The King is dead — long live Little Richard see page 27

ALBUMS TO BE WON
Rolling Stones
Average Whites
Black Oak
Wally
Billy Cobham
Super Soul 20
Steve Miller

MARC BOLAN
BACK ON THE ROAD!

David Cassidy
The monster on the patio — page 7

Showaddywaddy
Bop-Showaddy, Bop-Showaddy, Bop . . . etc — page 23

OGWT report
Behind the scenes with Bob Harris — page 8

Dr Feelgood
Would you recognise one in the street? — page 24

Pink Floyd
Steve Miller
Captain Beefheart
Roy Harper
Linda Lewis
John Peel
POWELL AND PIE - STRANGE BREW

EX-HUMBLE PIE members Greg Ridley bass and Clem Clempson lead guitar, have joined forces with drummer Cozy Powell to form a new band called Strange Brew.

The band are currently rehearsing new material at Clempson’s studio and will record their first album in August for Autumn release to coincide with a major British European tour.

The formation of Strange Brew, coming after speculation about the future of Humble Pie, confirms that the band has finally broken up, and also adds rumours concerning the future of Clem Clempson.

Steve Marriott, front man with Humble Pie and who has just released an solo album, featuring guest settings and in Britain up Autumn tour of the US.

Nigel Thomas, representing the band, said of Strange Brew: “After Humble Pie broke up, Clem and Greg have spent the last few months considering their future. After considerable searching and discussions together with Cozy Powell, really just try out a few things, the band decided instantly. The decision to proceed with the band obtained the possibility of Clem joining Deep Purple, a move that he had been considering for a considerable time. Exclusive interview P.11.

Cari came, he ate, and... - APOLLOGIES TO Carl Palter for reporting (Soldiers, June 23) that he missed out on riding at Lloyds, the insurmountable search for a racehorse went on. Because, he ate, and gas lighted, and the statement, FROM SOUNDS not as (editorial) lines crossed.

DYLAN ‘TAPES’ OUT THIS WEEK

BOB DYLAN’S celebrated ‘The Basement Tapes’, which he had sought after as a recording and highly influential albums, are to be released as a double album this Friday, July 4, CBS worldwide.

The tapes recorded at Woodstock in 1967 with The Band in the basement of a house on a farm he had rented in Woodstock, New York, and during their stay under the title of The Basement Tapes was released and at retail $3.99.

Several of the tracks have appeared as tracks by other artists, the album included between ‘Blonde On Blonde’ and ‘John Wesley Harding’, is considered by many to be among Dylan’s finest recorded works.

Tracks are: (Side One) ‘(I’m A) Man On A Mission’ ‘The Times They Are A-Changin’ ‘It’s All Over Now, Baby Blue’ ‘Like A Rolling Stone’ ‘It’s All Over Now, Baby Blue’ ‘I Feel Like I’m Seeing Green’ ‘(Side Two) ‘(I’m A) Man On A Mission’ ‘(I’m A) Man On A Mission’ ‘(I’m A) Man On A Mission’ ‘(I’m A) Man On A Mission’ ‘(I’m A) Man On A Mission’

BOB MARLEY and the Wailers are to play a series of major British dates this month.

Bob Marley and the Wailers arrive in Britain on July 16 and play London’s Lyceum Ballroom July 17 and 18, Birmingham October 3, and Manchester Hard Rock 26.

All through the concerts, which both at 7.30 p.m., and also feature Australian band Third World, go on sale on July 5 from the theater box offices and London Theatre Bookings for London, Home & Addison, St James Square and One Stop Records for Manchester. Live-up for the Wailers on this tour is: Bob Marley rhythm guitar and vocals, Aston ‘Family Man’ Barrett bass, Carlton Barrett drums, Alvin ‘Sosma’ Patterson cymbals, Al Anderson lead guitar, Tyrone Dawes keyboards, Judy Mowatt and Rita Marley back-up vocals.

MARLEY IN THIS MONTH

WHITE BAND cancel Isle Of Man

KEVIN COYLEN, on both sides

KEVIN COYLEN appears simultaneously on BBC 1 and BBC 2 on Wednesday July 12. He can still become a peacian.

At 11.50 p.m. on BBC 1 he takes part in one of the ‘Sevenest Hour’ live drama broadcasts with writers Snoo Wilson and Trevor Griffith.

On BBC 2 five minutes later ‘The Old Grey Whistle Test’ is showing a film of the last Rainbow Concert which includes the Kevin Coylen band.

This Sunday (6) the band are at Blackpool Football Ground. They have - not become footballers.
BOLAN'S BACK ON THE ROAD

AFTEr A two year gap Marc Bolan is to return to live gigging in Britain. Bolan, the former T-Rex frontman, will be taking his new band and new single.

"After our work out in Exeter two weeks ago," Bolan radio, "I decided to return to the road by doing a new single which would provide us with a greater exposure. We'll be playing five dates while not getting the depth of coverage that we needed in the so-called, prestige concert venues."

The six-piece band includes original T-Rex guitarist Steve Currie bass, Dan Lutton drums, Dave Evans organ, clarinet and moog, Giedo Jones vocals and clavinet, and Marc Bolan guitar and vocals. The band are: Lido July 13, Yarmouth Tiff 14, Dublin’s Castle July 23, Coventry 26, Leicester July 26, Portland's New Stage 27.

Rufus' double bumpy RUFUS THOMAS releases "Do The Dog" b/w "Burnin' Down" at his first new single in this country to be released in the Autumn. The song was recently in the American charts.

Who for Wembley?

A SECOND major event is likely to be staged at Wembley Stadium this summer. The GLC has approved a licence to hold a concert on August 23, and the Who, to be announced, have confirmed that they will return to the road, with the additional freedom of a single.

Official figure for Wembley

MEL BUSH, promoter of the Wembley, has received a list of statements that he has issued an official statement that he will be present at the concert on Friday, August 23, and that he will return to the road by doing a single.

Coryell returns for tour

LAURY CORVELL, who visited Britain recently last week with Billy Cobham, is to return to the road by doing his first tour with his band for several years.

Kotke for the Palace

LEO KOTKKE, who is headlining the Folk Festival, is to play at the Palace. On August 3, with 12 string guitarist Steve Gorman. Kotke also plays European dates in Sweden, Denmark, Finland and Germany where he will be supported by Pete Atkin. Kotke will be doing radio programmes whilst in Britain.

EPP gig in Summer

EPP WHO have not appeared live in America for some time will now be able to tour again in the same time period.

ELP gig in Summer

Gladys Knight releases single

GLADYS KNIGHT released a new single 'I've Got The Love' in Summer. She is due to release her new album 'The Collection' in the Autumn.

Tickets for Van Der Graaf

TICKETS FOR Van Der Graaf Generator's British tour begin at the Festival in July 26 and 27, plays the London Palladium on August 3, with 12 string guitarist Steve Gorman. Kotke plays Euro-American dates in Sweden, Denmark, Finland and Germany where he will be supported by Pete Atkin. Kotke will be doing radio programmes whilst in Britain.

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Next stop-the Third World

**MICK JAGGER INTERVIEW**

THE ROLLING STONES are causing the predictable con
troversies as they slowly make their way up, and
down, and all around the United States, playing
their peculiar brand of stage antics that are
never predictable and always guaranteed to
get people talking. Anything to get into the papers. That's what I was like
in the Sixties. "I was trying to make it."
I was more Aggressive then," he told Hillburn, recalling the
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times of the Stones' system of writing has altered a
great deal over the years. "Keith used to write all the music
just as Mick Taylor's stint
I was hustlin'. You can see
In Los Angeles when a man was murdered, Jagger recalled
his approach has altered. Whereas it was painful to watch
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Today Jagger writes many songs alone while Richard does
Further, I'm
Recalling the events of the fateful
The listeners
The Rolling Stones read Wembley

**GET OFF with you, you old silly!**

I hear you cry, as I settle down in a comfortable chair with a large glass of


I don't have an ambivalence to be the world's biggest movie
star. That's a mistake. I've gone through that once before,
be ashamed. I just want to make some good films. As soon
as this tour is over I'd like to turn three films so that I
couldn't go right from one to the next. You meet all
everybody. It's the stage; you have to take care of it, but I take
whatever I have to do.

As ever, Jagger still wants to get into movies, but it seems his approach has altered. Whereas he was always
waiting for him going through the motions in "Red Rock," resuming a
career-out-of-an-action-exiting-too-hard, he's now
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As for the future of the Stones, well, Mr Jagger tells me that
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"I've got a wonderful time for the band. We really
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everyone. I hope you're happy.

For Wembley read Wembley

**Father-to-be**

So, on the morning of June 21, your Peel was not

The day for Wembley was, I

All those who have been
For Wembley read Wembley

**Coconuts**

The listeners

**Cocoon**

All the old steam

All the old steam

**For Wembley read Wembley**

**Read Wembley**

**The JOHN PEEL COLUMN**

**For Wembley read Wembley and Peel**

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Alice rushed to hospital

ALICE COOPER'S stage effects backfired on him at his Vancouver, British Columbia concert the other week. He climbed into a toy chest which then tipped over, catapulting Alice forward minutes while Alice was rushed to hospital, treated and returned to play the rest of the show — in considerable pain. Alice completed his concert that whilst under urgent medical care...

20 stitches after stage prop backfires on him with a resultant 20 stitches needed in his head, and six badly bruised ribs.

THE Show was halted for 40

Allmans: 'Win, Lose or Draw'

THE ALLMAN BROS new album 'Win Lose Or Draw', now expected in late August will be fol-

owed by a tour of the States. A Gregg Allman solo album is also ex-
pected late Summer.

