisdale Dr., West Kirby, Wirral, Cheshire. Tel. 051-625 5245.

JEFFERSON AIRPLANE'S Baxters, £1.15; Andromeda, £1.20; Stones' Banquet, £1.15; others — 176 Birdsfoot Lane, Luton, Beds.

JAMES TAYLOR Posters, 30 in. x 20 in., B&V only, 20p including post. — Greene, 49 Morrell Road, Northenden, Manchester 22.

JUDY COLLINS' Who Knows, w.t.g., 85p or swap for Dana LP or Funky LP. — R. Felix, 58 Beulah Road, Tunbridge Wells, Kent.

JAZZ Collector's King Oliver LP with Louis and "Baby" Dodds, mint condition, issued in early '50's, offers? — De Kaotic, Chirophy Dept., 42 Huntress Row, Scarborough.

JOHN MAYALL, Looking Back, brand new American Pie single, offers please and s.a.e. to — P. Fearnside (Miss), 48 Lipson Road, Plymouth PL4 8RG, Devon.

JIMI HENDRIX single Voodoo Chile, 25p o.n.o. — Ring after 4.30 p.m., Merve Prothero, 13 Hambleton Cres., Skelton-in-Cleveland, Nr. Scarborough, Yorks. Tel. Skelton 50184.

JOHN LENNON'S Imagine, perfect nick for Floyd's Ummagumma, must be in same condition. — Patrick Devine, 4 Stepford Place, Easterhouse, Glasgow G33 4NW.

JULIE DRISCOLL single, Don't Do It No More (Parlophone 1965), very good condition, any offers? — Brian Johnson, 28 North End Crescent, London W14.

JUDEE, SILL, £1.60 (perfect), pay 50p for Bullet (Hobbs). — Graham, 9 Murray Road, Invergordon, Ross-shire, Scotland.

JUCY LUCY, LBAEI, offers or will swap for anything (records, posters; rings, anything), mint condition (true). — S.A.E. to Jon, 80 Chestnut Road, Raynes Park, London SW20 8EB.

JOHNNY WINTER LP entitled Johnny Winter, v.g.c., £1.15 or (preferably) swap for other good sounds. — Danny Saunders, "Tree Tops", Holloway Lane, Amersham, Bucks. Tel. Amersham 6261.

JAMES TAYLOR, Mud, Slide, Slim, v.g.c., hardly played, £1.50. — A. Stocks, 159 Wragby Road, Lincoln, Lincs.

KINKS, LPs and singles from 1964. 1972, many oldies and a few rare imports. — Write Big G, 10 Lochbar Drive, High Burnside, Lanarkshire, Scotland.

KOSMIC BLUES, Message From, Country, Move, Hendrix, West, 1.25p. — Richard, 71 Finchley Court, Ballards Lane, N3.

KING CRIMSON single "Cat Food" (v.g.c.), 50p, Hendrix import "Sunshine Of Your Love" (v.g.c.) 75p. — S.a.e. to: D. Edgar, 67 Headroom, Gate Road, Lytham St. Annes, Lancs.

"KINKS": Well Respected, Kinks, only 50p, v.g.c.; also Monkees 50p? — Jerrie Brooks, 55 Montrouge Cres., Epsom.

KINKS: Tired Of Waiting, 20p, Give Peace A Chance, P.O.B., 30p, 5p p & p please. — Diane, 12 Kellands Ave., Inverurie, Aberdeenshire.

KILLER / ALICE Cooper, will sell for £1.50, or swap for Deep Purple / Deep Purple, good nick. — David Willett, 23 Charlotte St., Redcar, Teesside.

KEENER Of London, Please let me have full address as I've lost it. Will then send "Tarkus". — Steve Tandy, 31 Roworth Road, Middlesbrough, Teesside TS3 9PS.

LITTLE RICHARD: "Crying In The Chapel", "Joy, Joy, Joy", "Fats Domino", "Million Sellers", Vol. 2. LP. Offers. — T. Allan, 18 Hartley Street, Hartlepool, Co. Durham.

LIGHT FLIGHT, Needles and Pins, Fire Brigade, It Don't Come Easy, My Sweet Lord, Eloise, Tomorrow Night, best offers (s.a.e.) secures. — Kevin Bryan, 87 Pelham Street, Workson, Notts.

LP World Of East Of Eden (v.g.c.), incl. Jig-A-Jig for sale or swap, offers. — S. Hole, 7 The Points, Cox Green, Maidenhead, Berks.

LIVE, DEAD, Hendrix, Beeheart on cassette, details s.a.e. — Bob, 15 Granville Gdns., Newcastle Upon Tyne 2.

LOOK for sale, W/O East Of Eden, D/P In Rock Emotions, Pretty Things, Live Taste, s.s.s.a.e. to: Paul Wood, 5 Sandyhaven Wk, Hattersley, Hyde, Cheshire.

LIZARD Crimson, played twice, £1.50, Fragile, Yes, v.g.c. £1.40. — Jonathan, 110 Wendover Road, Stoke Mandeville, Aylesbury, Bucks.

LIGHTFOOT, Autographed Gordon Lightfoot 1969 Festival Hall Concert programme. — Smeather, 15 Sawley Drive, Cheadle Hulme, Cheshire SK8 7QA.

LED ZEPPELIN I: £1.80, guaranteed brand new and unscratched. — Brian Knights, 1 Tallants Road, Coventry.

LP's by TYA, Chicago, Jan Dukes, etc. for sale. Other too. — S.a.e., Peter, 18 Brunswick Square, Hove.

LED ZEPPELIN III and IV to sell or swap. Also Stageflight Band. Offers? — N. Duckett, Comwall School, Dortmund BFPO 20.

LIVE TASTE (new) £1.50 or swap for Moodies Floyd. Also anybody got LLAM (TYA)? — S.a.e., G. Davy, 86 London Road West, Bathoathen, Bath, Tel. Bath 88429.

LIZARD - King Crimson, excellent condition, free plastic cover, £1.50. — Nick Steele, 33 Madeira Drive, Hastings, Sussex.

LINDISFARNE, Fog, Humble, performance, £1.30 each, good condition. — R. Broadbent, 40 Kirkdale Cres., Sheffield 13.

LINDISFARNE single, Clear White Light (unplayed) 65p. — S. Copson, 12 Hutton Ave., Hartlepool, Co. Durham.

LARGE COLLECTION, all kinds pop prog, S.a.e. for lists. — J. Brown, 27 Mannings Close, Pound Hill, Crawley.

LANCASTER'S top hairy wishes to sell 30 singles (Free, Small Faces, Berry, Starr, Presley, etc.). — S.a.e. for lists to: William Brady, 14 Troutbeck Rd., Ridge Est., Lancaster, Lancs.

MOODY BLUES "To Our Children's Children", good condition, stereo, £1. — Mick Thompson, 70 Templedene Ave., Staines, Middx.

MY BROTHER JAKE Strange Kinda Woman N.M.E. record, all v.g.c. — Offers: Gary Duncker, 1 St. Mary's Road, Sale, Cheshire.

MAYALL, Looking Back, Colosseum O.O.T. Simon and Garfunkel, Bridge Over Troubled Water, v.g.c., £1.25, s.a.e. — William Roe, 243 Wickham Chase, West Wickham, Kent BR40BJ. Tel. 01-777 7836.

MELANIE, Good Book, £1.50, Imagine, £1.50, both v.g.c. — Mike Patrick, 177 New Road, Chatteris, Cambs.

MINT in rock, swap, Zeppelin I / 3, Demons — Wizards / Grateful Dead, after 6 p.m. — Sedgely, Tel. 71728.

N. BLOOFIELD — Not Killing Me, g.c., £1, Voodoo Chile 40p. — Mary Joplin, Castleacre, King's Lynn, Norfolk.

MINT SINGLES: Race With Devil, We Love You (Stones), Victoria (Kinks), Paranoid (Funk), Grass Grow (Move), 25p each, post-free. — Dave Howe, 22 Fletcher Street, Warrington, WA4 6PY.

MOUNTAIN CLIMBING for sale. Highest offer secures. — S.a.e. to David Kane, 98 Ridgeway, Leam Lane Est., Felling, Gateshead, 10 Co. Durham.

MARVIN, WELCH FARRAR, £1.60 (v.g.c.), Clear White Light, 70p (v.g.c.), Pretty Woman, J. Lucy 40p (v.g.c.). — S. Hodgson, 138 East Thorp, Westsroppe, Newcastle 5.

MOTOWN vol 3, £1 slightly scratched. — Diane Wilson, 68 Gorsehill, Beacon Lough, East Gateshead.

MOTOWN FREAKS, All Of Motown Story, 5 vols. with colour book and box. — Offers? s.a.e. please to: Ed, 43 Manor Park, Bristol BS6 7HL.

MOTT 1 & 2, Andromeda, Children's Moodies, Heat, double, Quintessence 1st £1 each. — Philip, B Eastbrook Road, Waltham Abbey, Essex.

MONKEES, All singles and LPs, g.c. mono. Offers, s.a.e., G. Smith, 67 Denhill Park, Newcastle NE15 6QE.

MUNGO JERRY, 1st 4 maxi singles, offer (v.g.c.) — Chris Holmes, 8 Ealing Close, Mackworth, Derby.

MOODIES, Seesaw, Never Comes The Day, mint offers please. — J. Wischusen, 118 Russells Ride, Cheshunt, Herts.

MUNGO JERRY, Elec. Tested, g.c. £1.50 or consider swap. — Keith Walker, Hailsham 841168 (STD 0323), after 5 p.m.

MOTHERS, DOUBLE LPs 200 Motels, £2.50; Freakout, £2. — M. A. Wheatley, 46 Queenhill Road, Selsdon, Surrey.

200 MOTELS — Zappa, with book and poster, v.g.c., £2.50. — C. Coomer, 57 Carleton Crest, Pontefract, Yorkshire.

MOODY BLUES / Go Now, Donovan / Bec's Jarabagal, Great Awakening / Amazing Grace. — Offers: R. Richardson, 164 Tressillian Road, London, SE4 1XY.

