

WIN BOB DYLAN AND AIRPLANE ALBUMS see inside

# SOUNDS

**JOHN PEEL'S SINGLES REVIEWS**

JULY 19, 1975 12p

Australia 40c South Africa 32c

**DOODLING WITH DAVID ESSEX**

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# Skynyrd and Morrison at Palace

LYNYRD SKYNYRD are expected to play a major concert at Crystal Palace on either August 30 or September 6 and they will be sharing the bill with Van Morrison.

Since Morrison was announced moving to live in Ireland very little has been heard of his activities, although some two or three albums worth of new material is known to be in the can.

Lynyrd Skynyrd will probably play the Crystal Palace Garden Party as part of a major British tour, their first since last Autumn, and on the tour they are likely to be supported by Chapman/Whitney.

Skynyrd have a new album set for Autumn release. Other names put forward for the Crystal Palace event are James Taylor and the Jesse Colin Young Band.

## Chi-Lites album and tour

THE CHI-LITES riding high in the charts with 'Have You Seen Her' undertake a British tour this Autumn to tie in with the release of their new album 'Half A Love' opening at Newcastle Odeon on September 2. Further tour dates are: Southampton Gaumont September 4, Ipswich Gaumont 5, Hammersmith Odeon (two shows) 6, then a series of

residencies at the Bailey Clubs in Stoke September 7-13, Leicester doubling Derby 14-20, Liverpool 22-27, Watford September 28-October 4, and Birmingham October 5-11. The tour is promoted by Contempo International.

## Three more sign for Chelsea

THREE MORE acts have been added to the Stamford Bridge football ground concert at Chelsea on July 26. New names are Lord Shorty, the Flirtations, and Fave Two Pan Groove Band, a Trinidadian steel band who will be joining the already announced Arthur Louis and Friends, Osibisa and Toots and the Maytals. Unannounced star guests are rumoured to be planning to appear at the show.

## Johnny Cash adds two dates

JOHNNY CASH has added two shows at the London Palladium on September 21 to his current tour schedule which opens at Edinburgh Usher Hall on September 17, then goes to Glasgow Apollo September 18 before the London Palladium shows and two shows at London's Royal Albert Hall on September 22.



● VAN MORRISON: albums in the can

# Marriott heads pie breakaway

FOLLOWING HARD on the heels of Strange Brew a second band has emerged from the ashes of Humble Pie, headed up by former Pie singer and guitarist Steve Marriott. Remaining members of the group are: drummer Ian Wallace from King Crimson, guitarist Bob Weston from Fleetwood Mac, Mickey Finn from T Rex, and bassist Nick South from Ellis plus Marriott on guitar, keyboards and vocals.

They are currently preparing a first album and a tour of the US under negotiation.

## Harding dates

MIKE HARDING, whose new single is 'Rochdale Cowboy' on Rubber Records, plays the following dates in July: Ashton Town Hall July 20, Crewe Brunswick Hotel 27, Loughborough Summer School 29.

# David Essex giant tour

THE FIRST dates for David Essex' mammoth Autumn tour of Britain have been announced this week.

His tour with the Real Things opens at Bristol Colston Hall on September 14, further dates so far confirmed are: Leicester De Montfort Hall September 30, Southport New Theatre October 2, Leeds Grand Theatre October 3, and two shows on October 4, and Southampton Gaumont October 5.

Further dates will be announced in the near future.

## Cousin Joe coming over

COUSIN JOE from New Orleans is to undertake a British and European tour in July and August opening in Britain at Bracknell Arts Centre on July 28. Other British dates are Sunderland Glebe Folk & Blues Club 30, London Dingwalls 31, Birmingham Abigail's August 4-9, and London 100 Club 11.

## Summer short for Man

MAN WHO toured Britain in May with ex-Quicksilver guitarist John Cippolina have since toured France, Germany and the Netherlands and mixed a live album from the London Roundhouse concerts. They are now set to play a brief series of Summer dates in Britain, opening at Ipswich Gaumont Theatre on July 20. They will be supported on all dates except Bath by a Band Called O.

Further dates are: Bath Pa-

vilion Theatre July 24, Redruth Regal Cinema 25, Yeovil Johnson Hall 26, and Torquay Pavilion 27.

In addition, a Band Called O play the following British dates in July: Newcastle Mayfair Ballroom July 18, Norwich St. Andrew's Hall 19, High Wycombe Nag's Head 24, and London Marquee 29. In August A Band Called O record their third album before leaving for a European tour, and they will return to make a major headlining British tour in October.

## Roy Harper disbands Trigger

ROY HARPER has announced that after making a loss of around £5,000 on his recent tour with Trigger, comprising Bill Bruford, Chris Spedding and Dave Crocker, he has had to disband the group.

## Knebworth Lost Property

STEVENAGE POLICE are holding a large number of items found after the Knebworth Festival. They are also holding anything that was handed into the SOUNDS Information Tent so if you lost anything legal at Knebworth then contact the Enquiries Office, County Police, Lytton Way, Stevenage, Herts. It may of course all belong to one man so if you see anyone walking around without shoes or T-shirt, as blind as a bat, wearing cycle clips but without any means of transport, please tell him where to go.

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# REED, TROWER FOR READING

LOU REED, Robin Trower and Supertramp have been added to the line-up for this year's Reading Festival but Renaissance have dropped out. Lou Reed has joined BTM's Startrakin' 75 package which plays the final night of the Reading Festival on August 24 as part of a massive European tour. Robin Trower has also been added for August 24.

Supertramp, who are currently in America working on the follow-up album to their 'Crime Of The Century' LP, are to appear on Saturday August 23 at Reading. In addition Supertramp are busy lining up an extensive British tour for late Autumn opening at Croydon Fairfield Hall on November 16.



HAMILTON BOHANNON

Meanwhile the organisers of the Reading Festival are worried that the price of tickets may rise due to inflationary pressures to a figure of £8. Tickets bought by post by this Wednesday July 16 are certain to cost not more than the previous year's figure of £5.50 but after that they cannot be guaranteed not to rise.

## August tour for Bohannon

HAMILTON BOHANNON currently in the charts with two singles 'Foot Stompin' Music' and 'Disco Stomp' is to tour Britain next month with his own nine-piece American band, opening at Stafford Top Of The World on August 18. Other dates are: Farnborough Burlesque 19, Halesowen Tiffany's 21, Newcastle Mayfair Rooms 22, Wolverhampton Wheels Club 25, Southend Zero 6 Club 27, Derby Baileys 28, Bury St. Edmunds Corn Exchange 29, Dunstable California Ballroom 30, Hanley Baileys September 1, Leicester Baileys 4, and Great Yarmouth Tiffany's 4. The tour is promoted by Henry Sellers.

## Kraftwerk tour in September

KRAFTWERK WHO earlier this year postponed their British tour are now set to

open their first British tour with a major concert at London's Hammersmith Odeon on September 3 and then play a series of dates up until September 15.

Vertigo release a single 'Comet Melody' on August 1 and a new album 'Best Of Kraftwerk' is to be released to coincide with the tour, since the band have now left Vertigo and signed with Arista.

## Wingfield LP out next week

PETE WINGFIELD'S first Island album 'Breakfast Special' which includes the single 'Eighteen With A Bullet' is released on July 25.

Pete Wingfield interview on page 18.

# Alice for Wembley

ALICE COOPER is set to play Wembley Empire Pool on September 11, 12 and 13 with his new show 'Welcome To My Nightmare' after dates in Germany.

This will be Cooper's first British concert since he left his band to go solo. He will be supported by the new Leslie West Band on his British and European dates.

## September tour for Hank Locklin

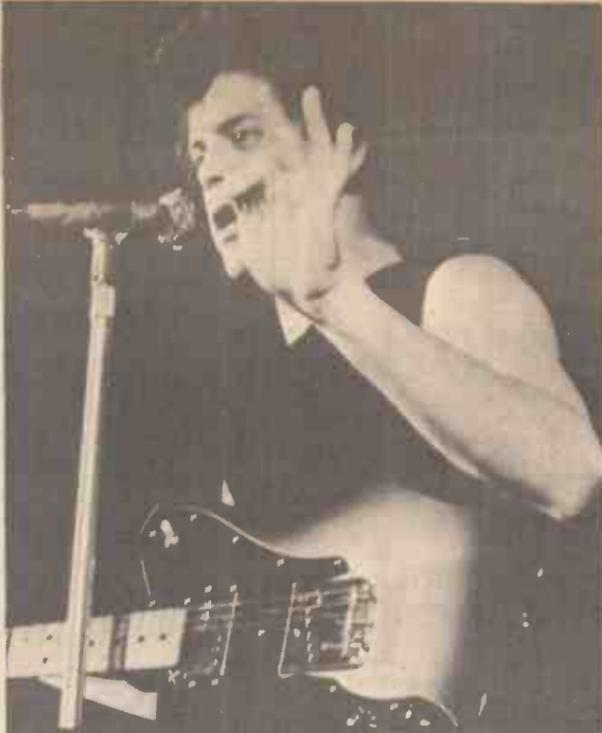
COUNTRY STAR Hank Locklin arrives in Britain for an 11-date tour in September opening at Birmingham Town on September 5. Other dates are: Newcastle City Hall September 6, Glasgow Apollo 7, Manchester Free Trade Hall 8, Sheffield City Hall 9, Ipswich Gaumont 10, Chatham Central Hall 11, Bristol Colston Hall 12, Kilburn Gaumont State 13, Southampton Guildhall 14, and Dublin Stadium 15.

## 'Incompatibility' caused Bruce Band split

CONTRARY TO last week's press reports, Carla Bley did not leave the Jack Bruce Band through a reluctance to tour, in fact she is keen to tour as soon as the right musicians can be found.

Her and Mick Taylor's reason for leaving Bruce has been given as 'incompatibility' and neither is willing to comment further.

Meanwhile, Bley plans to work with Taylor on two new recording projects. The first is an album of songs by Mike Mantler, Carla Bley's husband, and Edward Gorey which will feature, in addition to Taylor and Bley, Robert



LOU REED: final night at Reading

Wyatt, Jack De Johnette and Steve Swallow. This will be recorded in London and at the Watt Records home studio in Woodstock for release later in the year.

The other Bley/Taylor collaboration will be a record to include three songs which had already been written for the Jack Bruce Band plus further material being written now. In August at the headquarters of Watt Records, Carla Bley's composition for chamber orchestra '3/4' and Mike Mantler's 'No. 13' for jazz and symphony orchestra will both be recorded to be released through Virgin.

## KC brings out the sunshine

KC & The Sunshine Band release a new album July 18 and a single 'That's The Way I Like It' to coincide with a British tour opening at Birmingham Barbarellas July 18. Other dates on the tour are: Portsmouth Football Club July 19, Isle Of Man Palace Lido 20, Exeter Tiff's 22, Plymouth Top Rank 23, Ilford Palais 24, Andover Country Bumpkin 25, Taunton County Ballroom 26, Bristol Reeves Club 27, Torquay Gatsby's 28, Farnborough Bulesque 30, Sunderland Annebell's 31, Spennymoor Top Hat August 1 and 2, Wrexham Football Club 3, Aylesbury Hazels 4, Corby Welfare Hall 5, Clacton 101 Disco 6, and Hammersmith Odeon 7.

## Stones turn down Wembley gig

THE ROLLING STONES are the latest group to turn down the offer to play Wembley Stadium on Saturday, August 23. Other groups approached but who have also turned the date down include the Who and ELP.

# Elton to star in 'Cowboy' film

ELTON JOHN is likely to star in an autobiographical film based around his album 'Captain Fantastic & The Brown Dirt Cowboy'.

It is due to go into production later this year, and Alan Aldridge, who provided the art

work for the album, is most likely to do the animation sequences.

## Junior Walker for Wrexham

JUNIOR WALKER & The All-Stars are to headline a soul festival at Wrexham on August 3, at Wrexham Football Club's Racecourse Ground. The other artists on the bill will be KC & The Sunshine Band, Mac & Katie Kissoon, and the Foundations with Clem Curtis. The event will run from 3 p.m.-9 p.m., tickets from Wrexham FC, Mold Road, Wrexham, at £2 each.

## Garbutt gigs

VIN GARBUTT plays the following dates in July: Middlesbrough Acklam College July 16, Gloucester Drybrook, Hearts Of Oak 18, Birmingham Star Social Club 19, Reading Wellington 25, Cambridge Folk Festival 26 and 27, Essex Brentwood Arms 29, and Uxbridge Load Of Hay 30.

## Cimmarons' IVS benefit concert

THE CIMMARONS headline a benefit concert for IVS at Brent Town Hall on July 25. Sharing the bill are the Big D Supershift Sound System. Tickets £1.25 advance or £1.50 on the door.

## Skellern single

PETER SKELLERN releases a new single 'She Gives Me Hard Times' on July 25.

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# Impress your friends — get into Oz Rock

**HI PALS!** Last week — or was it the week before? — your best buddy (me) finally became the delighted proprietor of a cassette player. For those among you who care about technical matters, the device is an Amstrad 6000, made in Canada, and the rewind doesn't work.

Despite this, I have at last been able to squat in my lair and listen to the mounds of cassettes sent to me by young hopefuls over the past few years. So far I have listened for some 30 hours and am about one third of the way through the above mentioned mound.

The last tape I heard last Tuesday came from one David Lay, of Wivenhoe, Tasmania, but David was sending me material for my education rather than for my opinion. He has read SOUNDS down-under, and read the occasional piece I have painstakingly researched on rock. He felt that it was high time someone took me by the seat of the trousers and told me what is what and why. Accordingly David sent me, some months ago, now I'm afraid, 90 minutes of Australian rockaboggie, the records linked with commentary by his good self. The music on David's tape is, almost without exception, so good that I thought you earnest seekers after truth that you are, should know about it.

In his brief accompanying note David emphasises the difficulty Australian artists have in winning any recognition outside their own territories. I would imagine that Michael Rudd of the valuable Ariel would drink to that, sighing deeply the while. When you hear this tape, claims David, 'you'll wonder what the hell you have been missing.'

To illustrate his point he starts the cassette with a punk-rock band called AC/DC. These lads tackle, with admirable enthusiasm and no little skill, the classic 'Baby Please Don't Go'. Their version owes quite a lot to Them, a certain amount to the Amboy Dukes version. But there again, nicking ideas is a staple of the punk-rock bands business, and AC/DC attack the oldie with some ferocity. I would like to have heard more of their work.

## Skyhooks

better works of some of the LA country-rock bands.

'They have ripped this country apart', says David of the next band. He is speaking of Skyhooks. They had had, at the time David sent his cassette winging my way, the number one album for some five weeks and also had the country's top single.

'Scenes like Beatlemania in Melbourne,' claims David, who goes on to tell that the Australian Broadcasting Control Board banned all but three of the tracks on the album, but that this doesn't mean a lot as that august body also banned Billy Paul's 'Me And Mrs Jones'. Skyhooks have something of Sparks about them perhaps, but they

are really very much their own band. The lead singer, Graham Strong, is, apparently, called 'Shirley' by his contemporaries, possibly because he often sounds like a woman singer. David played me 'Living In The 70s', a raucous and beautifully played number which deals with pill-taking, venereal disease and foul air, 'Horror Movies', which was the band's big single, the 'B' side of this (couldn't catch the name of it), and 'Whatever Happened To The Revolution?'. All of these are excellent; tight, imaginative and incisive. Wish I had the album to play on 'Top Gear'.

## Dingeers

From Skyhooks David turns to Australian country rock and the Dingees. 'The best produced Australian album', he says of their debut record, and from what he plays me I can tell that it is indeed very fine. Initially he gives me the single, 'Way Out West', in which the terms of reference are Australian, the music American. The Dingees are, boys and girls, another tough little band, bearing the comparison that my correspondent makes with the Eagles. The lead singer (male) is particularly distinguished.

The second Dingees track we hear, 'Pay Pay Again' spans with a brief and distant quote from 'Pub With No Beer', a number older viewers may recall in our own charts years ago. Slim Dusty, wasn't it? 'Pay Day' features some high-grade dobro playing. The last Dingees track David plays is also the most impressive. It is called 'Sydney Ladies' and waxes quite Little Featish at times. There's a somewhat mystifying opening, which features sound effects of people pottering about, conversation and girlish laughter. My mind turned fairly quickly to thoughts of an assignation between whore and customer — but that may just prove to you what a horrid old man I am and have nothing to do with 'Sydney Ladies' at all.

The Dingees are another band which, I suspect, could meet with no little acclaim both here and in America if someone would promote 'em. David goes on to explain that the lead guitarist and the man who also plays the most rewarding dobro stuff, is (and yet again I had trouble with the name) Kerrin Tolhurst (?). This worthy was previously with a band called Country Radio, and David now plays me several tracks from their only LP recorded live several years ago.

Yet again the music is of a very high order, the Tolhurst turning in some lovely playing on guitar, mandolin and dobro. The songs are excellent.

David Lay of Tasmania continues with records by a Linda George, a singer/songwriter called something like 'Russian Marris', who has a little of Neil Young in his praiseworthy voice, and he ends with a selection Australian humour from Aunty Jack, 'a man who dresses as a lady'. Not as bad as you may be thinking either.

I will take steps in the following weeks to lay hold on some of these records and will endeavour to play them on the radio.

American News...Chuck Pulin; New York, Andy McConnell & Sharon Lawrence; Los An



## Dylan sits in at Greenwich Village

● **BOB DYLAN** not only visited Patti Smith at the Other End and jammed with Muddy Waters at the Bottom Line (left) but spent a week showing up here and there in New York's Greenwich Village clubs, sitting in with various people. Reportedly he was in the same old T-shirt, leather jacket and jeans all week, but creating a buzz that sounded like the Second Coming or at least The Second Folk Revival. He joined his old buddy Jack Elliot at the Other End and sang a brand new, untitled song, and hung out till dawn chatting with Elliot, Phil Ochs and Bob Neuwirth. On Sunday night at the Other End Bob sang with Bob Neuwirth (above) and played piano with Patti Smith.



## Signs of success for Hudson Bros

THE HUDSON Brothers are beginning to look like stars in the US. The teeny bop bans who have gained wide publicity through a Saturday morning TV show caused pandemonium at an autograph session at a Manhattan Record store last week. Some two thousand girls turned out to see them, scream at them, and photograph them. Checking out the Bottom Line prior to their gig there with the recently re-formed Beau Brummels, the Hudson Bros jammed (if you can believe it) with Muddy Waters and hung around for photos afterwards.

## ELP solos due

ELP ARE DUE back on the Stateside road later this year or early next year. Solo albums from E, L & P as well as a new group album are expected.

## Crowds for BST

BLOOD SWEAT & Tears, who recently played to 25,000 people, the largest crowd in Ontario's history, recorded their July 5 Central Park concert live. At his home town of Toronto, singer David Clayton Thomas married Terry Musyna.

## Alex Harvey tour postponed

ALEX HARVEY'S New York fans were disappointed when his States tour was postponed until August. It was reported that drummer Ted McKenna had been taken ill. Meanwhile a live Alex Harvey album is set for August release.

## Pizza bad luck for Ashley

STEVE ASHLEY suffered a case of ptomaine poisoning while performing in Dallas, Texas. Steve had to have his stomach pumped before recovering. He was playing at the

became ill. He had to cancel his gig there as well as the remainder of his US tour and return to Britain. A line from Steve's song 'Silly Summer Games' goes "when you have drunk upon the pollen then you will fall and roll to the bottom of the lane." However, it wasn't pollen that did it, it was something unhealthy in a pizza that the unfortunate Steve ate.

## Diana and Elton host Awards

DIANA ROSS and Elton John are to host The First Annual Rock Awards on CBS TV live from the Santa Monica Auditorium on August 9. The awards will be the result of a poll of members of the National Association of Progressive Radio Announcers plus a large selection of magazine and newspaper editors. An independent accounting firm will oversee the ballot which will be secret.

Awards will go to performers in all areas of entertainment — not merely music — and eligible artists will be those with record sales in excess of 200,000 albums or 250,000 singles in the period June 14, 1974, to June 15, 1975. The show will be produced by Don Kirshner of 'In Concert' fame.

## Rollers double live debut

THE BAY CITY ROLLERS will make their American debut twice on the new 'Howard Cossell Show', which debuts on US television in September. Cossell, a well known sports broadcaster, will first show the Rollers 'live'.

via satellite and later filmed in a New York studio. John Lennon will also appear on the first show.

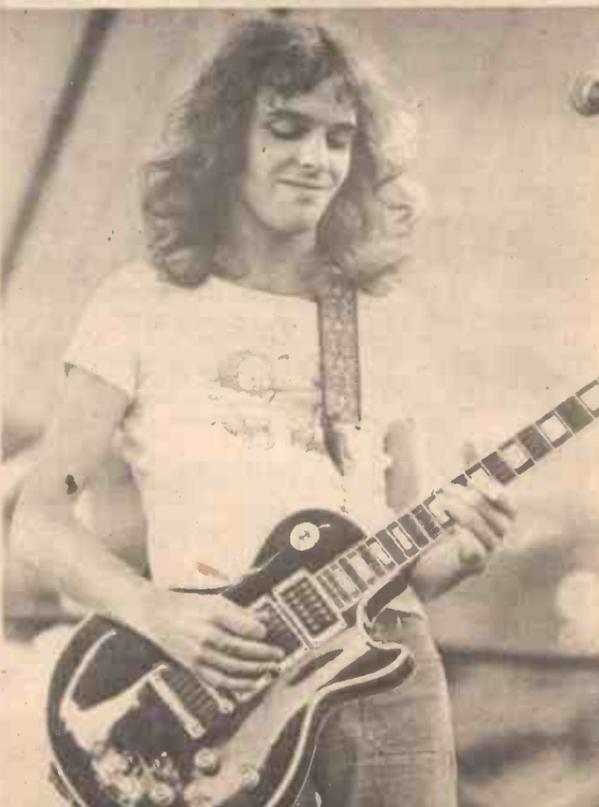
## Eric returns

ERIC BURDON has filed a suit against Steve Gold and Jerry Goldstein, his partners in Far Out Productions. Eric

says Gold and Goldstein had dropped him from the payroll and "restrained and prohibited" him from recording. Eric plans to visit England shortly to form a new band and will tour England and the Continent in September and October.

## Wailers fever spreads West

NEW YORK loved Bob Marley and the Wailers when they played there recently and Wailer fever seems to be spreading West. There's a lot of interest in the Wailers' forthcoming gig at LA's Roxy Theatre.



● **PETER FRAMPTON** recorded his recent New York Central Park concert for a possible live album. His two-hour set got a rave response.

American News... Chuck Pulin, New York; Andy McConnell & Sharon Lawrence, Los Angeles; Peter Bodie, San Francisco...

# Elton follows Beatles into LA stadium

ELTON JOHN is the first rock act booked into Los Angeles' vast Dodger baseball stadium since the Beatles played there in 1966. Elton will make close to half a million dollars for the gig which takes place in October.

Meanwhile EJ and his new band are up at the Caribou Ranch in Colorado working on their first album together. A little known fact about Elton's new musical line-up is the fact that his first choice for keyboard work turned him down — in favour of working with former Elton John band member Nigel Olsson!

**TOP LA** session keyboard man David Foster, a former member of Skylark, is featured strongly on Nigel Olsson's soon-to-be-released solo album both as a player and an arranger. Foster will also work with Olsson on a movie score, and he will be a member of the band Nigel is putting together for a tour later this year.

Steve Cropper, a Memphis legend himself, is another who wants to tour with Nigel. "I've been knocked out by everyone's interest and enthusiasm, and when so much support comes from musicians I've admired for a long time it's overwhelming!" Olsson says.

## First dates for Led Zep tour

LED ZEPPELIN have announced the first dates of their forthcoming US tour at California's Oakland Stadium on

August 23 and 24. The two concerts at the 55,000 seater stadium, home of the World Champion Oakland A's, will have a ticket price of 10 dollars making the gross for two nights work 1.1 million dollars. Sharing the bill with Zeppelin are the Pretty Things and Joe Walsh, and the concerts will be promoted by Bill Graham. The current tour, for which more dates will be announced shortly, is to include areas missed on their sell-out 33-concert tour at the beginning of the year.

## New recruit for Iron Butterfly

BILL DeMARTINES has been added to Iron Butterfly. He will be featured on keyboards. Before joining Butterfly, DeMartines played with Los Angeles band Buster Brown. The other members of Butterfly are Erik Braunn (guitar/vocals) and Ron Bushy (drums/vocals) from the original band and Phil Kramer (bass/vocals).

## Record company staff cuts

THERE HAVE been widespread cuts in Record Company staffs in the US in the current state of economic depression. United Artists offices are said to resemble the Marie Celeste, Warner Burbank offices are some thirty odd people the less, and Chess-Janus have made cuts in their publicity department.



## Radio urges rock venue ban

WLIR, A local Long Island radio station, has been advising its listeners to boycott Nassau Coliseum following intensive police drug raids on fans attending concerts there. At Pink Floyd's recent concert 82 people were arrested.

## briefly.....

THE BAND'S new studio album is ready for release soon... Mirabai's first Swan Song album produced by Bob Johnston due soon... ZZ Top's 'Fandango' has gone gold... Nitty Gritty Dirt Band album due soon is called 'All I Have To Do Is Dream'... Warners are set to release an album with selections from the soundtracks of three Mel Brooks films: 'The Producers', 'Twelve Chairs', and 'Blazing Saddles'... Eric Clapton has been busy recording at New York's Electric Ladyland studios; meanwhile a live Clapton LP has been delayed... Dave Crosby and Graham Nash dropped by to help Art Garfunkel on his new album being produced by Richard Perry... Sha Na Na's next album called 'Sha Na Now' and the original punks are taking dancing lessons for a new stage act; there are also some astonishing props.

LEON RUSSELL is likely to tour the US later this Summer.

JIMI HENDRIX album 'Crash Landing' success has encouraged Warner Bros and producer Alan Douglas to release a further set of previously unreleased material, 'Midnight Lightning' due out soon.

ERIC CARMEN, former lead singer with the late lamented Raspberries, has now signed with Arista Records.

TODD RUNDGREN is working on his own video studio for 'the video arts' special effects and the like.

BETTE MIDLER'S 'Clams On The Half Shell Revue' will open at the MGM Grand Hotel in Las Vegas.

MARTY MULL, the comedian, will make an appearance on Cher's TV show in the Autumn.

ROLLING STONES gave twenty tickets to Prez Ford's family and various young Kennedys. No word yet of whether Michael Phillin and his band get a return invite for a tea-time gig at the White House.

ROGER DEAN, whose art work graces the sleeves of Yes and other albums is to have an exhibition of his work at the New York Cultural Centre throughout September.

FLO AND EDDIE, now touring with the Jefferson Starship hit Britain for a tour in September.

# I'M MICK—FLY ME



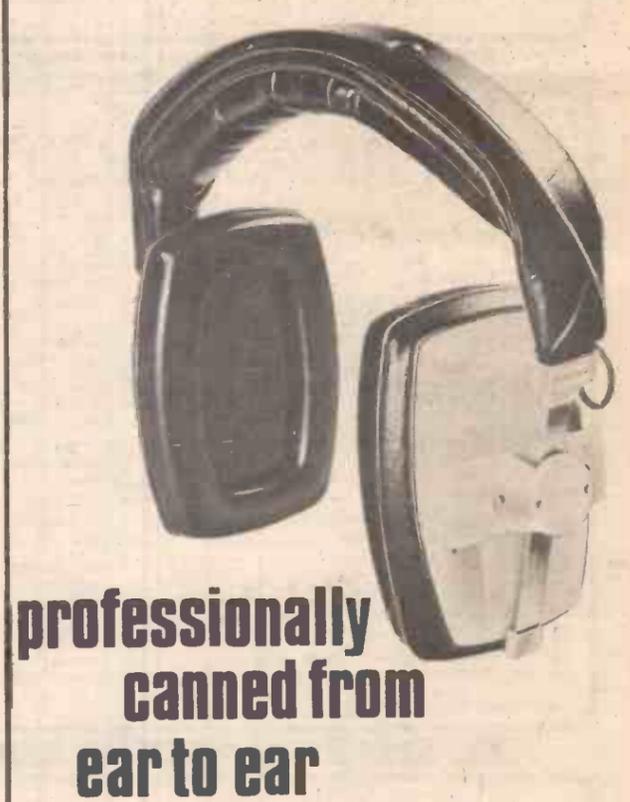
● I'M MICK — Fly Me! The final night of the Stones at Madison Square Gardens saw Mick Jagger grab a rope onstage and swing Tarzan style above the heads of the audience. ● PICTURES BY CHUCK PULIN.