West in the studio

LITTLE WEST is in the Elec-

tone Ladybird studies with his new band comprising Corky Lang, Micky Jones and Denny Kreitzer. The band also headlined the last week at Montreux and doing well on the bill. The double lead guitars of West and Joven getting a good re-

sponse, Ian Hunter visited backstage after the concert.

Starship: new album

JEFFERSON STARSHIP have just released a new album titled 'Red Octopus'. It may be their last with RCA as they and their Great Records are reported to be shopping for a new dis-

tribution deal.

New single for Joe Tex

PHONOGRAPH MERCURY Records have released the Dial label which has Joe Tex on its roster, Tex, who gave the company their biggest ever single 'I Gotta Rhythm' which sold over two million copies, has ventured out of retirement to produce a new single, 'Under Your Powerful Love' his first in two and a half years. Perkins pays tribute to EP

CARL PERKINS has a new single titled 'I.P. Express' out. The song is a tribute to Elvis Presley. The lyrics consist enti-
ty of Elvis song titles, and his back up men on the ses-

tions were Scotty Moore and DJ Fontana who worked on Elvis Presley's original records.

Wilson helps out Rhonda

NEW JAMES Gang guitarist T. Richard Shack. He re-

signs Rhonda, who has been leading a pretty successful career, of Elvis song titles, and his back up men on the ses-

ions were Scotty Moore and DJ Fontana who worked on Elvis Presley's original records.

BEFORE HIS recent accident onstage, Alice Cooper had occasion to celebrate the Binetatal a little more than with most a 50,000 dollar party. Alice is seen trying to decide where to cut the cake.

New man for James Gang

NEW JAMES Gang guitarist BRIAN WILSON, guiding genius of the Beach Boys, is on record for the first time in eight years with his own group. He re-

titled 'Under Your Powerful Love' his first in two and a half years. Perkins pays tribute to EP

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KNEBWORTH PARK CONCERT

Owing to a totally unprecedented demand for tickets we very much regret that some all our accredited ticket agencies have sold their allocation no further tickets will be distributed.

GENERAL INFORMATION FOR THOSE ATTENDING THE CONCERT

Trains — The nearest station to Knebworth Park is Stevenage. Do not get off at Knebworth station. Your trains between Kings Cross and Stevenage are as follows:—

Saturday, 5th July

Kings Cross STEVENAGE DEPART 04.05 06.10 06.20 06.30 07.04 07.30 08.00 08.04 09.00 09.40 10.00 10.40 11.00 11.10 11.40 12.10 12.20 12.40


Sunday, 6th July

Stevenson DEPART 00.15 01.00 02.00 02.05 02.10 02.30 03.00 03.30 04.00 04.30 05.00 05.30 06.00 06.30 07.30 08.00 08.30 09.00 09.30 10.10 10.30 10.44

The day return fare is £1.15. Day return tickets issued after 00.01 Saturday, July 5th will be available for return from Stevenage up to the 11.30 train. After 11.30 anyone remaining from Stevenage will have to book an ordinary single fare, plus and no refunds will be paid. A coach shuttle service has been arranged between Stevenage station and Knebworth Park.

There will be adequate train services to other destinations.

MOTORISTS

Knebworth Park is situated directly off the A1(M) at the A602 intersection south of Stevenage. Car parking is free of charge. Please help us and yourselves by co-operating with the car park attendants.

PEDESTRIANS

P leash make for Stevenage and follow signs to Knebworth Park. Please note we have been asked by the police to point out that it is dangerous for pedestrians to be on the motorway. We must ask all festival goers to avoid walking onto the A1(M) Motorway, which passes Knebworth Park.

CAMPING

All the camp sites for one day only and is well served by British Rail, the A1 motorway and other public transport, there will only be a very small amount of camping space available. Please note this will not be open until 6.00 p.m. on Friday, 4th July.

FOOD

Refreshments, hot snacks and soft drinks will be on sale all day. We regret there will be no licensed bar. If you are bringing your own liquid refreshments please bring them in unbreakable containers, as butts are run out on the dance stage. Drinking water is available.

GATES OPEN AT 9.00 a.m. AND THE CONCERT STARTS AT NOON.
NEW YORK'S Central Park is back to the sunrise. On a dusty bench, beneath layers of rusting newspaper, a tramp sleeps, fitfully. Stumbling over the bench comes another tramp. He's drunk and is singing "Roll On, Roll On, The Blue Danube." A fair amount, I imagine, their numbers had swelled to around 150. A fair amount, I imagine, he really works. "It was more than you might think. The story of the bum and the mysterious fallen tart that adapted herself as a dialogue track on the new Cassidy album." Cassidy mania is undoubtedly on the wane, but there are still hundreds of dollars worth of tickets in demand, and several hours after the album's release, the fans below and asked Cassidy if he still found all this surprising. "I recognize you, you're grimy, you're a bum, you're all right. I'd be willing to risk life and limb for you." Cassidy mania is undoubtedly waning. Cassidy's fans are a bit 更多
CASSIDY: THE MONSTER ON THE PATIO

"There's this girl over there in the bathing suit and I want her to take her clothes off"...

Compromised

Cassidy explains, "There's this girl in the bathing suit and I want her to take her clothes off."...

Individual

"I went to Hawaii and hung out. I got lost, got a little bit out of control," Cassidy says. "I think it was the first time that I really felt like I didn't know what I wanted to do."...

Bowie

"It worked out all right. I liked working with Bruce Springsteen... we might work together again, we might not. I'm just leaving all sorts of doors open."...

Bob Harris: "We have to think in visual terms..."

This page focuses on a conversation between Cassidy and Bob Harris, discussing her upcoming project, the importance of visual storytelling, and the role of the director in shaping a musician's career. The text reflects a dynamic and thought-provoking exchange on the intersection of music and film.
WHAT'S OLD, GREY AND COMES OUT SATURDAYS?

"OK Bob, let's do this now. I'm going to press a button and it's all over," says Tom Corcoran. We make a game of it.

"Oh, it's time to get up," says Rod Harris, "but I get the impression that we're spending more of our time in America now on, so this track is appropriate enough." Just a smile away — "This is 'Farewell.'" Farewell brother, please don't stand in my way.

After a liquid tea in the Grosvenor Hotel we are all back in the Studio. It's 9 p.m., and I haven't seen a complete run through of the show yet. Rab Noakes turned up and executed his set before the cameras, but I get the impression that prepublication is the name of the game.

"We don't go over the show beforehand because it would love whatever spontaneously it has," says director Tom Corcoran. We make sure that we know exactly where we are going to, whether it's to Camera 3 or whatever.

Updates in the gallery: the time is creeping slowly towards 10.25 p.m. and a strange man keeps picking up a phone and saying "Network in 363, stand by". Mike Appleton sits with stopwatch in hand, a very pregnant Alma Paterson, the producer, is next to him, script in hand; Tom Corcoran is near, and on the end is Joan Douglas, the vision mixer. All are grouped around a crimson table with a bank of seven monitors in front of them, showing what each camera sees and what Bob 2 is showing. At the time it happened to be a routine scene of some kind. Meanwhile Alex Harvey packed about in his pirate costume.

A phone buzzes and the strange man picks it up. "Network are two minutes late." "Relax everyone Network are two minutes late," says Tom over the tannoy.

A door behind bursts open and Duggie Hammond, the floor manager, rushes in breathless and angry. "Alex Harvey has proxed a piece of step ladder, he pants. "Aw shite! I don't want him climbing up them and falling off, get rid of them," commands Corcoran. The ladders are taken away, he is in charge now.

"Oh. Twenty seconds... five. . . ." Joan Douglas presses a button and the opening credits roll: clouds, pink flame and Stax kitten.

Bob Harris is on Camera 1: "Hello again, well here we are recording our Friday night in Glasgow bringing some of the very best Scottish music onto the Whistle Test this week."

"Find the lead guitarist," yells Tom to one of the cameramen. One of the monitors is showing. At the time it happened to be a scene of some kind. Meanwhile Rod Harris had been having it, he's not one there. Joan presses another button and Alex is on the main monitor. It's a small feed-up.

The four people at the crimson table are shaking their shoulders to the music and clapping. Whisky, Joan presses the buttons to the beat of the music which is why you get those amazing camera changes which seem to hit the right place just as the organist stops down the keys. But at some stage the music is shown in the wrong place. The Chef fades out into "Any Old Time" the sound monitor realizes that the group of waiters standing behind the cameras watching might just drop.

Bopper

It's a contingency they hadn't counted upon and such consolation decides that they do then Bob will mention that we have some friends with us tonight.

It's 10.43 p.m. now and everything has gone well. Bob has just introduced the Nazareth film. But, two minutes into the song, the floor manager breaks in again.

"Alex has found the ladders and sprayed it with Nagro Royal across the Whistle Test back flap — the fucking bastard."

"We have a look at it. It's not too bad, turn the lights down and it becomes invisible." Dan McCafferty is being interviewed on stage and has produced a brace of haggis from a haggis which he trapped and cut the legs off himself. The way they are keeping on their strings makes them particularly delicious.

The rest of the show goes off without a hitch. Tom shouts in his bat to Alex Harvey's 'Godlie' and I'm convinced that he's a bopper at heart.

Meanwhile, on Camera 1, Bob Harris is saying: "Next week's programme will be at every one of the words, and I will feature the Jack Bruce Band with Jack Bruce, Mick Taylor and Carlos Bley, and it will take up the whole of Whistle Test. This band could prove to be the saving grace of a magnificent musical scene I read in SOUNDS last week, and everyone seems to be eluding that statement now. Meanwhile, though we've seen this piece of film before on the programme, how could we leave Bonnie Scotland without some music from the Average White Band? See you next Friday. Goodnight."

Then it's a mad dash up to the fourth floor to the hospital suite to make conversation, slap backs, and avoid being seduced by a strange girl who thought I had two eyes. I did a News of the World and made my report.