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RECORDS FOR SALE

McARTNEY. Another Day, Backs Seat Of Car, Give Ireland Back, brilliant nick. Best Money / Tull / Floyd / E. John LP offers. — S.a.e., 23 Ennis Dale Dr., West Killy, Wirral, Cheshire, peace. Tel. 051-625 5245.

MINT 1967 LP. "We Are Ever So Clean" / "Blossom Toes", also "Moby Grape" — Terry Ryder, 29 Wharton Street, Hartlepool, Co. Durham.

MUNGO MEN, Ray Dorset, Colin Earl were "The Good Earth", offers for the LP. "It's Hard Rock and All That", mint. — Terry Ryder, 29 Wharton St., Hartlepool, Co. Durham.

MEATY BEATY big and bouncy / The Who (v.g.c.) £1.50 o.n.o. Farewell (2 albums) / Diana Ross / Supremes, £3 o.n.o. (v.g.c.) Imagine/Lennon (v.g.c.) £1.50 o.n.o. — Brian Dolandson, 183 Drumoyne Road, Glasgow G51 4BH, Scotland.

MCS, Kickout The Jams £1, Duster Bennett Smilin Like I'm Happy 75p. — 60 Toner Ave., Hebbum, Co. Durham.

MAYALL'S USA Union, swop for any Mothers LP except live At Fillmore East, write first. — Alan Rowan, 9 Leith Gardens, Menzieshill, Dundee ODE 4HY.

200 MOTELS swop for Hendrix Monterey or Hendrix Star Portrait. — Will, Buckingham, Rendcomb College, Glos.

MANY HEAVY singles, some deleted send for lists s.a.e. please. — D. Allport, 77 Rose Avenue, Upton, Pontefract, Yks WF9 1DR.

MARVEL, comic books for sale, over 800, 1961-71, from 1/2 each, would like to sell to serious collector. Paul Gunwell, 14 Rydal Ave., Garforth, Leeds LS25 1JG.

NAZARETH'S first album as new £1. — J. Ryan, 9 Silloth Avenue, Newcastle NE5 2TB.

NEIL YOUNG'S Harvest after the Goldrush, offer v.g.c. — Long, 46 Honeyborne Road, Sutton Coldfield, Warwickshire.

NIRVANA, Pentecost Hotel, Jethro, Long Song, Nigel Olsson, Alabama v.g.c., highest offers. — 73 Vale Road, Sheffield 3.

NEW HONKY CHATEAU, Peter Frampton £1.75 each, Alvin Lee and Co. More Experience Hendrix £1.50 each, many others. — S. Driscoll, 293 Roundway, Tottenham, London N17.

NICE £1.50 Dr. Byrd's £0.90 (mono) Farther Along £1.30 pop's only please, all exc. con. — Raymond Mills, 22 Carlton Lane, Rothwell, Leeds LS26 0DJ.

NEED BREAD, must sell singles, examples, LZ, s.a.e. lists. — Guido, 37 Southlands Av., Dresden ST3 4AX.

NILSSON Schmilson £1.50 o.n.o. or swop for any Grand Funk (not live album) or Sabbath albums. — Sarah Bolitho, Glebe House, Durris, Aberdeen-shire.

NEW SEEKERS, new colours, mint condition £1.50 o.n.o. please help I need the dough. — W. Pollard, 35 Biron Street, Goolge, Yorkshire.

NUDE! Alex has the coolest "unreleased" LP's, s.a.e. lists. — 81 Merrion Avenue, Stanmore, Middx.

NEWCASTLE programmes, cup souvenirs, 2/2p each, s.a.e. for lists. — Jim, 203 Redburn View, N/S, Northumberland.

NEIL DIAMOND, Tap Root, good con, swop, Zep, etc. — 2 Headland Close, Great Missenden, Bucks.

OFFERS for Tin Soldier, Lazy Sunday or swop both for any Slade, Free, Who, Crismo. — Kris Nolan, 30 Almond Avenue, Swanpool, Lincoln LN6 0HB.

OFFERS PLEASE — Rock 'n' Roll Queen, Mott, Inside J. Tull, s.a.e. appreciated. — Pete, 16 Peel Grove, Longsight, Manchester 12.

OPEN, Driscoll, 75p, also 1,000 pictures to sell or exchange for discs. — 12 Torbay Rd., Chorlton, M. 21.

OFFERS Desertsouth, Band; Stage-fright, Gallagher, Deuce, Black Widow and pictures. — J. Falconer, 3 Colmill Farm, Kiltarity, Scotland.

OLD RARE albums available, send your requirements plus s.a.e. — Chas. Lally, 8 Cal Close Lane, Jarrow NE32 4SU.

ORIGINAL 1ST Tyrannosaurus L.P., v.g.c., song sheet. First offer £3. — Bob, 15 Granville Gdns., Newcastle upon Tyne 2.

OH WELL, Hey Jude, 15p each. Homburg, Procul Harum; Watchtower, Hendrix, 20p each (originals). — D. Brook, 395 Horbury Rd., Wakefield.

ORIGINAL PROPHETS, Tyrann. Rex, with original wordsheet, immac. condition. — F. Loble, 89 Long Lane, Chadderton, Lancs.

OLD AND recent singles by rock bands, Beatles, Stones, Free and more, send for list. — G. O'Reilly, 49 Wells Walk, Area 3, Chelmsley Wood, B'ham 37.

ON SALE "Emerson Lake Palmer Live" and "Jethro Tull in Concert". — Lesauere Daniel, 116 Ave. J. B. Clement, 92-Clamart, France.

OVER 100 singles, E.P.'s, and L.P.'s including Beatles, Middle O. T. Road, Cliff, very good and very cheap, s.a.e. for list. — R. Hanson, 6 Madison Gdns, Park Avenue, Hull.

RECORD LENDING LIBRARY (postal). Don't buy — borrow. From Top 50 and beyond. Send s.a.e. for details to 17 (S) Park View Court, Fulham High Street, London SW6 6LP.

"SANDERS" OFFERS all currently available records post free and at least 10% less than normal prices. — Send to Saunders, 4 St. Peter's Gate, Nottingham.

SEND 5p + large s.a.e. for our latest list of second hand and deleted 45's, to — F. L. Moore (Records) Ltd., 7 North Street, Leighton Buzzard, Beds.

SEND 5p + large s.a.e. for our latest list of (A) pop (B) soul (C) C&W 45's & L.P.'s to — F. L. Moore (Records) Ltd., 167a Dunstable Road, Luton, Beds.

SECOND WINTER (double) by Johnny Winter, sell or swop for Pilgrimage or Argus, write first. — Mr. Desmond Murdoch, 6 Greenview, Ballymena, Co. Antrim, N. Ireland.

STRAWBS, Grave New World, £1.30, or swop for Flowers of Evil or Pilgrimage, Teenage Lieks. — Chris Giegnister, Bushey Ruff, Carlisle Road, Eastbourne, Sussex.

SINGLES 30p each, Creedence Clearwater Revival, Tremeloes, and many more, send s.a.e. for lists. — S. J. Stanley, 431 Heneage Road, Grimsby, Lincs.

SWOP Tarkus(ELP) for any Rory. Tull or Zeppelin. — Stephen Bowers, 16 Park Close, Langley Park, Durham.

SWOP, Split, W.W.S.T.W. (both mint) for Bowie's W.W.S.T.W. (mint essential). — Pete, 4 Stockwell Grove, Hull.

SINGLES, Another Day, Voodoo Chile, album Faces Nods offers, please. — Mike Campton, 1 Woodville Road, Dewbury, Yorks WF12 7BE.

SINGLES 100, v.g.c. includes Beatles, Free, Deep Purple, 15-50p each. — Steve Innes, 27 Stronsay Cres., Aberdeen.

SIEGEL Schwall albums, Sav, Shake, 70, £2 each. — Steve Pilkington, 56 Claret Street, Accrington, Lancs.

SINGLES, mint, I... am, Cracklin', Caroline, Diamond, B.O.T.W., Boxer, Garfunkel 35p each o.n.o. s.a.e. — R. Lamming, 3 Westgate Close, Christchurch Road, Norwich Norfolk.

SINGLES mint, Pleasant Valley, Alternate Title, Monkees, First of May, 8.G's 35p each o.n.o. s.a.e. — R. Lamming, 3 Westgate Close, Christchurch Road, Norwich, Norfolk.

SINGLES rarities, Pgwotr Sutor, I'll Be Greeping, Broad Daylight, Free, Salty Dog, Procul, offers? — Steve, 26 Blackthorn Road, Houghton Regis, Dunstable, Bedfordshire.

SWOP, Unicorn, T. Rex, for Zero Time (Tonto's) or Joy of Toy (Ayers) g.c. offers, s.a.e. — Steve, 26 Blackthorn Road, Houghton Regis, Dunstable, Bedfordshire.

SANTANA'S 3rd, Ia-Yas, Sshh, v.g.c. £1.40, swop for Harvest. — Ian, 101 Nether Priors, Basildon, Essex.

SINGLES, Soul/RB sale, Pickett, Redding, Taylor Sam/Dave, s.a.e. for lists. — 75 Greenvale Road, Eltham, S.E.9.

SWOP Cream 1st and Who, sell out (perf) for Blues Obituary and Thank Christ (G. Hogs). — Y. Robertson, 11 Selkirk Park, Lower Largo, Fife, Scotland KY8 6HS.

SPLIT Pearl, Abbey Road, Let It Be, swop any for Pilgrimage, Death Walks Behind You, Highway, State cond. — B. Dodd, 127 Pinford Ave. Norton, Stok-on-Trent.

SWOP Electric Ladyland, Hendrix (double), v.g.c., anything considered. — Mark, 7 Wellings Close, South Chard, Somerset.

STILLS 2 £1.40, Allman's, Eat a Peach, £2.75, Lou Reed £1.50, last Dead double £2.75, all immaculate, s.a.e. to — Alan Turner, 21 Alderley Avenue, Birkenhead L41 0ER.