● "S'EASY CARLOS ol' mate. Just put your left hand on the top of the fretboard, put your right hand lower down and grin a lot." Ron Wood initiates Carlos Santana into naughty Stones riffs during 'Symphony For The Devil' at Madison Square



● ENTER THE dragon spewing paper! Mick turns the monster on the fans with a little help from an (almost) invisible Ollie Brown



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# BRITAIN'S TOP 30 SINGLES

1	2	TEARS ON MY PILLOW	Johnny Nash	CBS
2	5	MISTY	Ray Stevens	Janus
3	3	THE HUSTLE	Van McCoy	Avco
4	1	I'M NOT IN LOVE	10cc	Mercury
5	9	HAVE YOU SEEN HER/ON GIRL	Chi-Lites	Brunswick
6	8	DOING ALRIGHT WITH THE BOYS	Gary Glitter	Bell
7	7	GIVE A LITTLE LOVE	Bay City Rollers	Bell
8	6	DISCO STOMP	Hamilton Bohannon	Brunswick
9	4	WHISPERING GRASS	Windsor Davies/Don Estelle	EMI
10	15	EIGHTEEN WITH A BULLET	Pete Wingfield	Island
11	10	MOONSHINE SALLY	Mud	RAK
12	7	THREE STEPS TO HEAVEN	Showaddywaddy	Bell
13	—	BARBADOS	Typically Tropical	Gull
14	17	MY WHITE BICYCLE	Nazareth	Mountain
15	19	FOE DEE O DEE	Rubettes	State
16	13	BABY I LOVE YOU, OK	Kenny	RAK
17	14	I DON'T LOVE YOU BUT I THINK I LIKE YOU	Gilbert O'Sullivan	MAM
18	18	MAKE THE WORLD GO AWAY	Donny & Marie Osmond	MGM
19	—	JE T'AIME	Judge Dread	Cactus
20	30	D.I.V.O.R.C.E.	Tammy Wynette	Epic
21	12	LISTEN TO WHAT THE MAN SAID	Wings	Capitol
22	23	BLACK PUDDING BERTHA	Goodies	Bradley's
23	28	JIVE TALKIN'	Bee Gees	RSO
24	—	SEALED WITH A KISS	Brian Hyland	ABC
25	16	MR RAFFLES	Steve Harley/Cockney Rebel	EMI
26	—	ROLLIN' STONE	David Essex	CBS
27	21	MAMA NEVER TOLD ME	Sister Sledge	Atlantic
28	27	SOMEONE SAVED MY LIFE TONIGHT	Elton John	DJM
29	—	FOOT STOMPIN' MUSIC	Hamilton Bohannon	Brunswick
30	—	I WRITE THE SONGS/FOR LOVE	David Cassidy	RCA

SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU/MUSIC WEEK

# CAPITAL COUNTDOWN

1	—	GIVE A LITTLE LOVE	Bay City Rollers	Bell
2	1	MISTY	Ray Stevens	Janus
3	2	TEARS ON MY PILLOW	Johnny Nash	CBS
4	14	YOU GO TO MY HEAD	Bryan Ferry	Island
5	19	BARBADOS	Typically Tropical	Gull
6	3	I'M NOT IN LOVE	10cc	Mercury
7	18	EIGHTEEN WITH A BULLET	Pete Wingfield	Island
8	5	JIVE TALKIN'	Bee Gees	RSO
9	9	IT OUGHTA SELL A MILLION	Lyn Paul	Polydor
10	12	ROLLIN' STONE	David Essex	CBS
11	11	D.I.V.O.R.C.E.	Tammy Wynette	Epic
12	15	SEALED WITH A KISS	Brian Hyland	ABC
13	17	I WRITE THE SONGS	David Cassidy	RCA
14	—	ACTION	Sweet	RCA
15	26	HARMOUR LOVE	Syreeta	Tamla Motown
16	27	IT'S IN HIS KISS	Linda Lewis	Arista
17	—	BLANKET ON THE GROUND	Billy Jo Spears	UA
18	10	MOONSHINE SALLY	Mud	RAK
19	25	SWEET CHEATIN' RITA	Alvin Stardust	Magnet
20	20	HAVE YOU SEEN HER	Chi-Lites	Brunswick
21	4	SOMEONE SAVED MY LIFE TONIGHT	Elton John	DJM
22	8	MAMA NEVER TOLD ME	Sister Sledge	Atlantic
23	23	SAIL ON SAILOR	Beach Boys	Warner Bros
24	29	BACK IN THE NIGHT	Dr Feelgood	UA
25	6	FOE-DEE-O-DEE	Rubettes	State
26	24	MAKE THE WORLD GO AWAY	Donny & Marie Osmond	Polydor
27	7	THE HUSTLE	Van McCoy	Avco
28	—	LONG LOST LOVER	Three Degrees	Philadelphia
29	—	NEW YORK LOVER	T. Rex	EMI
30	—	RHYTHM & BLUE JEAN BABY	Lynsey de Paul	Jet

# AMERICA'S TOP 30 SINGLES

1	1	LOVE WILL KEEP US TOGETHER	Captain & Tennille	A&M
2	2	THE HUSTLE	Van McCoy	Avco
3	3	LISTEN TO WHAT THE MAN SAID	Wings	Capitol
4	4	WILDFIRE	Michael Murphey	Epic
5	6	MAGIC	Pilot	EMI
6	10	PLEASE MR PLEASE	Olivia Newton-John	MCA
7	9	ONE OF THESE NIGHTS	Eagles	Asylum
8	12	SWEARIN' TO GOD	Frankie Valli	Private Stock
9	8	WHEN WILL I BE LOVED	Linda Ronstadt	Capitol
10	11	I'M NOT IN LOVE	10cc	Mercury
11	13	ROCKIN' CHAIR	Gwen McCrae	Cat
12	5	LOVE WON'T LET ME WAIT	Major Harris	Atlantic
13	15	THE WAY WE WERE	Gladdy Knight & The Pips	Buddah
14	16	MISTY	Ray Stevens	Barnaby
15	17	MIDNIGHT BLUE	Melissa Manchester	Arista
16	19	DYNAMITE	Bazuka	A&M
17	20	WHY CAN'T WE BE FRIENDS?	War	United Artists
18	7	I'M NOT LISA	Jessi Colter	Capitol
19	23	I'M ON FIRE	Dwight Twilley Band	Shelter
20	24	RHINESTONE COWBOY	Glen Campbell	Capitol
21	26	ROCKFORD FILES	Mike Post	MGM
22	27	JIVE TALKIN'	Bee Gees	RSO
23	14	ONLY WOMEN	Alice Cooper	Atlantic
24	18	GET DOWN, GET DOWN	Joe Simon	Spring
25	—	SOMEONE SAVED MY LIFE TONIGHT	Elton John	MCA
26	—	EVERY TIME YOU TOUCH ME	Charlie Rich	Epic
27	21	HEY YOU	Bachman-Turner Overdrive	Motown
28	—	SLIPPERY WHEN WEAT	Commodores	Motown
29	28	SISTER GOLDEN HAIR	America	Warner Bros
30	22	CUT THE CAKE	Average White Band	Atlantic

SUPPLIED BY: BILLBOARD

# AMERICA'S TOP 30 ALBUMS

1	1	CAPTAIN FANTASTIC	Elton John	MCA
2	2	VENUS AND MARS	Paul McCartney/Wings	Capitol
3	9	ONE OF THESE NIGHTS	Eagles	Asylum
4	6	LOVE WILL KEEP US TOGETHER	Captain & Tennille	A&M
5	3	THAT'S THE WAY OF THE WORLD	Earth, Wind & Fire	Columbia
6	21	CUT THE CAKE	Average White Band	Atlantic
7	13	MADE IN THE SHADE	Rolling Stones	Rolling Stones
8	12	MATAMORPHOSIS	Rolling Stones	Abkco
9	7	TOMMY	Soundtrack	Polydor
10	14	GORILLA	James Taylor	Warner Bros
11	5	FOUR WHEEL DRIVE	Bachman-Turner Overdrive	Mercury
12	16	THE HEAT IS ON	Isley Brothers	T-Neck
13	4	STAMPEDE	Doobie Brothers	Warner Bros
14	15	MISTER MAGIC	Grover Washington Jr	Kudu
15	11	FANDANGO	ZZ Top	London
16	19	DIAMONDS & RUST	Joan Baez	A&M
17	20	DISCO BABY	Van McCoy	Avco
18	10	WELCOME TO MY NIGHTMARE	Alice Cooper	Atlantic
19	23	ADVENTURES IN PARADISE	Minnie Riperton	Epic
20	24	BLUE SKY NIGHT THUNDER	Michael Murphey	Epic
21	25	HORIZON	Carpenters	A&M
22	8	SPIRIT OF AMERICA	Beach Boys	Capitol
23	27	BETWEEN THE LINES	Janis Ian	Columbia
24	30	THE ORIGINAL SOUNDTRACK	10cc	Mercury
25	17	SURVIVAL	O'Jays	Philadelphia Int
26	26	TWO LANE HIGHWAY	Pure Prairie League	RCA
27	—	WHY CAN'T WE BE FRIENDS?	War	United Artists
28	28	MY WAY	Major Harris	Atlantic
29	—	CHOCOLATE CHIP	Isaac Hayes	Hot Buttered Soul
30	—	BEFORE THE NEXT TEARDROP FALLS	Freddy Fender	ABC/Dot

SUPPLIED BY: BILLBOARD

# Top 30 Albums

1	2	VENUS AND MARS	Wings	Capitol
2	1	HORIZON	Carpenters	A&M
3	3	CAPTAIN FANTASTIC	Elton John	DJM
4	6	THE ORIGINAL SOUNDTRACK	10cc	Mercury
5	5	ONCE UPON A STAR	Bay City Rollers	Bell
6	4	THE BEST OF	Stylistics	Avco
7	29	STEP TWO	Showaddywaddy	Bell
8	9	ONE OF THESE NIGHTS	Eagles	Asylum
9	15	THE SINGLES 1969-1973	Carpenters	A&M
10	13	TUBULAR BELLS	Mike Oldfield	Virgin
11	7	ROLLIN'	Bay City Rollers	Bell
12	10	GREATEST HITS OF 10cc	10cc	UK
13	22	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest
14	11	BEST OF TAMMY WYNETTE	Tammy Wynette	Epic
15	14	MADE IN THE SHADE	Rolling Stones	Rolling Stones
16	—	GREATEST HITS	Cat Stevens	Island
17	19	ELTON JOHN'S GREATEST HITS	Elton John	DJM
18	17	SIMON AND GARFUNKEL'S GREATEST HITS	Simon and Garfunkel	CBS
19	24	THANK YOU, BABY	Stylistics	Avco
20	—	SNOWFLAKES ARE OANCING	Tomita	Red Seal
21	20	JUDITH	Judy Collins	Elektra
22	26	THE BEST YEARS OF OUR LIVES	Steve Harley/Cockney Rebel	EMI
23	8	TAKE GOOD CARE OF YOURSELF	Three Degrees	Philadelphia
24	12	AUTOBAHN	Kraftwerk	Vertigo
25	21	BAND ON THE RUN	Paul McCartney/Wings	Apple
26	—	PHYSICAL GRAFFITI	Led Zepplin	Swan Song
27	18	STAND BY YOUR MAN	Tammy Wynette	Epic
28	23	THE SNOW GOOSE	Camel	Decca
29	30	THE BEST OF BREAD	Bread	Elektra
30	—	HIS 12 GREATEST HITS	Neil Diamond	MCA

SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU/MUSIC WEEK

# SOUNDS PLAYLIST

Geoff Barton	PSYCHOMODO	Cockney Rebel	EMI
TIME & TIDE	Greenslade	Warner Bros	
WHEELIN' 'N' DEALIN'	Sassafrazz	Chrysalis	
Derek Canty	MATCHING HEAD AND FEET	Kevin Coyne	Virgin
YOUNG AMERICANS	David Bowie	RCA	
JOLENE	Dolly Parton	RCA	
Barbara Charene	ARTHUR	Kinks	Pye
HARMONY ROW	Jack Bruce	Polydor	
RIDE A ROCK HORSE	Roger Daltrey	Goldhawk	
Mike Flood Page	CHOCOS AWAY	Kursaal Flyers	UK Records
BUSTIN' OUT	Pure Prairie League	RCA	
BASEMENT TAPES	Bob Dylan & The Band	CBS	
Bill Henderson	BAP-TIZUM	Art Ensemble of Chicago	Atlantic
FANFARE FOR THE WARRIORS	Art Ensemble of Chicago	Atlantic	
PHASE ONE	Art Ensemble of Chicago	America	
Robin Katz	CICERO PARK	Hot Chocolate	RAK
PIECES OF THE SKY	EmmyLou Harris	Warner Bros	
BLUE SKY, NIGHT THUNDER	Michael Murphy	CBS	
Rob Mackie	NOT A LITTLE GIRL ANYMORE	Linda Lewis	Arista
A LOVE SUPREME	John Coltrane	Impulse	
I JUST WANT TO SING WITH MY FRIENDS	Persuasions	A&M	
Aif Martin	VENUS AND MARS	Wings	Apple
CAPTAIN FANTASTIC	Elton John	DJM	
I CAN STAND A LITTLE RAIN	Joe Cocker	Cube	
Steve Peacock	THE BASEMENT TAPES	Bob Dylan & The Band	CBS
RAVE WARRIOR	Jimmy Cliff	EMI	
RICHARD	Robert Wyatt	Virgin	
John Peel	ONE SIZE FITS ALL	Frank Zappa/Mothers of Invention (DiscReet)	Import
THE SPOTLIGHT KID	Capt. Beefheart	Reprise	
SWEET WIVELSFIELD	Martin Carthy	Deram	

# Wax Fax

## Fly like an Eagle

**SUMMER FESTIVALS**, originally viewed as some kind of idealistic meeting of people with a common outlook on life (inately regarded as superior to everyone else's view, of course), have moved on. Nowadays, it's strictly business.

Nowadays, the equation is very straightforward — a huge headliner followed by a number of bands who haven't been quite rolling in the record sales, but whose record companies figure they could with a small push.

Put 75,000 people into a sunny Wembley Stadium and you have a promotional dream. The four middle of the bill acts were perfect examples. The Beach Boys, Eagles, Joe Walsh and Rufus are all huge in the States, and all have a sizeable appreciative following which stops just short of Hitsville, UK.

So get all those fans in together and there's a fair chance the fans of one band are going to get interested in one of the others, and so on.

Everyone was confidently expecting some belated Beach Boys hits, especially with 'Sail On Sailor' which, along with a bunch of the group's golden oldies, was being played almost non-stop on the radio around London. A perfect-sounding summer record, 'Sailor' had missed out the first time, and seemed too good to miss twice.

### Take off

But surprisingly, instead of the Beach Boys profiting, it's the Eagles who have showed the commercial worth of Wembley.

Regarded here as strictly limited interest, they have followed Wembley with a direct whammy up the album charts with 'One Of These Nights' and have obviously done best out of the day's work. Elton would have sold a bomb with or without it.

They're the only real surprise in the typically predictable albums chart, apart from a couple of lower names lower down, a Japanese electronic version of Debussy ('Snowflakes Are Dancing' by Tomita), and Camel's first big seller. All this snow? In July? No wonder the Beach Boys couldn't crack it.

The American album charts show that even when you're as big as the Rolling Stones, a tour makes a big difference. In the absence of an obvious 'plug' record, both their compilations are in the US top 10, while here, 'Made In The Shade' is selling only moderately. And the Stones' version of the old Stevie Wonder number 'I Don't Know Why' is even in the Top 50 US singles.

In the US Top 20 albums for the first time in I don't know how long is Joan Baez, with 'Diamonds & Rust', on which I must commend to you a quite brilliant impersonation of Bobby Zee on his own 'Simple Twist Of Fate'. She draws out all the vowel sounds like thi-i-is, and even manages to sing out of tune.

Obviously very pleased with herself, she's even repeated the trick in a guest appearance on CBS' 'Earl Scruggs Review' album. With stuff like this, who needs National Lampoon? PS: Typically what? — **ROB MACKIE.**

HERE HE SITS playing a game I know. His dark curly head is bent over the desk, his body follows the movement through and rests on one elbow. He gives out an air of lethargic acceptance but not exactly general pleasure at the situation.

He emphasises this by spending the first five minutes answering questions without looking up. Instead he seems incredibly concerned in doodling on a piece of paper on the desk. The doodles go over each other again and again — showing less a mind rapt in thought, more a mind at play. And yes, I know this subconscious game.

The game is called 'doing an interview'. Not so much indulging in what the Americans — in their infuriating pseudo-psychological way — insist on calling one to one, but simply doing it. The player is David Essex a man you could say was well versed in the art of acting.

**Holiday**

Well he was coming up to CBS Records anyway this afternoon, brown and relaxed after a short holiday in the South of France. Would he do a couple of interviews in that case? Sure, why not? There's a single out called 'Rollin' Stone' and a new album in the pipeline; there's the British and American tours in September; and after all he hasn't got to make a special trip into town...

"Success? It hasn't affected me artistically but obviously it encroaches because you have to do a lot of things you'd rather not be doing like a photographic session or" Pause. Or an interview? "Mmm — or an interview." Doodle, doodle, grin. "I sort of enjoyed them at first but... well, I don't do too many now; just when I do a record or a tour or something, so people know there's a record out or a tour coming up."

Not rude you see. Just playing the game his way. You could say Essex is insular. A man intent in keeping his head while all around him may well lose theirs. Suspicious? Maybe. But then some people protect themselves by keeping the barriers up.

**Cult**

It makes for a gentle duel in a way. I'll play the game my way David, you play it yours and let's see what happens. I'll kick-off — about this forthcoming tour?

"It's five weeks here and four in America," doodle, scribble. "I've done live TV programmes in America but they've only really been promotional visits. One night stands should be interesting." The voice is low and deliberate. I can hear someone three offices away playing a record, so silent are the thoughtful silences.

"You see, through the singles and the films there's a kind of," smile, "cult following. 'Stardust' did very well in LA and it's just going into New York. They held it back because of the 'Tommy' opening. They wanted all that to quieten down or ours would have just got lost."

Didn't the last couple of tours attract a rather teeny audience though. How...

"That's not absolutely true." Is he going to go right through the paper? The doodling is now getting frowned on by its owner. "There were a lot of 15-year-olds but..."

Well, alright, but isn't that something he'd like to get away from?

"No. It's something that sometimes gets in the way of the music because it's not something I aimed for, it just kind of happened. But perhaps if they didn't come to my concerts nobody would come."

David Essex didn't seem very interested in answering questions. Then Penny Valentine suggested his songs were 'manufactured'

# Doodling with David

*'When you said 'manufactured' I could have thrown you out of the window'*

*'When I was a kid I thought I'd be an electrician —honestly, I always did'*



BOB HOARE

The last time I saw him was backstage at 'Godspell' before the hit singles and pretty pictures and two film roles and before he smelt like a star, which he does in his quiet way. And now how does he feel? "It's," a new doodle starts up, "a bit of a dilemma really because I've never really tried to get into this area of the

market — especially with my music. I think I get hits in spite of the music. I don't think 'Rock On' or, in fact, any of the tracks is that direct."

Oh, but surely they've been very overtly commercial; manufactured in a sense?

A wince. The pen is laid down. He swings the chair round and looks at me. "No

they're not. We did every one of those records better live than in the studio. It's just — they've got atmosphere that's all."

Bingo! I found the trigger word without even trying. I can't say it was a shrewd and calculating move. It was a pure accident. David Essex has solidified in front of me; he has beamed down from the

starship lethargy. What I want to know now is how has all this changed his life since the board-treading days of 'Godspell'?

"It does change your life, of course. But I don't seem to have changed too much — probably because it took a long time for things to snap into place. I can evaluate the silliness. I don't believe half

the things that are written about me. I don't believe 5,000 people jumping out of balconies at concerts. So I can keep a level head about it."

A knowing smile. "So I don't think I've changed so much. Because I've always worked in that introverted way. That's why when you said 'manufactured' I could have thrown you out of the window! I've never manufactured anything."

"The most important thing to me — because of making those early records when I was snatching at straws and pushed into situations to record things that didn't relate or didn't come from me — is that I finally had this freedom. Through being a successful young actor I was able to get into the studios and do it exactly the way I wanted to."

"It didn't matter to me if I got a hit before. I knew I'd been recording things for three or four years that I shouldn't have done, and suddenly I was given total freedom, it's the only word to use. I went in and said where and when I wanted things. And that's how 'Rock On' came out. The only thing we do try and get in a studio is atmosphere, and you do have to do that mechanically in a way because what you're using is dials and echo chambers."

There are two faces of David Essex, two careers running parallel — records and acting. But at the moment there is only one image; an image projected more through Essex's physical attributes than anything else. A worrying image in the sense that it's bound to be transient, based on whim?

**Fluke**

"People's image of me is what it is, it can't really be accurate. I think it's... the thinking girl's David Cassidy. I don't think I create the image, it's the things around me. I mean if I stand on stage there's an effect, but the image is carried through by things like promotion. For instance, if my first album had come out with a really freaky cover then I wouldn't be the thinking girl's David Cassidy."

"And, of course, because of that image there are people who dismiss me musically. I can understand that. I wish some of them would come to the concerts but you can't expect that. I mean from the age of 13 for three years I didn't listen to a white record. You're very biased when you're young."

"I think a lot of this is a fluke anyway. I got the part in 'That'll Be The Day' through 'Godspell' and I think the fact that 'Rock On' broke at all was a complete fluke. My acting helped when I had to do TV I suppose. But I think anything that moves an audience emotionally is worth while and to me acting and singing are all the same thing."

Interesting. The actor as musician, the musician as actor. And how then does a part like Jim McLaine — where Essex acted out the role of rock star per se — affect him?

**Filming**

"It worried me a bit. Because there were a lot of things while we were filming that were actually happening in real life. Jim was like a document of your favourite rock star. And what would happen was that I'd get calls at the studio which oddly kept being relevant to the scene we were shooting at the time on the set. It was very peculiar. Especially as in 'Stardust' the character ended in such a tragic way."

"The Jim McLaine parts were very difficult anyway because they were really the worst parts in the script. They were so introvert and the films hinged on that character. The subtle, quiet changes throughout were the things everyone else reacted to. And I didn't really enjoy the process — especially of making 'Stardust' because it was really difficult to do; it was like an IQ test. I'd have much rather played the Adam Faith part which was much more extrovert and had all the good lines, a real Jack the Lad role."

# Doodling with David

● FROM PAGE 7

"I liked 'That'll Be The Day' because I like fairgrounds and that period of rock and roll, but not 'Stardust' so much. I didn't enjoy watching it. I don't particularly like seeing myself on screen anyway it's an upsetting experience. I can tell you that seeing yourself about 500 foot high in the cinema is very very strange.

"The basic difference between Jim McLaine and me was that Jim was really obsessed with being famous and I never really have been you know. I enjoy making music, writing songs and doing the best I can whether it's in a play or a film. I enjoy all that. But if there came a point in time when there wasn't anything worthwhile left to say I would actually leave it.

"It's not that important to me. It's a way of life but it's not the only thing in life. I love the arts and working in them I really do. It's something I never thought I'd be working in. When I was a kid I thought I'd be an electrician



● ESSEX

— honestly, I always did. So it all came to me very late and because of that I've been able to always stand back from it slightly and realise what's going on."

And what is going on? "Oh — I think maybe the only sad thing is that since I've been a musician and since I've made films, some of the magic's worn off which is a shame. It's just... being too close to it all I suppose, and seeing how it all works. It's like when you meet someone you've always admired. Like when you meet John Lennon, someone you've always thought was somehow more special than other people. And you realise — oh he's just a person. I mean you're reassured to think they're just a person but at the same time there's that other something, that magic, that goes. We're all still kids in that way. We all need hero figures. We all need Marilyn Monroes."

Before I go, David Essex unveils the design for his new album sleeve. He is mid-way through recording sessions at the moment. His trip up to CBS is to convince the hierarchy that this is the best wrapping for the present. The cover is a picture of Essex, hair greased back, face a la Presley, mouth suggestively poised over a large hand mike. The effect is a photograph as a caricature. A 50's effect — the only colour is a pink wash over the lips — done with a 70's eye. It really captures what Essex is all about and more besides.

His roots are based in his childhood — idols of Presley and Cochran. His following is split between the English 15-year-olds who clutch for his picture and body, and the American audience with a larger proportion of males who identify with his first musical loves and the way he presents all that in a 70's context. Essex has managed the amalgam more subtly and just as effectively as many of his more garish contemporaries. In some ways he's now the idol he always idolised.

"The most important thing is to satisfy yourself; that's what I've found. I've always made a stand for what I wanted to do. It's just that now I feel much safer all round than I was to begin with."

# ROB MACKIE TALKS TO SUZI QUATRO

**IT'S KIND of silly, really. I mean if anybody's music speaks — nay shrieks — for itself, then it's the Complete Works of Suzi Quatro.**

'Can The Can' / 'Daytona Demon' / '48 Crash' / 'Devilgate Drive' would make a sturdy olde-style EP with an effect like holding a short conversation with someone operating a pneumatic drill. Positively stands up on its back legs and yaps at yer, it does, like any self-respecting postman's best enemy.

And La Quatro attacks the 'Top Of The Pops' cameras in much the same way — one of the very few people who manages to look like they were actually enjoying it and the programme was actually alive and there was something left to celebrate. Sitting her down in a small room seems to rather defeat the purpose of it all. Who needs to know the true meaning of Can The Crash or Bash The Bass...

### Quote

Only one quote survives in the memory from my last interview with Miss Lever, and I've seen it in a lot of interviews she's done since: "The guitar's for the head, the drum's for the ass, the piano's for the hands, but the bass RIGHT BETWEEN THE HIPS!"

With which there is no arguing, and beyond which one need know but little. But here we are again in one of the RAK offices, and Quatro is squatting down in a very low-slung chair, looking very tiny, and she almost snarls when you tell her she looks tinier than usual. She's also looking very bronzed (from four months in the US) and pretty, but I don't risk telling her that. Being pretty is definitely not part of the Quatro Success Route.

So out with the trusty questions, and out with the trusty Philips, which promptly refuses all entreaties to function with its usual smooth efficiency.

No matter. A borrowed Biro will suffice. The US tour with Alice Cooper? "It was great, really. I was the opener, and I think it worked well because Alice is basically theatre and we're straight rock and roll. We had about 45 to 50 minutes, and we even had encores and everything. At Madison Square Gardens (New York), everybody lit matches. 22,000 people all with matches lit. I was supposed to be going on for an encore, and I just stood there looking."

### Variety

It was the third US trip for the Quatro band, but as yet the Chinnichap singles have failed to take off there, and oddly enough the only platter that stirred a fair number of Americans to go out and actually shell out a dollar was 'All Shook Up'. Odder still, while Suzi and her male cohorts are thought of as almost exclusively singles fodder here, they seem to go down better as album sellers elsewhere. Gold albums all over the place, according to Suzi.