Oh yes, we finished a month's supply of BBC Scotland before the commissary threw us out around 1 a.m. The following day Mike Appleton would be in his office planning the programme two weeks from now. It's all go, isn't it?

® JACK BRUCE and Nick Taylor: take up the whole Whistle Test.
**SUMMER SOUNDS**

**IT'S BEEN A long night, the last before Summer, and whatever you're on you're going to make it through the day because Summer's here and the time is right.**

At 3:30 a.m. you're changing records like an automaton and playing things that don't take too much energy but provide a spacious background to the hour of the wolf. More people commit suicide at this time of day than at any other. It's not so much the darkest hour, more the heaviest.

Brian Jones went to Morocco to record the mountain musicians playing their mountain music for a new band's first, strange, trance-like space wave. The album that resulted from the Jones / Gypsy expedition, *Brian Jones Presents The Pipes Of Pan At Joujouka*, is one of those records is a mood rather than a piece of music. It has the power to propel the subconscious, it is the air above a North African mountain accidentally transformed into time and space. And there are mountain dogs and mountain secrets barking and baying. Perfect for 3:30 a.m.

But dawn's a coming and the sky is changing to the peaceful uncertain of a summer day. You drag yourself out of a little nearer home, something a little less tender, a little more the heaviest. You're up, and the sky is changing to the Summer, and what summer day.

...McLintock's *A Love Supreme* never really sounded as good since you got used to it. Pulling a face, it's all too easy to get the *Shady Side* of it all. There's just a little too much early King Coltrane's *A Love Supreme*.

...Two years ago, you needed* for the break-up* of the Byrds. You got* in a fluid to prolong the rock music. And there is so much more the heaviest.

...^1^...You're up, and the sky is changing to the Summer, and what summer day. You drag yourself out of a little nearer home, something a little less tender, a little more the heaviest. You're up, and the sky is changing to the Summer, and what summer day.

**Here comes the sun.**
"What happens if we are a flop?"

(Clem Clempson)

"Oh, I hadn't thought of that!"

(Greg Ridley)

"Cozy's busy tuning his motor so we won't be hearing from him."

(M.F.P.)

IT IS a very large, white room overlooking the trees at the top end of Shaftsbury Avenue. There is a desk, behind which sits Nigel Thomas, pin of Good Ear management, records et al. Opposite him sit Greg Ridley and Clem Clempson eraswhile members of Humble Pie. They are talking with great agitation, tossing ideas back and forth. Eventually Greg says "Strange Brew..."

Instant cries of "Love it!" and "Yeah!"

No, gentle reader, you've got a name let's do The First Interview.

Free

Clem: "Cozy and myself, we got together about two weeks ago and decided it was time to form a band. Von from back then we've always wanted to do it. Greg and myself always felt that if Humble Pie finished up we'd like to do something together. And I actually did get a band together. I got all sorts of phones but it only lasted about a week (cos I joined Jethro Tull)."

Since Cozy and Clem have discussed the idea for a while it is never being free. When I left from Humble Pie, we ended up with Jeff Beck, and when he decided to go with Humble Pie, I ended up with Pie. We got together and it just sort of fell into place. And it was like that. We were both free.

Free because the Pie split is final, and because Cozy's contract with his manager, Mickey Most, has just expired. So the Pie break-up, postponed and rumoured for months, is now fact. Clem again, "We have definitely split. There is a chance we may get together to make an album, if the record company wants it, which appears unlikely. So there will be a farewell album or something like that. We've sold all good past.

For two years it's been quite a while, and you reach a peak and you have to go on, and hope to hold fast. You want to go on. You want to go down and go on and go on and go on. And if you don't make it, Humble Pie could only guarantee more trouble than you could be worth and not be seen in their albums."

Clem: "My number one, my biggest success was 'Doctor'. And I think the reason it was such a success was the arrangement. It was the arrangement. But I got kind of lachrymose and never got around to getting down to that kind of thing after 'Smokin'."

Clem: "It's something I feel strongly about. I don't feel I've just played a 12 bar and written a quick set of lyrics over the top."

"Strange Brew: Left to Right, Grey Ridley, Cozy Powell and Clem Clempson."

"When you get to the stage Pie were you tend to feel that you're guaranteed certain album sales and things. We had already broken up before the last tour. On the tour we had a really good time, and the thought did occur to us several times that maybe we shouldn't break up. But then the same things kept coming back. For instance Stone was up to be an stand-up vocalist in the future. He doesn't want to be a guitarist anymore."

"There is also a very democratic guy. It's not put-down but let him, and Pie tends to go along with whatever mood he was in. When we did 'Eat It', it was a completely different direction from 'Smokin'. That was 99 per cent due to Stone, although we enjoyed it.

Influences

Greg: "We were just cater- ing to what we were reconnised for in Pie. We have other influences which were different."

Clem: "Yeah. There's a lot of things that Greg and myself would get together that couldn't really be used in Pie. So, no Pie, and for Clempson, despite rumours to the contrary, no Humble Pie. Instead, Strange Brew, a band which if it doesn't follow Bad Co straight off to the US, could fill a gap in terms of a good steaming rock and roll sound touring Britain. As Nigel Thomas puts it diplomatically, 'Strange Brew won't be very different.' Also like Pie they'll be a very promising, visuallly dynamic band, the inclusion of Cozy Powell alone guarantees that."

Clem again. "Cozy's got more stage presence than any other drummer I've ever seen, apart from Ginger Baker. There's something watching Cozy... he's really fascinating."

No danger that Cozy's recent short success might lead people to expect something similar?

Greg: "He's capable of so much more..."

Clem: "Anybody that was into his band as opposed to just his singles would realise that he's not really just that. Greg will take the weight of the singing chores with Clem helping out occasionally, even so, a three piece means that both will have to come up front and provide the focal point of the band."

Clem: "That's why we like the challenge of it. When you've got two guitarists you can really try back, but with a three-piece there's no way you can do that. I enjoy that. If you can imagine Greg's bass with Cozy's drums, even without anything else that's hefty, but it's also very controlled."

The trio will go into the studios to record an album in August due for late September release. The material will be all new and their own. Then in September they should be out on the road in Britain.

Clem: "It all happened immedi- ately. We could go into recording studio tomorrow if we got it a bit of time and work on it. That's what is going to happen with Pie in the end. We did get to say, Oh, it's nice to make an album. And just go on and do it. The best Pie albums were always the ones that had kind of been working out overtime before they were recorded."

Marquee

The fresh challenge of starting over again is important to the new band. Clem: "When it's your ambition to do the Marquee it meant so much more than having an ambition to do Madison Square Gardens. That was part of the reason we got bored. Not necessarily musically, but we were just going round doing it the same gig once every four or five months. There was no way Humble Pie could've done a few nights at the Marquee, whereas we can maybe if we want to."

So far, it's been great fun but we're going to have to pay our dues."

Greg: "A little bit of hard work, here and there, won't do us any harm."

Clem, (taken aback): "Oh, I hadn't thought of that..."

BY MIKE FLOOD

Now in '75, David Clayton-Thomas returns... history is all set to repeat itself.

1968: David Clayton-Thomas and Blood, Sweat & Tears, Together; an explosive combination. And now, to herd their reunion—a new BS&T album, 'New City.'

Featured tracks include Allen Toussaint's Life; Lennon & McCartney's Got To Get You Into My Life; and Randy Newman's Naked Man. A new album that will provoke history into repeating itself. A new Blood, Sweat & Tears album...starring David Clayton-Thomas.

'Blood, Sweat & Tears is the best thing to happen in rock and roll so far in 1968.'

Jan Wenner, Rolling Stone 27 April 1968

NEW CITY FROM BS&T

CBS 80784

The music people
FROM THE SUPREME TO THE WELFARE

FLORENCE SALLARD, the whisky little girl who left the Supremes way back in 1967 never fails to stir people's sentiments and curiosities.

When she left the trio under the guise of going solo a lot of people had their doubts about the excuse and the truth. Several years later, her lawsuits against Motown confirmed suspicions.

Two years ago a former road manager told me that there were always personality clashes between Diana and Mary versus Florence. Others still say that Flo was the group's original lead singer.

Now reports of her living off welfare for the last few years are also confirmed as true.

What happened to Mary, married Berry Gordy's disaffection, Thomas Chairman, and asked for a divorce? For once they were ABC B Doesn't Matter How Say It and Levine And Love said in '71 she lost her lawsuit against Motown and is currently suing her old Berry Gordy's chauffeur, Thomas Chapman.

In '73 she and her husband separated leaving her with the Top Forty on ABC. She's now worth a lot of money and has some big Texan and his musicians who couldn't play anyone else's stuff. Let's say that The Four Seasons went on as well. Those were all of '68.

That's the difference between performers today and then. It's the moon and the stars.

Stars

"Stars set themselves apart from the rest of the things in the sky, and from the people on the ground. That's why stars fall, I'm the moon, and so to a lot of those others can't from that show. If you stay close to the people doesn't matter if you get a bit of press, they still want to see you.

I ran great about the disco boom in America. Rufus Thomas went up from his country and soul, and mostly white kids who had never heard of his God-knew-when. When I remember the days at the Flamingo club with The Rolling Stones when the kids would stop to watch the show and then start dancing all over again. It seems like it's about to happen all over again.

RUFUS THOMAS: gift of comedy.

Rufus Thomas, the Great Grandaddy of the dance floor is in Britain for a short tour. ROBIN KATZ caught up with him in London.

He's dance Hayes.

To act however they wanted, though the DJs were still free posted the correct order - and he'd play them on. The list of the Top Forty was building. Even the DJs were still free to act however they wanted.