SWAP, Rockin Filmore, Pie, H.W.F. 1st, Master, Sabbath, Look At Yourself, Heep for any Allman's Steve Miller, Dead, Joplin, s.a.e. with offers. — L. Phillips, 36 Hyde Close, Winchester, Hants.

STONES and Beatles LP's, EP's and singles splitting up collection, s.a.e. for list. — Chris Jervis, 20 Helena St., Aintree, Liverpool L9 1BJ.

SONNY & CHER, anything, photos, pics, reviews, articles, etc., all bought, fair deal. — M. Boudewijn, "Doorweth", Weston Road, Cowes, Isle of Wight.

SINGLES, mint, Creedence, Proud 'Mary, Bad Moon, Green River, Corner 35p each o.n.o. s.a.e. — R. Lamming, 3 Westgate Close, Christchurch Road, Norwich, Norfolk.

SLADE, Mungo Jerry, Elton John and other singles send s.a.e. for list. — Julian Jones, 9 Shawbury Grove, Sale, Cheshire M33 4DF.

T. REX, Floyd, Mott, Bowie, Stones, Bootlegs, etc., cheap cassettes for sale, send s.a.e. — Sue Toogood, 77 Marcus Ave., Thorpe Bay, Essex.

T. REX, best of and Electric Warrior £1 each, and lots of info on Marc Bolan. — K. Stetka, 161 Reginald Road, North Chaddesden, Derby.

T. REX, Get It On, Jeepster 30p each, s.a.e., further lists. — 5 First Ave., Flint, Flint.

THANKS all who replied to ad, can't write separately. — Shelia, 12 Melton Drive, Hunstanton, Norfolk.

TULL, Brick £1.25 v.g.c., Zeppelin II £1.00. — B. Stanbrook, 53 Priory Road, Hungerford, Berks.

TULL, Long Song 25p, Witch's Promise, 50p or exchange any one for Evil Woman, Sabbath, — M. Robinson, 43 Redvers Street, Burnley, Lancs BB10 1RT.

T. REX, Beard of Stars, £2.50. — 01-9426980, after 5 p.m. ask for Ian.

TYRANOSAURUS Rex Prophets original in v.g.c., best offer or swop for Unicorn, s.a.e. to — Adrian Godfrey, 17 Widney Lane, Solihull.

TASTE, BOARDS, v.g.c. only played once, brand new £1.80, Fireball LP swop for any Gallagher, Ash, Taste or Who's Next, Free At Last. — M. Marianne Fawell, 26 Dale Ave., Stratford-upon-Avon, Warks. Tel. 5021.

ROCK 'N' ROLL — Rock-A-Billy — Blues — Boogie Hillybilly — Groups (Original fifties variety) — H. Haley — Jerry Lea — S. Lewis — C. Feathers — E. Cochran, etc. (Hundreds of great unknowns) 78s — 45s — LP's — "Breathless" Dan Coffey, 17 Graham Street, Newport, Monmouthshire.

RECORDS WANTED

Any amount, lists condition and prices required first. Tony's Records, The Cabin, Shude Hill Market, Manchester. Telephone 061-834 2450.

ANYONE with I Will Survive by Arival, write stating condition. — G. Carr, 172 Maidstone Road, Rainham, Kent.

ALLMAN BROTHERS, pictures, information wanted, all letters answered. — Mick Clark, "Hawthorn", Ducklington, Witney, Oxon.

ANY CAMEL LP., will buy or swop. — Steve Ellis, 312 Howlands, Welwyn Garden City, Herts.

ANYTHING by Yes required other than four officially released albums. — Steve, 17 Campion Street, Derby.

ANYTHING by Muddy Waters and Howling Wolf. — John Verstraete, 63 St. Peter's Road, Croydon, Surrey.

ANYONE got the Paranoid single by Sabbath for sale? Wanted urgently, state price, good nick. — Rob Dallaway, 27 Crophorne Close, Woodrow, Redditch.

ALBUMS by Who (Tommy?), Floyd, Cat Stevens needed cheap. — Christine Hall, 37 Moorlands, Gilesgate, Durham.

ANY FREE, Floyd, Hendrix or Hawkwind, will pay £1.50 if in good nick. — Neil Richardson, 62 Annan Drive, Stoneycyde, Bearsden, Glasgow.

AT THE HOP by Danny and Juniors wanted, mint condition (cover also). — Offers to Joseph White, 93 Denbeck Street, Shettleston, Glasgow, G32 7HX.

ANYBODY swop Blue Joni Mitchell for mint copy import, Steve Miller, Brave New World, — Alan, 1 Little Hayes, Wolverley, Kidderminster.

ANYTHING by Capability Brown, thanks, also Stones' singles, s.a.e. please. — Sue Faulkner, 79 Milcote Road, Birmingham 29.

ALICE COOPER'S Killer and Love It To Death, £1.15 each. — 176 Birdsfoot Lane, Luton, Beds.

ABSOLUTELY LIVE, Doors, I will pay well, state price. — The Senator, 180 Conway Drive, Fulwood, Preston, Lancs. Tel. 716465.

ANYONE for swops, I want Help! Beatles For Sale, Please Please Me, with the Beatles, all must be stereo LP's: I have Dylan, Lennon, Led Zep, The Who, etc. — Ray Wilcox, 60 Chestnut Close, Hayes, Middlesex. Tel. 01-573 5620.

AMBROSE SLADE L.P. Wild Winds Are Blowing (Slade, single) very good price paid. — John A. O'Callaghan, 50 Stamford Street, East Bowling, Bradford, Yorks, BD4 8SD.

AMERICAN PIE single wanted desperately, state price, cheap as possible. — Offers to Michelle Dooley, 94 Edge Lane, Edge Hill, Liverpool 7.

"ARE YOU Ready?" "Inside Looking Out", buy Grand Funk Railroad. Send s.a.e. with offers please. — Gary Harding, 20 Sanford Street, Swindon, Wilts. SN1 1QR.

ANY RECORDS by "Focus" and "Home" wanted, must be in g.c. — Geoff Jamieson, 3 Cleves Way, Hampton, Middx. Tel. 01-979 1387.

ANY ALBUMS or singles by David Bowie, please state price and condition, with s.a.e. tall. — Byron Phillips, 1 Wheatley Avenue, Port Talbot, Glam, S. Wales.

ANY OLDISH Tull LP's wanted, like "Benefit", also singles Aeroplane, Love Story, etc., wanted quick. — Rob R. Dallaway, 27 Crophorne Close, Woodrow, Redditch, Wores.

ANYTHING on Deep Purple, state price. — Mary Davies, 8 Springfield Terrace, Hollybush, Blackwood, Mon, NP2 0SE.

ATTENTION! Won't Get Fooled Again, Who, pay 30p, P.O. by return of post. — Kevin Assiph, 32 Brownhill Road, Dundee.

ALBUMS, £1.25 offered: Macbeth 3rd Ear, Wainwright No. II, Santana, Caravan, S. Machine, J. Martyn, Family, must be perfect. — I. Davidson, 155 Bute Drive, Perth.

ALL SOFT'S, Velvet's, Tull, Family, Nico albums, must be perfect, please write stating price wanted. — I. Davidson, 155 Bute Drive, Perth.

AAAAGHHHHH! Beatles records gratefully received, regret no cash, sorry. — Tony, 4 Oakleigh Scout Road, Mytholmroyd, Yorkshire.

ANYONE GOT Jonathan Kelly's recent LP, or his single "Madeline"? Good prices offered. — Jayne Cooper, Wheatlands, Wheat Hill Road, Huyton, Lancashire. Tel. 051-428 1581.

A BEARD Of Stars and/or Unicorn, any offers? — Gina, 11 Princes Way, Hutton, Essex.

ANY BEEFHEART (nice condition)? Keep Licking Those Deccals Off! — Write: Craig, 2 Briarmax, Mytholmroyd, Halifax, N.b. cheap!

ALICE'S Pretties Action Li.T.D., will give E. Rider, 3 early Stones, Taliesyn (Purple), S. Stills Revolver, other offers? — Stephen Ralph, 5 Pentland Gardens, Lobley Hill, Gateshead.

ATTENTION! I will swap "Day After Day" Badfinger, "American Pie" Don McLean, "Your Not Smiling" Audience, "Clockwork Orange" Walter Carlos for "Telegram Sam" and "Metal Guru", first offer accepted. — Joseph White, 93 Denbeck Street, Shettleston, Glasgow, G32 7HX.

ANTICIPATION, Carly Simon, Mark Almond, Yes (1st), Renaissance, state price. — Dave Reed, 68 Leader Road, St. Columb Minor, Newquay, Cornwall. Tel. 5325.

AT IT Again, Purple, v.g.c., top price or swop. — Glyn Coussins, 10 Hillside Avenue, Dronfield, Sheffield.

ALL KINKS' E.P.s, L.P.s, singles wanted, state price, also photos, articles, info, etc., on Kinks — Alan Duffy, 18 Gaskell Road, Eccles, Manchester, Lancs.

ALICE COOPER L.P.s before Killer wanted in g.c. to swop for Split, T. Rex, J. Gang Rides Again, Offers? S.a.e. — Steve Williams, 1 St. Thomas Gr., Redcar, Teesside, TS10 2DY.

ANY LINDISFARE, Hawkwind, Can, also American Pie (album), send offers and state condition please. — Rowena Ross, 25 Skipton Street, Morecambe, Lancashire.

ACHTUNG! Will pay £1 for Strange Kinda Woman, Deep Purple, must be in good nick. — Vincent Glen, 8 Garturk Street, Govanhill, Glasgow, G42 8JD. Tel. 041-423 5043.

ANY TAMLA and soul singles wanted. — Robert Royston, 82 Hollin Terrace, Huddersfield, Yorkshire, HD3 4AT.

ANY PICTURES, photos, cuttings of "The Move", the older the better, I don't want records. — Alan Wise, 29 James Road, Peasmarsh, Guildford, Surrey.