Here the albums have been criticised for being undecided between Chinnichap's hoarse slickness, reviving old rock classics and relying on the increasingly prolific combination of Suzi and Len Tuckey. But Suzi's been happy with the LPs, commenting only that: "Having that variety keeps it from getting boring." Still, it's beginning to look as if the only way Suzi's really going to make her mark on the British album charts will be



● SUZI QUATRO: 'go on, eat a person!'

# Quatro: Daytona Demon

with a 'Greatest Hits' collection, which will probably not be too long a-coming.

So what else was different about playing in America? Do the real bikers turn up?

"Oh, you get those everywhere."

But in the States, they're a bit, er, heavier, right?

"Well, yeah, all the things you read about, they actually do over there. They don't mess about."

So did you meet any heavy bikers?

"You don't really have time to meet anyone when you're on the road."

What do you think of Mr Kniefel?

"He has a nice suit. I saw the jump in America. I heard

he was going to do a jump here while I was over there. Did he make it?"

I conveyed the information that the Wembley leap could be termed a near miss, and observed that conversations with Miss Q., like her lyrics, could tend to get a bit staccato.

Was her sister Patti still in Fanny? Amazingly, she didn't know. Not had too much contact with her family, then?

"Nope". Which is odd. I remember going to a party after Jethro Tull's concert with Fanny where the duo Quatro were embracing like... well, long-lost sisters. Is this familiar affection, or show biz?

The same party provided a good contrast between the two

ladies who have gone far on a — totally opposite — image in Britain lately. Suzi and Lynsey de Paul chatting away 19 to the dozen. The one projecting flowing passive femininity in a some kind of sequined gown, the other in her inevitable (offstage) jeans. And yet, facially, Suzi looks much the softer and more feminine. When she lets herself.

"Oh, yeah," she says. "I was really drunk at that. I'd only met Lynsey a couple of times then, and I don't think I've seen her since, I'm kind of scared to find out if she remembers what we were talking about, 'cos I can't remember a thing. So drunk! I almost threw up on my best jersey!"

### Nerves

Any topic outside of touring and the music biz gets pretty short shrift: it's life as the Big Gig, and you feel she wouldn't know quite what to know if it wasn't that way.

Suzi's just reeled off her dates for the next few months — Italy, Scandinavia, Japan, Australia and New Zealand — and I'm wondering if all that forward planning, always knowing where you're going to be months in advance, and what you'll be doing, doesn't get on the nerves. "No, it's fine, it gives my life some order." Other than that, she doesn't seem to look ahead at all, merely observing that "It's too depressing to think of getting older." Does she have to put herself into a special mood before going on stage. "I just naturally get like that. Not nervous, just like a pressure cooker."

Accordingly, it's other pressure cooker boogie merchants that tend to impress Suzi most: "Johnny Winter I saw in the States, and his new band is the best he's ever had

— a real shit-kicker." ZZ Top are the other band that come in for unqualified approval, and it figures that Suzi's band goes down best in the South — where ZZ Top can top over Santana, Stevie Wonder and just about anyone else you might care to name with their simple straightforward style of boogie (woogie is a bit too far out of line for Texas).

Life and work and style merged into a unit with the accent on action, which is the only thing that really makes it. She's just been to see 'Jaws' a film about a 20-foot killer shark getting some tasty meals among the inhabitants of America's East Coast, and thinking about that really lights her up: "Great. I wasn't too interested in the bits about her social standing in the community and all that, just the fish. I was saying, 'Go on, eat a person!'"

A clear case of identification, doctor. Can't you just see little Suzi ripping 'em up in a sharkskin suit. Daytona Demon strikes again!

She's pretty happy. About to record the next single in a couple of weeks, and very happy with the band, which has been together for a long time now... until. Tragedy strikes.

Suzi's publicist, Bill Harry, comes in with a half-grin bearing bad tidings. "It's Len, his arm's all in bandages."

"Oh, he's kidding. You're lying. Aren't you?"

"No, no. Bandages up to here."

"Oh, God. He hurt his wrist before when we were at a party and I was pulling him away and didn't notice that he was holding on to the banister with his wrist."

I get concerned. "Will he be able to play his guitar?"

"He never could. Ha ha." Real Detroit, Miss Quatro.



● SUZI: digs Johnny Winter and ZZ Top

# THE BOB DYLAN TAPES

An Annotated Discography of Bob Dylan  
by Stuart Hoggard and Jim Shields

Quotes by kind permission: 'Times They Are A-Changin'' and 'Subterranean Homesick Blues' ... Whitmark Publishing Co. 'Idiot Wind' ... Big Ben Music Ltd.

We'd like to credit: Dave in San Francisco without whom [etc]; Michael Gray, Craig McGregor, Geoff Styche, Anthony Scaduto, Toby Thompson, Jann Wenner, and Dylan for coming on so strong.

**W**hen we considered doing such a mammoth task as compiling a discography of 14 years of Dylan's life we ran up against a wall of problems ... the first was how deeply to go into his music, the messages, the imagery, and all the stuff of which myths are made.

Each person has his own views about what Dylan is saying. In our talk before putting anything down on paper we found that we held two points of view about almost everything Dylan said or did, so at that point we decided that we didn't want to 'simplify, classify, deny, defy or crucify' him; all we really wanted to do was to provide a point of reference for those interested in Dylan, and let the individual draw his own conclusions.

After we had decided the way we were going we had to then decide what to include and what to cut out. We decided to concentrate on something tangible like vinyl discs, films, books etc. rather than deal with events which have too much emotion and not enough fact about them. Albums are listed by their recording date rather than their date of issue because Dylan had often decided where he was going next before he tried it out on the public ... this then led to the problems of bootlegs.

### Detective work

The bootlegs (illegal recordings) are so often patchy odd tracks from different periods thrown together onto a piece of vinyl, and it takes a Maigret-type detective story to work out where they are from, occasionally the sources are listed, but occasionally they are wrongly listed.

What we have had to do is to go through them listing them when more than half of the album comes from a specific period ... when an actual date is given we have only used it when it checks with at least three other sources, excluding ourselves.

The quality of the bootlegs is generally fair; when it varies, good or bad, we have said so. Often it is the fault of the pressing. But many of the bootlegs are essential, not just because they contain songs which Dylan never issued officially but they show him learning songs, mixing up

the words, stage raps etc. which CBS Records couldn't possibly issue commercially. (It wasn't planned that this piece should appear to coincide with the official release of THE BASEMENT TAPES, a bootleg legend, by CBS.)

The official albums have been written about in countless forests of newsprint, both at the time and in retrospect, so we have dealt with them only in so far as they figure in the scheme of things.

### Politics

But bear in mind that we are also dealing with politics, and the rise of a 'youth culture' and feelings run high; 14 years is a long time. We have come a long way since then: integration, demonstrations and civil rights marches. The Cuban crisis. The American advisers in South East Asia became the Vietnam war. Free speech rallies and People's Park became the peace marches, the Siege Of The Pentagon, Chicago head-splitting parties, and blood on the campus at Kent and Jackson State Universities. And all through it Dylan was brought in as a weapon. "Your sons and your daughters are beyond your command," "The Hour That The Ship Comes In" were hurled at the military lines along with the rocks ... but in the end we were on our own ... like a rolling stone.

The Flower Children became the Children of the Woodstock Nation, who became the arsonists and bombers of the end of the Sixties ... and Dylan was there: one line starts a movement. "It doesn't take a weatherman to know which way the wind blows" (from 'Subterranean Homesick Blues' and the Weathermen were born (they changed their names to Weatherpeople after the women got liberated).

Then Watergate proved us right, and the 'establishment' imploded ... and Dylan was there "Even the President of the United States must sometimes have to stand naked" (It's Alright Ma, I'm Only Bleeding).

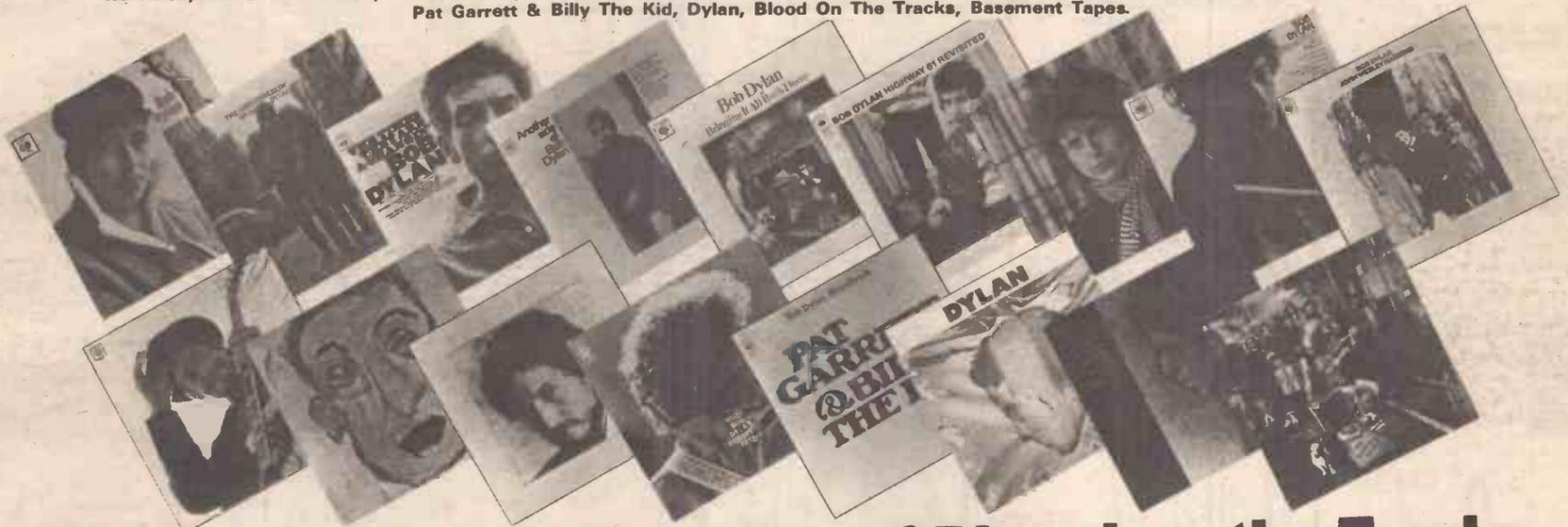
Then America lost the war ... "There's a lone soldier on a cross, smoke pouring out of the boxcar door ... You didn't know it, you said it couldn't be done, that he won the war ... after losing every battle" ('Idiot Wind'). It's interesting to note that all these songs were written BEFORE the event. But Dylan didn't write these songs, they were there before, he just happened along with a pencil.

CONTINUED PAGES 10/11

1st prize

## The 17 Dylan Album Collection

Bob Dylan, The Freewheelin' Bob Dylan, The Times They Are A-Changin', Another Side Of Bob Dylan, Bringing It All Back Home, Highway 61 Revisited, Blonde On Blonde, Greatest Hits, John Wesley Harding, Nashville Skyline, Self Portrait, New Morning, Bob Dylan Greatest Hits, Pat Garrett & Billy The Kid, Dylan, Blood On The Tracks, Basement Tapes.



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When you have completed your entry send to: BOB DYLAN COMPETITION, SOUNDS, P.O. Box 195, London N7 7AX. Closing Date: 12 noon, 28 July, '75. The Editor will judge the competition, whose decision in this and all matters concerning the winners of the competition is final.

1. What is Bob Dylan's real name?

2. What year were the Basement Tapes recorded?

3. Which Dylan album featured a track with Johnny Cash?

I would like to win this set of Bob Dylan's albums because .....

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FROM PAGE 9

**NINETEEN 61 REVISITED.** BOB DYLAN arrived in New York in late January 1961; he had ditched Robert Allen Zimmerman somewhere along the road. He made straight for Greenwich Village, went into the Village folk club, WHA? and asked manager Mannie Roth if he could play: "Just got here from the West. Name's Bob Dylan. I'd like to do a few songs. Can I?"

Those were Dylan's first recorded words in New York. He probably asked someone the way to the Village before that, but whoever he asked has kept quiet about it... he would probably have had more luck with Mannie Roth if he had said "Name's Bob Zimmerman!"

Legend has it that Dylan's second act in New York (after going to the WHA? club) was to go out to see Woody Guthrie at Graystone Hospital, in Morristown. Woody went 'home' at weekends to the apartment of Bob and Sidel Gleason in East Orange, New Jersey, where Dylan met Woody again. The Gleasons' flat became the after-hours folk centre on the East Coast. And that's where we come in...

February/March 1961.  
**LET ME DIE IN MY FOOTSTEPS.**  
Trade Mark of Quality [B] [GWW]  
[TMQ 71043]

Side A: Let Me Die In My Footsteps / San Francisco Bay Blues / Jesus Met The Woman At The Well / Gypsy Davy / Pastures Of Plenty / Remember Me.

Side B: Folsom Prison Blues / Ring Of Fire / Number One / Walking Down The Line / Train-A-Travellin' / World War Three / I'd Hate To Be You On That Dreadful Day / Denise, Denise.

Dylan played at the Gleasons' every weekend from the end of January until the end of March. Bob Gleason only recorded one session because his tape recorder was on the bum. The above session on Side A was recorded while Dylan was playing to a seven-year-old girl, Kathy(?), late one afternoon. He was playing her asleep. This bootleg is interesting in that it is the first known recording of Dylan.

It also shows just how much Dylan was influenced by Woody Guthrie. (The album is incomplete in that it should have two other Guthrie songs which surface later on THE DEMO TAPES bootleg.) And Dylan doesn't release any Guthrie 'officially' until 1968.

Another interesting point is how bootlegs come about. This tape was lent by Bob Gleason to a student in 1969, the student's husband worked on the college radio station, she passed it to him, he broadcast it... and zap! pow! another bootleg was born.

Side B is a bit of a bummer in that it is out of sequence, and should come from other periods. (This gets complicated.)

The first two tracks seem to be out-takes from SELF PORTRAIT. The next is a mystery, and is with the Band (electric natch!). The next four are from BROADSIDE DEMOS. The last looks like a studio out-take from ANOTHER SIDE OF BOB DYLAN.

Follow that? ... Well that's what bootlegs are all about. Ya win some ya lose some.



July 1961  
**EARLY SIXTIES REVISITED**  
Trade Mark of Quality [B]  
TMQ 71083 P320-29

Side A: Handsome Molly / Naomi Wise / Poor Lazarus / Mean Old Southern Train / Acne.

Side B: He Was A Friend Of Mine / Man On The Street (take one) / Hard Times In New York Town / Poor Boy Blues / Ballad For A Friend / Man On The Street (take two) / Standing On The Highway / Talking Bear Mountain Blues.

Side A was recorded at Riverside Church, Radio WRVR-FM, during one of their 'hootenanny' sessions on Saturday nights. Dylan's name probably wasn't even on the bill, as he was one of the earlier acts on a 12-hour special, which included Ramblin' Jack Elliot, Tom Paxton, Dave Van Ronk and Victoria Spivey.

'Mean Old Southern Man' features 18-year-old Danny Kalb on harmonica (Kalb went on to form The Blues

# THE BOB DYLAN TAPES

## Part One

● OFFICIAL albums and singles are given in bold with (O) after the name of the record company  
● Bootleg albums are given in bold *italic* with (B) after the 'company'  
● Please do not contact SOUNDS regarding the availability of bootleg albums. We have no idea where to obtain them

Project in 1964 with Al Kooper and Steve Katz).

'Acne' features Ramblin' Jack Elliot and is a Drifters' rip-off about a guy who doesn't score because of his acne. Dylan's set was in the morning but he was asked to return to help Jack Elliot close the show. Probably because of his mastery of the wire harmonica holder. Early on in Dylan's set his holder broke and he spent a good five minutes fixing it. This contradicts later opinions that he had nothing to say on stage. It is the first indication that Dylan had any glimmerings of what they call 'stage presence'.

Point of interest: Dylan borrows Bruce Langhorn's harmonica holder half way through the performance, which explodes another myth that Langhorn sprung out of the blue for Dylan's controversial electric gig in 1965 at the Newport Folk Festival.

It is also worthwhile checking out Paul Simon's 'Simple Desultory Philippic (Or How I Was Robert McNamara'd Into Submission)'... "I've lost my harmonica, Albert". It would appear that Dylan was using the harmonica routine in later gigs. It is inconceivable that Simon should pick up on this incident almost five years after the broadcast for his parody of Dylan.

Also, Dylan met Susie Rotolo, cover girl of FREEWHEELIN', at this gig (more about her later).

Side B: Probably selected tracks from the GASLIGHT TAPES (more later).

Mid 1961, issued May '62  
**MIDNIGHT SPECIAL**  
(RCA LSP 2449) (O)  
Harry Belafonte.

Produced by Hugo Montenegro.  
Dylan's first studio session. He had already made a name for himself playing around the coffee houses in Greenwich Village and he was quick to pick up other people's songs which is probably why he was invited to the session. He was paid 50 dollars, but quit after one song... the title track. (Belafonte's perfectionism fouled-up the performer, Dylan.)

September 1961  
**GASLIGHT TAPES [VISIONS THROUGH A WINDOW]** [B]

Contra Band  
Charles Pratt and Ramsey Reniger Production.

Side A: Blowin' In The Wind / Rocks & Gravel / Quit Your Loud Ways / Gaslight Instrumental / He Was A Friend Of Mine / Hiram Hubbard.

Side B: A Hard Rain's Gonna Fall / Don't Think Twice It's Alright / Hezekiah Jones / No More Auction Block / Rocks & Gravel / I've Been A Moonshiner.

A compilation of Dylan's appearances at the Gaslight Club, New York, from September 6, 1961 to December 1962. The album should include 'Car Car' with Dave Van Ronk, and 'There Was An Old Man' / 'Talking Bear Mountain Picnic Blues' (see EARLY SIXTIES REVISITED for last three).

September 1961  
**CAROLYN HESTER**  
(CBS CL1796) (O)

Carolyn Hester.  
Come Back Baby / Swing And Tu'n / I'll Fly Away.

Dylan was taken along to CBS

studios by Richard Farina, Carolyn's husband. It was probably a 'Why doncha come along too' gig. They were joined later by Bruce Langhorn. They laid down the above three tracks. It was a direct result of the session that John Hammond took notice of Dylan, and a week later at Carolyn's home he fixed Dylan's first session with CBS.

Point of interest: Dick Farina later divorced Carolyn Hester and married Mimi Baez, Joan's sister, they then went on to record two albums for Vanguard. Dick also wrote a novel called 'Been Down So Long It Feels Like Up To Me'.

On the day of the session with Carolyn Hester, Dylan was hailed as a 'distinctive folk stylist' by Robert Shelton (New York Times 29/9/61) when reviewing the opening night of a two-week residency at Gerde's Folk City Club. The review described Dylan as a 'cross between a choir boy and a beatnik'.

October 1961  
**THREE KINGS AND A QUEEN**  
(SPIVEY LP1004) (O)  
Big Joe Williams, Lonnie Johnson, Roosevelt Sykes and Victoria Spivey.

Dylan sings back-up vocals on 'Sitting On Top Of The World', and plays harmonica on 'Wichita'. He also recorded several tracks with Big Joe Williams alone, including 'It's Dangerous'.



● BOB DYLAN: on a TV show in 1963

This album cross-references with NEW MORNING pic on back of cover: Dylan and Victoria Spivey was taken from the same session.

November 4, 1961  
**CARNEGIE HALL TAPE**  
[Chapter Hall] [B]

Dylan's first 'concert'. A tape exists but is very rare. Five tracks known are: Pretty Peggy-O / Black Girl (In The Pines) / Gospel Plow / Song To Woody / Fixin' To Die Blues.

The concert was a flop, only about 50 people turned up (the Chapter Hall's capacity is 200).



October-November 1961 (Rel. Feb 1962).

**BOB DYLAN**  
(CBS BPG 62022) (O)  
Produced — John Hammond  
Side A: She's No Good (Jesse Fuller) / Talkin' New York (Dylan) / In My Time Of Dyin' (?) / Man Of Constant Sorrow (arr Dylan) / Fixin' To Die Blues (Bukka White) / Pretty Peggy-O (arr. Dylan) / Highway 51 Blues (C. Jones).

Side B: Gospel Plow (arr. Dylan) / Baby Let Me Follow You Down (Ric. Von Schmit) / House Of The Rising Sun (trad) / Freight Train Blues (trad) / Song To Woody (Dylan) / See That My Grave Is Kept Clean (Blind Lemon Jefferson).

Dylan cut the album in three or four sessions which cost CBS 402 dollars to lay down. Dylan was known as 'Hammond's Folly'. Nobody could understand what Hammond saw in this kid because there were hundreds of other 'folkies' waiting for studio time. The album's world-wide sales for the first year were only 5,000 and CBS wanted to drop his contract.

Johnny Cash, CBS' biggest seller at the time, threw his weight behind Hammond for Dylan. (We did our bit too... we had two copies out of the first 5,000! What a debt the guy owes!). The Animals 'rocked-up' 'House Of The Rising Sun' and when Dylan heard it, much later, it changed his outlook.

December 22, 1961  
**MINNESOTA TAPE, MINNEAPOLIS** [B]

VD Blues / VD Waltz / VD City / VD Gunner's Blues / Candy Man / Baby Please Don't Go / Hard Times In New York / Poor Lazarus / Ain't Got No Home / It's Hard To Be Blind / Dink's Song / Man Of Constant Sorrow / East Orange N.J. /

Omie Wise / Wade In The Water / I Was Young When I Left Home / Get Lonesome Sleeping By Yourself / Baby Let Me Follow You Down / Sally Gal / Gospel Plow / Long John Cocaine / See That My Grave Is Kept Clean / Ramblin' Round / Black Cross / Stealin'.

This tape was recorded by Tony Glover, at the home of the Whit-tacres, Dylan's base in Minneapolis. But to confuse the whole issue there is no MINNESOTA TAPE per se, 26 tracks are spread across at least six bootlegs: STEALIN', TALKIN' BEAR MOUNTAIN MASSACRE PICNIC BLUES, JOHN BIRCH SOCIETY BLUES, \$70 ROBBERY, VD WALTZ and GREAT WHITE WONDER... the plot thickens! All the above tracks became part of Dylan's basic Gerde's Folk City repertoire.

That's the end of Bobby's first year in New York... pushy wasn't he?

September 1962  
**WBAL-FM [Radio N.Y.] [B].**

Dylan recorded four tracks for a radio show which was never broadcast, but an interesting rap with Pete Seeger appears on GREAT WHITE WONDER:

Seeger: 'He seems to be the most prolific writer in America. Bob, do you write a song before breakfast?'

Dylan: 'No... Sometimes I go two weeks without making up a song.'

Seeger: 'I don't believe that!'  
Dylan: 'Like I wrote five songs last night... I don't consider I even wrote them, I just got it someplace. The song was there before I came along, I was just there with a pencil to take it down.'

A big change from last year when he was doing other people's songs. He seems to have taken Dave Van Ronk's advice that 'Woody Guthrie is dying and the Guthrie style is dying with him, write your own songs, Bob'. Dylan was lucky that he could break away, Ramblin' Jack Elliot couldn't, he was bigger than Dylan at the time but where is he now?

\*November 1962  
(Single)  
**MIXED UP CONFUSION / CORRINA, CORRINA**  
(CBS 2476) (O)

Issued as a single but was withdrawn immediately. It was too far ahead of its time... it's almost rock. It was re-issued in Holland (1966) with the above serial no. 'Corrina, Corrina' has slightly different words from later versions.

Dylan had offers of doing a film of 'Catcher In The Rye' and a spot on the Ed Sullivan Show, but he blew the TV show by being too hill-billyish. Instead of going back and changing his act for Sullivan he got into Civil Rights and politics, which blocked all commercial chances of success that year. Dylan later dismissed the political songs as being vehicles on the road to success. With a radio broadcast, a movie, a single and a top nationwide TV show, would you go down to Greenwood, Mississippi to do a free gig for the Student Nonviolent Co-ordinating Committee with Seeger and Theodore Bikel, and be one of the only three whites there, while the rednecks waited? ... well would you?

January 1963  
**DICK FARINA & ERIC VON SCHMIT**

Folklore Records (O)  
(F-LEUT/7)  
Glory Glory / You Can't Always Tell / Christmas Island / Cocaine / London Waltz.

Dylan came to London, England. (Suzie Rotolo had come to Europe). He met Farina and Schmit and Ethan Signer. They played a few clubs before going into Dobell's Jazz Record Shop and recorded 14 songs, of which only the five above remain... Dylan said that he wanted to come to England to look for Charles Dickens! Dylan also appeared in a TV drama in London (BBC?) called 'Madhouse On Castle St'. It is unclear how he found his way onto the programme.

This album is the first appearance of the Big D as Blind Boy Grunt. Which apparently came about when Dylan was asked to grunt into the mike. He was later asked who did the grunting and he replied 'Blind Boy Grunt'. You can be sure he made a right grunt of himself.



February 1963 (rel. May '63).  
**THE FREEWHEELIN' BOB DYLAN**  
 (CBS 62193) (O)  
 Produced Bob Hammond.

Side A: Blowin' In The Wind / Girl From The North Country / Masters Of War / Down The Highway / Bob Dylan's Blues / A Hard Rain's Gonna Fall.

Side B: Don't Think Twice, It's Alright / Bob Dylan's Dream / Oxford Town / Talking World War III Blues / Corrina Corrina / Honey, Just Allow Me One More Chance / I Shall Be Free.

Some early copies of FREEWHEELIN' were issued with four different tracks but were recalled immediately. They were 'Ramblin' Gamblin' Willy' (which had an objectionable verse about Willy's large illegitimate family!) 'Rocks & Gravel' (a traditional song which would have been out of place among an album of Dylan's songs). 'Let Me Die In My Footsteps' (no reason for this deletion) and the big, heavy, 'Talkin' John Birch Society Blues'.

'Talkin' John Birch Society' managed to blow Dylan's chances of another appearance on the Ed Sullivan TV show. He was asked to play 'some' songs on the show, he suggested 'John Birch'. Albert Grossman agreed, Ed Sullivan agreed, producer Bob Precht agreed, Stowe Phelps, editor of programme practices disagreed and the song was dropped. Dylan refused to go on the show at all and Albert and Bobby walked out ... and who networks the Ed Sullivan show? ... Why, CBS of course ... and that's why the song was deleted from the album. Paul Simon called CBS the 'whores on Seventh Avenue' in 'The Boxer'.

The cover girl is Suze Rotolo, the girl in 'Boots Of Spanish Leather'.

Dylan seems to have gotten deeper into the protest movement, there are five 'protest' songs out of 13 tracks and sets the scene for the next official album 'TIMES'. Tom Wilson produced some tracks. He later took over from Hammond.

May 1963.  
 WFMT-FM Radio (Chicago).

Farewell / Hard Rain / Bob Dylan's Dream / Spanish Leather / John Brown / Davey Moore / Blowin' In The Wind. + Interview.

A tape exists but is hard to come by — probably just as well because Dylan shoots his mouth off about being on the road and meeting Woody Guthrie when he was 10.

July 26-28, 1963.  
**NEWPORT FOLK FESTIVAL**  
 Vanguard (TLF 6038 / TLF6042) (O).  
 Three album set sold individually.

Blowin' In The Wind / Ye Playboys & Playgirls / With God On Our Side.

'Blowin'', is a solo. 'Playboys' is with Pete Seeger. 'God On Our Side' is with Joan Baez. (Both tracks are ruined by the duets!).

The Newport Folk Festival of 1963 was the biggest ever of the Newport hoots, with 70 performers playing to over 37,000. Other artists include: Peter, Paul & Mary / Pete Seeger / Tom Paxton / Sam Hinton / Bob Davenport / The Freedom Singers / Jim Garland / Ed McCurdy / Phil Ochs / Pete LaFarge / Joan Baez / Mississippi John Hurt / Jack Elliot / The Rooftop Singers / Theo Bikel / Jan & Sylvia. If you can get your hands on any of the Newport albums keep a hold on them, 'cause there's lots of good people on them ... alternatively send them to us.