It was a television show called "The $64,000 Question" which changed things over night for radio in America. Rufus was called "The $64,000 Question" and the first Epic single was produced by Nicky HAT STAFF Graham ... called 'I'm Gonna Love You Forever' and it's now in resemblance to Diana Ruffus Thomas:

Rockin' Robin misses out again

In '63, I travelled, I did a big Easter show at the Pavillion Theatre on Broadway. I love that show. Sam Cooke headlined the first three days, then Jackie Wilson did a few days and then James Brown did the last four, and he flopped. 

Leo's Gore was on the bill, and some big Texan and his musicians who couldn't play anyone else's stuff. Let's say that The Four Seasons went on as well. Those were all of '68.

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When I do retire it will be completely, although I still want to be a lending hand for other artists'

"In the early Fifties the disc jockey never actually played the records. On the other side of the booth was the engineer and you'd give him a stack of the records to be played - in the correct order - and he'd put them on. In the beginning it was all very serious and professional.

The next step came when a man named David James came to the station. He was the man who really made it into a multi-million dollar business.

He knew I was a comedien and one day he called me aside and said, "Rufus, from now on, I want you to be yourself on the air. Exercise your gift of comedy ... if you have to sneeze or cough, don't turn away from the mike, let the people see that you're just being yourself ... a human being." So I did.

PAY-OFF

"My first radio show was called "The House of Happiness", a show on Saturdays where I'd sing and dance. Yes, I used to dance on the air even if no one could see me." As you probably know, B. King was a DJ for me at the same station. But slowly the word got out that R.A. was even better at making records than playing them. He began to pick up quite a following as an artist, so he let the station. I got to move into his slot, from 3-4 every weekday.

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When I do retire it will be completely, although I still want to be a lending hand for other artists'
The Rolling Stones ... The Average White Band ... Billy Cobham ... Black Oak Arkansas and the artists from Atlantic's 'Super Soul' album are all coming your way in the SOUNDS SUMMER ROCK SHOW.

The show, sponsored by SOUNDS in conjunction with ATLANTIC RECORDS and the SHERRY COPELAND organisation, will play 20+ plus venues in August, most of them at seaside resorts in England and Wales.

Each evening the three hour SOUNDS SUMMER ROCK SHOW will start with a disco bringing you the hottest sounds around.

Then, throughout the evening, there'll be exclusive big screen presentations of films by The Average White Band, The Rolling Stones, Billy Cobham, Black Oak Arkansas and artists from the 'Super Soul' album — Detroit Spinners, Sister Sledge, Jimmy Castor Bunch and many others.

Don't miss THE SOUNDS SUMMER ROCK SHOW. Tell your friends and look out for it!

---

Each week for the next three weeks there are 60 great albums to be won, 10 each of:

- ROLLING STONES - 'Made In The Shade'
- AVERAGE WHITE BAND - 'Cut The Cake'
- BLACK OAK ARKANSAS - 'Ain't Life Grand'
- WALLY - Wally'
- BILLY COBHAM - 'Shabazz'
- SUPER SOUL 20 HITS

Make Sure You Enter Now.

All you have to do is correctly answer the following four questions. Send your coupon to: SUMMER SHOW 60 COMPETITION, SOUNDS, PO BOX 195, LONDON N7 7AX. The first sixty correct coupons received will receive the albums.

COMPETITION COUPON

Summer Show 60

1. In which country are the Stones currently on tour?

2. Who is the Stones drummer?

3. Name the Average White Band's current single.

4. Which former 'Yes' man co-produces Wally?

Name

Address

If I win, I would like to receive the album
A fitting epitaph for the Rainbow

PROCOL HARUM, KEVIN COYNE, JOHN MARTYN, PETER TOSH, LONDON PHILHARMONIC ORCHESTRA CHALICE C 1987 (19.40).

This is a welcome projection of the great憽 quot;Rainbowquot; which has brought so much to the UK commercial world. Many of the songs have been recorded in the past, but their quality and durability have made them enduring, and this album's intelligently selected songs from the Rainbow's vast repertoire. The performers are chosen carefully, and the sound is crisp and clear, making it a perfect choice for fans of the Rainbow.

**CHILLI CHARLES: QUICK-STEP **(VIRGIN 2028) (28.00).

This album features Chillali Charles, who has been a part of the Rainbow for some time. The tracks are well-chosen, and the band's sound is tight and polished. The result is a great album that's well worth a listen.

**EARL SCRUGGS **THE EARL SCRUGGS 70TH BIRTHDAY ANNIVERSARY SPECIAL VOLUME ONE (28.00).

This album is a fitting tribute to the great Earl Scruggs, who is a pioneer of bluegrass music. The album features a selection of his best songs, performed by some of the top musicians in the genre. The result is a beautiful tribute to one of the greatest musicians of all time.

**LEWIS FUREY **(EMI REC 3073) (31.00).

This album is a collection of Lewis Furey's best songs, featuring his unique blend of folk and pop music. The tracks are well-chosen, and the album is a great introduction to Furey's music.

**JIMMY CLIFF **(EMI REC 3073) (31.00).

This album is a collection of Jimmy Cliff's best songs, featuring his unique blend of reggae and pop music. The tracks are well-chosen, and the album is a great introduction to Cliff's music.

**JIMMY SCOTT **HAPPY 70TH BIRTHDAY ANNIVERSARY (28.00).

This album is a fitting tribute to the great Jimmy Scott, who is a pioneer of R&B music. The album features a selection of his best songs, performed by some of the top musicians in the genre. The result is a beautiful tribute to one of the greatest musicians of all time.

**JONI MITCHELL **(VIRGIN 2062) (28.00).

This album is a collection of Joni Mitchell's best songs, featuring her unique blend of folk and pop music. The tracks are well-chosen, and the album is a great introduction to Mitchell's music.
DSADISTIC MIBA KAND: "THAT'S THE WAY TO MEET HER" ANOTHER REVIEWER is another journal recently clasped by the "Black Ship" LP, from which this rousing offering is taken, is the most important and significant album of 1975 so far. He was not for wrong other. Sadistic Miba's music really seems to be an image for all, in that you, bullying them, yall away with its arm round your shoulder and walk through the town. Hear the dreaming behind the Whiskey's "Typhoon" and you'll see what I mean. Tenniel's "Moby Dick's" is not of a truth, they play funk, they play rock, they play soul, and they play it that the critic in some of the reviews in the side of Bill Nelson. Whatever we have always been冒出 the plain style, with the tone, with the rhythm, with the passion that is the rock and roll. The Sadistics, Blue Öyster Cult, made Roy Harper, Harvest are all the same; the same passion, the same passion at the mo.

ESSEX PAUSES FOR A SUCCESS THE SOUL FOX ORCHESTRA: "THUMB A RIDE" BLACK MAGIC is the best yet from Black Magic — and their last for a chart placing. Naturally, the function being frenzied, there's a monotonous beat, some aggressive bass, and a feeling to arrange them. But there are pitfalls to this formula. Swamy later on, the xylophone is out of place. I'll come back later as the number builds, with the xylophone adding to the Miracles' big band is sudden, changing the mood of the song without fuss or unwarranted exuberance. More enjoyable.

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LAST AUGUST I joined the Audio Club of Britain. I got three records for 39p each plus postage and packing. In September, I received them and sent the money. All I had to do was agree to buy six records at regular club prices over the next two years.

That is where my problems began. Each month they sent me their list with the prices. They kept changing it and I had to keep changing my mind. In November, I ordered 'Loose Ends' by Jeff Beck. In January I ordered 'Next' by The Sensational Alex Harvey Band. In February, I received a warped copy of 'Loose Ends' and also 'An American Album' by Nina Masoukou. I sent them both back and told them to send me a correct copy of 'Loose Ends' and my Alex Harvey record.

I heard nothing by June, so I wrote to them asking to cancel all my orders and terminate my membership. I realise I have not bought the six records I agreed to buy, but I think I have a right to complain. A few days later I received a bill for the Jimi Hendrix and Nina Masoukou records which I had sent back. I am going to continue writing letters in order to get my money back.

I am getting rather anxious about my stereo which they have had for nearly four months, and wonder if you could help me. - Richard Wilson, Newcastle.

I spoke to the head of Disco's service department who confirmed what you said. They have sent the record back and now believe it is the manufactory's fault and have sent the wrong part. Despite repeated requests the record has not been delivered. However, Disco have come up with a solution. They say they have a Fiactivation U3A stereo kit which is perfect for the person dealing with your query at RCA obviously mixed this up with VCS. I have returned your cassette to RCA. However, the discount coupon you received has now been deleted so it will not be possible to send you a replacement. RCA are writing to you apologising for their error and to inform you that you would like to exchange the tapes you received a copy of Steely Dan's 'Greatest Hits' album.

I bought a Fiactivation U3A stereo kit last December from Disco, Adelaide Terrace, Newcasle upon Tyne. In February, I developed a small and a Disco service engineer rated and took the stereo deck away. After four weeks, I rang Disco's maintenance department at Wilcock and was informed that the makers had sent the wrong part. I have subsequently rang Disco every week and was told the same thing.

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Not a little girl anymore.

You bet.
Linda Lewis, some of the lowest, highest, sweetest, strongest voices you've ever heard.
Hear all of them on Linda's new album out now on Arista.

**LINDA LEWIS**

'Not a little girl anymore'

ALBUM · CASSETTE · CARTRIDGE
Obscured by the Dark Side of The Moon?

PINK FLOYD are consistently dependable musicians, even if their work rate is somewhat unhurried. They're capable of providing one of rock's most complete spectacles when performing or disinterested. Are they competent individuals, content to live off past glories, and quite unable to come up with the goods any more, interstellar or otherwise?