ANYONE got rare Cream singles/albums, etc. — Tom Morris, 9 Parkview Road, Liverpool, L11 6LD. Tel. 051-546 6143.

ANY PRESS cuttings Small, pictures, etc. of Sabbath, not much cash, s.a.e. please. — D. Edgar, 45 Portia Street, Ashington, Northumberland.

"ANOTHER L.P. by The Spinners" (The Spinners), thanks D. H. Jarvis for "Flowers Of Manchester" received. — John Rogers, 19 Cecil Street, Waverley, Liverpool, L15 1HP.

ANY BOWIE, Joplin (L.P.s, singles), early Rod Stewart, Shotgun Express singles. — 14 Bank Parade, Penwortham, Preston, PR1 9HQ.

BEEFHEART'S single, Diddy Wa Diddy wanted (g.c.). — Emorn Fitzmaurice, 32 Tranmer Rd., Whitton, Twickenham, TW2 7JB, 01-894 7982.

BUNDLE of Posters, T. Rex (a lot), Gallagher, etc., about 20, all for one mint LP by Tva, Slade, Free, etc. s.a.e. to — Billy Hamilton, 29 Glenclyver St., Belfast, BT15 3DY, N. Ireland.

B. WELCH! I want My Brother Jake/Free, for 60p +. — Chris Squire, 31 Rowan Close, Beaconsfield, Bucks.

BIOGRAPHIES for sale, please state personality, also want Long Cool Woman, I.B.D. — Mike, 29 Glebe Hill, Liverpool.

BE MY Baby/The Ronettes, v.g.c., s.a.e. — Allison Harvey, "Sparken House", Hazelhurst Road, Burnham, Bucks.

BLOSSOM TOES Nicely Out Of Tune, I've looked around for a year, can anyone help? — Jeremy Rogers, CCR, K.E.S. Witley, Surrey.

BADGE/CREAM, Coz I Luv You, Slade, 25p each if v.g.c. — Dave, 21 Green Park Rd., Horsford, Norwich.

BUTTERFIELD B Band, E. West, S. Brown, G. T. Point, T. Buckley, H. Goodybe, mono, £1, v.g.c. or swop Van Morrison, s.a.e. — A. Aitchison, 14 Murdoch Terr., Edinburgh, EH11 1BB.

BEATLES Get Back, Band, The Weight, I Shall Be Released, v.g.c., please, state price. — Peter Ransom, 14 Paddock Gardens, East Grinstead, Sussex.

BEACH BOYS, rare albums and all singles, g.c., state price. — R. Whitehead, 57 Windmill Ave., Grimthorpe, Barnsley, Yorkshire.

BEATLES SINGLES wanted, She Loves You, Can't Buy Me Love, Ticket To Ride, Paperback Writer, Hello Goodbye, Lady Madonna, price? — Neil, 18 Catherine Street, Fitzwilliam, Pontefract, Yorks, WF9 5AS.

BEACH BOYS' "Wild Honey" L.P. wanted, will pay £1 if in good condition. — Dennis Winters, 69 School Lane, Herne Bay, Kent.

BEATLES, I Feel Fine, must be good condition, 40p. — Irene, 19 Browning Close, Huyton, L36 0UL.

BEARD Of Stars, wanted, T. Rex, must be in good nick, will give £2. — Robert Waddell, 16 Knockeden Parade, Belfast.

BEACH BOYS pics and albums wanted, good condition, please, write — Diane, 17 Mirfield Road, Birmingham.

BEATLES singles + Status Quo, Gurgundula, price, condition? S.a.e. please. — Steve Baldock, 17 Beechgrange, Lyndhurst Rd., Landford, Salisbury.

COOPER, UNDER My Wheels On The Road Again, Canned Heat, Import, 45s only. State price. — D. J. Lambert, 4 Goyl Crescent, Brenbury, Stockport, Cheshire.

CSN&Y, singles, also pics, cuttings, info, etc. State price and condition. S.A.E. please. — M. Holden, 2 Fieldway, Trowbridge, Wiltshire.

CASH PAID, info, photos, unusual records. B. Sabbath (G.C.O.). Send details. — G. B.D., 6 Silvertown Avenue, Stanford-Le-Hope, Essex.

CHICAGO II and Monty Python I for sale or swop for Monster Movie. — Ian Budgie, 11 Meadowbank, Polmont, Falkirk, FK2 0UG.

"CILLA," LP by Cilla Black, good price paid for, very good condition. — M. Jones, 33 Samson's Ave, Varteg, Pontypool, Mon.

CREAM: Newscuttings, photos wanted, also "Top Of The Milk" album. Your price paid. — J. Holmes, 526 Kenton Lane, Harrow, Middx.

CLAPTON RULES! Layla wanted urgently, Two quid offered. More if in good nick. Thanks. — Mr. C. Moore, 38 Couston Street, Dunfermline, Fife.

CLEAR, White Light (Lindisfarne) and We Can Swing Together (Alan Hull) wanted urgently, Good bread. — Martin Norman, 150 Trimdon Ave., Middlesbrough.

DISC JOCKEY requires Money Money, T. Jones, Route 66, Stones, The Stinger, for sale. Hutterock (1962) (unplayed), £1 each. — Write to P. J. Hathamial, 41 Adelaide Park, Belfast, N. Ireland. Phone 660406.

DYLAN, Maleanie, Heat, Beatles LPs, Bootlegs wanted, stereo only. — Tony Alston, 3 Broadway Farm, St. Athan, Glamorgan.

DAVID BOWIE, Wanted Man Who Sold The World, stereo, very good condition. — To: Jimi Ryan, 3 Nelson Road, Liverpool 21.

DON McLEAN LP "American Pie", also "Slade Alive", will pay £1.25 for each. Tel — Evo, 8 Hampshire Avenue, Bootle L30 2PY, Lancs.

DEMENTED Cat Stevens, Freak, Wants Teaser and Firecat, very good condition. State price. — Liz Cavey, 7 Bradway Sange Road, Sheffield.

DYLAN'S Gotta Go Go now wanted, also pre-recorded cassettes for sale. — Phone Chester 47360.

DESPERATELY WANTED: Pictures at an exhibition. (E.L.&D). Must be very good condition please. Write stating proposed price. — Neil Pearson, Orwell House, Woolverstone Hall, near Ipswich, Suffolk.

DAVID BOWIE, David Cassidy, Rosters, pics, information, anything accepted. — Timothy Hardman, Knights St. Columbo Club, Warrington.

DAVE Cassidy singles and albums wanted, cash paid. — 35 Oakwood Grove, Spinney Hill, Warwick.

DYLAN SINGLE 1966 One Of Us. Must Know. Average nick. 50p. S.A.E. — J. Beech, 23 Tintern St. Hanley, Stoke-on-Trent, Staffs.

DESPERATELY WANTED. You Can't Hurry Love, Supremes, Psychedelic Shack, Temptations, Love The One You With, Steve Stills. Offers please. — Alan Newell, 15 Dashwood Road, Rose Hill, Oxford.

EARLY T. REX LPs, £3, if good nick. Regal only. — B. Gamlin, 16 Millton Road, Wimbeldon, SW19.

EXCHANGE: My mint "Disraeli Gears" for Mint "Surf's Up" / Nirvana's "All Of Us" / Any H. H. and Fleet. — Dave Hoare, 22 Fletcher Street, Warrington, WA4 6PY.

EXCHANGE: "LED ZEP" 4 (unaffected by Warp) for "Ram" (very good condition). Write first. — M. Broker, 25 Rectory Road, Burnham-O-S, Somerset.

E.L.P. First needed, No scratches, must be in good nick, please state price. Enclose S.A.E. — Phillip Skitt, 13 Gill Ave., Shevington, near Wigan, Lancs.

ELVIS That's All Right, Sun Label. — Jim, 64 Freeland Drive, Glasgow, SW3. State price.

EXCHANGE EARLY Deep Purple, Yes for Heavy, Progressive LPs. Good condition. (Please write with details). — Edward Enright, 12 Thorpe Road, Tattershall, Lincs.

FAMILY MAXI, single, "Weavers Answer", v.g.c., V.D.G.C. "Theme One", 45p. — Ian, 27 Dene Hall Drive, Bishop Auckland, Co. Durham.

FEEL Of Neil Diamond and American Pie, S.A.E. — A. McIntosh, 148 Dollys Hill Avenue, NW2.

FRAGILE, YES, wanted. Must be very good condition. Write first. — Chris Connor, 46 Haco Street, Largs, Ayrshire, Scotland, Phone 4933.

SWOP — REBIRTH, Blonde On Blonde, for Other Stories, B.J.H. — 8 Cademuir Drive, Peebles, Pshire, Scotland.

SWOP Wanna Be Rockstar, Elvis; for L.I.B. Beatles box book, v.g.c. (Elvis mint). — E. Holden, 20 Feldene O.P.E., Hull.

SWOP BLUES Power and Wowie Zowie for Moodies' Fly Me High and Ride My Seesaw (1 for each). 2 hit singles for Voodoo Chile. — Robin U'Neil, 85 Alexander Road, Limauday, Co. Derry, N.I.

SWOP Tago Mago Can, v.g.c. for Demons/Heep, must be in v.g.c. — K. Metcalfe, Beech House, Westgate, Bp. Auckland, Co. Durham.

SWOP YOUR Matthew's Southern Comfort "Woodstock"/Judy Collin's "Amazing Grace", for my Purple "Strange Kinda Woman"/Stones "Brown Sugar". Mint. — Miss Sheila Gedney, 44 Swanland Road, Heasle, Yorkshire HU13 0LP. Tel. Hull 641321.

SWOP 10 soccer programmes, value 50p, for In The Summertime, Mungo Jerry, Write first, s.a.e. — Fraser Clyne, 27 Bishoploch Road, Arbroath, Angus DD11 2DD. Tel. Arbroath 4256.

SUICIDAL! A beautiful girl wants to swop Best Of T. Rex for Deja Vu (C.S.N.+Y.) or Led Zep IV. — Anne, 19 Lonyngubor, Rhiwbina, Cardiff.