August 18, 1963  
**WE SHALL OVERCOME**  
 Various Artists (O)  
 (Broadside BR592)  
 Only A Pawn In Their Game.

Recorded at the 1963 Civil Rights March on Washington. Dylan appears under the name Blind Boy Grunt again. Other tracks include: The Cough Song / Walkin' Down The Line / Hay, Hay I'd Hate To Be You On That Dreadful Day / Playboys & Playgirls / Train-A-Trainin' / Cuban Blockade.

Other artists include: Joan Baez / Peter, Paul & Mary / Mahalia Jackson / Harry Belafonte ... The Rev. Martin Luther King gave a speech to 200,000 demonstrators ... "I have a dream ... I have a dream ... Free at last! Free at last! Thank God Almighty, Free at last!"

This gig led to:  
**BROADSIDE BALLADS No. 1**  
 (Broadside Records Br 301)

John Brown / Only A Hobo / Talkin' Devil.

'I Will Not Go Down Under The Ground' (alternate title for 'Let Me Die In My Footsteps' from FREEWHEELIN'), is performed by Happy Traum with Dylan on harmonica. 'Blowin' In The Wind' is sung by the New World Singers. These also appear on:



● DYLAN with Victoria Spivey. See October 1961



**BLIND BOY GRUNT**

Bootleg, Anon.  
 Side A: Hard Times In New York / Baby Let Me Follow You Down / Sally Gal / Stealin' / Gospel Plow / Ballad Of Donald White / Only A Hobo / Talkin' Devil / Wade In The Water.

Side B: There Was A Time When I Was Blind / VD Blues / VD Waltz / VD City / VD Woman / Cocaine BLUES / Omie Wise / John Brown.

This is your archetypal bootleg album in that it spans every period of Dylan's development up to Broadside. Parts are from MINNESOTA TAPES, Demos for Broadside, out-takes, etc.

This is the first album with a cover design, all the rest are plain wrappers.



August-October 1963.  
**THE TIMES THEY ARE A-CHANGIN'**  
 (CBS 62251) (O)

Produced: Tom Wilson.  
 Side A: The Times They Are A-Changin' / Ballad Of Hollis Brown / With God On Our Side / One Too Many Mornings / North Country Blues.

Side B: Only A Pawn In Their Game / Boots Of Spanish Leather / When The Ship Comes In / The Lonesome Death Of Hattie Carol / Restless Farewell.

TIMES was rushed out after the success of FREEWHEELIN' ... which was selling over 10,000 copies per month, with mentions in Playboy and pics in Time Magazine (a sense of irony there). Probably the protest album of all time, although there are three (sad) lovesongs, a trailer for ANOTHER SIDE OF BOB DYLAN.

1962-1964  
**THE DEMO TAPES**  
 Trademark Of Quality [B]  
 Side A: John Brown / Nowadays /

Only A Hobo / A Long Time Coming / I Ain't Gonna Grieve No More / Emmet Till.  
 Side B: I'll Keep It With Mine / I'd Hate To Be You / I Shall Be Free / On The Trail Of The Buffalo / Jesse James / Remember Me / Cuban Blockade.

There is some doubt as to whether the DEMO TAPES were recorded for Dylan's music publishers, Whitmark & Co, or came from the studios from the time of ANOTHER SIDE OF BOB DYLAN.

1963  
**TALKIN' BEAR MOUNTAIN PICNIC BLUES**  
 Trademark Of Quality [B]

[TMQ 71009]  
 Side A: Quit Your Low Down Ways / Worried Blues / Corrina, Corrina / Lonesome Whistle Blues / Rocks & Gravel / Talkin' Havak Negila Blues / Omie Wise / Wichita Blues.

Side B: Talkin' Bear Mountain Picnic Massacre Disaster Blues / Baby I'm In The Mood For You / Emmet Till / Baby Please Don't Go / Going Down To New Orleans / Milk Cow Calves Blues.

Another compilation with assorted tracks from sessions up to 1963, and are out-takes from FREEWHEELIN', MINNESOTA TAPE, part of a demo for Warner Brothers (late 1961), and the Whitmark Tapes.

1964  
**WHILE THE ESTABLISHMENT BURNS**

Trademark Of Quality [B:]  
 Produced: Stanley Steamer  
 Packaged by Ha ha ha Inc.

Side A: Ramblin' Through The World / Bob Dylan's Dream / Tomorrow Is A Long Time / New Orleans Rag / Walls Of Red Wing / Hero Blues / Who Killed Davey Moore?

Side B: Visions Of Johanna / Fourth Time Around / Just Like A Woman / Desolation Row.

Side one purports to be from the Berkeley Community Theatre but there is little authenticated information to say he played there around this time. He did play there in December 1965, but why was he playing such old material? The playlist is almost the same as his Carnegie Hall gig of October, 1963, but the raps are different. So where is it from? A. J. Webberman, any ideas?

On second thoughts, more about him later. Who cares? The quality is really good, studio quality even.

Side Two, good quality, nice songs but wrong period. Dublin 1966, we were there, we should know!

1963  
**JOHN BIRCH SOCIETY BLUES**  
 Trademark Of Quality [B]

Side A: Mixed Up Confusion / East Laredo / I'll Keep It With Mine / Talkin' John Birch Society Blues / Who Killed Davey Moore / Eternal Circle / Ramblin' Gamblin' Willie.

Side B: I Was Young When I Left Home / Percy's Song / Corrina, Corrina / In The Evening When The Sun Goes Down / Long John.

Another compilation, from Car-

negie Hall (1963), two tracks are the missing deletions from FREEWHEELIN', others are from MINNESOTA TAPE, and studio-out-takes from 1963.

The paper cover slip has bootlegged pics from the FREEWHEELIN' photo session, and the studio sessions of BRINGIN' IT ALL BACK HOME. (Made for TMQ by "Popo Productions").



June 1964  
**ANOTHER SIDE OF BOB DYLAN**  
 (CBS 62429) (O).

Produced: Tom Wilson.  
 Side A: Black Crow Blues / Spanish Harlem Incident / Chimes Of Freedom / I Shall Be Free No. 10 / To Ramona.

Side B: Motorpsycho Nightmare / My Back Pages / I Don't Believe You / Ballad In Plain D / It Ain't Me Babe.

This album caused an uproar in Dylan circles because there are no obvious 'protest songs', they are all songs of love; bitter unrequited love, but love all the same. The dummies, why the hell is it called 'Another Side Of Bob Dylan'? There are two tracks missing: 'East Laredo' / 'Lay Down Your Weary Tune'. All others have come up on previous albums.



January 1965 (rel. March).  
**BRINGIN' IT ALL BACK HOME**  
 (CBS 62515) (O)

Produced: Tom Wilson.  
 Side A: Subterranean Homesick Blues / She Belongs To Me / Maggie's Farm / Love Minus Zero / No Limit / Outlaw Blues / On The Road Again / Bob Dylan's 115th Dream.

Side B: Mr Tambourine Man / Gates Of Eden / It's Alright Ma (I'm Only Bleeding) / It's All Over Now Baby Blue.

Dylan's first album with rock musicians, recorded in two halves acoustic and rock a hint of the way performances were to develop later that year. A tape of Mr. Tambourine Man was sent to Dave Crosby (Dylan had been doing this material at the end of 1964) the Byrds recorded the song, and it hit the top worldwide.

Although the musicians aren't credited, Bruce Langhorne certainly plays and possibly Al Kooper.

The cover-girl is NOT Joan Baez, but Sally Grossman (Albert's wife), the pic was taken by Daniel Kramer (see 'Books' much later).

BRINGIN' IT ALL BACK HOME became Dylan's first million dollar bash.

Early? 1965.  
**BLUES PROJECT**  
 Elektra (EK 7264) (O)

John Koerner, Dave Van Ronk, Geoff Muldaur, Dave Ray, Danny Kalb, Ian Buchanan, Mark Spoelstra, Eric Von Schmit.

(Assisting musicians listed are: Tony Glover, Fritz Richmond, John B. Sebastian, Doug Pommeroy, Bob Landy.) Spot the Dylan!

South Bound Train / Downtown Blues / Blow Whistle Blow / She's Gone.

Get all those good people, Geoff Muldaur (Maria's ex-husband), John B. Sebastian ... oh all sorts of good people.

Later Danny Kalb got together with Al Kooper, Steve Katz & Tommy Flanders to form The Blues Project, taking their name from the album.

It also shows that Dylan was involved with a whole lot of 'blues' musicians ... OK you win he's Bob Landy.

This album is still available; we picked up a copy last week in Glasgow's Woolworths ... 50p off!

1965  
**IF YOU GOTTA GO GO NOW**  
 C/W TO RAMONA  
 (CBS 2921)

Although this single was recorded at the same time as BRINGIN' IT ALL BACK HOME and ANOTHER SIDE OF BOB DYLAN, it was not issued until 1967, and then only in Europe (outside Britain).

April 1965  
**DON'T LOOK BACK TOUR**  
 Trade Mark Of Quality  
 TMQ 71061 (B)

A bootleg of the soundtrack from the movie DON'T LOOK BACK, filmed during the 1965 British tour.

The album opens with a short cut from 'TIMES' and then develops into a collage of interviews, reporters reading copy (one said that there were no screams for this 'pop singer' ... it was depressing) (?), hassles with hall management, sound failures, Pete Murray on the radio, Joan Baez, Allan Price, Albert Grossman and Donovan.

There's a particular sequence when towards the end of the first side a reporter / science student asks Dylan, "What is your attitude to life?"

Dylan: 'I don't know'.  
 Reporter: 'Well, what is your attitude to people?'

Dylan: 'I don't like them.'  
 Reporter: 'Well what is your attitude to me?'

Dylan: 'I don't know you. Why should I want to know you?'

Reporter: 'You might learn something about my attitudes to life.'

Dylan: 'What are your attitudes to life?'

Reporter: 'I can't answer that in two minutes.'

Dylan: 'You just asked me to do that! Do you ever keep quiet?'

It's quite funny. Although Dylan is being deliberately pedantic, the interviewer is a bit of a schmuck ... I bet he's embarrassed now! On second thoughts he's probably writing a book about the time he met Dylan.

This tour also marks Dylan's split with Joan Baez, and Dylan's private/public ditching of the Folk Queen. Joan had introduced Dylan as a guest on every date of her US tour of March '65, and came over half expecting to be invited to play on Dylan's tour of Britain, but Bobby had met Sarah, his future wife.

**DON'T LOOK BACK (film)**  
 A Documentary by D. A. Pennebaker.

Nothing much to be said about it really. It was a bit scrappy, sound quality was generally poor, but the closest glimpse of Dylan we're likely to get. If you haven't seen it you probably won't get the chance now, depending upon who holds the copyright.

Although it was filmed in 1965, it didn't come to Britain until 1969. It was released in the US in '67.

April-May 1965  
**The Times They Are A-Changing**  
 c/w Honey Just Allow Me One More Chance

(CBS 201751)  
 Subterranean Homesick Blues c/w She Belongs To Me  
 (CBS 201753)

Two singles issued to coincide with the tour. Check out the serial numbers ... only one other single issued between them, leaving nothing to chance, huh? 'Subterranean Homesick Blues' hit the Top 10!

June 12 & 24, 1965  
**BBC TV BROADCAST**  
 Trade Mark Of Quality

TMQ 7501 [Double Album] [B]  
 Hollis Brown / Love Minus Zero-No Limit / One Too Many Mornings / Boots Of Spanish Leather / It's Alright Ma (I'm Only Bleeding) / She Belongs To Me / It's All Over Now Baby Blue / Mr. Tambourine Man / Gates Of Eden / If You Gotta Go, Go Now / Hattie Carroll / It Ain't Me Babe.

Quality is poor ... due to TMQ ... has moments of good quality (?). The Show was recorded on June 8, 1965 and broadcast in two half hour shows.

1965  
**Maggie's Farm c/w On The Road Again**  
 (CBS 201781)  
 Single from BRINGIN' IT ALL BACK HOME album.

**NEXT WEEK**  
**'Highway '61**  
**Revisited'**  
**and**  
**onwards**

# albums

## Ron Wood REPEAT Ron Wood

**RONNIE WOOD: 'NOW LOOK' (WARNER BROTHERS BS 2872) (47.06)**  
CONSIDER RONNIE Wood an unknown artist. Pretend you've never heard of the Faces, Jeff Beck, or even the Rolling Stones. The only way to approach this album is with a fresh outlook, void of preconceived ideas or prejudiced opinions. No expectations please. Recorded with a lively, clean-cut intensity, and driven by emotional honesty, 'Now Look' is much more than laid back, easy listening. Made under realistic understandings of the players' limitations and high points, the album never pretends to be anything it's not. There are no overblown illusions of grandeur. Although the album features a more professional production than its predecessor, 'I've Got My Own Album To Do', Wood has managed to maintain that infectious earthy funk integral to his music. More than before, Wood is beginning to emerge as a musician with a true direction, besides being a high calibre guitarist. Produced by Wood, Bobby Womack, and Ian McLagan, 'Now Look' covers the funky spectrum just fine. It's easy to understand the working empathy between Wood and Womack, for both men hovered under someone else's protective cover before stepping out on their own. Consequently, great pains have been taken to insure that Ron Wood is the focal point on each track. Andy Newmark and Willie Weeks provide the solidest rhythmic support of their illustrious career perfectly understanding and complementing Wood's choppy but fluid style. McLagan continues to impress on keyboards, often scoring higher than anything he's showed us with the Faces. Before, Ronnie Wood was groping around in darkness, searching for his proper niche. With these songs, he's found it. 'If You Don't Want My Love' should be the smash single of the year, rivaling blacker competition. Built around an addictive chorus line, it's modern day r&b at its best. 'Big Bayou' is great straight ahead rocking while 'I Can Say She's Alright' is one big energy surge with currents from Keith Richard. 'Breathe On Me' is a dirty acoustic wonder. 'Now Look', the title track, shows you just how much of the Faces belongs to Wood while 'Sweet Baby Mine' charges in with an amazing guitar assault. There's also an impeccable rendition of 'I Can't Stand the Rain'. And more and more and more. More hot guitar parts and wailing vocals. But most importantly, there's more genuine feeling here than most albums out. Instructions to attain maximum enjoyment: **PLAY LOUD** five times running. Repeat whenever possible. — Barbara Charone.

**CHRISTOPHER RAINBOW: 'HOME OF THE BRAVE' (POLYDOR 2383 338)**

THINK BACK over the great disasters of history. The sinking of the Titanic, the Great Fire of London, the destruction of Pompeii, the burning of Rome. None can compare to the failure to make the charts of Christopher Rainbow's 'Solid State Brain' which must have been one of the best singles of 1974. The situation should soon change with the release of this album. Chris has got a unique style, and it's like a breath of fresh air in these days of so-called 'creativity'. Recorded in Los Angeles with the assistance of the rhythm section to beat all

rhythm sections — namely bassist Reggie McBride and drummer Ollie Brown — it opens up with 'Tarzana Reseda', a wistfully melodic number showing Chris's panoramic vocal range. 'On My Way' and 'Is The Summer Really Over' betray a Brian Wilson influence, but still manage to retain Mr Rainbow's own identity. Lyrically, Chris comes to the fore on 'Glasgow Boy', a bitter tale of a friend who was knifed to death in a Glasgow street fight. However, throughout the album, the accent is on beautiful melodies and faultless harmonies, especially evident on the title track 'Home Of The Brave'. His new single 'Mr Man' is also included. All in all, it's a superb debut album from one of our brightest hopes, and deserves pride of place in any discerning listener's record collection. — Eamonn Percival.

**TRAMMPS: 'THE LEGENDARY ZING ALBUM' (BUDDAH BDLP 4036) (35.00)**

ALTHOUGH THE majority of new groups are broken through radio, TV and the press, some do make it via the discos. The Tramps may well prove to be just such a band. Unlike many soul muzak records on today's market, 'Zing' features the controlled use of strings and orchestra. Not so with much of today's music, where the orchestra often ends up controlling the musicians. The overall emphasis is on speed and energy as opposed to improvisation or finesse. 'Sixty Minute Man', 'Hold Back The Night' and particularly 'Pray All You Sinners', are all very similar in style to early Motown classics. The last immediately brings to mind some of Junior Walker's best material. No sax, of course, but the production and back-up vocals are indeed very reminiscent of certain songs from the Road Runner period. 'Tom's Song' is one of a few highly imaginative instrumental numbers that prove especially effective at high volume, and with the bass turned right up. But like all



● **RON WOOD: Earthy funk**

Tramps songs, it is essentially disco music and as such is limited in appeal. Uptempo rhythms, dance orientated layout and lack of variety, may well confine the Tramps to a minority audience. It would be disappointing for all concerned if that happened, because 'The Legendary Zing Album' defi-

nately deserves an airing outside the rather restricting confines of the 'disco' scene. — Alan Francis.

**MERLE HAGGARD AND THE STRANGERS: 'KEEP MOVIN' ON' (CAPITOL EST 11365) (29.00)**

COUNTRY MUSIC, while enjoying enormous popularity in the States, has yet to make its impact felt over here, although the success of Tammy Wynette's 'Stand By Your Man' indicates a change of wind. Merle Haggard is one of the better exponents of this genre, and proves his ability on this album. Unlike 'artists' such as Johnny Cash, Hag can actually sing. His voice has power, range and control, and an earthy quality that makes you want to listen to the songs. On first hearing, the song that immediately stands out is 'Movin' On', the theme from the TV series of the same name; but after a few plays, numbers like 'Life's Like Poetry' and 'September In Miami' tend to stick in your mind. All the titles were written by Merle, apart from the Dolly Parton classic 'Kentucky Gambler'. Catch this album, because if C&W does gain wider acceptance in this country then Merle Haggard will be way out front. — Eamonn Percival.

**'BANCO' MANTICORE K53507 (47.51)**

"INEVITABLY, in the following year (1974), the music of Banco was brought to the attention of Emerson, Lake and Palmer, a group who has influenced many emergent European rock bands." Well, take it or leave it, that's what the handout says. One presumes that all Italian bands of any distinction migrate as would

quails to Manticore. A curious situation really — P.F.M., with their superior musicianship and general good taste, have already shown ELP's contribution to technorock to be the flatulent charade many have always suspected it to be and, on this evidence, Banco seem all set to do likewise. Planned obsolescence and knowing self-effacement on the part of the Big Three? I doubt it. But anyway, Banco comprise the unashamedly overweight Francesco Di Giacomo (vocals), Pier Luigi Caldoni (drums), Gianni Nocenzi (keyboards, clarinet), Renato D'Angelo (bass and acoustic guitars), Rodolfo Maltese (guitars and trumpet) and Vittorio Nocenzi (keyboards and composition). Like P.F.M., they're not averse to drawing comprehensively on what is loosely termed "classical heritage"; this is particularly noticeable on a pair of short pieces, 'Traccia's Theme' Pts. I and II, that open and close the album, also on 'Metamorphosis', contrastingly extended which covers an expansive range of moods, being essentially a showcase for the two keyboard players. Use of synthesizers is restrained, thoughtful and offset by liberal applications of grand piano. Other songs 'Leave Me Alone', airily acoustic, 'L'Albero Del Pane' (The Bread Tree), 'Outside', with an interesting mid-song-break, and 'Coming Home'. Arrangements throughout are elaborate, yet never to the point of excess; Calderoni's drumming is most impressive. It's bewildering — this kind of music and methodology in the hands of bands like Yes, ELP themselves and assorted other VCS3 whizzkids usually leaves

me quite unmoved... Banco prove otherwise. Maybe it's all down to having a sense of humour, or something. Yeah, 'Ridendo mores castigant' — less pretension, more music. — Angus MacKinnon.

**BEE GEES: 'MAIN COURSE' (RSO 2394 150) (40.00)**

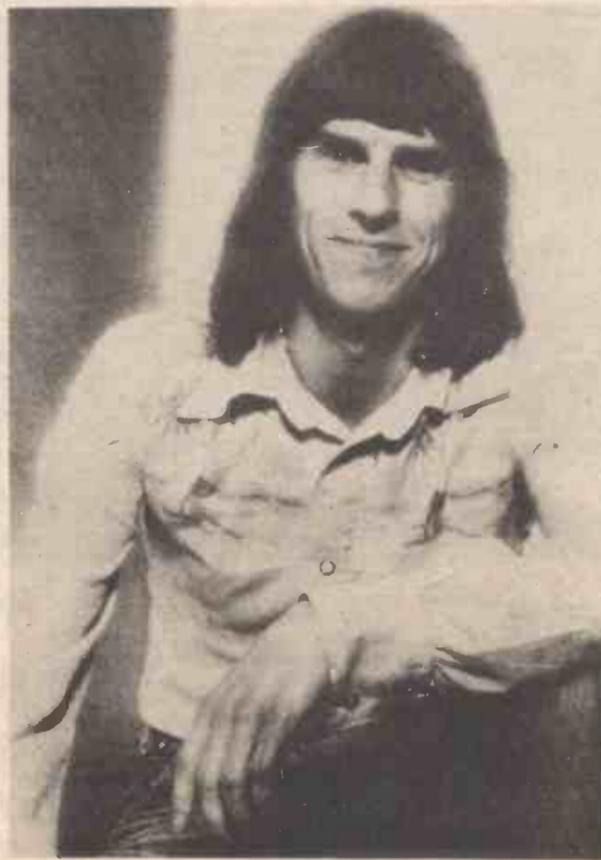
WHAT ON earth has Blue Weaver been feeding Barry, Maurice and Robin. I mean they were always such nice lads, not like all those 'orrible, dirty rock musicians. Yes! you guessed it — The Bee Gees have gone — relatively — 'eavy. Gone are the lightweight pop songs, gone is the clean cut boy-next-door image and, above all, gone are those silly middle class inhibitions. Songs like 'Fanny (Be Tender With My Love)', 'Jive Talkin'' and 'Edge Of The Universe' are very different to the Bee Gees we all knew and loved. The opener 'Nights On Broadway' hints at a new sound, but 'Jive Talkin' comes right out and says it. It's fast, furious and funky. 'Country Lanes', 'Wind Of Change' and 'All This Making Love' are the only tracks that adhere rigidly to the old Bee Gees format. As such they're failures in relation to the rest of the album. The Bee Gees did not get where they are without paying their dues and when their voices are complimented with good musicians the result can be very attractive songs. Donny Brook's harmonica playing on 'Songbird' is a real pleasure, as is Alan Kendall's guitar work. The Gibbs themselves are in evidence here and there, particularly on the strange Thunderclap Newman-styled, 'Edge Of The Universe', where Maurice excels himself on bass. Accommodation credits such as 461 Ocean Boulevard (Eric's on RSO as well you know), an art deco cover and first class musicianship help make 'Main Course' a giant leap in the right direction for the Bee Gees. — Alan Francis.

**ZZEBRA: 'PANIC' (POLYDOR 2383 326) (45.00)**

SLIGHTLY AMENDED lineup from first album but the core remains the same, and it's still generally aggressive driving hornrock, with occasional chant / sung vocals. Hard drives predominate on side one, apart from a restrained instrumental 'You've Lost That Loving Feeling'. New keyboardman Tommy Eyre is a definite plus, both writing and playing — his 'Death By Drowning' which opens the second side is perhaps the most interesting track, a free keyboard-based Joe Zawinul-style tone poem. Most of the band have contributed material, though most from hornman / leader Dave Quincey, whose 'Tree' leads off reflectively from 'Drowning', moves into gear for the mid section with Eyre soloing on synthesiser, then cools down again. The rest is good, if perhaps lacking a little in imagination overall. — Bill Henderson.

**ROY ORBISON: 'THE MONUMENTAL ROY ORBISON' (MONUMENT MNT 69147) (40.39)**

Not a collection of hits but a selection of interesting, though somewhat esoteric Roy Orbison material from his association with Monument Records which lasted from 1959 to early 1965. 'Oh Pretty Woman' is included with its flipside 'Yo Te Amo Maria' and Orbison's first Monument single 'Paper Boy' b/w 'With The Bug' are included on album for the first time. There are a number of other flip-sides, one of which is 'Distant Drums' (yes, the same as the Jim Reeves one). And there's a version of 'I Can't Stop Loving You' that predates Ray Charles' hit. Four tracks are taken from two of Roy's albums, 'Crying' and 'In Dreams'. At least this record should save Orbison fans many hours of searching through singles racks in 'second-hand record shops. — Hugh Fielder.



● **CHRISTOPHER RAINBOW: Unique**

# singles



## Kursaals deliver the goodies

**KURSAAL FLYERS: 'CHOC'S AWAY' (UK Records 2330 101) (35.00).**

FROM THE punning title to the lyrics of the songs, there is a sly self-confident humour throughout this album. The Kursaals are a band who have won themselves a large and growing following working hard on the circuit, and this album proves they can deliver the goods on record. Their songs are little stories: 'Pocket Money', full of half-spoken asides, is about needing spending cash to have a good time; 'Hit Records', a blend of 'Heatwave' and 'Twisting The Night Away' with an old Shadows lick thrown in for good measure, is a sort of raised-on-rock invocation of singers and song-titles; 'Kung Fu', full of mysterious East type effects, is a hilarious send up of the martial arts cult done reggae style, (should make Carl Douglas well sick); while 'Tennessee' has the singer lay claim to sing the white man's blues even if he's never been to the US of A. Incidentally it is also the most confidently relaxed piece of country to be heard from a British band. So it goes. This album is pretty much the highlights of a Kursaals set. The songs, except the legendary Mick Jupp's 'Cross Country' and 'Speedway', are all by drummer Will Birch and guitarist Graeme Douglas, (who sings lead on his own beautiful 'Silver Wings'), and their lyrics are a constant source of pleasure.

Primarily a country band, they nonetheless show equal assurance on rock, soul and reggae. One song, 'Yellow Sox', just has to be the next single after the dramatic 'Speedway', also included here. But they ought to remix it for despite a wonderful job, there is a tendency to an overall evenness of production that fails at times (as on 'Yellow Sox') to bring out the full potential of the song. The attack and bite the band have latterly developed live is missing. Instead a deft, light, but too pleasant, tone prevails. Paul Shuttleworth's dry voice with its hint of Southend cockney about it and Vic Collins' sweet pedal steel tend to need a little more oomph at times. A minor production quibble, however about a consistently brilliant record. Oh, and 'Choc's Away' — that's one of Ritchie Bull's celebrated bluegrass banjo break-downs. The Kursaals are not a soloing band, their songs are little three minute epics, and it's only on the instrumentals that they get a chance to flash their talent. And they've got plenty: in particular Vic's lacrymose steel and the loping walking bass. Loving the Kursaals onstage, I was terrified they wouldn't make the crucial transfer to record with success. I should have worried; it's in the bag. — Mike Flood Page.

**WHITE HEAT: 'WHITE HEAT' (RCA SF8423) (37.00)**

OVER THE last few years a new brand of soul music has asserted itself. Obviously influenced by rock, and making full use of all the sound effects now available, the style is very reflective of the 'Seventies mentality'. Very slick and very powerful, but sadly lacking in human feel. White Heat epitomise all that is good and bad about modern music. Now and then White Heat manage to break through the arrangements, and on these occasions manage to sound quite exciting. 'What A Groove', 'You Can Change My Life For Me' and 'Funk Freak' are all powerful songs that hint at some hidden potential. Regrettably they are the only real stand out takes available here, and so we are not really given a fair chance to make up our minds. — Alan Francis.

**THE JIMMY CASTOR BUNCH: 'POTENTIAL' (ATLANTIC) \*\*\*\***

BY SOME distance the best track on the LP 'Butt Of Course'. The single divides fairly into two distinct portions. In the first of these, which takes place over a hearty funk-up, filled to bursting point with percussion and shoved along by some mighty bass playing, the vocals are rendered in what sounds like a piss-take of the Stevie Wonder school of slurred words and lines, with the lyric extolling the virtues of a woman spotted on the street.