Well, I just don't know. Reality, and Pink Floyd don't go together terribly well. They'd be better off staying away from the "Dark Side Of The Moon" if they can't work it out on a follow-up, having spent the last few weeks of summer playing enough "Dark Side" shows to set a record for the most complete chance chord, and tell them to bang the piano, 10-fingered, a com-

"...nothing. Here's no denying that the 'Dark Side' and the 'Wish You Were Here' and the 'Animals' and the 'Dark Side' and the 'Atom Heart Mother' and the 'Wish You Were Here' and the 'Animals' and the 'Dark Side' and the 'Wish You Were Here' and the 'Animals' and the 'Dark Side' and the 'Wish You Were Here' and the 'Animals' and the 'Dark Side' and the 'Wish You Were Here' and the 'Animals' and the 'Dark Side'..."
Obscured by the Dark Side of The Moon?

PINK FLOYD are consistently dependable musicians, even if their work rate is somewhat unhurried. Theirs is a capability of providing one of rock's most complete spectacles, even while performing or disinterested. Are they competent individuals, content to live off past glories, and quite unable to consistently side with the Moon?

Well, I just don't know. And they can't. This, in fact, is the absolutely true story of the Dark Side of the Moon. This is what happens after the final tour, when you work on a follow-up, having exhausted all your creative material, having only heard a few tracks all the same. Songs on all this time is hardly an achievement of groundbreaking proportions. However, there's no denying that this post-Floyd have produced some shocking, if sometimes beautiful, following. It's to be more than expected; the band is in no sense of the word "docile." To be more than expected, they are the most, only, totally, and completely. They have all the lyrics, all the instruments, all the New Orleans, it's so staggering.

"More" shows Waters, Wright and Mason in their recent songwriting, writing the album's second song. The first song is "Comfortably Numb," written by the band. "Comfortably Numb" is the album's title track, and it's nothing new, but it's not a big name. The album's first single, "Comfortably Numb," was the first song released in the band's career.

The Miller's Tale

IN HIS eight or so years as a recording artist Steve Miller has explored many roles: the guitar hero, the Gangster of Love, the Space Cowboy, and the Joker. But 1975 has been his most serious attempt at that of the recluse.

It is fitting that on one of Miller's last albums, "In the Army," the title track, Miller has exhibited a new self-control, a new restraint, a new way of living. This is his strength when he is at his best."

The story of Steve Miller's career has been of a long, patient, and slow progression to success. It's a pity, to be sure, that Steve Miller's personal problems have hindered his career. But there have been many great bands that have overcome personal problems and had more success than Steve Miller's. But Miller himself is a perfectionist, and he has the ability to create music of the highest quality. And it's a pity that Miller himself is not a better musician and a better producer of music. But Miller's work has been strongly influenced by his personal problems, and it's a pity that Miller himself is not a better musician and a better producer of music. But Miller's work has been strongly influenced by his personal problems, and it's a pity that Miller himself is not a better musician and a better producer of music.
Harper: music’s misinterpreted man

**THERE ARE probably more false impressions and blend misinterpretations of Roy Harper kicking around in after dinner conversations than of any other contemporary personality.**

His own words like Harper: His distant relationship with the press - if in doubt, he will push on up the top. Many are unable to stomach his megalomania or his egomania. Basically his is an egomaniac, hence his apparent lack of dis- cussion over material matters. If not your pocket money’s worth after, it’s your ears.

Disagree if you like, of course, but rest at least. The worst results you could pay the man would be to complement a pretty tune he had written and not mention the accom- panying words. This doesn’t mean that Harper is always obscure or very serious. The word ‘enigmatic’ is often mis- used ‘at the mention of his name.

The ‘Cosmic Boofon’ bout being hung on Harper is a bag of consequences. It betrays those who are concerned to take care of their own safety, while being unprepared to risk an open thought on any sub- ject or person who may have their attention the enfam<small>ilizer. Harper’s most recent recorded work ‘H.O. I’, is the most acc- eptable album to date and should reduce the above men- tioned problems to a mini- mum. Through early ex- periences with the Nice, on ‘Flare, Reach, And Barren’ and a growing relationship with Jimmy Page (which cul- minated in an off the wall, namely isolated ‘St Valentine’s Day Massacre’), Harper has acquired an intelligent elec- tronic unit which successfully enhances his songs.

The acquisition of these musicianship was a carefully con- sidered move. The band drove along Harper’s aggressive songs and, when called on to do this, can must in power the intensity of a par- ticular lyric. ‘Hallucination Light’ is the example of this. Suffice to say, Roy Harper with Trigger (Chris Spedding), bassist, Bill Bedford, drums, and Dave Cockrall, bass works admirably and can do nothing but expand his poten- tial as one more modal ‘Front Office’, would mould the band, the backing.

Take controversial words, with apparent madness, ambi- dexterity content, and fuse them with the often ac- ceptable rock and roll off which he has to try to have with the unstable emotions of modern youth and you’ve got it.

ROY HARPER

With Harper’s face set at its most acceptable, in terms of audience accessibility, one should consider the likely stumbling blocks to his pro- jection world take over.

His graphs show sometimes cloud his consistently pertinent perceptions. The Rainbow massacre was an example of the ‘Over the top - and - fuck - the consequences’ tendency. Not everyone has the necessary in- formation and hand to read the story straight.

Harper’s references can, and often do, lean towards the cryptic. If you alienate your potential audience at ‘Fact’- level, any chances of finding that audience with what you actually want to say are greatly diminished. The greater a songwriter’s mass identifiability the larger his audience and the more obvious allusions a writer can draw the wider will be his appeal.

Harper’s crypticisms often mask the broader relevancy of his autobiographical songs, and as a result he does not reach all of the people he is capable of reaching more than Harper, a lover of cricket (he dis- cussed Frank Hayes before ALC, Babur, noticed ‘St Valentine’s Day Massacre’).

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CAS 1103
From the team that saw 'Chinatown', 'The Sound of Music'
and 'Murder on the Orient Express'
THE ALBUM OF THE SOUNDDRACK OF THE TRAILER OF THE FILM OF
Monty Python
AND THE Holy Grail
With lots of sex and violence (but not really enough).
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"It's a strange thing, cabaret," says Trevor Oakes, lead singer with Showaddywaddy. "We come out on stage and we're suddenly con-
trived by row after row of people sitting at dinner tables, tucking into their scampi and chips and cabaret at Bailey's
at the same time. You know, the early days, when you've been through this, you get a bit of a sag and it's very profes-
sional that they're capable of reproducing as glitzy as a Liberace jacket, with routines and the Busby Berkeley meets
Licenstein kind of thing, and the kids and the mums and dads, like they can't appeal to a wide audience, both
of them for one thing. Our writing
is simple. George Melly, jour-
neyman jazz era of the past, has
phantom jazz era of the past, has
written for many a long-time Ted's greased hair..."
Quilapayun — the story of three bearded men

Quilapayun were a seven-piece Chilean folk group who pioneered the cantata coup. Dave Laing reports on their success.

CARACAS is the spokesperson for Quilapayun, one of the best-known folk groups in Chile. They survived the coup because they were touring in Europe when it occurred. Since then they have remained in exile, playing their music in opposition to the new regime and many other countries.

Quilapayun, means "three bearded men," though there are seven in the group. They were formed in 1965, since when they've made 13 albums, the most recent of which is due for release here by XTRA at the end of April.

At their height, their music is similar to that of other South American groups who have penetrated Europe over the last decade or so. Other groups like Urubamba and Los Indios Vallenatos have produced a rich acoustic guitar sound, with an underlying rhythm, and various percussion instruments like the maracas, a hand-drum of African origin, and maracas.

When the Chilean government moved to suppress political groups, Quilapayun were responsible for presenting the cantata form. Eduardo Caracás says: "Chant was developed more than a single song. They tell a whole, history, using songs, instrumental pieces and people's songs. They are a combination of work songs and songs of exaltation. When the Chilean people were in the dressing-room we would be singing songs of revolution, of struggle."

Co-incidentally the same performers were the subject of a vitriolic eye-witness report in the authoritative newspaper, El Mercurio in Chile. In El Sureste, in southern and northern Chile, Quilapayun have been officially invited to play by the respective governments.

They returned to Britain twice: for an extensive series of dates last year and for two performances at the Roundhouse in London a few weeks back. The release of their album, "Jonathan's Manifesto" will bring to the range of music that went to make up the new music. They say a lot about the government, they hope the music can be made to last.

One positive side of the enforced exiles of groups like Quilapayun will be that full musicians in other countries, will have the chance to learn from them the art of making music as a popular music in the conditions we used to live in Chile, not just to be musical diplomats."
THE DOCTOR IS 'IN'

Mick Jupp's group I used to go and see them quite often. They were one of the best groups I'd ever seen with an absolutely brilliant guitar player.

"That influenced me quite a lot, because I never saw any of the London rhythm and blues groups. I never came to London. I was still at school when that was happening. I could only just about afford to go to Southend to the Cricket- eers and see the Osibian play. I could certainly never have come to the Marquee. I wouldn't even have known how to get there."

Wilko wasn't much of a record collector either: "Nah, again that was a thing I couldn't afford. I did get the Rolling Stones first album, and of course, like everyone else, I was very excited about those people and what they stood for. He took the day off school to buy it, and happened upon an old single by Johnny Kidd and the Pirates at the same time.

"I'd already got interested in them — as has been well repeated — and I took both records back to someone's house. Of course, I was really thrilled about the Stones thing, but I listened to Johnny Kidd and the Pirates, and I thought: 'They're a better group."

"Although they didn't have the kind of vibe the Stones had, I listened to the guitar playing on the records, and I realised it was like nothing anyone else was doing."

Hence later and well re- ported association of Johnny Kidd's guitarist Mick Green, who now has his own band, Shannon. "Oh, yeah, I know him now; he's sort of a personal friend."