SPIRIT In The Sky — Greenbaum, must be v.g.c. Will pay 35p. — Terry, 15 Oliphant Circle, Malpas, Newport, Mon.

SHEET MUSIC — Piano albums or singles, Pops, standards, film, T.V., jazz. Especially piano transcriptions. Details. — Bannister, 11 Abbey Mansions, Silverbirch Road, Birmingham 24.

SWAN LAKE wanted by The Cats. Please contact. — Helen Prall, 14 Harpur Street, Grangetown, Cardiff, Tel. 30682.

SWOP Johnny Winter Story, D. Leon; Russell 1st.; Death Walks, A. Rooster Mothermania (all e.c.) for Sailor Millar Gris Gris, Tapestry King. — R. Herman, 8 Third Avenue, Bury, Lancashire.

SATIN, Fly Me High, Love And Beauty, See Saw — Moodies. Also lyrics of first four Tyrannosaurus. — Paul, 11 Allerton Road, Wallasey, L45 6UW, Cheshire.

SWOP Allman Brothers Live for two B.B. King LOs in g.c. — S. Reid, 111 St. Andrew's Road, Glasgow G41 1SZ.

SINGLES: Now Be Thankful/Fairport: Apples/Oranges/Floyd: Witch Is Dead/Fifth Estate. Offers please. — David Riddell, 2 Cluny Drive, Edinburgh EH10 6DN.

SWOP 125 football progs. for Himself, Gilbert or Doll's House Family. Tel. Greatham 676.

SEND Your unwanted records to me. Postage refunded. Sold for charity, etc. Thanks! — D. R. Currie, 115 Vicarage Road, Kings Heath, Birmingham B14 7QG.

SINGLES WANTED. 8p each. Send lists. — William Windsor, 4 Charlton Park Lane, Charlton, London SE7 8OU.

STRAWBS Original needed badly by love-sick male. Must be v.g.c. — Hornchurch 40742.

SOMEONE somewhere must have Who singles, especially My Generation and Pinball Wizard. — Ed Tula, 30 Meadvale Road, Ealing, London W.5. Tel. 01-997 9029.

SABRE DANCE, 40 p if in good condition. Also swop Purple — Rock (Ace) for Zeppelin 1st. — Jethro, 19 Douglas Drive, Ashgill, Lanarks. ML9 3AC.

SWOP OR £1.50. Touching You/Me, N/Diamond. — Dave 139 High Street South, Dunstable, Beds.

TRADITIONAL folk LP's wanted, good prices paid. — Mr. A. P. Wild, 126 Broom Road, Rotherham, Yorkshire S60 2SU.

THANKS for the letters, but I couldn't reply to them all. Sorry. — Dave, Barnsley.

"THEN I Kissed Her" — Beach Boys. State price. — D. Pirhana, 29 Hartswood Road, London W.12.

TONITE LETS Love in London, Music from the body, both Syd Barrett L.P.'s, pictures of P.F. State excp condition and price required. — C. Fincham, Blackthorn, Ardleigh Road, Dedham, Colchester, Essex.

TYA — "Live In Amsterdam". Write stating price, also press cuttings, posters, etc. for cash. — Chico, 82 Messes Road, Wigan, Lancs. Tel. 0942-41865.

TYRANOSAURUS REX's first four singles (originals) + all pre-Crimson King L.P.'s. Good prices offers. — Bolero, 14 Jones Avenue, Wombell, Bamsley, Yorks.

TRUTH, J. Beck, Mountain Climbing, Mountain, First Step, Faces. — Write first stating price and condition. — Martin, 21 St. Hugh's Garden, Gorleston-on-Sea, NR9.

"THE LAUGHING Gnome". "Holy, Holy". I dig everything, all David Bowie singles. State price. — S. Toogood, 77 Marcus Ave., Thorpe Bay, Essex.

TICKETS WANTED from concerts anywhere, anyone send your list of used tickets with s.a.e. to — Steve Butler, 96a Park Parade, Havant, Hants. Tel. Hav. 5864.

UMMAGUMMA (Pink Floyd), must be in excellent condition, will pay good price. — P. Bury, 250 Church Ave., South Kirkby, nr. Pontefract, Yorks.

UNICORN wanted, or Albatorross single by Fleetwood Mac. — Adrian Alder, 42 Old Fold View, Barret Herts. Tel. 040 8641.

UP TO 75p paid for your unwanted LP's in good nick. — S.a.e. with details to: C. Brewis, 44 North End Avenue, Portsmouth, Hants.

URGENT! Wanted, desperately! Sugar, Sugar; Teddy Bear's Picnic, Puff the Magic Dragon (sincere). 40p each. — Jim Gavin, 12 Magdelaine Street, Liverpool.

URBAN SCAPEMAN, Bonzo Dog Band, will pay 40p if in good nick. — H. Crabtree, 139 Holgate Road, York.

VANDERGRAFF, People we are going to, Refugees, Aerosol Grey, Machine, Tapeings, information. — Parsons, 2 Greenhill Crescent, Daventry, Northants.

VIPERS SKIFFLE group, state price, condition. — Chris Lamb, 6 Peel Place, Burley Wharfedale, Ilkley, Yorkshire.

VINTAGE Rock and Roll, send lists and price. — Dave Day, 137 Otlands Drive, Slough, Bucks.

WILL SWOP 14 singles, ex Top Twenty, all v.g.c., for Unicorn or B. Of Stars (v.g.c.). — D. Macdonald, 7 Knockbreck Ave., Tain, Scotland.

WANTED, Amou Duu II, "Dance Of Lemmings", will pay up to £1.75 if in good condition, Second Winter £1.75 if in good nick. — M. Conway, 9 Garth Four, Killingworth, Newcastle 12.

WANTED, Edgar Winters White Trash, Groundhogs W.W.S.T.W., buy or swop Who, Stray Zep. Offers, must be v.g.c. — J. George, 17 Spring Terr., Swansea, Glam.

WANTED, "Monster Movie" by Can, will swop Chicago II + Monty Python I for it in v.g.c. — M. Surgenor, 11 Meadowbank, Polmont, Falkirk FK2 0UG.

WANTED ALL T. Rex, John's Children, Marc Bolan, also Tyrannosaurus Rex, Who, High Numbers. — Nakoi, 32 Mordey St., Hendon, Sunderland.

WANTED, JOHNNY Cash Songs, 10f Our Soil LP., will pay £2.50 for v.g.c. — Bill Slater, 20 Larch Street, Werneth, Oldham, Lancs.

WILL PAY up to £1 for Progressive LP's, send lists + s.a.e. — Clive, 5, Uplands Close, Dudley, Wores.

WANTED, any Sounds Posters except Emerson, Sabbath, Cocker, Bell, pay 3p. — Harry McCormick, 53 Drburgh Ave., Denny, Stirlingshire.

WANTED, Stones, Dylan, singles + L.P.s, fair prices paid. — M. Morgan, 180 Urmoston Lane, Strefford, Manchester, M32 9OH.

WILL SWOP "Live Taste" (v.g.c.) for Curved Air's 2nd (v.g.c.). — Alan Reid, 9 McClelland Cres., Dunfermline, Fife.

50p PAID FOR "I Think I Love You" by Partridge Family. — P. Thompson, 64 Izatt Avenue, Dunfermline, Fife, Scotland. Tel. Dunf. 24836.

60 MINUTES of Your Love/Home Banks, I Spy For The F.B.I./Jamo Thomas. — Fiona, 6 Parkway, Wilmslow, Cheshire.

WANTED, Point Me At The Sky, A.H.M., Zabriskie Point, cash or exchange, s.a.e. please. — Robin, 459 Maidstone Road, Rochester, Kent.

WOODSTOCK TRIPLE Buy or exchange, write for list of what I have, i.e.: Stones, James, Gang, Free, Hendrix, Creedence. — B. Glover, 2 Ulverston Close, Haydock, Lancs, WA11 0EJ.

WILL SWOP Woodstock II and Cripplewood Green for Blueberry Hill (both v.g.c.). — Eric, Tel. 061-225 0622

WANTED, Beard Of Stars and Unicorn by Tyrannosaurus Rex, must be good condition. — Clive Crutenden, 40 Cecil Rd., Acton, London.

WANTED, Buddy Holly, Peggy Sue (single only), fair price if good nick, offers to — L. Gibson, 2 Belvidere Park, Crosby, Liverpool 23.

WANTED, Something Stupid, Sinatras, Single Girl, Sandy Posy, The Last Time, Stones, Under The Boardwalk, Stones, good condition 30p each. — J. Huddleston, 41 Fartown, Pudsey, Nr. Leeds, Tel. 71978.

WANTED, Large quantity of records for Disco, anything considered, good prices paid. — George Howard, Bedford College of Education, Polhill Avenue, Bedford, Tel. Bedford 59503.

WOODSTOCK Triple anything considered, preferably v.g.c. — J. Webb, 31 Comsey Road, Birmingham, B43 7RG.

WILL SWOP Chicago II (dble) v.g.c. for Curved Air or King Crimson, or sell £1.50, send s.a.e. — Gerry Gracie, 19 Manyknowe Rd., Carfin By Motherwell, Lanarkshire.

WANTED, GILES, Giles & Frapp album & singles, Friday's Child & Richard Cory By Them. — M. Townsley, 6 Bryansburn Road, Bangor, N. Ireland.

WANTED, TIME Is by Idle Race. — John Alder, 10 Kings Grove, Maidenhead, Berks.

WANTED, urgent! I Rather Go Blind, Chicken Shack, will give 50p in g.c. — Steve, 221 Pen-Tyntyla, Penrhys Estate, Rhondda, Glam.

WANTED desperately, any rare L.P

RECORDS WANTED

WANTED for Donovan freak bootlegs, rare material, albums, singles, etc. — John Perdisait, 3 Tilstock Walk, Wythenshawe, Manchester 23.

BOY (15) SEEKS GIRL to write to: must dig Slade, Purple. — Alan Kirkady, 20 Linnwood Gardens, Leven, Fife.