In part two, all the members of the band are asked for their views on the pronunciation of the word 'potential'. All a bit silly certainly, but a welcome change of pace.

**CLANCY: 'BABY DON'T YOU DO IT' (WARNER BROS.) \*\***

THE SONG is written by Ernie Graham. Several chums have told me repeatedly how admirable Clancy are, and certainly they have a lot of worthy musicians, including the man Graham, in their midst. Yet somehow this record lacks bite and depth. The tune is fine, the playing more than adequate, the singing admirable. Nevertheless there's something missing. Hopefully this is only a temporary thing and Clancy will soon be making records as good as their pedigree would indicate they can make.

**5000 VOLTS: 'I'M ON FIRE' (PHILIPS) \*\*\***

WE KNOW bugger-all about 5000 Volts but here at the Acres we do like their record. It starts out very much as Les Bravos' 'Black Is Black' does, evolving into a rowdy disco stomper. The lead lady sounds, as m'lady Pig noted very much as Lulu sounded as a young girl — hoarse, excited and enthusiastic. Male vocals are added in judicious quantities from time to time. Worth having a listen next time you're in your fave record shop.

**JOAN ARMATRADING: 'BACK TO THE NIGHT' (A. & M.) \*\*\*\*\***

IT SEEMS like only yesterday that I was speaking with a chap from A & M and he told me that the company was planning to devote a commendable quantity of ready cash to getting Ms. Armatrading off the deck in the Americas. This is a Good Thing, because Joan really must be the strongest woman singer to pop up over here for some years. The regular critical comparisons with Joni Mitchell are appropriate only in that she has that other ladies' creativity and individuality. It is just sad that once again the oafishness of radio programmers here means that a remarkably able writer and singer must look elsewhere for acceptance. This single is taken from Joan's second LP, also 'Back To The Night'. Beautifully produced by Pete Gage and stunningly performed. A must.

**GLORIA GAYNOR: 'ALL I NEED IS YOUR SWEET LOVIN'' (MGM) \*\***

LESS FRENETIC than her previous biggies, and the tune is less distinguished also. 'All I Need' shows, I fear, that Gloria is more of a show singer than a soul singer. Still, I have no doubt that the record is most danceable and thus perfectly acceptable within the bounds of its own terms of reference. Little reward for the listener though.

**NILSSON AND CHER: 'A LOVE LIKE YOURS (DON'T COME KNOCKING EVERY DAY)' (PHIL SPECTOR) \*\*\***

BELLS TINKLE as the two notables 'we, we, we' their way into the song and into the clutches of a strangely subdued 'Wall of Sound'. The classic number passes at a dignified tempo, the sort of tempo at which P.S. is normally at his most flowery and dramatic. However, although the two stars' personalities are well submerged beneath that of the producer, with Nilsson, in particular, becoming little more than a cipher, the record never really achieves the lift-off that one might reasonably have expected. Disappointing.



● JAMES TAYLOR

**JAMES TAYLOR: 'HOW SWEET IT IS' (TO BE LOVED BY YOU)' (WARNER BROS.) \*\*\*\***

ONE FEELS a bit sorry for James Taylor at times, doesn't one? When he first appeared on the scene (as we call it) back whenever it was, all the critics, including myself, hailed him as a Good Thing. How quickly most of us changed our minds, and classified him Dull, Uninspired, Wet. So I was quite prepared to write a paragraph of bad tempered stuff on the lines of How Dare This Person Ruin Marvin Gaye's Classic? In the event I can't do that, 'cos J.T. does it rather well, phrasing the song beautifully over a cunningly understated backing. The latter is highlighted with some tough tenor playing. Makes one wonder, as one listens, how James would sound produced by, say, Allen Toussaint. Hidden depths, my dears, hidden depths.

reviewed by john peel

**LOUISA MARKS: 'CAUGHT YOU IN A LIE' (SAFARI) \*\*\*\***

'CAUGHT YOU In A Lie' is well placed in Black Music's reggae charts, and could well, with radio plays, do a Suzan Cadogan and also break into the pop charts. At times the lady sounds a little like the late Frankie Lyman — not a bad thing either — having a voice with a lot of tremolo and the same sort of innocent / experienced contradictions in it. The tune is good and the backing, much of which sounds as though performed on some sort of electronic harmonium, is kept very basic and unadorned. Something of a treat for those with ears to hear.

**PETERS & LEE: 'HEY WONT YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG' (PHILIPS) \*\***

THE SONG itself has done huge business in America in recent months, being the kind of overwhelmingly sentimental drivel that our trans-Atlantic cousins seize to their hearts with quite irrational fervour. Peters and Lee, displaying some shrewdness, have snapped the number up and rander it with, I admit it freely, skill, in such a way that those elements in our society which have their hair 'done' before going out to sit all night in pools of Babycham, will lap it up. The record, I mean. From a performance point of view, this is the best Peters and Lee I've heard.

**CASABLANCA: 'DO IT AGAIN' (POLYDOR) \*\*\***

THE GREAT danger in doing a new version of an established favourite from a band as idiosyncratic as Steely Dan, is that you can, regardless of the skills at your command, emerge sounding like a Radio 1 session band. Casablanca, having fled from Rocket and being trimmed down to a less cumbersome six-piece line-up, narrowly avoid this fate — but it's a close thing I must say.

Aliki Ashman's lead vocals are a trifle arch for my tastes,



● ZZ TOP: Two and a quarter minutes of hard-boogie

**ZZ TOP: 'TUSH' (LONDON) \*\*\*\***

IF IT comes to that, can anyone tell me what 'Tush' is? Over a storming 2½ minutes of hard-nosed boogie, boogie of a type rarely encountered in these tepid times, we are advised that lead singer Billy Gibbons is anxious that the Lord should take him downtown in search of the presumably elusive tush. Well, I never. This is taken from side two, the good side, of the Texan trio's current LP, 'Fan-

dango'. Side one is, unfortunately an object lesson in the kind of crowd-pleasing non-playing that has chaps like myself scurrying like voles for the bar.

Side two is, as I say, a lot better, and the rambunctious 'Tush', with its shrieking guitars and uncompromising vocals, is one of the best tracks on the side. There is no such word (in our dictionary) as 'rambunctious' or Tush. Never mind, 'Tush' will brighten your lives whatever it is.

no swaying orchestras here, just a relentless reggae up, dominated by the bass and featuring some laconic guitar, in the course of which Rudie is given a hand from time to time by a detachment of young women. Makes me wish that all the small reggae labels would send me their stuff. A pleasing note.

**THE BEST EVER & MUHAMMAD ALI: 'THE PEOPLE'S CHOICE — MUHAMMAD ALI' (POLYDOR) \***

'I'm a baaaaaaaaaaaaaaad brother!' exclaims the Champ, and that, apart from a couplet about George Foreman somewhere in the middle of the 'A' side, is his sole contribution to the proceedings. Despite being billed to appear on the 'B' side, he doesn't appear to be; unless, of course, he's playing an instrument. The Best Ever, a gang of women, sing a fairly drab song that is spiritually aligned with the Johnny Wakelin biggie but, unbelievably, is inferior to that record. The record's only real interest must be for those who have stayed awake at night trying to think of words to rhyme with 'Zaire'.

**TEACH-IN: 'IN THE SUMMERNIGHT' (POLYDOR) \***

IS THIS as feeble as the Eurowinner? Oh yes. Tune's a bit more interesting though.

**DAVID BOWIE: 'FAME' (RCA-VICTOR) \*\*\*\***

AND NOW the most distinguished track from David's LP 'Young Americans'. Co-written with John Lennon. I suspect that David may have lost some of his more image-conscious fans with 'Young Americans', but regained fans who, like myself, felt that prior to 'YA' it seemed as though his creativity was winding down. 'Fame' is uncompromisingly funky, very stark, very radical. David himself works well, using to effect all the resources of what is, after all, a somewhat restricted voice. Play very loud. Interesting to see how it sells.

**THE PEARLS: 'LEAD US NOT INTO TEMPTATION' (PRIVATE STOCK) \*\***

WHENEVER I drive in one of those Radio 1 motor-races, I seem to find myself locked in combat with one of the Pearls. She beat me last time as Brands Hatch, I beat her at Mallory Park. Her driving is a lot more adventurous than her music. 'Lead U', is produced by Phillip Swern and Biddu (again?) and, is written by Macaulay / Greenaway. Rather soppy singalong stuff really, with a sort of watered-down Northern dance beat.

### STAR TIME

- \*\*\*\*\* An essential buy
- \*\*\*\* Well worth having if you've got the money
- \*\*\* Good, try to hear it
- \*\* Ho-hum
- \* Very ho-hum
- No stars Pass by on the other side

and the excessive whirrings and whizzings from the synthesiser cannot disguise the fact that this most talented troupe of musicians have offered us as a single what is, at best, a track worthy of a place about half-way down side two of an album.

**RUDIE MOWATT: LOVE YOU BABY' (ISLAND) \*\*\***

I'M AFRAID I can tell you nothing whatsoever about Rudie, beyond the fact that he has an attractive, light, voice and that he works well on this release. There are, praise be,

**CLIVE BALDWIN: 'NOW IT'S PAUL McCARTNEY, STEVIE WONDER, ALICE COOPER, ELTON JOHN' (MERCURY) \***

FOR LOVERS of the bizarre only. This guy, who sings like Al Jolson, has been asleep for 25 years — suspended animation actually — and when he wakes up the doctor gets the nurses to explain the current pop situation in song. The Al Jolson imitation is quite good, but I don't suppose many of you are going to totter out, money in hand, after this one.

**THE SENSATIONAL ALEX HARVEY BAND: 'DELI-LAH' (VERTIGO) \*\*\***

GOT TO hand it to Alex, he'll try anything. This is the same 'Delilah' that Tom Jones sang into the charts some time ago, although, as you can imagine, Alex and Heavy friends do it rather differently to the pride of the Valleys. For a start, the impression is given that this is a 'live' recording, with crowd enthusiasms opening the side and raising their heads from time to time as the record continues. The song is taken at a slightly menacing tempo, with the band playing meatily as Alex emotes solidly on a song which is, in retrospect, tailor-made for his theatrical delivery. If you recall, the anti-hero singer stabs Delilah for titting at him. Nasty business. Well, Alex has contrived to turn the handicap of his somewhat limited voice to his real advantage and emerges on top. Man Conquers Adversity. Stirring stuff. Bet it looks good on stage.



● THE SENSATIONAL ALEX HARVEY BAND: Not like Tom Jones

# soul sounds

BY ROBIN KATZ

AND NOW for something completely recycled — Broken Hearts. They consider themselves to be a British band, despite the fact that all four are American. Broken Hearts are four musicians who've never really achieved top billing in their own right, and after spending their various years doing other people's songs and dance steps, they're about to try being their own entity, and hoping to succeed.

The group consist of John Cheaton, one time member of the 'bogus' Temptations — 'The Fantastic Temptations' — who then became The Fantastics; James Hamilton, another one-time 'Fantastic'; Rodell Sanders, a survivor of the Isaac Hayes band and Stan Anderson who was with the Soul Majestics and did some understudy work with the Chi Lites, through not one of the original members of the Eugene Record team.

All four sing lead, and they have a fairly permanent backing band, The Star-lighters, consisting of Glen Carlidge, Martin Cole, Gary Modley and Kevin Lewis. With the days of stand-up-vocal groups momentarily dated by the funky throes of things like Kool and the Gang and the Commodores, Broken Hearts are going to have an uphill battle ahead of them even with the bonus of being signed to Bell Records.

According to Stan Anderson, "vocal groups still have a certain unmistakable manner

## IT'S THE FULL MIXTURE WITH BROKEN HEARTS



© BROKEN HEARTS: a bit of everything

that is something people will always want. A lot of these bands like the Ohio Players are nothing more than gimmicks with smoke bombs and saxophones being tossed in mid air.

"Most vocal groups limit themselves by only singing and only singing soul at that. We plan to do a bit of everything, ballads, standards, classics, our own material and

some comedy. We don't plan to open with soul, close with soul and go home with soul. It's a mixture. It has to be."

At the moment, their stage act consists of songs by Barry White, Ace, Johnny Bristol, and the Temptations plus all those diverse standards and ballads. As far as paying dues, and travelling round the country is concerned, James Hamilton had this to say:

"No way. We want to make it now. This is the kind of business where if you don't make it, people will copy you and turn your thing into theirs" (the Fantastic Temptations perhaps?).

There you go. The Broken Hearts will be taking their music round the country, and if they break big, you can say you saw them in this country first.

**SOUL FOOD** addicts are currently in for a feast of appetising goodies. Try 'Chocolate City' by the Parliaments, AWB's 'Cut The Cake', or a group called Chocolate Milk, whose RCA single is 'Actions Speak Louder Than Words'. For afters there's 'Sugar Pie' by Sugar Billy; Ripple, the name of a group and a popular cheap wine; or even Hot Chocolate. Topping the lot is the Voices of East Harlem's management group, Chocolate Mess. Any more for anyone?

**IMPRESSIONS**, minus both Curtis Mayfield and Leroy Hutson, back on top with 'Sooner Or Later'.

**SOUTH SHORE COMMISSION'S** 'Free Man', a song about an available bachelor is out on Sceptor (Pye in the UK), but don't be fooled by the label. It's written and produced by Philly Int's own Bunny Sigler.

**AL GREEN'S** new single is 'Oh Me Oh My (Dream In My Arms)' a rose is a rose is a rose is a ...

**SHARON PAGE**, the voice on 'Hope That We Can Get Together Soon' from Harold Melvin and the Blue Notes' 'To Be True' album has a single of the number moving up the charts slowly but surely.

**BUNNY SIGLER** again ... it looks like he's helped get Archie Bell and the Drells going again with a new single called 'I Could Dance All Night'. Here I tighten up again?

**BLACKBLOOD** have a record out called 'AIE', whatever that stands for. Remember when LSD meant Love, Soul and Devotion? Ha, those were the days.

*Rockin' Robin's Soul News*

**JACKIE MOORE**, whose 'Precious Precious' has recently been reissued by Atlantic has followed the footsteps of Betty Wright to Florida. Jackie's new single 'Make Me Feel Like A Woman' which is hovering outside the R&B Top 50 is written by Clarence Reid.

**GARY TOM'S** '7-6-5-4-3-2-1' has left all competitors in the dust — yea!

**CHARLES BREMMER** — you don't know him? — in charts with Al Green song 'God Bless Our Love' ... the rose knows.

**SHIRLEY BROWN** and Barbara Mason, who did so well with the 'Woman To Woman' syndrome, are now chasing each other all over the charts with their respective follow-ups. Shirley's is the excellent 'It Ain't No Fun' and Barbara's is called 'Shakin' Up'.

**JEANNE REYNOLDS** has 'My Phone's Been Jumpin' All Day' out on Casablanca while Shirley Caesar is singing about 'No Charge'. So that's how the Post Office makes its money on Dial-a-Disc.

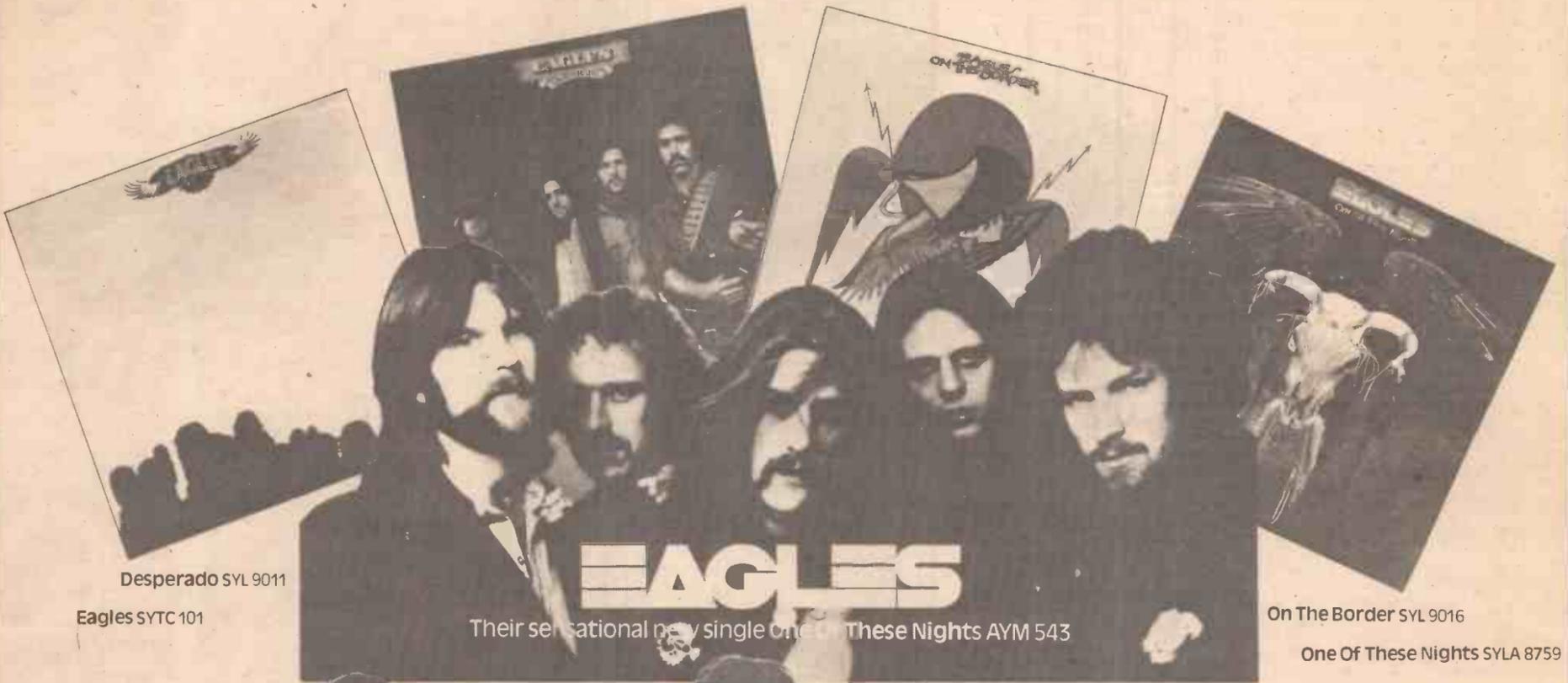
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**THE FLIRTATIONS** **ARTHUR LOUIS**  
*DIRECT FROM TRINIDAD* **REGGAE** **REGGAE**  
**LORD OF LIGHT** **PAPA MUSIC** *HOT FROM TRINIDAD*  
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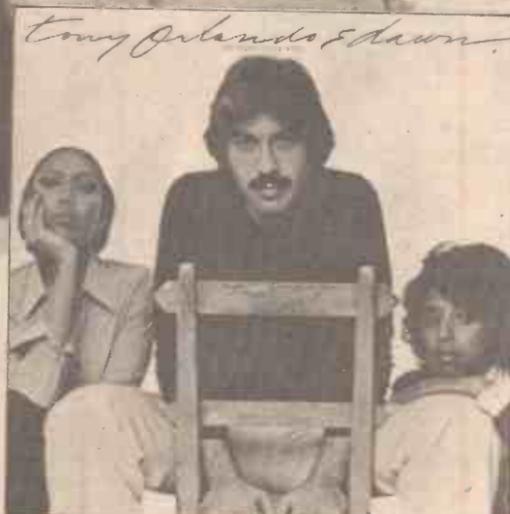
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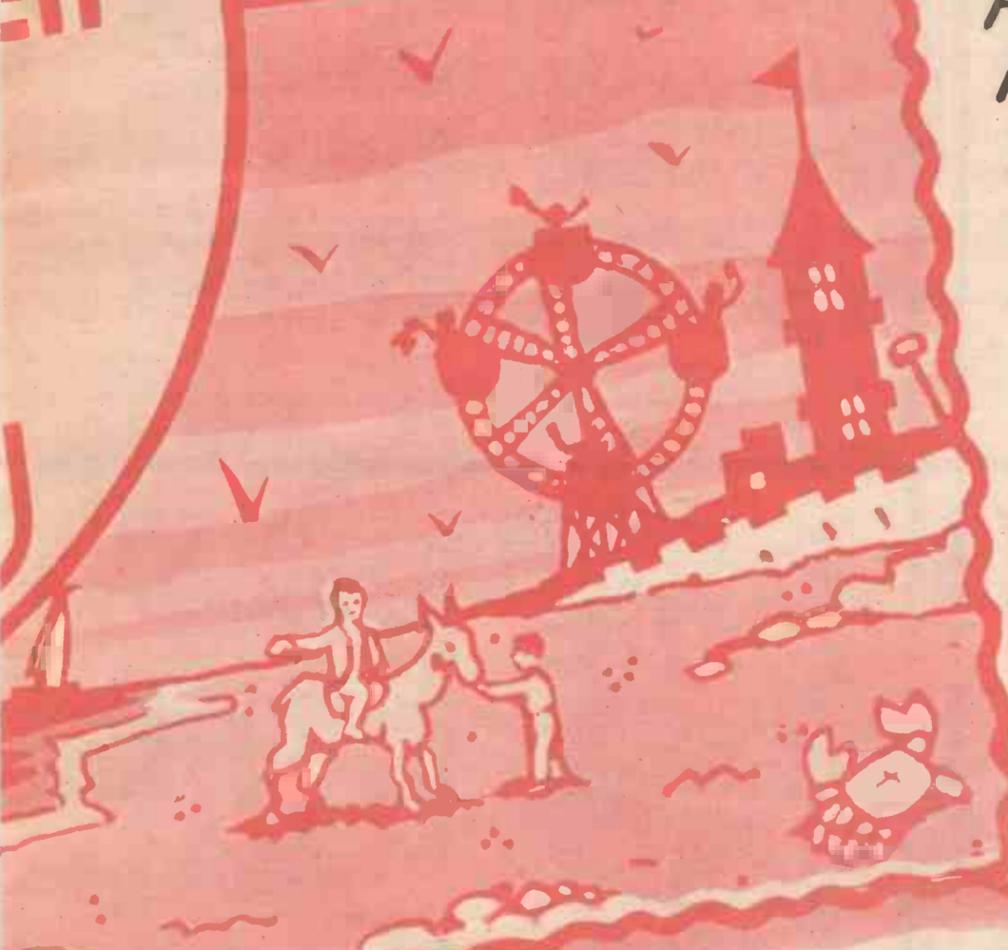
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**DAVID Coverdale** had just celebrated his first anniversary with **Deep Purple** when we first met last year. He and **Glenn Hughes** were still being regarded as **Purple's** new boys by the public, and even after a massive world tour, one could sense an unmistakable air of inferiority in the way he discussed the band.

Today Coverdale is one of the old brigade, showing Bolin the ropes. Gone are those insecurities, the old worries and doubts. Bolin however, is a very different kettle of fish; a much more cocksure little weasel.

The reason is probably that whereas Coverdale looked upon joining the band like they were doing him a favour, Bolin's been around a while, knows the roar of the crowd, the size of the potential royalty cheques.

Coverdale invited me over for a talk and an introduction to the pint sized axeman who'll be joining the band for the recording of their new album at Munich's Musicland Studios, venue of the "Stormbringer" sessions, early in August.

The tape recorder picked up the conversation something like this: **Why did Ritchie Blackmore leave the band he founded in February 1968 with Lord and Paice?**

**Coverdale:** I think it was because he enjoyed recording his own album, 'Blackmore's Rainbow' (with the members of Elf) so much.

**Why did he want record a solo album in the first place?**

**C:** Because I think he was scared about the direction the band was headed in. We were getting a lot more funky, especially on "Stormbringer" with songs like 'Hold On' and 'Mistreated'.

**That coincided with you and Glenn joining, didn't it?**

**C:** Ritchie wanted us in the band in the first place.

**No, what I mean is that the band's direction changed when you and Glenn joined.**

**C:** Yeah, when we came together for the writing of 'Stormbringer' it was turning out to be all melodic stuff which was great, but Ritchie's more instrumentally minded so he couldn't get into things like 'Hold On' because that's not where he's at.

**He played them though.**

**C:** Yeah, but only because he was one part of a unit.

**Which is what any band should be; a combination of individual musicians heading in the same sort of direction.**

**C:** Oh, right, but he was worried that the next album would be even more soulful. So he thought he'd go out

and make a solo album; to do the things he felt like doing to make sure people knew where he was at. Have you heard 'Blackmore's Rainbow' yet?

**C:** Yeah. The funny thing is that it sounds like Purple, I expected what I got from Beck's album; a guitar orientated thing. I thought he'd want to show off his sense of aggression but what he's come out with is terrific, fantastic. It's not what I'd expected at all. The instrumental, 'Heart Full Of Souls' is incredible. Most of the stuff he does on his own album is material we rejected as a band for 'Stormbringer'.

**But I don't see why he should split if he was managing to get his own material out?**

**C:** I think it was because he wanted more control over what he's doing. I mean, he can tell the guys he's working with now what to do and they'll do it. He couldn't do that with Purple.

**When we first met I got the impression that you felt overshadowed by Ritchie's presence. You would talk about the others, then your voice would drop when it came to talking about Ritchie. A sort of inhibition.**

**C:** It wasn't so much that; it was that he's a much stranger guy than the others. If there's a party he'll sit in a corner and only mix with a few people and will only talk to people who come up to him. He won't go to anyone. He's not trying to be clever or conceited; it's just that if he's got anything to say he'll say it through his guitar, to his old lady or keep it in his head.

He rarely talks socially on the level that most people talk about houses, children, chicks or politics. He's not interested in any of that whatsoever.

I mean, I can say Glen's a bouncy little virile twat, or Jon's one of the most consistent players I've ever met. But Ritchie's different. He's more insular; it's hard to get to know him.

**How did the end actually come?**

**C:** We were on the last European tour and I started to feel something was going on. Then it finally transpired that Ritchie had made up his mind to quit.

**How did you go about replacing him?**

**C:** We all compiled our own lists of guitarists. Jeff Beck came out on top but... well, you know Beck. He'd be in the band one minute and out the next and wanting to dominate it completely.

**Who else did you try out?**

**C:** We got Clem Clempson over from England. He was really good

# PURPLE PEOPLE



● THE NEW Purple line-up with Tommy Bolin in the chair

but he was too much like a Rolling Stones guitarist. We were looking for somebody really incredible. I mean, Jon's played with Blackmore and Albert Lee; and they're two of the greatest guitar players in the world. We have a really high standard to keep up.

**So Tommy was next on the list?**

**C:** Yeah. I'd heard him on the Cobham 'Spectrum' album. I'd got something like a dozen ideas for rock numbers off his lead break on 'Quadron Four' alone. I didn't know what he looked like, how old he was or anything. Then I found out he lives just down the road in Malibu so I phoned up, and invited him down to the studio for a blow and it was just incredible. We all just stood there in amazement.

**Bolin:** I was really impressed too. Everybody respects each other so much. Ian to me is just incredible. I've played with some great drummers like Cobham and he's still unbelievable. Everybody in the band's amazing. There's a respect that you can almost feel.

**Are you looking forward to touring?**

**B:** Oh yeah, I'm really looking forward to it. Even if we played just seven dates or something.

**C:** We could do something in Europe towards the end of the year. I know South America and Japan are already lined up.

**You're still going ahead with your solo album, Tommy?**

**B:** Oh yeah, I'm going into the studio next week. Half will be Cobham-style jazz, the other rock.

**So you'll be leading a schizophrenic existence — high stepping rock and roll one moment and jazz the next.**

**B:** Well, on my album there's gonna be some great singles. The rock part will be as rock as Deep Purple, but there'll be a lot like the 'Spectrum' album.

**C:** Tommy's awakened a lot of new ideas in the band.

**B:** Plus, not being offensive or anything, but a lot of English bands try to do this funk-type stuff who just don't know how to do it. I mean they just don't feel it. It's not their fault, it's environment that causes one's playing and they haven't got it over there. Purple have got it though.