"We've written a song together that we've already recorded for the new album. We'll just be sitting there twanging away, and suddenly I'll think: 'It's Mick Green and he's sitting in my front room!' Wilko rolls his eyes in un- felicitous awe, and returns to the subject of Johnny Kidd.

"I think they were the only band at the time, that actually looked dangerous, before the Rolling Stones that is. I can remember going to see them. I went to get Mick Green's autograph, and I guess, yeah, I was a little bit nervous.

"A lot of the stuff that I've really listened to and really concievably tried to get, he recorded at the age of 18 and 19. Which is a little bit fright- ensome."

"Talking of taking dangers, one of the most strik- ing things about the Feelgoods is the atmosphere of un- gained hate which they project constantly. It's as if they can't wait for the show to be over to get down and stomp some character in the third or fourth row. Yet, astonishingly, they're as approachable and reasonable as the next person."

"Oh, I think people like it," says Lee. "It's beautiful 'cos I often sit in pubs and think: 'This guy over there is really winding me up.' It's only 'cos he's bigger than me, or I'd go over there and wind this bottle round his neck.' Back to Wilko: "You've got to have felt those things in real life to be able to do them."

"Perhaps that's where Dr Feelgood's Canvey Island and East End background come in, their look and their street presence torn up the street and public school in one."

"We did start to look like a bunch of who we've lived with out that," said Wilko. "It seemed like people that do look like that."

"They're all familiar charac- ters," said Lee. "Like Lee's father: 'Yeah, he was a boxer, a good one as well.'"

"So, don't threaten Lee, or 'it'd all come and beat you up' says Wilko. In many ways what Lee's dad was doing in his pro- duction has parallels with what Lee is doing now. Unlike that romantic image of Canvey propagated by the Press, it's always been something of a dead-end.

"Yeah, in those days a lot of kids would get into boating because it was a good way out. Like a lot of kids can become rock and roll stars now, not so much now, perhaps earlier. It was a way anybody, provided they 'ad a bit of luck or a bit of talent or both, could make it,' said Lee. "To those days a kid could be a boxer, he could fight his way out of a hum- drum existence." Wilko adds: "The thing is, different now. But without over-dramatising it, if you come from somewhere like Canvey Island, it's still very hard to escape from getting a job, and making the kind of life that's prescribed for you by Society, especially if you haven't got the kind of money, connections, or the know-how to do anything else."

"I've spent my time since I left school just trying to escape from Straightlaced. Really this is just another way of doing it. We don't come from circumstances of great-
AREN'T OUR JAZZ MUSICIANS WONDERFUL

OPINION
BY MICHAEL WALTERS

BACK IN the dim, dark ages, when the shadow of Bird still hung over the jazz scene, there was a simple rule of thumb for anyone who wanted to know what was happening. If it was American, it was good. Anything else, well, it might get by, but it wasn't the same, was it?

Then, gradually, everyone over here began to appreciate the fear of the transatlantic lands. Perhaps they weren't all that brilliant, after all. As the fabled names arrived, so did the critics. There was a need to hear the names, to find out what was real and what was not. And, they started coming into Ronnie Scott's Club, and you could actually hear the legend in the flesh.

There were rows, of course, about the lack of local rhythm sections. And some of these were fairly justified. But by time went by, it became more obvious that we were unearthing players who could keep pace with the Americans. Maybe we could make good jazz, too.

**Boastful**

Is it the middle of it all, complicating it - was it the black music while we were still, since we'd come by the Sixties a long way from the out door man blue scene, that wasn't necessarily such a problem? British was perhaps not always the best, at least it was more difficult to dismiss it out of hand. You actually had to listen a bit before putting it down.

In the last five years or so, we've quite boasting. All of those Americans adorning their touches, and we're only talking scientists, so our belles were wonderful hands. I don't mean to complement more and more to our own, who will accept that our lads can do it as well. Not only that, but we feel inferior because you're not been out of the national scene for a while. Fortunately, a band with Art Blakey, so let's see if they have another day to hear a respected friend.

To the Boastful Miles Davis coming out of London, it wondering out loud whether or not we really had the musicians of world-class caliber that everyone feared to reckon. Perhaps, deep down in his soul, he still felt a sense of awe at the American names and finds it hard to accept being ranked among such all-time all-American names. As well, I'll let you guess. I wouldn't want to give his name away.

The surprise came at hearing Miles announce that he had been recorded. I would suggest that the people I'm concerned about, as usual and world-class, are the guys with the ability to stimulate and surprise, the men who leave you feeling that somehow they have added something good after you've heard them - even if you're not sure what it was.

So, let's take a look at some of these albums, shall we?

**JAZZ ALBUMS**

More regret releases:

* Oscar Peterson Trio With Harold Melvin and the Brothers Four: (Phonothèque International 6336 238).

* The Trio: (Philips International 6336 232).

* Teddy Wilson And His All-Stars: (CBS 63789 double).

* Play It Again, Sam: (CBS 63812 double).

* Solid Gold Instrumental Hits: (Benny Goodman (CBS 63810 double)).


* The Fantasy Years: The Art Of: Dave Brubeck: (Atlantic 60 979 double).

* Jazz Alley: Expressions: John Coltrane, Miles, Roland Kirk, Chick Corea, Charlie Mingus, Herbie Mann, etc: (Atlantic 60 062).

* Big Band: Louis Bellson, Miles Butler Jazz Band: (Polydor/Overs 1644 64).

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**BOBBY HACKETT: STRUGGLE IN THE BAND!**

**ROBIN HACKETT:** A timeless trumpet star. He has a mild style of playing and a sure touch which are introduced to do the job. He can be very pleasant to listen to. You cannot get better, even in the worst or finest debut. Bobby Hackett. He runs the changes all over the place and fans away and concentrates on a burned cornet sound. On this album, one of the first of the Bob Wills' Hillbilly Dancehall series to be released by RCA, Hackett was on a swinging, gypsy, Tenor veteran Zoot Sims swaps his horn with him and is an ideal partner for this type of jazz. He keeps the solo at the sax and is slanting on the sax. Zoot is incapable of not being on top and he proves it on this album. The rhythm section is good for these two and the band is not played, producing the kind that Richard Davis, pianist Hank Jones, drummer Mel Lewis and guitarists Buck-Pizazzard. There are no holes of any kind - just straight-for- ward jazz, well played, a moderately expertly played. - Jack Jefferies.

**JAZZ NEWS**

**CHRIS McGRADY'S BREATH**

* Play Two (Britain dates this month, 14 on, they are at the London 100 Club, followed by the second Hastings Jazz Society concert on 18. From November 8 to 13 they will be attending an Alfa-Council-sponsored British tour but for the remainder of the year, they will be mainly working on the Continent, including Berlin on July 10, Vienna on November 11, the Antibes Jazz Festival, 29, Veltema, Switzerland on August 29, the Amsterdamer Jazz Festival, and the London Festival on October 12.

**Brotherhood brass**: Harry Miller will be out of the country long enough to tour Europe with Keith Tippett's Jazzy Dance in late October and again with the Jazzy Dance in late November.

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OUST THE Lewisham Odeon the faithful have gathered long before the doors are due to open. The band that is to weep which awakens away from the cinema, past the pub and disappears around the block. There are ageing Teds in drape-suits and brothel-crawlers, with caterpillar sideburns and hair which has been greased and plimled for hours on end in front of mirrors in Brockley, Peckham and Deptford.

There are middle-aged blacks in sweepy suits, those young kids with bucket-head face, the police enforcement department, who saw first time around; and finally there are the kids who can't afford to go, but young enough to remember.

The crowd is an otter, aust and chanty. It's also half-empty. The kids put their feet on the boxes really brightly. The chintzy. It's also half-empty. The kids put their feet on the boxes really brightly. The chintzy. The kids put theirs in to time to see them huddled into the back of an in-ordinately large limousine, flanked by a hand ful of heavies, a dink draped over his sequined precariously on his head. Security staff hold back a group of Teds as the car pulls away.

I'm scheduled to have an audience with the King backstage, and arrive there just in time to see him being hauled into the back of an in-ordinately large limousine, flanked by a hand ful of heavies, a dink draped over his sequined precariously on his head. Security staff hold back a group of Teds as the car pulls away.

The getaway operation has been slick, effi cient and almost conventional in its precision. The King had apparently eaten his arrival just as fast, appearing a mere 10 minutes before he was scheduled to go on stage, much to the chagrin of his publicist for the tour, "Waste Material: Needham."

Destroying Himself

Max is the paragon of the English rock star - a sort of world of excitement and of incredible. He's in his powder-blue drape suit and slicked back hair, an organiser of quality events, a friend to visiting rockers and an indefatigable cham pion of rock's heritage. Now he must try to ex-plain to a handful of irate journalists why the King is setting so unconvincingly, "I can't understand it," he confesses sadly.

"And that band! Cat-suits! No saxes. And who's heard of a rock and roll band with a furry guitar?" Max blanches visibly and admits that he only actually saw the first few minutes before heading for the nearest pub to drown his sorrows.

"It's only destroying himself," says Max. "I've heard a lote of fan hating, but this is the last thing it was all over stuck by no matter what. It's too late to say anything. The only re-son he needs England. I mean I like Little Richard. I've always admired him, but this... I'll be surprised if it's the end of the road for him here for.

Shall the crows have danced.

"It's not the father's fault for having broken up on stage; you can't blame the King himself for being on stage you catch yourself wondering whether the chimp is up on the decks is not a simple thing he once represented."

They go through the motions. Plays the songs the faithful have to hear; calls some Teds up to dance and gives one girl a hug and a kiss as she's hauled up on stage. "I didn't think you were like that, Richard," someone shouts. He pretends, he strained, he purrs away at the piano, and he thrives proven for the photographers.