FREAK GUY (18) wants chick. Must live local, digs Free, Hendrix, Allmans, Purple. — L. Phillips, 36 Hyde Close, Winchester, Hants.

GOOD LOOKING hairy guitar player seeks chick to write to (17-18). Digs concerts. — Marty Higgins, 18 Chislehurst Avenue, Chislehurst, Kent.

GUY SEEKS understanding chick, digs L. Cohen, T. Rex, age 16. — Jeremy Cobl, Crake House, Bloxham School, Nr. Banbury.

KEN AND Emie from Lame please write to Carol and Lorraine, we miss you. — Lorraine Wilson, 60 Easterton Avenue, Busby, Glasgow, Scotland, Tel. 041-644 1062.

Computer Dating. Meet friends with the right vibrations through Dateline. Britain's most sophisticated and successful computer dating service.

PERSONAL

ANN WOULD like to correspond with hairy male (15-18), digs Lindisfarne, heavy. — Ann Flett, 8 Salford Gardens, Gateshead, NE9 7ET.

ATTRACTION GUY seeks beautiful chick include photo. — Malcolm Levy, 23 Evelyn Road, Barnet, Herts. Tel. 01-440 8600.

ANY GUY (17-18) to write to Cat Stevens fan (16). Please supply photo if possible. — Nancy Riley, 343 Shields Road, Motherwell, Lanarkshire, Scotland, Tel. 67824.

ALL 97 HAIRIES who wrote please write back, sending S.A.E. as I've got mixed up! — Carol, 53 Station Road, Hemsworth, Pontefract, Yorks.

ANN YRRAG I love you, looking forward to Spain, so tag along, spot on. — Bob (Chocoise) Kylla, Runcorn, Cheshire.

PERSONAL

WILL SHEILA (aged 15) (Sister Wendy) of Shropshire please write. Remember when at Filey, "B Camp" dictheque? Thanks. — Gary, 2 Arnside Road, Savick Estate, Preston, Lancs.
WILL BUY sounds posters — Bell, Who, Emerson, Hull, Russell, Zeppelin, Lennon, Bangla, Hendrix, Mountain. If good nick, 2 1/2 p each. — Andrew Harris, 324 Hishporth Road, Bristol 3.
WILL SOMEBODY please tell Michael McKernan (Rossington) I love him indescribably. Don't forget! Tall. — Patricia, Maltby, Tel. 3343.
WILL SOMEONE please tell Claire W. that Chris Deny still adores and waits for her. — Chris Deny, Queens College, Taunton, Somerset.
WANTED: FREAKY chick (14-16). into Tull, Purple, etc. in Sheffield area. No jokers please, thanks. — Albert, 14 Holmefield Road, Whitwell, Worksop, Notts.
WE CAN'T wait until the 24th when we see you again, Marc, Micky, Steve, and Bill. — Cindy, June, Julie, Lyne, Janis, Craig.
WANT A GUY / chick? Dates anywhere. Send 15p PO to — K. P. Robinson, 2 Grange Drive, Melton Leicesters.
WILL ANYONE invest in mobile disco, Sussex. Transport also needed. — T. Austin, 17 Causeway, Arundel, Sussex.
WANTED: Two freaky chicks (Torquay area) to show us the town (last two weeks July). — Les and Barry, 17 Ashley Street, Oldham, Lancs.
WANTED good looking bird for concerts, aged 14-16, I am 15, must dig Deep Purple. — Gary Peacock, 16 Armsley Grange View, Leeds, Yorks. Tel. 636220.
WANTED MALE pen pal, 14/16 years old, must be into Moodies, E.L.P., Sweet. All letters answered. — Lucinda Sedgwick, 60 Hamilton Street, Canton, Cardiff.
WILL D WALDRON please contact R. T. Patton, 133 Ashbourne Road, Derby, DE3 3FJ, immediately.

GROUPS WANTED

AGATHAS. Hope you're all doing well down there in the Big City. Missing you up here in Scotland, good luck. — Two picasso birds.
BASSIST / GUITARIST seeks professional or semi-professional group. — Tel. 031-443 5538.
FREE, THANKS for drinks etc!!! Come back to Newcastle. All our love, Lynne, Carolyn.
IAN AND KEITH (New Horizon) please come to Medway. — Phone me 49218. Love Helen.
LINDISFARNE, please do gig for B.I.T. at Dagenham Roundhouse. Give my love to Ian King!!!
MOTT THE HOOPLE, come onck to Stoke soon please! — Steve, 99 Heathcote Road, Miles Green, Stoke-on-Trent, Staffs.
PLEASE, PLEASE, David Bowie, come back to Newcastle!! I love you and so does Newcastle!!
PUGMAHO BEN, lead singer, urgent. Contact Jehane. Liverpool needs you. — 77 Vale Road, Woolton, Liverpool.
TIR RA NOG, come back to Weston. You will — won't you? Please. — Roger, Weston, Somerset.
T. REX, come back to Birmingham. Mickey was superb. — Colette Kelly, 33 Auckland Road, Sparkbrook, Birmingham.
URIAH HEEP — fantastic! Come back to Bristol. My sympathy to you kids the bouncers got. Thank you Sounds. — J. Turner, 26 Coalville Road, Bristol 3.

MANAGEMENT WANTED

"ANTENNA" a brilliant band seeks new management agency. — Alan Springer, 29 Victor Road, London, W.10. Tel. 969-4027.
IDEAS, help wanted for promotion discs, concerts. Details: — Graham Tucker, 83 Halcot Avenue, Bexleyheath, Kent.

MUSICIANS WANTED

AMBITIOUS lead needs players (14-16) for powerful rock group in summer (no teenyboppers). — J. Waisstell, 47 Conyers Avenue, Chester-le-Street, Co. Durham.
BASS lead wanted for Beeheart. Dead type group, Dagenham area. — H. Curran, 32 Neasham Road, Dagenham, Essex.
BASS to join lead, write material, form band? Write now. — Martin West, 55 Sutherland Point, Downs Road, London E5.
BASS GUITARIST lead guitarist to join group, must be experienced, work waiting Bellingham area. — 01-897 0465.
BASS GUITARIST (17), wishes to form group, Gainsboro/Scunthorpe area. — Frank, 37 Asquith Street, Gainsborough.
BASS GUITARIST wanted for group just starting up, heavy intentions, keen, no hangups. — Phone 701 3104.
CAROLE KING cassette "Music" £1.50. — Robert Williamson, 9 Kingsway, Royston, Herts. Tel. ROY 41927.
COLLECTOR requires old comics, magazines, football programmes, paperbacks, stamp collections. — 118 Northop Road, Flint, Flintshire, N. Wales.
CONGA percussionist, male/female to join bass/drums in forming Afro-Latin American band. — G. Gray, 35 Tureen Street, Glasgow S1. Tel. 041-554 0241.
DAVID BOWIE please come back to Manchester. I need you, Mick Ronson I love you. — Vivien Gyte, 46 Garswood Road, Fallowfield, Manchester 14, Lancs. Tel. 061-226 2620.
DAVID BOWIE and Spiders thanks for a fantastic LP, Ziggy Stardust, keep up the good work. — Vivien Gyte, 46 Garswood Road, Fallowfield, Manchester M14 7L. Tel. 061-226 2620.
DRUMMER wanted to join formed folk, rock band, phone Bob, Gravesend 66022 after 6 p.m. — R. G. Jones, 21 Old Road, West Gravesend, Tel. 66022.
FREAKS wanted to form progressive band for kicks. Don't have to be brilliant. Blooks 16-19. London/Kingston. — Ring Virg 540-3740.
FREE please come back to Newcastle city hall as you are the greatest and we love you. — Love Margaret and Joyce.
GERRY see you in Man, on 25th. — Yasmin, 20 Leonard Crescent, Scunthorpe.
GUITARIST (LEARNING) wants bassist and drummer (learners) to form and play together. (17-18). Glasgow area. — Billy Bradley, 32 Lochend Road, Glasgow G34 0NR. Tel. 771-1018.
HOPEFUL musicians wanted to form rock group with lead guitarist in summer holidays (age 14-16). — J. Waisstell, 47 Conyers Avenue, Chester-le-Street, Co. Durham.
IAN (NEW HORIZON), drives grey Rover CLB 449, please come back st'll love you, and Keith, remember Phone 49218. — Love Helen.
INSANE or just madmusicians required for new idea in entertainment. Get on the blower to Wolverhampton 736683.
JIM Lea and Noddy Holder (Slade) be-lated birthday wishes for June 14 and 15th. — Kim Brady, 27 Renwick Walk, Highchurch, Morpeth.
JUSTIN HAYWARD please write to me you're the greatest. May the Moodies reign forever. — Graham Smith, 4 Tithe Road, Chatteris, Cambs.
LEAD GUITARIST needed to form rock band, Surrey area. — Bob, 3 Kerry Terrace, Woking, Surrey.
LEAD GUITARIST needs players to form "good-time" rock band in summer (age 14-16). — G. Waisstell, 47 Conyers Avenue, Chester-le-Street, Co. Durham.
LIVERPOOL AREA, Guy 16-19, learning bass, to form group with other learners. — 051-228 5360.
MUSICIANS WANTED, amateur, any instruments, willing to experiment. — Contact, Mick Thompson, 70 Templedean Ave, Staines, Middx. Tel. Staines 52714.
POET LYRICIST seeks musician or group for collaboration. — Barry Ivory, 6 Bechervaise Court, Leyton E.10.
RAYMOND DOUGLAS Davies; Happy birthday, June 21st. — Rob, and Val Cockayne, Notts.
WANTED: Bassist (Vocals?); (15-16), own equip, for Hogs/Ash (amateur) style band, Stockport area. — Contact AJ 437-8096.
YOUNG ROMFORD group want instrumentalist, not guitar (preferably keyboard). — John 01-599 0331 (6-8 a.m.).