**Yeah, Dave and Glenn changed the band a lot when they joined.**

**C:** Yeah, I think we took away the clinical aspects of the music.

**B:** I'm looking forward to recording the album because it'll help us know and understand each other a lot more.

**C:** But there's no way that band's gonna lose its basis with Tommy joining. That's important. It's been there right from the moment Tommy started playing with us.

**B:** Yeah, I'm really aware that when people go to a concert most of the

time they're looking for what the guitarist does to relate to, unless it's a Paul Rodgers-type thing when there's a very mediocre guitar player and a great singer.

**What've the rehearsals been like?**  
**C:** We've played for two weeks together and it's as tight as assholes. Obviously the bass, drums and organ are tight because they all know each other's playing already. Tommy fitted in beautifully.

**B:** It's so different from the James Gang when I'd close my eyes, shake my head and gaze round at the others and see them all looking bored. There's nothing like that now.

**Yeah, but a lot of bands jump up and down, go crazy and are still bored out of their minds.**

**C:** Well I can't get into theatrics. I've always said this. I can't stand that Alice Cooper theatre. I've been told that I do suggestive things with the microphone stand. It's purely because of what I'm thinking at that moment. I don't think 'In five seconds time I'm gonna stick the microphone in my balls'. It's whatever happens to me while I'm performing.

**B:** Yeah, tearing heads off chickens is a cheap trick.

**How do you feel about having to play guitar lines that Ritchie has already established on the old favourites?**

**C:** We haven't discussed what we're gonna be playing in the set yet. We'll wait until the album comes out before we do a tour. So when we actually present Tommy on stage the people in the audience are gonna know what he sounds like because they'll have already heard the album. **Yeah, but you're going to have to play a lot of old favourites. Bands are dictated to by their audience to a certain degree.**

**B:** It's like when I replaced Walsh in the James Gang; I had to play a bunch of old songs. There's a certain level that I played them like he played them, but I also played them like I felt them.

**C:** They've got to be recognisable, obviously. It's like when Glenn and I joined; we wanted to sing some of the old songs. Lots of them I thought 'I'd love to sing that on stage' because they were such great numbers. **How do you think people will react to Tommy?**

**C:** The ear-opened press will have heard of him but the majority of the public haven't. He's another unknown. It's hard to describe or define his playing but I'm happy about that because you can't put him in a category. It'll be like when Glenn and I joined, but he's going to surprise a lot of people.

**PETE WINGFIELD'S** more elderly relatives were convinced that young Pete had joined a teenage gang. I mean, they had only to turn on their radios and there was the proof: unmistakably that nice young Peter's voice, but unmistakably promoting unmannerly behaviour in the streets.

"I'm eighteen with a bullet/Got my finger on the trigger — I'm gonna pull it/I'm picked to clock now — I'm the son of the gun/So hold it right there girl — we're gonna have big fun."

Actually though, Pete's not joining the ranks of Silverhead's '16 And Savaged' and the like, he's just having some fun with music business jargon. 'Eighteen With A Bullet' is one of the cleverest singles for a long time, and one of the nicest.

The rock business being American based, it naturally uses jargon based on the same lines as the Beatles' 'Happiness Is A Warm Gun'. A bullet denotes shooting up the charts, smash, hit, picked to click, surefire and so on, all signs of success — a holdover perhaps from the not entirely redundant days when, if you wanted your record to get on the juke box and the radio, you had better be with one of da' big gangs.

## Fifties doo-wop

Pete knows his stuff, and 'Eighteen With A Bullet' is doubly funny because it begins as a Fifties doo-wop number — the style of music that began from the New York gangs who would certainly have had their fingers on the trigger if they could have afforded a gun — and moves on from that to modern day sweet soul sounds. And the lyrics move

## BULLET-PROOF — that's Pete Wingfield. Rob Mackie investigates



● PETE WINGFIELD: knows his stuff.

from teenage gang stuff to the correct aspirations of settling down and raising a gang of your own: "Right now I'm a single — but pretty soon you'll see/We'll have a hit first time... won't be long, you'll find/That we're raising a whole LP."

Pete got his inspiration from a marvellous Specialty album called simply "Doo-Wop" which features a whole bunch of strait-laced pre-Dion & The Belmonts street corner groups doing their thing.

The end product is an obvious record for the critics to rave about, but it's also as catchy as 10cc. You never know, it could even be that Pete, seen gazing quizzically at *Billboard* over his breakfast, will find himself in some real charts yet. [*Billboard* and *Cashbox* are the two American trades that feature huge best-selling charts. No rock star is too big to stop having to check them

out every week, just like no American business-man gets above the *Wall Street Journal*].

In the words of the song, Pete has already 'raised a whole LP', due for release soon on Island and called (following the radio DJ theme) 'Breakfast Special'. While 'Eighteen With A Bullet' is a nice novelty song, the B-side, 'Shadow Of A Doubt' gives an indication of the kind of music on most of the album: its derivation is as clearly black music as the Average White Band, but while AWB music is all about tension and uptight rhythms, Pete's heart is coming out of the smoother pastures of Philadelphia. The music he makes is infinitely more interesting than that might sound, but it's based on melody — cool, easy on the ear, thoughtful music with good lyrics (and if that makes it sound like middle of the road stuff, forget it).

The style of the album will be less of a surprise if you read Pete's monthly and very comprehensive review of black music in 'Let It Rock' — the influences are all in there and yet at the same time, it's a very British album, because Pete's voice and lyrics are distinctly home-grown. It's also a highly accomplished first solo LP, even if you know Pete's musical background, an unusually wide-ranging one.

Beginning with a blues group from the Blue Horizon era, Jellybread, he spent two years as pianist for that most unbluesy singer Colin Blunstone. An equally unlikely schedule last year included a startlingly good Van Morrison band which played at Knebworth shortly after forming and stole the show, and playing piano on Mud's versions of the likes of 'Tallahassee Lassie' for a RAK album.

We're sitting in a pub garden in Hammersmith with the sun turning our beers warm almost before we can drink them, thinking back to an even hotter day at Knebworth: "It got better in the States, actually. We recorded a whole album in two days, strictly live with no overdubs, it was a great band. The level of feedback between the musicians was higher than I've ever experienced."

"The way that band got together was the most bizarre set of circumstances. I met the other two on the plane going over to Montreux, and they weren't going to play with Van at all. I'd been there a couple of weeks earlier to back people like Buddy Guy and Howlin' Wolf, who were supposed to be coming over, and then about a week before, I got a call from the organiser to say 'Forget it, they're bringing their own band'. So that was it, finished. And then about four days before the festival, he rings up again, and says 'Van Morrison's here with no band, no manager, nothing. He just wants to play'. The other two, Jerome Rimson and Peter Van Hook were flying over to back Muddy Waters, and the band played its first gig about four

days after meeting for the first time. On some of the early gigs, Van introduced his keyboard player as 'Mike Wingfield'. Still, the music spoke for itself, and I hope they get around to releasing that album."

The spell, with Colin Blunstone was "one of these short-term things that turned into a long-term thing. It looked like a good gig, and it was so nice, socially. I was able to do sessions as well, and it went on until the band just sort of dissolved at a point where I think Colin felt it hadn't really made the inroads that it might have. We had some good gigs, though."

## Influences

If the Morrison music shows up as a definite influence on 'Breakfast Special', there's a little of the Blunstone period in there too, most notably in an unlikely last track, 'Shining Eyes'.

Doing a monthly record column as well, Pete's influences are both wide, and contemporary. So many musicians don't have the time or the interest to keep up on what other people are doing: "On a lot of the stuff on the album the original idea probably came from one of the records I was listening to for review, I don't make any bones about that, particularly a production gimmick or some little phrase. You'd find that with Van, he'd only play old Louis Jordan records."

The album was quite cheap to produce, but doesn't sound it: the costs were kept low because Pete did so much himself — all the voices, piano, Hammond organ, electric pianos, ARP, clavinet, melodica, melotron, percussion, and stylophone (whatever that is). He co-produced with engineer Barry Hammond and wrote all the songs. Where that sort of 'self' record so often turns out bombastic and tricky, Pete's is clean and smooth as a baby's bottom, and gets better with every play, maybe when his aunts and uncles hear it, they'll invite him round to tea again.

## The departure of Ritchie Blackmore means a new direction for one of the world's most successful groups. On the left, Andy McConnell talks to replacement Tommy Bolin and Dave Coverdale; below Pete Makowski talks to Jon Lord

**SO AT LAST, after much speculation and many rumours filtering through it seems that Purple's new course has been set. The fault line has crumbled, reshifted and resettled.**

With the departure of Ritchie Blackmore, a key figure in the band's history and music, it seemed inevitable that the band would disappear just to become a part of rock and roll history, but no, the band remain with the highly unlikely (but equally commendable) choice of American guitar ace Tommy Bolin.

Although this is the fourth time the band have gone through line-up changes, never before has their future been so full of uncertainties. Will Purple fans accept the band without Blackmore? Will they except Blackmore and the new musical course he's steering himself in? With no product out from either parties (although Blackmore's album is due for release in August) it seems nevertheless that both Purple and Mr Blackmore are approaching their new ventures with a new found confidence that could produce interesting results.

"Ritchie said that he was surprised that we were surprised. I was only surprised at the timing," Jon Lord told me when I spoke to him at his country abode last week.

"When I initially started thinking about it, I thought 'what am I going to do? Have a long rest?' I wasn't quite sure. But I suddenly realised I still like being on the road. I didn't like being on the road in that forced position — five concerts a week, 50 weeks a year.

I can't stand that. But appearing live is still a giant buzz. I had made up my mind to call it quits but Dave

won't mind me saying this . . . I think he's very down-the-line about what he wants and he's not really prepared to bend much to other people. As a result the band became very much an expression of his ideas and that's why I think he left because he found he couldn't express his ideas with people who wouldn't bend to his will.

"Glenn and Ritchie found it difficult to relate to each other personally but we never fought hard enough to integrate Glenn's style into the band. Tommy is head over heels for Glenn as a bassplayer / singer and loves Dave's voice because he's never worked with a singer of Dave's depth. And he thinks that the sun shines out of Paicey's . . . well, he says that he's better to play with than Cobham, which must be an immense compliment."

### Own identity

With an American guitarist and spending a large amount of time in the States, the band could get lost in a mesh of countless other American rock bands. I asked Lord how they were going to maintain their distinctive identity.

"I certainly don't want to become a part of that dime-a-dozen laid back rock band scene. There's so many of them and they're all terribly competent and all terribly boring. But Tommy's not that type of guitarist anyway. He's gone through a multitude of styles. He didn't play with Cobham and Mouson because he's a jazz guitarist, he's basically a rock-and-roll guitarist.

"It's weird for us because with Tommy we've had to start right from the scratch. We've written a lot of material so far which is coming out really nice in the way that won't disappoint Deep Purple fans regardless



● LORD: "To replace Ritchie is a gamble, that's why I'm excited"

and little Ian said why don't we try Tommy Bolin. I said okay."

Bolin, a guitarist who had gained a hefty reputation from his work with Cobham and the James Gang, was out toting for work and three weeks before Purple's offer he signed a contract with Nemperor records, a jazz label. Fortunately, this has not prevented the band from utilising his services.

Bolin is an interesting choice — an unknown guitarist who has only his playing to back him up. There is no doubt that a band of Purple's immense popularity could have called on the services of many an established force, in fact they did try out Pie man Dave Clempson.

"He's a fine guitarist", said Lord, "but Tommy seemed to bring something while Clem would wait for it to come, that's not a put-down on Clem but it's praise for Tommy certainly." I asked Lord how Bolin felt about stepping into a key position in the band.

### Totally different

"It didn't seem to worry him because of two things. Firstly his tremendous respect for Ritchie and also he's confident of his ability. We weren't asking for a Ritchie replacement we were asking for a guitar replacement which is a totally different thing.

"It had become very much Ritchie's band in terms of uh . . . he

of who is in the band. I think any other guitarist would disappoint a Ritchie Blackmore fan but I think if they give it a listen they'll be pleasantly surprised.

"I don't want to put it in front of an audience until we've had a chance to blow a lot together. Three weeks is not long enough to get to know a guy. It's easy with Tommy because he's such an outgoing person, but it's really not long enough yet. Making an album will tell us a lot about each other. We'll be together for six weeks and then in autumn we're going to get together and do some more writing and then we'll probably disappear to some God-forsaken corner and do some concerts."

I asked Jon why the band decided to keep the name of the band.

"I had a meeting with the band where I suggested that if we were going to stay together, we should change the name. Theothers said 'why? It'll be four members of Deep Purple plus another guitarist. If we call ourselves Larry The Lamb etc. it'll still be Deep Purple so why not keep the name?' I couldn't argue with that.

"To replace someone like Ritchie in a band is a gamble and that's why I'm excited because I think Purple will either go up or down. I don't think it will carry on as it's been and that's what's exciting. It could either become bigger or we could just disappear and die. For the first time in a long while we've got something to fight for."



**IF GRANADA TELEVISION'S 'Rock On With 45' has an outstanding asset, it is the show's lack of image. By the same token, if the show is currently suffering from anything, it is also due to lack of image.**

But, if there is going to be any 'great white hope' to take the unfilled place of 'Ready Steady Go' or to at least advance pop's place on the box, then this is the show to keep tabs on.

On one hand, there is a valid case against the rigid format of 'Top Of The Pops', while going to the other extreme, 'Old Grey Whistle Test' sometimes eliminates showmanship all together. TOTP is over-stylised, and OGWT features artists who often seem to be falling asleep in front of the cameras.

Extreme contrasts, admittedly, but they do show that neither show has been able to happily marry an atmosphere conducive to an artist's creativity with the advantages of television as a medium.

"The problem is," explained 45's director Peter Walker, "that people say if you're not doing 'Shang a Lang', which is just for kids, and you're not doing a programme for heavies, you'll get nobody watching."

"This criticism has been levelled at us by some of the executive producers, that the programme hasn't got enough image. But Kid Jensen is a driving force by himself, '45' doesn't need any hype and it doesn't have the show biz glamour. I'd like to feel that the show stands or falls by who's on and what they're doing."

"The original concept was to do something different from 'Lift Off' — like a more grown up thing. They used the same director and Ayshea, but it didn't work out the way they planned. It was the same as 'Lift Off'."

"Initially they did 10 shows and alternated with Rosko and Kid Jensen. Then there was a short break. I joined the show at the end of that series. I agreed with the show's producer, Muriel Young, and the co-ordinator, David Wason, that it should be aimed at a more adult market.

### Rock added

"But then Granada took the studio away from us to do a drama series, so we either had to go elsewhere or go off the air. We ended up at the Hardrock and added 'Rock on with . . .' to the title. We figured it must have been all right to do it in The Hardrock and added 'Rock on with . . .' to the title. We figured it must have been all right to do it in the

"Our big hang up is the fact that we're put out in different time slots in different areas. Southern TV airs the show a week behind everyone else. You see, if the network had given us

# Rockin' on with Kid Jensen's 45

Granada's 'Rock On With 45' is the TV pop programme to watch as Robin Katz discovered



● PRICE OF FAME?

a later time slot we were going to prove to them there was a more adult pop music market.

"Once we got over the Alvin Stardusts and Gary Glitters, we were going to introduce heavier people into the show. But because they've had us on at five in the afternoons for over a year, we've been forced back by ratings and have had to include more of the teenybopper element. It's not the way the show was envisaged initially, but it's the way we have to work."

Despite Granada's oversight that they are sitting on a gold mine, 'Rock On With 45' continues to provide a bridge between the two extremes of BBC TV pop broadcasting. Indeed, the afternoon I watched them rehearse was like a breath of fresh air.

The studio atmosphere had an energy to it and Alan Price and his 11-piece group were so superb that they defied the sterile performance one expects for television cameras. It was more like being in a small club than the room in which Coronation Street is normally recorded.

The show is taped on Tuesdays and Wednesdays of two weeks a month. There is a group of three men and two women, called Zig Zag, who dance around awkwardly to disco hits like '7-6-5-4-3-2-1' by Gary Tom's empire and then turn around, five minutes later, and do a camp vamp to the Manhattan Transfer's 'Java Jive'.

There are filmed graphics to coincide with album tracks, and these are specifically made to illustrate a song's story line even when the song is as lyrically 'peculiar' as Wings' 'Mumunia'.

On one set there was one of Wigan's Ovation, a polite bunch of identically dressed singers, looking like stout football players in camp Oxford bags, miming their pleasant pop song, 'Personally'.

On another set, are Dr Feelgood, dressed in those Burton's specials worn in that fashionably wrinkled style that defies ironing. Watching four cameramen trying to film the

group is the kind of challenge that television should be all about.

Indeed, despite the restriction of using a pre-recorded backing track, Feelgood radiated good vibes all over the place (without smiling of course).

Up in the control room, Walker frantically jumped from shot to shot to shot in beat with 'Black In The Night'. Filming Wilko Johnson is like trying to narrate the activities of a three ring circus.

Alan Price's performance, which included three songs, rather than just his new single, had the crew applauding, and later on, during the taping, had scores of Rollers' fans queuing up for signatures. And Price had no qualms about sitting with the young 'uns and signing them either.

Surely, this is what it was all about before showmanship gave way to showiness? Dare one observe that '45's' magic ingredient is people enjoying themselves while working? Sure, there are hassles, great expanses of boredom and routine, but there is a blanket of optimism and respect that cuts through first and foremost.

### Flexibility

"We do have flexibility," Walker explained, "Mu picks the music she likes, I pick the music I like and David picks the music he likes. We all like different music, but of course, it's hard telling a record company plugger that the reason you don't want his act on the show is just because you personally don't like something."

"For a start, because the show is called '45', I suppose it should be geared to people who release singles. But thankfully we have an album spot so that someone like an Alan Price can do something besides his new single.

"And we can't always just do people who've released a brand new single. For example, Fox. We liked their single and their album, but because we're in the North of England, it's hard to get people on short notice. If we were working in London it would be a lot easier.

Along with the need for '45' to be given a later time slot, and have its broadcast synchronised across the country, is the need to expand it into an hour's show.

Kid Jensen, as bubbly and bright as he appears on camera, is one of the most intelligent and sensitive men in his field. Given the chance to talk to the artists in a more low key atmosphere than that presently used by '45' he could be the finest TV interviewer pop audiences have been exposed to in ages.

For the moment, Granada are being their own worst enemy about 'Rock On With 45's' progress. There is a desperate need for a pop show that will bridge the gap between TOTP and OGWT. The foundations are there Granada, so don't let someone else walk away with what your producer Muriel Young has worked so hard to develop!

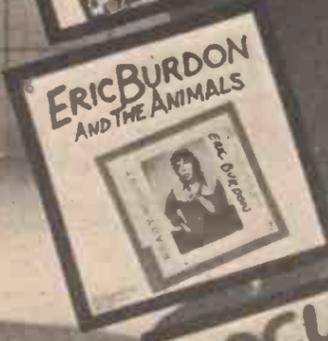


● DR. FEELGOOD: "radiated good vibes all over the place"

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# jazz sounds

BY BILL  
HENDERSON,  
JOHN JACK

## Newport— jazz à la carte

**GEORGE WEIN**, the promoter of the Newport Jazz Festival — Newport in name only, as most concerts take place in New York — said in a press conference during the last week that the Festival would end "in the black."

If it does, it will be through the sponsorship of Schlitz beer, as few — if any — concerts were sold out. And if the Festival could not be considered a financial success, nor could it be considered an artistic one either.

There were 'names' there in some profusion — the return of Thelonius Monk, Dizzy Gillespie, Miles Davis, Roland Kirk, McCoy Tyner, Keith Jarrett, Sonny Rollins, Gato Barbieri and so on — but as ever there seemed little evidence of any tendency to open-mindedness or a degree of adventure. Which is understandable, I suppose.

But there wasn't even a token awareness or anything remotely resembling the avant garde — no Sun Ra, no Art Ensemble of Chicago, no Ornette, no Anthony Braxton, for example.

There might have been one, but late addition Cecil Taylor was pulled out, presumably because of poor sales, due to 'lack of publicity'. But for those who were interested, Taylor was playing through the Festival at the Five Spot anyway.

But the programme seemed geared to the mass appeal of the middle market. There were big bands in profusion — Stan Kenton, Woody Herman, Maynard Ferguson, Buddy Rich, Harry James, Bill Watrous — almost every big band you could think of with the exception of Sun Ra, in fact. But big bands are currently widely popular in the States — they were drawing family groups — and they tend to make little demand on the listener, so there they were.

And there was the catering to the pop and soul markets, at which there were more than a few raised eyebrows from the purists: Maria Muldaur singing with the Benny Carter band, which seemed less than successful for reasons which seemed to vary according to which side of the fence you were on. Plus the two soul nights at the 16,000 seater Nassau Coliseum in Long Island.

Objections were heard as to their relevance to a jazz festival but George Wein admitted that these were designed as ventures to subsidise the less commercial shows. The first, with Herbie Mann, Return to Forever, Harold Melvin and the Blue Notes, the O'Jays and the Isleys seemed to be a sell-out but the following night with Cannonball Adderley, BB



ROLAND KIRK



MILES DAVIS

King, the B T Express and the Stylistics was reportedly half-full.

Then there were the rather lightweight fringe jazz acts, like the cocktail funk of Ramsey Lewis (who even with the Max Roach Quintet and the gospel J C White Singers could only draw a couple of hundred) and a new singer Jon Lucien, who although he has an amazing soaring and dipping tenor voice, came across as a hipper Lovelace Watkins, playing to the gallery with his repeated scat workouts — and especially to the ladies in the gallery with his sexual connotating.

But of course there were successes at the festival: Sarah Vaughan, Dizzy Gillespie

(who completely overshadowed bill-sharing Freddie Hubbard), Art Blakey, Miles Davis (see 'On The Road' report) and the return of Thelonius Monk, sharing the bill with the Keith Jarrett Quartet and Oregon.

There was also the dis-tressing-to-some movement towards electricity — R&B from artists as diverse as Gato Barbieri, Donald Byrd, Freddie Hubbard, Chuck Mangione and even Sonny Rollins.

But at least that was some contemporaneity in a festival which started with nostalgia and seemed full of tributes to the past. A pity it couldn't have ended on the high note of Cecil Taylor.

## JAZZ NEWS

London, SW17. Fees are £12 for under-21s and £18 for over-21s.

**HACKNEY JAZZ SOCIETY** will be holding a benefit at the 100 Club on August 17 to raise funds. Support includes **Georgie Fame and the Blue Flames, Lol Coxhill, and Just Us with Elton Dean, Marc Charig, Keith Tippett, Nick Evans, Jeff Green, Harry Miller and Louis Moholo.** The Society is opening a Friday night club, 'Jazz At The Junction', at the Crown and Castle pub, 600 Kingsland Road from August 22. There will also be two workshop evenings: on August 15 at Upton House School, Home-ton High Street, E9; and on 22 at Dalston Mount School, Shacklewell Lane, E8.

**DAVE DEFRIES** on trumpet with pianist **Fran Roberts**, bassist **Marc Megado** and drummer **Tony Marsh** are now playing every Thursday evening in the Strand Mooneys.

**JEFF SCOTT / DAVE GELLY QUINTET** have moved from their Monday nights at Wolsey's in Bromp-ton Road to Wolsey's in Fleet Street, also on Mopdays.

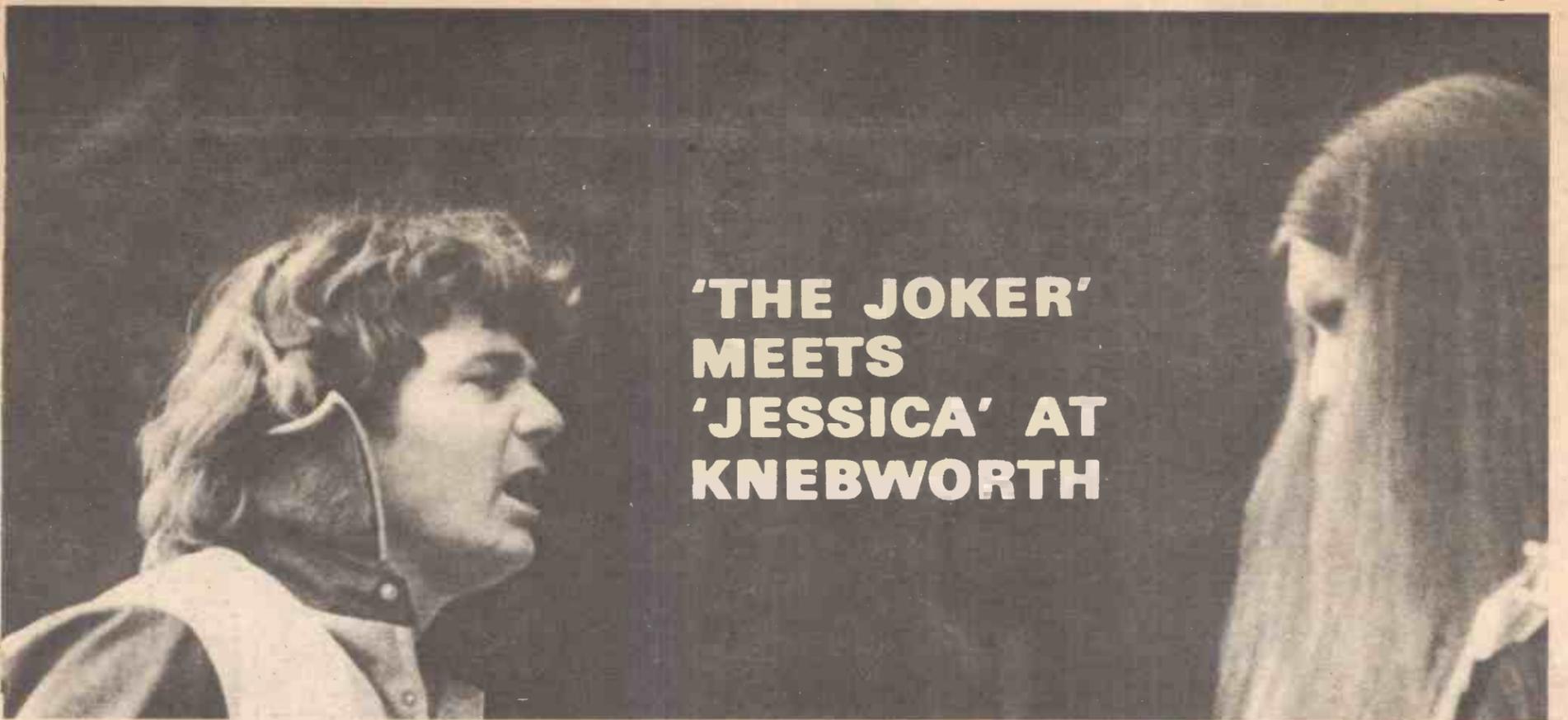
**OVARY LODGE** record a live album on August 6 at the West Norwood Nettle-fold Hall for release on the Ogun label. The line-up will be **Keith Tippett, Julie Tippett, Harry Miller and Frank Perry.**

**BROTHERHOOD OF BREATH** will be playing a **Hastings Jazz Society** concert at the Carlisle Hotel on July 18. This second Hastings presentation will be followed later in the season by **Stan Tracey, SOS and Ovary Lodge.**

**PETER IND** will be issuing a new album of **Wayne Marsh** material on his Wave label next month. Ind's Octet — that is the regular quintet of **Chas Burchell, Gray Allard, Dave Cliff, Derek Phillips and Peter Ind** plus altoists **Bruce Turner, Jasper Livesey** and drummer **Harrold Fisher** — play the Seven Dials on July 24.

**LOL COXHILL'S** regular Tuesday sets at the Shakes-peare Head, Carnaby Street have come to an end despite good audiences during their short span.

**LAMBETH SUMMER JAZZ SCHOOL**, which runs from July 21 to August 1 at Stockwell Manor School has already enrolled its largest number of students ever. The only places remaining are for trombonists and string bassists. Applications should be made immediately to the Secretary, LNMS, 11 Mount, Ephraim, Road.