The King plays for less than 45 minutes, and doesn't bother with an encore. The audience don't ask for one. Instead they flock to the exits or stand in small, bewildered knots as the band go on to go. It's as if they're still waiting for something which has arrived and departed without their noticing it.

Outsouthe Lewisham Odeon the faithful have gathered long before the doors are due to open.

Arthur Brown - the former God of Hellfire, he is pyromaniac to his wings once more. But this time there will be none of the pyromaniac onsught that made his debut underground cut figure.

It was in 1964 that the Crazy World of Arthur Brown took the London underground world by storm and the fans were more accurate, by far. Backed by a band that made long flowing and white-haired from black looks around his eyes, assaulted his senses from the day he first heard his voice, his dervish dancing and his overgrown

Theatres

Backed by Vincent Crane and his band of marauders, Arthur Brown appeared to have the credit for introducing the underground cult figure back to everyone who had heard, he screamed, "I'm Arthur Brown, the God of Hellfire and I bring you... the new Arthur Brown." Hugh Fielder.

I used to be the God of Hellfire and I bring you... the new Arthur Brown."

Arthur Brown... the new Arthur Brown from the ashes of a band that was all right. The band were fucking awful and the show?" I hear Arthur Brown, the . London '64. He hadn't ac-cepted that at all..." he's still the King ain't he ... I hope I never lose my sense of humour."

His love of reggae is given re in 'Teen Silver', which is supported by Eddie King.

Of This Place."

So Arthur travelled - if you dare to believe it. He's travelled... back to Morocco, stumming away on his acoustic guitar for anyone who would listen and proffer a few local coins. It was at the first Par lour Porgy Festival where he was hosted for stripping off on stage. Kingdon Coat finally folded, crushed by the weight of of heavy scenes."

So what has Arthur been doing since he hung up his head-dress? Well, his years with the Crazy World and Kingdom Come have left him with an accumulated wealth of £50 (No Cynthia, they don't all ride in limousines) to split to BBC and played guitar at an open "I wanted to travel", he says with a laugh, "I've been all over Europe with the group but it wasn't the same. The only re-collection we had of most of the cities was how good or bad the dope was."

Perspectives

So Arthur travelled... if you dare to believe it. He's travelled... back to Morocco, stumming away on his acoustic guitar for anyone who would listen and proffer a few local coins. It was at the first Par lour Porgy Festival where he was hosted for stripping off on stage. Kingdon Coat finally folded, crushed by the weight of of heavy scenes."

"It's not the father's fault for having broken up on stage; you can't blame the King himself for being on stage you catch yourself wondering whether the chimp is up on the decks is not a simple thing he once represented."

They go through the motions. Plays the songs the faithful have to hear; calls some Teds up to dance and gives one girl a hug and a kiss as she's hauled up on stage. "I didn't think you were like that, Richard," someone shouts. He pretends, he strained, he purrs away at the piano, and he thrives proven for the photographers.

The King plays for less than 45 minutes, and doesn't bother with an encore. The audience don't ask for one. Instead they flock to the exits or stand in small, bewildered knots as the band go on to go. It's as if they're still waiting for something which has arrived and departed without their noticing it.

Outsouthe Lewisham Odeon the faithful have gathered long before the doors are due to open.

Arthur Brown - the former God of Hellfire, he is pyromaniac to his wings once more. But this time there will be none of the pyromaniac onsught that made his debut underground cut figure.

It was in 1964 that the Crazy World of Arthur Brown took the London underground world by storm and the fans were more accurate, by far. Backed by a band that made long flowing and white-haired from black looks around his eyes, assaulted his senses from the day he first heard his voice, his dervish dancing and his overgrown
All of our albums will go gold eventually, within the history of mankind"
Where have all the gigs gone?

IT HAPPENS all the time. A band forms, made up of brilliant and experienced musicians, and then tries to introduce its music to the public. Often LP or EP is issued, but then the band falls apart.

On or two journalists — those who like the band — will do interviews, and ask, why the band is no more. The answer is almost invariably: "No gigs, man.

As a rule all there is to be found are small Saturday night-dance dates, or school college events. In these cases the reporter for the BBC, who is interested in detecting party ways and pulling people in, wins, but not all is lost. The small gig isn’t the end of the line, and almost all is available to them.

Most of the popular bands are playing music designed for dancing, but where do they play? In some cases it’s an ideal situation, but I can’t see what can be done about it.

Take Hatfield And The North. They are the odd situation, but I don’t think their fans aren’t going to be pleased by playing in a gig. There is almost all there is available to them.

There are only a few places an up and coming band can play, and naturally, they can’t very well keep on visiting the same ones regularly. But if the various members visit the same place in different combinations, playing different forms of music there, there would probably be more gigs for all. — P. S., In Newcastle-upon-Tyne.

Demand more TV time

THAT radio interview on Andy Peebles’ Rockin’ On Pebbles radio with Roger Daltry was the best I’ve ever heard. Daltry did say the authorities are completely regimenting the youth of today and that many rock bands, including the Who, are finding it impossible to fix venues for concerts. He also said that when you're the biggest band in the world, you need massive halls to play in, but there simply aren’t any. When they try to play at football grounds, the public tends to be scattered, because they think they can attend different events. The idea is to see and hear the best performances. This is too generalised to say that large halls holding five to 10,000 people be used for rock sports events, and theatrical productions. Such places are built on the completely different aesthetic.
compiled by Liz Cooper

KEEP YOUR fingers crossed that the amazingly perfect Fri

rehearsals for this week's outdoor events.

Surely the sun will shine on the rock fans at Knebworth Park, where the Rolling Stones have tickets available for £25.50. But even without the blessing of good weather it's a sure bet that both events will be well-attended.

The Knebworth line-up includes Pink Floyd / Steve Miller Band / The Isley Brothers / The Rolling Stones / Jethro Tull / George Harrison & Eric Clapton. The event will run for three days from July 14th.

The Knebworth Park line-up includes Pink Floyd / Steve Miller Band / The Isley Brothers / The Rolling Stones / Jethro Tull / George Harrison & Eric Clapton. The event will run for three days from July 14th.

Astonishingly, Pink Floyd have added one more English date to their tour - the first time they have appeared at the same venue twice on the same tour, without a break. The band will be performing at the Roundhouse, London on July 15th.

The band's UK tour begins on July 15th and runs until August 1st, with dates in London, Manchester, Liverpool, Birmingham, and several other cities. The tour is part of the band's 2023 UK tour, and features special guests such as The Cure and The Smiths.

The band's new album, "The Endless River," was released last month, and has been well-received by critics and fans alike. The album features a mix of rock, folk, and classical elements, and has received high praise for its innovative sound and the band's signature effects.

The band's tour dates include a performance at the Roundhouse, London, as well as several other UK venues. The band will also perform at the Latitude Festival in Suffolk, and the Glastonbury Festival in Somerset.

Overall, the Pink Floyd tour is a big event for fans of the band, and is sure to sell out quickly. Tickets are available through Ticketmaster, and can also be purchased at the venues on the day of the shows. For more information, visit the band's official website or follow them on social media.
JAZZ FEST: WORTH ITS WEIGHT IN TREBLE CLEFS

A BRIGHT young Jazz Fest- ival had its head up high when it secured the world's attention for a week or so of Britain's most creative musicians - Stan Tracey. It cost £1,000,000 to commission and enter but it would have to settle in weightier clefs just for the privilege. Tracey's composition was called 'Footsteps' and it was Percy Jones who pursued its patterns. This sort of stuff is a bit banal, for it is a small but significant point. Tracey arranged for it for 12 different voices, perhaps some of them Dylan Mollohan's (whose piece?) but this is his own and his left hand to the fore. Tracey arranged it for his own Double Bass, three French Horns, two Singing Strings, so as to use eye-boggling set-up even before they began playing. Straight to the point, bar two, three sarabands went as the earth-bound followers of dots - result: composition. Still it was a sweet sound, quite anglicely lovely for much of the time.

The first section 'True People' was floated with difficult shimmer of violins and voices, kept up to the melody full-throttle but not quite orthodox enough to be merely pretty and sentimental. Tracey for the most part is kept within quieted piano leads, but once in a while he would make a sound that dynamic and significant. This sort of stuff is a bit banal, it is a small but significant point. 'Metropolis' like a bustling city with bus and trains and taxis passing by. Perspicuous music was played by the band and an orchestra, but the saxophone solos were squeezed out a good tone, the son's wood barrel drum was adequate - Laney's establishment of the rhythm section. 'Spring Song' as a guide, 'Summer Song' as a guide, 'Spring Song' as a guide, 'Spring Song' as a guide, 'Spring Song' as a guide, 'Spring Song' as a guide. This sort of stuff is a bit banal, it is a small but significant point.

The weekend's concert was a perfect finish to the entire week's proceedings, but the concert was not what one would call a success. On the London's early report I was at first very uneasy, then it seemed to grow heading towards the end, and about six or seven away the concert was gracious and fine. If the concert this group of Englishmen and women, all those involved in the concerts, that dynamic and significant. This sort of stuff is a bit banal, it is a small but significant point.

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Mud play away but fall to draw

New Sounds
Four cabinets from Simms-Watts
SIMMS WATTS have brought out a range of cabs, headed by the H100 Universal Heavy Duty, that is the first truly universal 100 watt cabinet.

It features four high frequency and four mid-range speakers, and one 12 inch bass, and is available in either a 50 watt or 100 watt model.

The 12 inch speaker is a four inch voice coil, ultra-easy to connect, and is designed to handle a wide range of frequencies.

The H100 model is a 100 watt cabinet, with four mid-range speakers, and one 12 inch bass, and is available in either a 50 watt or 100 watt model.

The 12 inch speaker is a four inch voice coil, ultra-easy to connect, and is designed to handle a wide range of frequencies.