INSTRUMENTS FOR SALE

DULCIMERS, one electric, one acoustic, £10, £5, wah wah £6, fuzz £4. — Ron, 29 Excelsior Gardens, S.E.13.
GOLD GLITTER drum kit. Three drums, two cymbals, Hi-hat, c/bell, £33. — James, Billericay, 4771 (Essex).
HARMONY H-77. Cherry 3 p/ups semi-acoustic guitar with plush hard case. £55 o.n.o. — Phone Woodley Park 5140 (Reading).
HOFNER, electric 2 pus. case, £25. 15 watt amp with 12in. speaker £7. — Phone Doncaster 853697.
FORTURAMA II acoustic 2 P.U.S. + Tremelo arm. Also 5 watt amp £20 the lot. — Wentage 2816 5 p.m. +
1955 Les Paul junior schallers case. £165 fender 30 (Tremolux) £55. — South Emsall, Yorkshire 3210.
PLEASE, broke schoolkids need instruments and equipment urgently. — Jacko, 2 Foxhill Road, Thorne, Doncaster, Yorks.
RAPIER 33 electric rhythm guitar. Tremelo amplifier foot pedal, £10 tutor all bargain price of £35 o.n.o. Thanks. — Duncan Belfitt, 127 Brookhill Street, Stapleford, Notts. Tel. Sand 4314.
SHAFTESBURY squall pedal includes wah siren. Good condition £8. — Ian, 88 Blackman Lane, Leeds 7.
TELECASTER copy. 5 months old £40 o.n.o. — Ian Grimes, 32 Caegwyn, Llanidloes, Mont.
WORKING 10-20 watt amp mono or stereo, badly needed for player. Send details and price to: — Cib, 21 Rennets Wood Road, Egham, London, S.E.9 2 NF.

INSTRUMENTS WANTED

ALL GOOD quality equipment purchased for cash. Will call. — Orange, 01-836 7811.
2 BURNS Tri-sonic PUs, broke, will give £1.50. — 27 Fairview Drive, Bayswater Hill, Shrewsbury.
BASS GUITAR wanted, good working order, up to £10 paid. — Robert Arnott, 35 Hawthorn Drive, Wishaw (Lanarkshire).
BASS GUITAR around £10, in good working order. — Ian, 88 Blackman Lane, Leeds 7.
BROKE SCHOOLKIDS want any old guitars, amps, cabs, mikes, drums. No bread, sorry. — Jimmy Fitzpatrick, 183 St. Cuthbert's Drive, Felling, Co. Durham.
CASH for your broken violin, v.g.c. necks, wanted, cash or LP's for v.g.c. P.U.'s, urgent. — Roger Lywelyn, 3 Rotheray Close, Wrexham, Denbighshire, Wales. Tel. 51716.
CRUSIFIX needs your old guitars please, also amps and mikes, sorry no cash. — Bevs, 6 Coldstream Ave., Blackley, Manchester.
URGENT. Any old guitars wanted, sorry no cash, will pay p&p, any condition. — Phone Camberley 22978.
FLUTE (CHINESE?), in g.c., urgent, state reasonable price. Please help. — Write, Heather, 16 Newell Hill, Tenby, Pembro.
GIBSON, S.G. guitar, standard or Les Paul wanted. All replies answered. — Mr. R. Gearty, 94 Broadholm Street, Parkhouse, Glasgow G22 6SN. Tel. 041-336 8800.
GOOD FENDER STRAT wanted small deposit and weekly terms a great help. — R. S. McMichael, 119 Glen-dinning Road, Glasgow, G13.
HELP!! Young unemployed drummer starting out, needs cheap kit, can pay about £5. Desperate. — Kenny Wright, 8 Tay Avenue, Foxbar, Paisley, Scotland.
HELP! Nearly broke musicians need any unwanted group equipment badly, can pay small price, please. — John Catlett, Roseville Cottage, Littleworth Road, Downley, High Wycombe, Bucks. Tel. H.W. 28884.
HOBBIT! (That gotcha!). Sendeth ter bens yer old drum equipment, etc! (free magic wand to first reply). — Bevs, 6 Coldstream Ave., Manchester 12.
IF SKINS bust your stuff, you too would need help, please send all free amps, guitars, etc. condition immaterial, thanks. — Feety, 13 Tenbury Crescent, North Shields, Northumberland. Tel. N/S 75093.
IF YOU HAVE ANY instruments or electronic equipment that you don't want, please send it to us, we're broke. — S. McDonald, Heywood, Denstone College, Uttoxeter, Staffs.
NEW GROUP starting, send any old instruments, sorry no cash. Will pay postage. Thanks. — John Thain, 61 Edmiston Street, Parkhead, Glasgow, G49RB.
METRONOME in good nick and working order wanted. — Mick, 16 Dartmouth Street, Barrow-in-Furness, Lancs.
SCHOOLBOY ANXIOUS to acquire between 4.30 p.m.-6.30. — N. Adams, 42 Innsward Drive, Castle Vale, Birmingham 35. 021-748 1374.
SEND CRUSIFIX some old equipment, but no bread. — Ian, 33 Russet Road, Blackley, Manchester.
UNWANTED broken equipment wanted. Sorry no cash. — Philip Firks, 39 Thanet Road, Bedminster, Bristol 3.
VERY BOKE GROUP needs any condition instruments or sound equipments sorry very little dough. Ta. — Henry Hopkins, 219 Reading Road, Wokingham, Berks. Tel. Wok. 1918.
URGENT! Unwanted flutes, whistles, pipes. Sorry no cash. — Alanander, 49 Summer Lane, Wombwell, Barnsley, Yorks.
WANTED instruments no cash, broke. Send to: T. Scott, 25 Norfolk Road, Wollaston, Stourbridge, Worcs.
WANTED bass guitar in any condition, cheap, low on bread. — Pete, Phone 041-778 5036.
WANTED cheap flute for beginner, limited finance. — Telephone Whitley Bridge 334 (Yorks).
WANTED snare drum, cymbal stand, can only spare £2. — R. Bachelor, 24 Chapel House Road, Newcastle-upon-Tyne, Northumberland.
WANTED 1 good lead guitar and amp, must be working, sorry only £10. — Andy Murphy, 37 Lambeth Road, Liverpool 5.
WANTED ELECTRIC GUITAR, (plus speakers and amp, or equivalent) will swap .22 meteor super air rifle, perfect condition, only two weeks old. — R. Shields, 122 Coldharbour, Lane, Kemsley, Sittingbourne, Kent.
WANTED, electric lead, will swap a small Russian acoustic with case, strap, music. Serious offers only. Any condition. — Richard Blyth 031-332, 3433.
WANTED: Cheap bass guitar, any condition. — Bob, 3 Kerry Terrace, Walton Road, Woking, Surrey.
WORKING BASS needed only got £10. Desperate, please help. — P. Grant, 24 Brunswick Gardens, Ealing, London W5 1AP.

SOUND EQUIPMENT FOR SALE

ALL YOU BIG GROUPS, remember how hard it was to get your first stuff, please help, no bread, cheers much. — Aaron, 25 Biddlestone Crescent, North Shields, Northumberland. Tel. N/S 77222.
BARGAINS! Dan electro bass £45. Rapier £10. Selmer amps from £5. cheap columns. — Bill, Hatfield 64870.
FERGUSON two-track, nine months old, £25 o.n.o. Three reels to best offer. — Gordon Alexander, 207 Deanston Drive, Newlands, Glasgow S1. Tel. 041-632 3205.
FERGUSON RADIOGRAM for sale, cost £100, one year old, selling for £60 o.n.o. — Mr. Dave Corwell, 7 Beck Avenue, Calverton, Nottingham.
GOODMANS 18" Audiom 90, 50w bass speaker, in Stamford cab. £50. — Phone: Poulton 3079. Lancs.

ORANGE HIRE AVAILABLE FOR ALL OVER THE WORLD

HAVE A 100 W P.A. outfit, built for £100 or amp only, £35. — J. Goldsborough, 105 Petersmiths Drive, New Olterton, Notts.
IBANCZ classical guitar, beautiful tone, excellent condition, £25, with plush lined case. — 041-632 2769.
4 JOULE strobe, brand new, £22, AK6-D14 MK, £6, acoustic guitar, £6. — Leslie, 553-5250.
LANEY 100 watt amplifier, £55, Laney 100 watt slave, £50, Fender twin riverb JBL's £220. — Peter F. Amott, 27 Dryden Chambers, 119 Oxford Street, London W.1. Tel. 734 3984.
LET ME build you a 20 w combination amp for £28. — John Goldsborough, 105 Petersmiths Drive, New Olterton, Notts.
ORANGE — WEM 200 w p.a. Orange columns, horns, 2 Wem p.a. 100's, Copycat, amp cases, covers and leads. — R. J. Vickery, Berry Farm, Shillingford, Tiverton, Devon. Tel. Clayhanger 275.
PHILLIPS CASSETTE recorder without mike, £10. No offers please. — Gareth, 26 Coniston Drive, Kingswinford, Staffs. Tel. K/ford 2315.
PLEASE! Desperate young group need unwanted working amps. Sorry no bread, but postage paid. Thanks! — Steve and Howard, 151 Windermere Way, Burlish Park, Stourport-on-Severn, Worcs. Tel. 4630.
PORTABLE STEREO, mains and batteries. Good condition, a.c. adaptor, radio also. £40 o.n.o. — Phil, 769 6261.
RAPIER 33 electric rhythm guitar, Tremelo amplifier, footpedal + £10 tutor. All bargain price, £35...Hurry!! — Duncan Belfitt, 127 Brookhill Street, Stapleford, Notts. Sand 4314.
SIMMS-WATTS AP 10" amplifier, £65, large 2 x 15" speaker cabinet (200 w), £30 — Leslie, 553 5240.
SELL 2 12" speakers 50/20 w, £15 or 12" speaker 18". "Welby", High Road, Pitsea, Basildon, Essex. Tel. Vange 2976.
SIMMS-WATTS 100 w master p.a. amp, pair Marshall 4 x 12 columns, mint condition, will split. — Offers: D. Garner, Halfway Cottage, Kersehill, Stirling, Scotland. Tel. Stirling 3066.
SIMMS WATTS 4 x 12 bass cabinet for sale, v.g.c., £60 o.n.o. — 01-500 6963, evenings.
VOX A.C. 100 bass amp, £84 o.n.o. + Selmer Goliath cab, £45 o.n.o. Also Fender Arrow, £130. — M. Gamble, 76 Carter Street, Fordham, Cambs.