# 'THE JOKER' MEETS 'JESSICA' AT KNEBWORTH

## TIME OUT WITH MILLER

When a rock star turns thirty he needs to take look at his image. Steve Miller took a year off to do just that. Mike Flood Page reports.

**"HEY, MAN, I don't want to be shaking my ass at fourteen-years-old girls when I'm thirty-eight, going: 'And then I wrote 'The Joker!'. It's gotta change a little bit."**

The Joker is back in town, breaking silence after over a year out of the limelight. He's explaining why, with the biggest hit of his life on his hands, he dropped completely out of sight. He's also here to do a one-off gig at Knebworth, his first live appearance since May last year. Oh, and he's going to get in a little golf too. He's looking healthy and has even put on a little weight. He's in an expansive mood.

So why did he disappear? "I wanted to take some time off to re-think my musical direction. I was really tired of being on tour. We'd done a lot of touring — about two years straight — and I was pretty tired of hotels and I just turned 31 and I said: 'Hey! I think I'll figure out what I'm gonna do before I'm forty.'" He laughed. "Time starts slipping' along up here. I wanted to take a year off and just re-think what the heck I was doing."

Which can't have pleased Capitol, his record company coming as it did right after the phenomenal success of 'The Joker'.

"Everybody's been pretty cool about it. The record company strangled itself for a while, and I said: 'Look, I've made records for you for eight years. I'm just gonna take a year off now, and I'm gonna make some more records for you, so stop treating me like I'm an overnight thing.'"

Had the success of 'The Joker' surprised the Space Cowboy?

"Totally. I had no idea it was going to be a hit. I told the record company they were crazy, that they were wasting their money. I wanted them to promote the album and stop screwing round with a dumb single, 'cos I'd just given up on all that kind of stuff. Yeah, it was a real shock. God! It was huge!"

"Before that we were selling like 250,000 albums. Everything was very nice; the band

was supporting itself; we did our concerts; it was just this nice little unit. We were living normally and we were not too outrageous. And then all of a sudden we sell one million four hundred thousand copies of a single and over a million copies of an album." He pauses, sunk in thought.

"I took two weeks of it. I got a really heavy dose of being number one. It was pretty hard to take. To tell you the truth man, I don't know how those guys who sell millions of albums instantly can put up with it. Now I understand why they have a staff of two hundred and fifty people to keep everything away from them."

### Many faces

So, Steve Miller the man of many faces — Gangster of Love, Space Cowboy, Maurice, Joker and more — finds himself getting a lop-sided image in the public mind. A public who don't know eight years of albums suddenly latch on to 'The Joker', in itself an almost private joke reflecting back on all his alter-egos.

"You know, I have a box of press clippings. Like when I get arrested I put that there; when I get reviewed I put that in there — whatever happens to me. Lonnie Turner and I were talking about how it's about time to open it up and see who's in there. And yeah, it's strange being written about, and it's sometimes strange reading it."

After years on the Chicago blues circuit, a spell at college in Texas, and some time hanging out in San Francisco, Steve Miller got himself a band together, came over to England, made his first album with Glyn Johns at the controls. Immediately, 'Children Of The Future' sounded West Coast, light ethereal, spacey with sound effects — the works. Yet this was no instant West Coast trip, like the Dead or the Airplane. The album had been in his head, and some of it on tape for years.

But what of the sound effects and the like?

"I had been doing that for a long, long time. In 1962 I started listening to Stockhausen and went through heavy periods of just listening to sounds. There was nothing very bizarre, unusual or far out about it to me. I just

thought it was fun to do."

Back to the present. Steve has not been wasting his time off: "I've done maybe 25 different sessions. A lot of it was with James Cotton and a lot of it with Les Dudek who's playing with me now. A lot of it was with different session people just working on new tunes. Some is finished, a lot of it's in different stages."

"For me to get an idea of what I wanna do I have to go into a studio and make tunes. I also built an overdub studio at home in my house. I'd fool around or I'd also do basic parts myself and multi-track. Make quick rough drafts of tunes and see if I'm gonna keep working on them. A lot of times an idea that seems real hot at the time isn't so good later. Yeah, I've been playing and recording. I've been away from hotels and concerts and promoters — that's all I've been away from. It's been real good, I've really enjoyed it."

And now? "I just want to get into some new trips. I'd been on the road so long that I just didn't have a home. I still don't know what has come out of taking the year off except that I just feel a whole lot calmer about everything, and I got a house together. I probably won't be doing any real touring until March."

LES DUDEK you probably haven't heard of, but if you were at Knebworth (and judging by the crush I should imagine a very large proportion of you were) you'd have seen him in the event's liveliest performance, playing guitar opposite Steve "Guitar" Miller.

It wasn't the most lightweight of gigs to introduce yourself to England with. After all, Steve Miller comes on pretty heavy, not in master of the dark forces vein, but in the classical mould: the once-boyish features looking more bullish; the fly-away wind-cheater collar even more aggressively perched around his ear than before; the thrust of the guitar brooking no more argument than a gunslinger quick to the draw; the meanest picker in the West.

And sandwiched between Miller and newcomer Les Dudek, none other than Miller's long-time buddy, Lonnie Turner; and in the words of the old adage, he ain't no slouch neither. Dudek played some cool slide guitar but was happy to let Miller make the running, fitting in unobtrusively and probably more or less unnoticed by the vast crowd.

Dudek is a mild-mannered gent with long hair and a thin moustache. He looks every bit the musician, rather like a cactus in a rose-garden as the well-heeled guests of the new Intercontinental Hotel drifted past through the lounge.

He's from down Florida way and regards Macon, Georgia as moving up to the action, but still reckons of the more up-country necks among his local musicians "that their Southern image gets a bit out sometimes. I feel really civ-

## Les Dudek moves up for action

Les Dudek, Miller's slide-man at Knebworth, is the man who co-wrote 'Jessica' with Richard Betts. Martin Hayman catches up on his past, and future.

ilised compared to some of those cats: they've got a tendency to over-do it." Beer-drinking, hell-raising and shit-kicking didn't seem to be much in his line as he explained over an late-morning orange juice how he had come to be in Steve Miller's Band, and about a solo album that he was in the middle of recording.

Les made the trip from Florida, to Macon to join a band that Dickie Betts was putting together (Dickie to his Georgia mates, Richard further afield, I suppose) which was to be called Solo. It didn't happen, but through Capricorn's boss, Phil Waldren, Les met Boz Scaggs and joined Boz's band for the Miller Band/Boz Scaggs/James Cotton grand US tour which ran early Spring to mid-Summer last year.

In a way Scaggs had a compliment to return to Capricorn in hiring Dudek, who had co-written one of the

Allmans' best-loved tunes, 'Jessica', with Dickie Betts. Scaggs himself had the services of the late Capricorn hero Duane Allman when he recorded his first album.

The Scaggs Band, with Les Dudek, made its way across America, not touching too much on the big industrial-military complexes, pumping out that fat good-time sound set against the leaner, driving down the road blues of Steve Miller. Everyone got together and jammed at the end, and it sounds like it was a good show. When the time came for a new Boz Scaggs album, though, Dudek was not up for it; Scaggs was grappling with a studio orchestra and the arranging gigantesque of one Mr Johnny Bristol. The result was 'Slow Dancer', which most fans think a departure from Boz's usual flow and sly suggestiveness.

Evidently Les Dudek struck it off with Boz Scaggs for now Boz has set Les up for an album of his own and is acting as producer, lending him two of his own band — Joachim Young on keyboards and spring-heeled bassist Gerald Johnson, who played so fantastically on the last Steve Miller Band visit to this country.

Les is a reciprocal fan: "Boz is really harmonic, he's gonna be around for a long time. When people discover him for what he is and what he does he's going to be really big."

Dudek says that if there is any particular bag his own record will be in, it's derived from his influences on the Southern circuit — Albert King, B. B. King, Les McCann, Mose Allison. "There's definitely a style which evolves from the Florida / Georgia area," he reckons. "Where I get most of my feelings is from the steel guitar, the Western swing type thing. When you adapt it for the guitar it's got a different sound but the same feel."



● STEVE MILLER AND LES DUDEK: the guitarist and his slide-man

# folk sounds

BY DAVE LAING

**ALTHOUGH HE doesn't consider himself part of it any longer, Bob Pegg has been involved in most aspects of the folk scene over the last 10 years.**

He was a finger-in-the-ear traditional singer, a collector of songs and folk tales in the Yorkshire Dales, composed songs based on those stories, played and sang them with an electric folk band Mr Fox, briefly adopted an American-influenced singer-songwriter pose with Nick Strutt and most recently has made two 'concept' albums, the second of which is due for release in September.

The sneak preview Bob gave me of it recently suggests that musically this is the most rounded and effective of his records. He puts that down to two things: money and arranger Graham Fields. "It's the most expensive record I've ever made. It cost three times as much as any of the others. But it's not overproduced. It means that we could afford the right session musicians. Graham — who was with Fields and before that Rare Bird — is a classically trained keyboard player. The difference in sound quality from 'The Shipbuilder' (the last Pegg and Strutt album) is amazing."

## Symbolic

The overall theme of the album is that of a quest for a golden cup, and it incorporates the idea of 'straight tracks' — the ley lines which were said to run all over Early Britain, which is also, incidentally the theme of Jack The Lad's 'The Old Straight Track'. The record includes one quite outstanding piece which Bob describes as "a Yorkshire shepherd singing rhythm and blues".

Although the album is less ambitious in its scope than the heavily symbolic 'Shipbuilder', Bob feels that "it's much more perfectly realised. 'Shipbuilder' was an idea, just as Mr Fox the band was an idea and one put the thing into operation as best one could. The end result didn't necessarily match up to the original idea."

Apart from the album, his recent work has been mainly in specific local projects in West Yorkshire, where he lives. He was asked to write something for the centenary of Leeds University this year, using songs and sketches.

"It's about the history of the Yorkshire Dales, and takes place in a birth / death / resurrection framework, but in a very popular dramatic way. There's nothing too heavy about it. It's basically about the depopulation of the area, the old ways of life, the lead mining. We put it on for five nights at the University, then the Yorkshire Arts Association financed it for a tour and we went round the actual villages in the Dales.

## Vulgar

"What I wanted to do was to test out the songs I'd written against the people I'd written about. So many people who write songs about the country and country people never go out and play to them. The main failure of our tour was not being able to play to as many local people as we wanted to. Because the actors were leaving the University, we had to play when lambing had just finished and the harvest was just starting."

As well as that, Pegg was specially commissioned to write a piece for the Ilkley Festival. The result was a song-cycle called 'Bones'. It tells the story of a Viking warrior killed by Celtic villagers, whose bones are discovered by the village children in the 19th century. It received rave reviews in the local press: "Folk Songs capture Yorkshire spirit," said the Yorkshire Post.



● BOB PEGG: "there's nothing special about folk songs"

# BOB PEGG FINDS HIS GOLDEN CUP

It's ironic that though Bob Pegg is the best-known Yorkshire song-writer, he came originally from Derbyshire. It was after he settled in Leeds, though, that he became involved in folk music and culture.

"That culture in Yorkshire is very, very strong compared to the Midlands. There are so

many legends and stories. And I was very much attracted by the music of the old village dance bands in the Dales. Mr Fox was a deliberate attempt to get their earthy vitality, which so many electric folk bands with their highly structured music seemed to be missing out on. Those bands were always pussyfooting

around, whereas a lot of traditional music is really vulgar and in bad taste. Traditional singers and musicians play all kinds of things. They'll play a dance tune that's two or three hundred years old and they'll follow it with 'The Last Waltz'. They don't make those distinctions that more self-awarding musicians do."

Pegg, you'll gather from that, has very definite ideas about the folk music scene and about the various notions of what folk song is, that are floating about. In fact, he's formulated them in a book on traditional music which Wildwood House are due to publish early next year.

"I think that what I say there is a bit less subjective than other people's ideas. 'Folk Music' itself is not a scientific term in any sense. It was invented to describe something that already existed but nobody was quite sure what it was, or something which people thought to exist. What they found when they went looking for it was really a hotchpotch of remembered popular music."

## Idyllic

As a performer, he has little to do with folk clubs any more — he's only played half-a-dozen or so this year. "There's an inability on the part of the audience to listen in most folk clubs. It may seem a strange thing to say because a lot of songs that are put on there are very good, but the audience we've just played to in the Dales was much more appreciative.

"There are of course a few clubs based around very musical people, but most people seem to go to folk clubs for extra-musical reasons. They either go simply to be entertained or, in the case of the traditional no-guitars-allowed places, they're living some sort of fantasy about a past which never existed, the idyllic country life."

## Sentimental

Although Bob Pegg's own work is concerned with themes that also occur in folk songs, he also points out that the idea of the Quest, the basis of the next album, is at the back of things like Kerouac's 'On The Road'. And he believes that the reverence given to songs just because they are old is misplaced.

"10 to 15 years ago, when everybody discovered them, there was a big thing about how folk songs were about real people, not like pop songs. It was often done by choosing the best folk songs and comparing them with the dregs of pop. But most folk songs contain a lot of clichés as well. A lot of them have romantic, sentimental themes that are standard women's magazine stuff. There are lots of unlikely 'happy ending' stories, as well as the weepie things, which are like those Everly Brothers songs, with which you can identify as an adolescent. There's nothing that special about folk songs."

## FOLK NEWS

**ROBIN AND Barry Dransfield** have been joined by bass player **Brian Harrison**, formerly with rock group **Longdancer**, who made two albums for **Elton John's Rocket** label. The **Dransfields** are organising a concert at London's Cecil Sharp House on July 31, at which they will be joined by French traditional music group, **Malicorne**, formed by a former member of **Alan Stivell's** group. **Robin and Barry** make another London appearance on July 23, at a free concert in Battersea's St. George's Park, with **Paddy Grey, George Adair** and **Don Shepherd**.

**WEST COUNTRY** singer and songwriter **Cyril Tawney** has completed his studies at Lancaster University and has resumed club appearances. His future dates include **Bracknell, South Hill Park Festival** July 20, **Stockport Heaton Moor Rugby Club** 25, **Birstall Riverside** folk club 30, **Bradford Topic** folk club, **Star Hotel** August 1, **Warrington White Hart** Ring O'Bells 3, **York Bay Horse** 8, **Wigan folk club** 13, **Lancaster Folk** Stir 15, **Farningham Coach House** Bull Hotel

## Brian Harrison joins Robin and Barry



● ROBIN AND BARRY DRANSFIELD

September 5, London Cecil Sharp House 6, Little Brighton Saracen's Barn 7, Dartford Railway Hotel 9, London Dingles Conway Street 10, Buxton Peak Hill folk club Royal Forester 14, Chorley folk club 15, Ormskirk Queen's Head 18, Bromyard festival 20, Crewe Sing Out 21, Westthoughton Red Lion 26, Sheffield Barley Mow Three Cranes

27, and **Barnsley Fox** and **Hounds Shafton Two Gates** 28.

**BRUM FOLK**, the annual three day festival held at Birmingham Repertory Theatre on September 5, 6 and 7, includes three electric folk groups this year. **Hedgehog Pie, Decameron** and **Jack The Lad** are joined as headliners by **Martin Carthy, Richard**

**Digance and Robin and Barry Dransfield.**

On Friday 5, **Pie and Carthy** are joined by **Bernard Wrigley** and **Magic Lantern**, while that afternoon **Alex Atterson** and **Peter and Chris Coe** are among those presenting a folk Music Hall. On Saturday evening, **Decameron, the Dransfields, Cosmatheka** and **Derek Brimstone** appear, while the Sunday bill is **Jack The Lad, Richard Digance, Therapy, Muckram Wakes** and others. A ceilidh will take place on Saturday afternoon, while Sunday afternoon's concert features **Doctor Ross** and **Paul Brett**.

**FOREST TRACKS**, the Dorset record company have released a new album of 'Folk Songs From Dorset', following their album of Hampshire songs. The singers featured are **Tim Radford, Geoff Jerram, Steve Jordan, Cheryl Jordan, Bill and Sylvia Rogers** and **Commoners Muck**.

Enquiries about the record should be addressed to **Forest Tracks** at Pimperne, Blandford Forum, Dorset.

## COMPETITION WINNERS

LAST WEEK we gave you some of the winners of the April 26 Competition — EKO Guitars, Clapton and Zebra Albums. Below are most of the winners of the May 3 Competition. Please allow 21-28 days postal delivery of prizes.

### Beyer Headphones/Helen Reddy albums

**Clive Solomon**, 66 High View, Pinner, Middx. **Patricia McCoy**, 5 Cleveleys Ave., Heald Green, Cheadle, Cheshire. **H. J. Powell**, 203 Mottram Road, Stalybridge, Cheshire. **Neil Pain**, 1 Delling Ave., Broadstairs, Kent. **P. Cooper**, 115 Woodhouse Road, Wheatley, Doncaster, Yorks. **Norman Ross**, 17 Hillview, Esh Winning, Durham. **Allan Smith**, 45 Cottage Grove, Clapham North, London. **Cornne Chandler**, 8 Cotton Lane, Mosely, Birmingham. **Raymond McGregor**, 221 Crookston Road, Glasgow. **Ronald Kerr**, 5 Peathill Terrace, Bonnybridge, Stirlingshire. **Martin Reid**, 79 Winterford Close, Albert Drive, Wimbledon, London. **Roger Ringwood**, 3 Edgerton Close, Tadcaster, Yorks. **Iain Peterson**, 2096 Dumbarton Road, Glasgow. **Arthur MacFarlan**, 133 Kim Drive, Midton, Gourock, Scotland. **Keith Hornby**, 27 Market Street, Whitworth, Rochdale, Lancs. **Alan Parsons**, 47 Grimsdells Lane, Amersham, Bucks. **Brian Perfatt**, 9 Jeffrey Ave, Wisbech, Cambs. **Warren Garrett**, 3 Grappenhall Road, Ellesmere Port, Wirral, Merseyside. **Stephen Preece**, 23 Derwent House, Hurcott Road, Kidderminster, Worcs.

### Wailers albums

**Ade Daramy**, 49 St. Julians Farm Road, P. M. Lowe, 28 Jenny's Lane, Ravenstone, Coalville, Leics. **Lawrence McGivern**, 20 Wellington Place, Kirkwood, Coatbridge, Scotland. **Simon Marley**, 20 New Close Road, Nabwood, Shipley, W. Yorks. **Gordon Brighton**, 68 Mortimer Ave., Westerhope, Newcastle-upon-Tyne. **Ronnie Duncan**, 61 Greenside Crescent, Glasgow. **John McDonnell**, 38 Kenwood Gardens, Gants Hill, Ilford, Essex. **M. Hilton**, "Highbank", Ravenhurst Drive, Bolton, Lancs. **Nigel T. Davies**, 11 Clifford Drive, Lache Lane, Chester. **Alan Lawson**, 49 Stammerland Ave., Clarkston, Glasgow, Scotland. **Ian Tomlinson**, 41 Fouracres Road, Baevley, Manchester. **Alistair Dalgleish**, 75 Herbertshire Street, Denny, Stirlingshire, Scotland. **Neil Rodan**, Dunreagan, Moniaive, Thornhill, Dumfriesshire. **P. Adams**, 19 Hunters Way, Tunbridge Wells, Kent. **Nick Hunt**, 76 Fairfield Crescent, Huyton-Roby, Liverpool. **Keith Tooke**, 93 Elphinstone Road, Hastings, Sussex. **G. L. Sounwick**, 2 Lambton Street, Newland Ave., Hull, East Yorks. **M. P. Crook**, 35 Deepdene Ave., Rayleigh, Essex. **Philip Claremont**, Tolky-Bonk Le Sianbes, St. John, Jersey. **Ian Anderson**, 6 Larkhill Way, Upton Wirral Merseyside. **Peter Tisman**, 12 Wallace Fields, Ewell, Surrey.

### Judy Collins albums

**Lindsay Peake**, 104 Charlton Road, London. **Jim Kim Wah**, c/o 251 Whitehall Road, Gateshead. **David Collingwood**, 46 Oakhurst Road, West Ewell, Surrey. **Mick Davis**, 120 Hammond Street, Cheshunt, Herts. **Paul Bradford Standera**, 10 Glastonbury Close, Ipswich, Suffolk. **Dennis Appleyard**, 42 Compton Crescent, Leeds. **Alan Christie**, 4 Stephen Place, Aberdeen, Scotland. **John Britton**, 60 Durham Road, Portobello, Edinburgh. **Barry Civil**, 25 Stanley Road, West Bromwich, West Midlands. **D. W. Storr**, 74 Cosmeston Street, Cathays, Cardiff. **C. Pye**, 27 Caton Green Road, Brookhouse, Near Lancaster. **Ian Faulkner**, 3 Bergen Walk, Corby, Northants. **A. J. Cuthbert**, 1 Newmarket Road, Cringleford, Norfolk. **Ian Gilmore**, 20 Auckland Road, Battersea, London. **T. Clark**, 49 Hamsterley Gds., Anfield Plain, Stanley Co., Durham. **Edward McGuire**, 7 Andrew Road, Blackley, I. Cameron, 186 Allison Street, Glasgow. **John Malona**, 23 Newton Road, Westmarch, Dundee, Scotland. **Tony Bradshaw**, 13 Victoria Ave., Liverpool 23. **Kirk White**, 94 Bamfield Road, Paignton.

### Helen Reddy albums

**Alan Muirder**, 27 Glen Devon, East Kilbride, Glasgow. **Evelyn Boyd**, 95 Braidwood Road, Braidwood, Carlisle, Lanarkshire. **A. K. Cropley**, 3 Chiltern Close, Loundsey Green, Chesterfield, Derby. **J. O. Barnes**, 3 Stockley Court, Ushaw Moor, Durham. **Paul Woods**, 29 Freemantle Road, Cotham, Bristol. **Martin Ridley**, 14 West Road, Newcastle-upon-Tyne. **Tony Batty**, 4 Overwood Ave., Mollington, Near Chester. **A. Carroll**, 16 Moffat Road, London. **Robin Dyer**, 162 The Vale, Andrew Road, Blackley. **Robert Lyons**, 44 Bowland Road, Manchester. **Nigel Travis**, 145 Hanover Road, London. **N. Dolan**, 826 Harrow Road, London. **P. A. Ferrel**, 252 Essex Road, Islington, London. **Michael Kehoe**, 35 Tumage Road, Dagenham, Essex.

# Manticore replace faulty ELP cassettes

I RECENTLY bought ELP's 'Trilogy' on cassette and on taking it home found it to be faulty. I returned it to the shop and they willingly changed it.

While I was there I bought 'Tarkus', also by ELP and returned home. After playing these, I found they too were faulty, both having the same complaint as the first. The complaint was that the second sides on all three were giving a warped sort of sound.

I have quite a few tapes and have also bought two since buying the ones in question and they are all perfect, so the cassette player must be in order.

The shop where I bought the tapes is 20 miles from where I live and by the time I went to change them, I would be able to buy another with the price of the fare. The tapes are all on the Manticore label and when I bought them they were selling cheaply so maybe I hit a bad batch or something. Please could you help with this problem. — Norman Jenkins, Rhondda, Glam.

When problems like this arise, concerning faulty tapes or records the onus is always on the retailer to provide you with a replacement. However, as you live so far from your retailer, the distributor of Manticore tapes has very kindly suggested you send your faulty tapes direct to the following address for replacement: Phil Straight, WEA

Records, 69 New Oxford Street, London W1.

When you send your tapes back I'd like to stress that you make sure your address is absolutely legible — we had a lot of trouble here trying to decipher it!

## Who's got the Who books?

SOME MONTHS ago I ordered two books: 'The Who', by Gary Herman, and 'The Who Thru The Eyes Of Pete Townshend'. However, last week W H Smith informed me that they did not seem to be able to get hold of either.

I remember reading some weeks ago the article in SOUNDS which dealt with such books. In the article the Gary Herman book was recommended so I wondered if you could give me any indication as to where I will be able to obtain it.

Also, if you have any ideas as to how I can obtain the other book I'd be grateful. — Carol Brown, Middlesbrough.

I can help you on the first book, 'The Who', which you can get by sending 55p to The Booksmith, 33 Maiden Lane, London WC2 — this includes postage and packing. I suggest you do this very quickly as they have only a few left in stock.

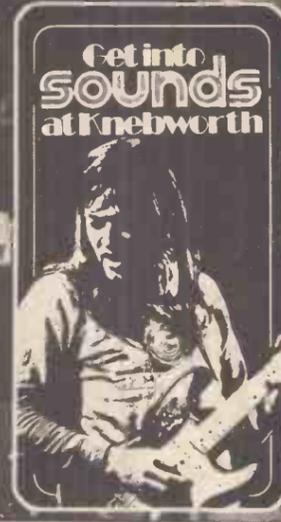
On the other book, 'The Who Thru The Eyes Of Pete Townshend', I've drawn a complete blank. Nobody I've spoken to appears to have heard of it. If I do get any information on that one I'll let you know.



PINK FLOYD: at Knebworth (inset a SOUNDS Knebworth sticker)

LIZ COOPER INVESTIGATES YOUR PROBLEMS

# fair deal



## Coming unstuck at Knebworth

I HAVE just returned from the Knebworth Festival which I greatly enjoyed. I should like to thank the staff of the SOUNDS tent who provided a great info service.

Unfortunately, on the way home, I mislaid a plastic bag which contained the two SOUNDS Pink Floyd at Knebworth stickers and two Pink Floyd at Knebworth badges. I wonder if you have any of the stickers or badges left, or if you can acquire them for me. They were the only souvenirs I had of the event.

I realise this isn't the usual thing for your column to deal with but I would be most grateful if you could oblige. I enclose a postal order for 50p to cover costs and look forward to your reply. — M. Jackson, Grange, Cumbria.

I passed your letter to our promotions manager and it just so happens that he had a few stickers left. He's returning your postal order to you, with the stickers, very soon. But please no more enquiries as we have now run out.

## Shrimp Designs didn't fit bill

I WONDER if you can please help me with my problem. Last March, I sent off for a pair of trousers from Shrimp Designs of London, enclosing £6.50 + 25p for post and packing. My trousers arrived but, this is where the story starts, they didn't fit.

I promptly sent them back the next day, neatly packaged, asking for a refund of my £6.50. I obtained a posting receipt from the Post Office as proof that I did post them.

Three and a half months later, a couple of unanswered letters, and I still have not

heard from them. So I must presume that they are deliberately ignoring me. Any help you can give me will be greatly appreciated. — P. G. Burns, Sale, Cheshire.

I am sorry to say, at the time of writing, that we are unable to help Mr Burns and our other readers who have written to us with similar complaints about Shrimp Designs. Letters sent to their address are unanswered and phone calls to them are answered by a distraught female voice who hangs up the phone as soon as Shrimp is mentioned.

Naturally we are investigating the situation and hope to give you details in this column soon.

## All change mail order albums

WAY BACK in September last year, I ordered two albums by Jimmy Webb, 'Words And Music' and 'Letters' priced at £1.25 each. I've written three times to All Change Records, 231 Baker Street, London, and phoned twice, but haven't heard a thing from them.

I wonder if you could get anything done about this? Those cut price albums are

beginning to be a bit too expensive. — Mike Tait, Edinburgh.

All Change Records stopped doing mail order some time ago and they were extremely concerned to hear your complaint.

At the moment they have 'Words And Music' in stock but not 'Letters'. As soon as they have both albums they will send them to you.

Please do not send stamped addressed envelopes to Fair Deal as Liz Cooper is unable to enter into individual correspondence. Address your letters to: Liz Cooper, Fair Deal, SOUNDS, Spotlight House, 1 Benwell Road, London N7 7AX.