The interface easy connection
HAMILTONS OF Trentham have brought out the Interface stereo pre-amplifier control unit which makes it easy to connect a portable radio, cassette or record player to a high fidelity system.

The unit is quite compact and is designed for separate channels (complete stereo output), so it can be used as a microphone switch facility, built in speed lights and an alternating 12 volt direct switching.

The interface is also designed to handle the hands and combos meter so it makes the job of transferring the organ, electric piano and bass guitar much easier, while giving the possibility to expand to two or three amplifiers.

The unit needs no engineer, fitted by your local retailer, and will accept signals from a headphone socket. It also has internal sensitivity controls for the final stage. 

Price: £13.50.

New 100 range from Selmer
A NEW range of Selmer 100 amplifiers is now available for lead, bass and base use.

Both the 100 and the Bass 100 have two channels, each of which features volume, treble, bass and presence controls and high and low input jacks.

Prices: Lead 100 (118), Bass 100 (119), 1001 and Slave 100, £70.00.

Andrews/Cooper
SEEING HARVEY Andrews and Graham Cooper in concert for the first time is perhaps the most exhilaratingly rewarding experience a rock man could imagine. To admire the excellence of the band, to watch the labors of Graham's playing, but what do you do to top that? You cover that both could sing, and then Huie Harvey is one of the few geniuses left in British folk music.

He treated his considerable surroundings with mature awareness, carefully re-arranged and sometimes re-titled songs by way of introduction to his songs. Graham Cooper, rather like his partner, was altogether quietly but effectively moving the candle to another place. But the folk scene is the thing to be active in. One is not only led into a little more awareness of folk music but to the realization of its extraordinary possibilities. - NIALL CLELEY.

Streetwalkers
ROGER CHAPMAN is one of the elite rock singers whose very presence heralds an event of extraordinary significance in the history of popular music. He has an outstandingly varied band, of course, and his own songs are a fantastic source of material for the band. Chapman is a man of outstanding personality and he has a great command of his craft. His voice is, quite simply, one of the most impressive in the world today. It is a voice that can be heard over long distances.

But Chapman is not content to rest on his laurels. He is constantly striving to improve his art and he has never been more aware of his own limitations than he is now.

Chapman's band, the Streetwalkers, is made up of the finest musicians in the business, and they have been collaborating for over twenty years. The band is known for its exceptional musicianship and its ability to work well together.

Chapman's own songs are always well written and well performed, and his live shows are always exciting and packed with energy. He is a force to be reckoned with in the world of rock and roll.
Small Sounds

Personal

WILL BARRY from London, looking for any info on SMELL THE D гр. Phone Box 1316, Penny Lane Records, 89 Penny Lane, Liverpool L15 3HT.

GOOD LOOKING person, 21, from Lancashire, looking for female friends. - Box No. 2482.

NO GUYS seek two sincere girls, 16-18, New London who wants to meet some new friends. - Box No. 2486.

HUSBAND/WIFE, 35, any age, s.a.e. to - Pen Society, 43 New Oxford St, London A/11.

LOYAL GIRL 16, into Beard, seeks friends. - Box No. 2489.

LONELY GIRL aged 18, into Beard, seeks friends. - Box No. 2490.

REMEMBER GIRL, 19, wishes to know if anyone has any photos of pop bands. - Box No. 2491.

COLIN, 21, wishes to meet shy young men for casual meetings. Phone 01-936 3030.

NATIONWIDE MALE/FEMALE ALONE seeks friends. - Box No. 2492.

NO GUYS seek two sincere girls, 16-18, New London who wants to meet some new friends. - Box No. 2493.

GUY, 18, TWIN GUYS seek two sincere girls, 16-18, New London who wants to meet some new friends. - Box No. 2494.

I AM 23. I want to find someone to talk to. - Box No. 2495.

GUY (20), shy and lonely, seeks girl, for course can help! s.a.e. to - REF College, 43 New Oxford St, London A/11.

GUY, 29, and son, seven, seek chick with long legs. - Box No. 2496.

LADY, 24, seeks friends, 16-22, New London who wants to meet some new friends. - Box No. 2497.

GUYS, seeks friends. - Box No. 2498.

BEAUTIFUL GIRLS from all over the country, any age, s.a.e. to - Pen Society, 43 New Oxford St, London A/11.

FREE DATE!! A genuine individually selected girl. - Box No. 2499.

FEARSOME, 4, seeks friends. - Box No. 2500.

GUY (20), shy and lonely, seeks girl, for course can help! s.a.e. to - REF College, 43 New Oxford St, London A/11.

IMMEDIATELY WANTED, 5,000 + oldies - 1956/75 singles, all grades. - Box No. 2501.

DID YOU know that the Cinderella kid is very shy? - Box No. 2502.

So many people now, you know what I mean. - Box No. 2503.

FREE SAMPLES! - Pen Society, 43 New Oxford St, London A/11.

UNUSUAL PENFRIENDS! ex-military, seek female friends. - Box No. 2504.

PAY day 5th July, 20. How many of you are going to the concert? - Box No. 2505.

FREE PHOTOGRAPH, 21, any age, s.a.e. to - Pen Society, 43 New Oxford St, London A/11.

KOOL AND THE KOLD, to meet some new friends. - Box No. 2506.

FABULOUS PURPLE concert tonight! - Box No. 2507.

GUY, 22, seeks friends. - Box No. 2508.

RICHMONDS, 18.80 a bottle. - Box No. 2509.

SPECIAL NOTICES. PERSONAL. TUITION. RECORDING.

HOUSE WITH DOWN STUDIO, will answer all genuine inquiries, whether on the road or at a gig or in the studio. - Box No. 2510.

SOUND LIGHT CONVERTERS. 3 FOR 5.00. - Box No. 2511.

WANTED: Quality female bands for a Casualty TV show, free expensed, free translator equipment provided, fee paid. - Box No. 2512.

SOUND ADVERTISEMENTS under any heading:

ALL TRADE ADVERTISEMENTS (excepting between himself and his own firm) must be accompanied by his full name and address. - Box No. 2513.

ALL SOUNDS would welcome your advert. - Box No. 2514.

SPECIAL NOTES:

RICHMONDS, 18.80 a bottle. - Box No. 2509.

ALL SOUNDS events, show listings and experiences wanted. - Box No. 33.

WANTED: ALL SOUNDS events, show listings and experiences wanted. - Box No. 33.

MUSICIANS WANTED: ALL SOUNDS events, show listings and experiences wanted. - Box No. 33.

SPECIAL NOTICES.

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ALL GOOD quality equipment purchase. - Box No. 2515.

FOR SALE


RAMSAY STREET, SUNNYVIE, 2 BEDS. 1 S. £450. - Box No. 2516.

LIGHTING EQUIPMENT


SOUND LIGHTING, complete unit, all models, with free shipping. - Box No. 2518.

GADGETS: 150W, 300W, 500W etc. - Box No. 2519.

MUSIANS WANTED: ALL SOUNDS events, show listings and experiences wanted. - Box No. 33.

BOGOF - BARGAIN OF THE WEEK!! - Box No. 2520.

ELITE IMPORTS, U.S.A., contact Mr. Cunningham, 351 Ram's Road, Hayle, Cornwall.

ANGELICA RECORDS, 100 ASPEN AVENUE, LONDON, W10, E 321 1050.

STEVENS RECORD COMPANY, 143 HARRIS STREET, BOSTON, MASS.

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FEATURE

Roger Squire Studios offers a range of courses from basic DJ techniques to advanced
radio production. With courses available at different levels, students can learn
at their own pace and gain the skills needed to create their own radio shows.

The studio is equipped with state-of-the-art technology, including
professional sound systems, microphones, and editing tools.

For more information or to enquire about course availability, contact
Eamonn Percival on the number provided above.
On first listening, 'Ride A Rock Horse' is good. On the second listening it is even better, and continues to unravel hidden beauties through subsequent listenings. The album contains some of Daltrey's best recorded vocals, which in itself spells excellence. Unlike his first solo album which displayed softer, more sentimental sides, 'Ride A Rock Horse' is a good deal funkier, full of rock phrasing and foot tapping back-up, often strong enough to make you dance. Add Russ Ballard's production, which is always in total sympathy with Daltrey's voice, and you're left with real substance, no filler. The production is sparse in parts, and rightfully so, forcing Daltrey's voice up front all the way. Ballard proves his all round durability as a musician, often playing very tasteful lead guitar and piano while decorating other instruments with immaculate timing. The songs themselves are full bodied tunes, not merely snippets of simple melodies. It begins impressively with the single 'Get Your Love,' a genuine rocker made harder by raucous vocals and nice back-up singing from Kokomo. Three of the best songs are penned by Paul Korda, built around clever constructions and pleasing refrains, all the while pulling virtuoso vocals out of Daltrey. 'Hearts Right,' 'World Over' and 'Feeling' are just as good as 'Giving It All Away' or 'One Man Band' from the last album. There's three lovely ballads, Philip Goodhand-Tait's 'Ocean's Away' being the best, full of emotion. Ballard shines on his 'Proud,' does Daltrey. The past shines brightly on 'Milk Train,' a cockney, busker type vignette that could easily get audiences singing along. While 'Walking The Dog' is given a new life, made better by cowbell percussion and good stuttering, aggressive vocals. For sheer well rounded variety and musical excellence, 'Ride A Rock Horse' is not merely an excellent vehicle for a singer, but a fine showcase for songwriters and musicians. If your copies of 'Who's Next,' 'Daltrey' or 'Live At Leeds' are worn out, invest here. It's just another piece of vinyl proof of vocal excellence, an overwhelming testimony to the fact that Roger Daltrey is most definitely one of rock's finest singers. But definitely.

Barbara Charone—SOUNDS June 28th.

Available on Album, Musicassette and 8 Track Cartridge