MISCELLANEOUS

LOON PANTS agents needed in all colleges, universities and schools in Britain. Good returns for intelligent hard work. Contact — Asterisk, Crouch Lane, Winkfield, Berks. Phone Winkfield Row 4531 evenings.
FEMALE VOCALIST wanted, varied amateur rock band, non-earning, original west. Brum. — Kevin 476 1918.

SOUND EQUIPMENT WANTED

ALL GOOD quality sound equipment purchased for cash. Will call. — Orange, 01-836 7811.
ABBATITIOUS GROUP. Please send freaks unwanted equipment, no bread, only very sincere. Thanks, carriage paid. — Bob, 28 Stradbroke Road, Lowestoft, Suffolk. Tel. 62942.
ELECTRIC GUITAR, broke, any price, any nick. I will pay postage. — 7 Fresham Walk, Newell Green, Wythenshawe M/C23. S.a.e., thanks.
ELECTRIC GUITAR any price, broke please, and any nick. Cheap if possible S.a.e., thanks. — R. Spaine, 7 Fresham Walk, Newell Green, Wyl M/C23.
FUZZ OR WAH WAH PEDAL wanted. Sorry no bread. Many thanks, will pay postage. — Ralph Ward, Ford Cottage, Lower Road, Cookham, Berkshire. Tel. Bourne End 24880.
GUITAR FOR SALE, in good condition wanted £8.50 or near offer. — N. Collins, 103 Lark Rise, Langley Green, Crawley, Sussex.
HELP TWO LADS (15), want any unwanted guitars, drums, carriage refunded. Please help, very urgent. — O. Gillespie, 3 Knochland Road, Liverpool 13, BDA.
12 LPs for 30 watt amp or good action guitar. — Jon Patchett, 24 Hildon Road, Erdington, Birmingham 23 Tel. 021-373 4624.
MONEY GIVEN for old speakers etc. — Ian, Berkswell, Tel. 33228.
SKINT SCHOOLBOYS need any battered or unwanted equipment. Sorry, no dough, but carriage repaid. — John Mowbray, 15 Lombard Crescent, Dunfermline, Fife, Scotland KY11 4BY.
SWOP crash helmet, black peak chin guard, red, with aubergine stripes + £1, for bass guitar. — J. Davies, 11 Cross Roads, Holywell, Flints.



WANTED! SECOND-HAND KITS SPOT CASH! HIGHEST PRICES PAID! HURRY! BLAH BLAH BLAH! REALLY! WE NEED WHAT YOU'VE GOT! SO BRING YOUR GEAR IN FOR A FAIR PRICE IN CASH! BYE NOW! L. W. HUNT DRUM CO. LTD. 10/11 Archer Street, Shaftesbury Avenue London, W.1 (rear of Windmill Theatre) GER 8911/2/3

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D. J. COURSES RADIO DJ courses. Personal tuition and advice from Roger Squire, who has already helped 5 DJs pass BBC auditions over the last year. Courses held weekly in our St. John's Wood Studios. — Details 01-722 8111 (day).

D. J. JINGLES JINGLES for your mobile disco or club. Available in sets of 20, or tailor-made with your name. Lists, prices, etc. — Roger Squire Studios, 01-722 8111. FAN CLUBS URIAH HEEP fan club. For any information write to — Uriah Heep, 29/31 Oxford Street, London, W.1. VOCALISTS VAL DOONICAN, best wishes with new album "Rocking Chair". Hope it does well. — Glass Eye. VOCALIST (amateur), plays guitar, wants group in Cheltenham area, apply Nick Knox or ring urgent. — 10 Grovelands Close, Charlton Kings, Cheltenham, Glos. Tel. Cheltenham 29643.

LIGHTING EQUIPMENT AARVAK ELECTRONICS. Soundlight, converters, three channel, 1,200 watts, £17, 3,000 watts, £25. Strobes 1 joule, £16, 4 joule £23, 10 joule £56. Mail or call. — 74 Bedford Avenue, Barnet, Herts. 01-449 1268. ORGANS ALL GOOD quality organs purchased for cash. Will call. — Orange, 01-836 7811. DRUMS ALL GOOD quality drums, accessories purchased for cash. Will call. — Orange, 01-836 7811. CASSETTES FOR SALE CASSETTES FOR sale, super savings on blank cassettes. — See Page 30 now!

MOBILE DISCOS SOUNDS INCREDIBLE, Shows up the rest. — 01-385 6777. MUSICAL SERVICES EARN MONEY songwriting. Amazing free book tells how. — L.S.S., 10-11 S. Dryden Chambers, 119 Oxford Street, London W1. 2 1/2p stamp. FREE, FREE, FREE. Advice, information. — S.A.E. to Dee Studios, 85 Blunton Road, S.O.T., Staffs. HOLLYWOOD COMPANY needs lyrics for new songs. All types wanted. Free details. — Musical Services, 1035E North Highland, Hollywood, California, U.S.A. LYRICS WANTED. Free recordings of your songs when successful. — 11 St. Albans Avenue, London W4. SONGS AND LYRICS WANTED (S.A.E.) please. — Middlesex Music, 179b High Street, Uxbridge, Middx. LYRICS WANTED. Free recordings of your songs when successful. — 11 St. Albans Avenue, London, W.1.

ENGAGEMENTS WANTED

DAMER svenska, Sabbath D. J. Talar ni engelska? Ja, Se upp? — Heavy Peter, Dan-fjordgaard, Alltvalis Road, Carmarthen.

ARTISTS WANTED

I NEED a lady songwriter (18-24) preferably Glasgow area, to set my lyrics to music. Possible partnership. — David T. L. Pearson, 11 St. Brde's Road, Glasgow G43 2DU.
JOHN is hitching / busking round Europe. One month July/August. Chick interested? Photo if possible. — Write Box 191.
WANTED three nice gentle hippy type girls. For three quiet guys. Please state age, height and interests. — Apply 39 Guildford Drive, Aston Newtown, Birmingham 19.
TWO GUYS (19) from Greece, Turkey, into Floyd, Dylan, seek two chicks for friendship, concerts (photo). Bulent-Chris, 18 Magdalen Road, Exeter.
LONELY GUY (20) seeks girlfriend 16-21, Southampton / Hampshire area. — Richard, 71 Stannington Crescent, Totton, Southampton.
BOLAN — large bundle of pics and information for anybody planning to have a bonfire. — Y. Wigfield, 144 Weakland Crescent, Sheffield 12.
BRITISH Discotheque Agency require discotheques all areas of U.K. — BDA, 5 Heathway, Gt. Walsingham, Sudbury, Suffolk.
CONGRATS Twice Two on your American tour. Why won't Sounds do an article on you? — G. S. P. (King), 30 Cauldwell Avenue, South Shields, Durham.
DAVID BOWIE, thanks for a great gig at Harlow on June 20. Combe back to Essex soon. — Jeanette and Alison.
FREE EXPERIMENTAL MEDIA: Doktor Dogmeat and the Starship Society. Await further details. — Crunch, The Subway.
I NEED someone to write music for words. — Jane Hunt, Whitton House, Whitton Close, Oulton Broad, Lowestoft.
RONKAG need an insane mouth. — The Senator, 180 Conway Drive, Fulwood, Preston, Lancs.

BANDS WANTED

GUITARIST DRUMMER, good gear, seek semi-pro rock band Glasgow/Lanarkshire area. — Frank McEwan, 12 Columbia Way, East Kilbride, Glasgow. Tel. E.A. 25969.
GET WELL SOON Bill and get Sabbath on the road again. Please return to Newcastle. — Doug Reed, 40 St. Anselm Road, North Shields, Northumberland. Tel. N/S 74977.
ANYONE PUT ME UP? July 20-August 14, preferably London area. Will pay. Write immediately. — Philippe Hupp, 34 rue Bossuet, 57 Metz, France.
BOY 17, seeks work and lodgings in London area starting September. Anything legal considered. — Mr. F. I. Redpath, 20 Parkway, Guidepost, Northumberland. Tel. NE6 25EA.
FREE SEASIDE HOLIDAY. Girl willing, give little home help. — 40 Streeete Court Road, Westgate (0843-32015).
FROM ROCHDALE. Wants girl/guy to share London flat in Barnes immediately. Write or phone — John Fisher, 22 Rocks Lane, Barnes, London, SW13. Tel. 01-876 4721.
PLEASE can anyone offer flat in Bromley for two guys from late August onwards. — N. Ordish, Waterways, Temple Ewell, Dover, Kent. Tel. Kearsney 3010.
£10 REWARD if you find young couple flat in Havering area. Thank you (unfurnished). — T. J. Tomlin, 35 Queenstown Gardens, Rainham, Essex.
WANTED Indian person to describe certain Indian instruments on George Harrison's Wonder Wall album (1967). — George Harrison Appt. Soc., 16 Castle Drive, Summer Haynes Village, Willenhall, Tel. 68957.

ACCOMMODATION



Eagles are Bernie Leadon, Randy Meisner, Don Henley and Glenn Frey, veterans of the L.A. country-rock scene—from Poco, Flying Burrito Bros., Dillard and Clark, Rick Nelson's Stone Canyon Band, and a couple of Linda Ronstadt's groups.

Their debut album has prompted Rolling Stone reviewer Bud Scoppa to write "they'll stand proudly right next to the best recordings of

the Byrds, the Buffalo Springfield, Burrito Bros. and the other premiere Los Angeles groups."

The album, which is on Asylum-SYTC101, includes their single 'Take It Easy' which, says Scoppa, "is simply the best sounding rock single to come out so far this year." It's also out on Asylum-AYM 505 and is at 19 in the Cashbox chart, and 35 in Billboard.

EAGLES—a breath of fresh air, on Asylum Records.