## JEFFERSON SOUNDS COMPETITION

### 1st PRIZE

# Jefferson Jumbo 19 Pack

Airplane; Surrealistic Pillow, After Bathing at Baxter's, Crown of Creation, Bless His Pointed Little Head, Volunteers, The Worst of Jefferson Airplane, Bark, Sunfighter (Grace Slick and Paul Kantner), Long John Silver, Thirty Seconds over Winterland, Baron von Tollbooth and The Chrome Nun, Dragon Fly, Early Flight, Manmole (Grace Slick), Hot Tuna: The Phosphorescent Rat, Live at New Orleans House. Jefferson Starship: Blows Against The Empire (Paul Kantner), Red Octopus.

## COMPETITION COUPON

### How To Enter

Answer correctly the following three questions. Then write in a few words why, most of all, you would like to own this complete set of 19 albums. When you have completed your entry send to: JEFFERSON COMPETITION, SOUNDS, P.O. Box 195, London N7 7AX. Closing Date: 12 noon, July 28, '75. The Editor will judge the competition whose decision in this and all matters concerning the winners of the competition is final.

1. Who originally formed Jefferson Airplane?.....

2. Name the violinist who was incorporated into Jefferson Airplane's line-up?.....

3. Which band did Grace Slick leave to join Jefferson Airplane?.....

I would like to win this set of 19 albums because.....

Name.....

Address.....



PLUS! THEIR NEW 'RED OCTOPUS' ALBUM for 35 runner-up winners

# readers' letters

SOUNDS, SPOTLIGHT HOUSE, 1 BENWELL ROAD, LONDON N7 7AX

## Skynyrd 'a great deal to worry about'

IT GRIEVED me very much to learn of Ed King's departure from the ranks of Lynyrd Skynyrd. Up to now the Skynyrd have been one of the most refreshing groups to appear on the scene for a long time. However, the loss of a writer / guitarist and bassist of Ed King's calibre gives us Skynyrd devotees a great deal to worry about.



● LYNYRD SKYNYRD

For the departure of Bob Burns and now Ed, I blame their popularity in the States which has reached a climax in recent months. It occurs to me that perhaps the group was too good to survive. Skynyrd have been the only group since the demise of Free to furnish us with the rough and ready Southern boogie. The group's success especially in the States with their recent 'Nuthin' Fancy' album put the writing on the wall for something like Ed's departure to occur. I still maintain that popularity and success are bad omens for the stability of many rock groups. I just hope that Ed is not intent on quitting music because he is a "seed" with a whole lot of talent. — **Curtis Lowe, Monkstown, Co. Cork, Eire.**

### Taken for a ride by Wings

DOES TREVOR Hogg, who in July 5 letters page acclaimed McCartney as the absolute leader in music realise

what a ride he's being taken for? McCartney, he claims, was leader of the Beatles. Tripe. He just added nonsense verses to Lennon's searching songs. True he is a pretty boy, but does that make him a leader? McCartney searches for a hit formula then wrings it to death. Hence the sameness of his last two albums. He has always been a good promoter particularly over his announcement that he was breaking up the Beatles when Lennon had already split a year earlier. This was to promote his own album. Then the next two albums were preceded by announcements that the Beatles may join up again, thus ensuring good album sales. In my mind a real leader in music today does not write themes for 'Crossroads', 'Zoo Gang' and 'Live and Let Die'. But there again, Paul will have a nice nest egg to fall back on when he's 64. — **'Billy Shears', Ipswich.**

### T. Rex single a chart topper

JOHN PEEL you astonish me! What price friendship? Although middle-aged, I am, always have been, and always will be an ardent admirer of T. Rex. In my opinion, 'New York City' is a real chart topper. I find it beautifully orchestrated and most relaxing. It is your mind, Mr Peel, and not the record, that is cluttered so why not sit down, relax and enjoy it? Good luck to Marc and the T. Rex company ... next week, no. 1. — **Mrs N. Finn, Darlington, County Durham.**

**HAIL TO Ritchie, King of the Frets. To the Power that thrives On Paice's drum set. Lord ripples the keys Like nobody can. Gillan has left now And nobody sang As good as he could When in the band. Glover plays bass With style and grace, THIS IS THE BAND THAT NO-ONE CAN FACE. P.S. Good luck Ritchie. — A. Craske, Swansea.**

### Don't crown Prince Richard

WITH REFERENCE to Mick Brown's article on Little Richard (SOUNDS July 5), neither Richard, Lewis, Haley or Berry have ever been considered the world over as the 'Kings Of Rock'. The undisputed King is Mr Elvis Presley. To be a pop star for five years is quite an achievement, Elvis has been at the top for more than 21 years, and anyone who says that this 40-year-old pop idol is past it, wants their head examined. By all means call Little Richard, Prince of Rock and join the royal family of pop superstars, but let's call Elvis Presley the King. — **Stephen Smith, Dartmouth, Devon.**

### Stones not in the shade yet

I HAVE never written to a music paper before, but felt I had to after reading a ridi-

culous letter from 'Real Music Freak, Worcester' (July 5, 1975) regarding the greatest rock band of all time.

Firstly, 'Metamorphosis' is not material from previous albums. It is hitherto unreleased tracks that the Stones did not want to put out. 'Made In The Shade' is a sort of greatest hit package that every band puts out from time to time.

Secondly, the reason the Stones made it was not because they were the only band around apart from the Beatles. The reason is that they were the best band around with the possible exception of the Beatles (hard to compare musically though).

Thirdly, 'Real Music Freak' does not give us any good reason as to why he thinks the Stones are finished. As long as they can give us such excellent albums as 'It's Only Rock 'N' Roll', I just do not see how they can be finished.

Lastly, if the said letter writer thinks that only real rock music has a chance of surviving now, then all I can say is, thank God we still have the Stones. They are real rock music. — **D. H. Bowyer, Brington, Bristol.**

### Quiet word on crawler

KEITH DRYSDALE'S letter in SOUNDS July 5 said that Idris Walters viciously attacked the people of Newcastle in his review of Back Street Crawler. Did he? Personally I couldn't understand what on earth he was going on about, and I would prefer SOUNDS to employ journalists and not do-dos trying to sound like intellectual poets.

Anyway, everybody knows Keith, that a Newcastle audience is the best/worst audience in the country they'll cheer for anyone as long as they are reasonably famous.

As no one else seems to have succeeded in doing a sensible review of Back Street Crawler, I would like to offer my services in this respect: "I couldn't hear a blasted note!"

I would also like to offer my services to Back Street Crawler as a sound mixer. **Grahame Thompson, Dipton, Stanley, Co. Durham.**



● Roxy music: sadly deteriorated

## Whilst Eno progresses Roxy become boring

HAS ANYBODY noticed how the legendary Roxy Music have sadly deteriorated since the dismissal of Brian Eno? Since the success of Bryan Ferry's solo albums, Roxy seem to have lost their sense of adventure, and their music is lacking depth, becoming boring and extremely repetitive.

But unlike the Roxy of today, Eno is progressing. His two solo albums, 'Here Come The Warm Jets' and 'Taking Tiger Mountain', are both cleverly commercial and full of fresh ideas. Even Andrew MacKay's solo album was interesting and finely produced and arranged, yet it sunk without trace, which puzzles me.

Looking at Roxy today, all I can see is Bryan Ferry feeding off his solo albums onto the band — and it isn't doing them any good. 'Country Life' was a complete mistake — even the cover was unimaginative. It is now quite clear that Eno was the major force behind Roxy Music, and not Bryan Ferry. — **Steve Morrissey, Stretford, Manchester.**

### Harper's deaf ear to critics

I WENT TO see Roy Harper and Trigger at Brangwyn Hall in Swansea two weeks ago, and I walked out bitterly disappointed. Harper started with an acoustic set, but the acoustics were so bad that the lyrics were hardly recognisable and what I managed to hear I found dull and unmemorable.



● ROY HARPER

After 30 minutes I suggested he bring on the musicians. One young lady shouted "f-k off" to me and Harper suggested I go up and shake his hand. Where's the logic of going up to shake his hand for stating my opinion? Everyone has the right of freedom of speech have they not? Too many second-rate performers are eager to accept praise, but turn deaf ears to any criticism or pop up with unintelligent remarks like Harper and his 'lady fan'!

When Bill Bruford and Chris Spedding finally came on Harper unashamedly dragged them down to his level ... without doubt a step downhill for two extremely talented musicians. — **Rog, Llanelli.**

### Rollers fans 'following elders'

I AM fed up with people continually putting the Bay City Rollers down, and the referendum you had in SOUNDS made me and a few other Roller fans mad.

People who criticise them should have lessons in growing up. I can just imagine a few people saying we should grow up. We have. We dress like them because we want to be the same as our idols, but some people who like Led Zeppelin, Pink Floyd wear denim waistcoats or maybe grow their hair the same as them, and you call us kids. I will never criticise other bands. I am quite happy to keep my opinions to myself.

So come on all you fans who like different music to us — just leave off. — **A Les McKeown fan, Cardiff.**

### Rivers single 'misleading'

IN YOUR July 5 issue there is a news item about Johnny Rivers' forthcoming single 'Help Me, Rhonda', which states that 'Brian Wilson, guiding genius of the Beach Boys is to sing on record for the first time in eight years'.

Brian Wilson has sung on many subsequent LP's of the Beach Boys since then. Isn't it Brian singing 'Busy Doing Nothing' (1968), the middle section of 'Surfs Up' (1971), for a couple of examples; and since the bulk of BB material has been Brian Wilson songs, surely he has sung on at least some of them?

Perhaps this is a way of misleading the record-buying public into buying it, believing it to be an extra special rarity. — **Gordon MacIntyre, Oban, Argyll.**

### Why ignore Steppenwolf

I AM a great Steppenwolf fan and nearly jumped out of my trousers when I read that they had re-formed, but it seems like I'm the only one who did that. Here I buy English music papers (almost) just for Steppenwolf and what do I find; almost nothing! Except for album reviews I've only found one article about them in SOUNDS over the last year.



● STEPPENWOLF

Okay. It's only one year, but that's twelve months and I know that Steppenwolf played a lot in the Winter period. Why no review from those gigs? Are they so uninteresting live? I don't think so after reading that "Steppenwolf made an impressive showing on Don Kirshner's TV rock show" in SOUNDS. — **Mats Iwermo, 00 Uddevalla, Sweden.**

# NEXT WEEK!

**Ron Wood ● Kevin Coyne ● Bob Dylan Discography Part 2 Kursaal Flyers ● Fair Deal ● Cambridge Folk Festival Plus more great SOUNDS' competitions DON'T MISS IT!**

Please reserve/deliver SOUNDS for me every week.

NAME.....

ADDRESS.....

HAND THIS COUPON TO YOUR NEWSAGENT NOW!

# 'HERE COMES THE SUN'

## SUMMER SOUNDS Part III



**IN AN AGE of high rock musicianship, when yards of column space is devoted to qualities, skills, craftsmanship, intensified solo albums, lick-a-second guitarists, complex arrangements and hour after hour of solo prowess, it is odd that the working presence of four Beatles is not sufficient to satisfy the Beatle barometer.**

The Beatles are still often taken as the effective comparative ultimate. It would be a waste of time to put this down to "group chemistry," magic, cosmic humour or whatever. The important thing is that after so long, The Beatles (definite article and all) remain at the top of a particular rock pile — to some the most critical pile of all. And there are a lot of piles in rock.

As The Beatles declined and fell there were two albums — 'Abbey Road' and 'Let It Be' — which seemed, at the time, to do little other than predict the fall, expose the imperfections, frame the limitations and generally hang on the ears like lingering depressions, prattling like the end of an era.

There was so much new music around then, that the last Beatles' albums seemed almost ineffectual, snakes after ladders, the downer death throes of the uppest up since we lost the war. There were the continuing managerial control system breakdowns, the gaping spaces between four individuals that had once been a quadripartite living organism, the defensive statements, the marital bickering and the black theatre of breaking up being especially hard to do.

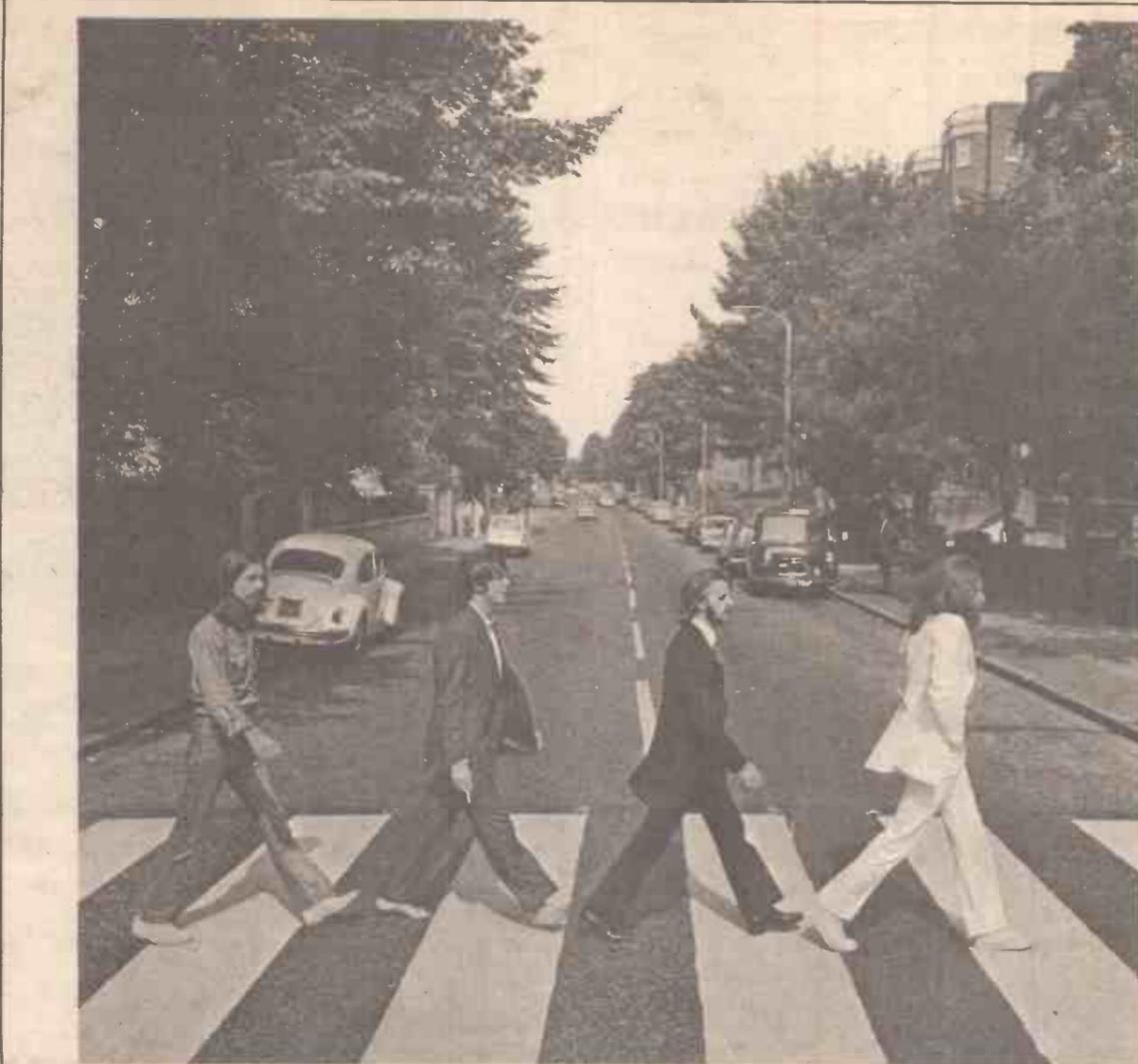
It is perverse to dawdle around such a depressing diversion, or to cite reasons for it. It is enough to play the albums. And it seems as though this is precisely what people have been doing since. The individual Beatle careers have clattered on. Lennon and McCartney's in particular have finally reached some measure of mutual compatibility. Ringo refuses to rise to his potential as a pioneering percussion stylist even though his status remains high.

### Unsettled

And George, the Indian in the group, can't seem to handle his convictions — a true Piscean, George Harrison passes forever between the shallows and the depths, unsettled in both. But The Beatles shouldn't have to go over this 'getting back together' movie over and over again. You'd think rock was a load of old handbags the way this one crops up like the rent collector — once a week and twice as boring.

The really strange thing is that 'Abbey Road' and 'Let It Be' have been suffering a secret revival of sorts. Obvious imperfections apart, they are great albums, and seem even more so in a face of the contemporary rock supermarket.

Much of rock's sameness, much of its instant authenticity can be put down to the



**In the last of his 'Summer Sounds' trilogy, IDRIS WALTERS looks at the two albums which chronicled the decline and fall of the Beatles: 'Abbey Road' and 'Let It Be'**



sheer volume of sonic output. More than ever, rock is now everywhere. The new aristocracy is a rock and roll aristocracy, the music and movie industries have combined into a parent monopoly for the purpose of pushing plastic pleasure. Good rock and bad rock is, more than ever before, incredibly available — especially packaged on records, films and secondhand sensuality.

It is becoming very hard for an artist, or a piece of product to shine out and become a beacon. And those which purport to do that are invariably compared (usually unfavourably, in the end) to The Beatles. The Beatles pulled a lot of stuff together. Simultaneously.

So it is like a breath of fresh air, still, to play a Beatle album. In retrospect, 'Abbey Road' and 'Let It Be' were misunderstood, badly listened to albums. It is a measure of

what has happened since then that these two have undergone a quiet revival in the rock and roll living room.

'Abbey Road' was when everyone except the Beatles themselves was refusing to accept the possibility of imminent demise. The first side is a collection of archetypal 'good songs' done with archetypal Beatle care. It contains a multi-dimensional kind of rock without the psychic overload so typical of the genre hustling in its wake for second place. Dripping with mood, its menace was obscured by the expectations that temporarily destroyed it.

'Come Together' — a Lennon classic in the 'Help' tradition. 'Something' — a Harrison wet Kleenex, magnificent in its group context. 'Maxwell's Silver Hammer' and 'Octopus's Garden' — archetypal Beatles nonsense; good, solid emptiness. 'Oh



● 'GET BACK', a roofscape rocker

Darling' and 'I Want You (She's So Heavy)' — archetypal Beatles sham soul rambling; McCartney's holler in fine form and Lennon's as gritty as a cliff edge; a formal heaviness similar to Van Morrison's treatment of the blues.

Side two is a summer masterpiece. Hot and sultry, the collection of false starts, false middles and false endings is a near perfect summer music. An extraordinary piece of gross collage that children find easier to get into than adults, it is like a scrapbook with lurid bits of this and noisy pieces of that, unified only by virtue of their being rammed so close together that their edges blur into a dubious but firm 'concept'.

### Meangiful

While it is clear that Lennon/McCartney threw their lyrics together with no intent to be 'meaningful', the good bit is when the audience gets a carte blanche for interpretative gamesmanship. Which is, after all, what children are all about — they are bored by the obvious. Once

something is understood, it dies a death.

This childlike seriousness pervades 'Abbey Road'. The Beatles had, it would appear, been reduced to directionless, escapist naivety — an all-inclusive childlike overview. There is even a lullaby, 'Golden Slumbers'; the most transparent protest song ever recorded, 'You Never Give Me Your Money'; post Edward Lear nonsense, 'Polythene Pam'; a spineless cop-out 'Carry That Weight' and 'The End'; a fairy tale, 'Sun King'; and a cosmic - wheels - by - numbers number, 'Because'.

As far as its moods are concerned, side two of 'Abbey Road' is as summer-evoking as anything by the Beach Boys. It is for children of all ages.

'Let It Be' was generally bad. Or so it seemed at the time. The Beatles' organisational holocaust had finally collapsed in a heap of bad taste and pieces of paper, the band had almost abandoned each other in disgust and the planetary groupings of interested parties were aligning themselves for a share of the madness.



Phil Spector had been dragged out of retirement to pull it together as far as it could be pulled together, and everything was to be exposed in blazing technicolour verite in Lindsay Anderson's film of the book, of the notion, of the street theatre, of the reality.

And then 'Let It Be' came out, with a flourish or two, and a sleeve not that said: "this is a new phase Beatles album." And the music didn't, apart from the ironic single 'Get Back', shine through the confusion as well as it might have done.

### Roofscape

'Let It Be', the film, showed a disjointed Beatles making the remnants of a high music against the Godardesque backdrop of a huge barnlike studio interior littered with wires like the morning after a raging tinsel dangling party. The 'Get Back' promotional sequence on the Savile Row Apple roofscape showed what was the most complex rock unit to date reduced to riffing round a timeless rocker.

The Beatles Get Back, the book that came with the album, was a visual documentary of four distinctly individuals framed mostly alone, hardly together, by Ethan Russell. The Beatles weren't existing very well. And it showed. If a new phase had emerged it would have been better related to the second side of 'Abbey Road' than to the convoluted black holes in 'Let It Be'.

The best that could have been done, 'Let It Be' was a conceptual disaster. It still is. But it does contain, in retrospect, some real bright moments. Like 'Across The Universe' for instance. It is not coincidence that David Bowie re-worked that idea for a stab at the big time. Or 'The Long And Winding Road' — a McCartney ballad - slush - de - luxe. 'Let It Be' itself sounds better than it was ever credited with, particularly the guitar break and 'Get Back' is still one of the natural jukebox singles.

'Let It Be' has an oddly 'Basement Tape' atmosphere — whether by accident or intention — with its ancient Lennon/McCartney songs, 'One After 909' and 'Two Of Us'; its half-formed rock compositions and its nonsense sketches, 'Maggie May' and 'Dig It'. But it develops a setting not unlike that provided by the gaping studio in the film.

It is full of empty spaces, fragmented ironies and brief full stops. There are no complexities or invisible joins like 'Abbey Road'; it is a well-ventilated record.

Much maligned, perhaps lost beneath the overpowering image of a broken band, there is a great deal of very splendid Beatles on 'Let It Be' contrary to the criticism it originally generated.

This summer, it seems like it's been a long time. As if rock has been neutralised beyond the requirements of its audience; like you seem to know everything about a piece of music before it hits the shops; like the third chick from the left on the Electric Ladyland cover turns out to be a friend of your father's; like you've been heavy'd, reggae'd, roots'd and boogie'd till you're blind. I wish there was a new Beatles album coming out this summer.



# sounds on the road

## wednesday

**THE NEUTRONS**, Town Hall, Middlesbrough  
**AJ WEBBER**, Marquee, 90 Wardour Street, London W1  
**FRED WEDLOCK**, Eagle Folk Club, Birmingham  
**RED BEANS & RICE**, Barbarella's, Birmingham  
**FLYING SAUCERS**, Tracey's, Ipswich  
**HEAVY WATER**, Penthouse, Scarborough  
**WILD ANGELS**, Lyceum, Strand, London WC2  
**CANDLEWICK GREEN**, Bailey's, Blackburn  
**DAVE BURLAND**, White Hart, Redditch  
**SHEILA DOUGLAS**, Adams Arms, London W1  
**ROBIN & BARRY CRANSFIELD**, Adelaide Street Centre, London W1  
**MR GLADSTONE'S BAG**, Stage One, Stratford, London  
**BRIAN DEWHURST**, Royal Oak, Keswick  
**TONY ROSE**, Painters Arms, Dudley  
**RENTACROWD**, Three Horseshoes, Beeston  
**MIKE MORTON SOUND**, Cat's Whiskers, Streatham, London  
**RAB NOAKES**, Half Moon, Putney, London  
**HI-TONES**, The Plough, Kingsbury, London  
**KC & THE SUNSHINE BAND**, Gulliver's Club, London  
**PADDY GREY / GEORGE ADAIR**, Crown, Edgware Road, London  
**NEIL INNES & FATSO**, Dingwalls, Camden Lock, London NW1  
**BAND CALLED O**, Saxon Tavern, Bellingham  
**CAPTAIN VIDEO**, Rainbow & Dove, Leicester  
**SHAKIN STEVENS & THE SUNSETS**, Caledonian Hotel, Inverness  
**THE EXCITING KNOXVILLE / BIG JOHN COOPER**, St Scholastica's Club, Kenninghall Road, London E5  
**MAJOR BULL**, Speakeasy, 48 Margaret Street, London W1  
**FREEDOM FOR A CHANGE**, Phoenix, Cavendish Square, London W1  
**WHITE HOT AIR MEN**, Summer Theatre, Bishops Park, Bishops Avenue, London SW6  
**CHRIS BARBER BAND (minus Chris)** / NEVILLE DICKIE TRIO, 100 Club, Oxford Street, London W1  
**BEARDED LADY**, Golden Lion, 490 Fulham Road, London SW6  
**SOROHAN**, Greyhound, Fulham, London W6  
**FERGUS FEELY'S JIG BAND**, Matilda's, Old Swan, 206 Kensington Church Street, London W8

## COMPILED BY LIZ COOPER

I'M SURE all the people who boogied to 'Natty Dread' will have heard the news already but for those who haven't, Bob Marley and the Wailers are in Britain this week. The world's premier reggae band are only playing four concerts and support band on all four will be Third World, a new Jamaican band. They're playing two London concerts at The Lyceum, Strand (July 17/18), and will be at Birmingham Odeon (19) and Manchester Hardrock (20).

**DIRTY POSTCARDS**, Troubadour, 265 Brompton Road, London SW5  
**PEGASUS**, Brecknock, 227 Camden Road, London NW1  
**MOSSA**, Upstairs at Ronnie's, 47 Frith Street, London W1  
**MOON**, Hope & Anchor, 207 Upper Street, London N1

## thursday

**LOVE AFFAIR**, Town Hall, Reading  
**SASSAFRAS**, Cleo's, Derby  
**MR GLADSTONE'S BAG**, Angel Hotel, Bedford  
**CANDLEWICK GREEN**, Bailey's, Blackburn  
**KENNY**, Tiffany's, Halesowen  
**THERAPY**, Barnet & Whetstone, Black Bull, High Road, London N20  
**NOEL MURPHY**, Shakespeare's Head, Camaby Street, London W1  
**MOTHER SUPERIOR**, Golden Lion, 490 Fulham Road, London SW6  
**SOREHAN**, Brecknock, 227 Camden Road, London NW1  
**UFO**, Marquee, 90 Wardour Street, London W1  
**YELLOW BIRD**, Windsor Castle, 309 Harrow Road, London W10  
**BANG**, Western Counties, 8 London Street, London W2  
**BUNNY**, Nashville, 171 North End Road, London W14  
**SAME APPLE PIE**, Nag's Head, High Wycombe  
**BOUNCER**, Sundown, Charing Cross Road, London WC2  
**LEE KOSMIN BAND**, Kensington, Russell Gardens, Holland Road, London W14  
**MOON**, Greyhound, Fulham  
**BOB MARLEY & THE WAILERS / THIRD WORLD**, Lyceum, Strand, London  
**STEELEYE SPAN**, Queen's Hall, Barnstable  
**GOOD HABIT**, Winter Gardens, Cleethorpes  
**UFO**, Marquee, 90 Wardour Street, London W1  
**BLUE DIAMONDS**, Dingwalls, Camden Lock, London NW1

**TANGLEFOOT**, Casion Club, Wigan  
**MIKE PYNE SEXTET**, Seven Dials Club, 27 Shelton Street, London WC2  
**RUBBER RHINO**, The Granary, Welsh Back, Bristol 1  
**SCARECROW / LE-TREC**, Swanley Community Hall, St Mary's Road, Swanley  
**TUNDRA**, Speakeasy, 48 Margaret Street London W1  
**CLANCY**, Winter Gardens, Penzance

## friday

**MOON RIDER**, Golden Diamond, Nottingham  
**THE McCALMANS**, Benbecula, Outer Hebrides  
**MUSCLES**, Drone's, Tremain's Road, Glamorgan  
**JOHNNY YOUNG BAND**, Omega, High Street, Strood, Kent  
**SASSAFRAS**, Crown Hotel, Marlow  
**WILD ANGELS**, Tiffany's, Great Yarmouth  
**CANDLEWICK GREEN**, Bailey's, Blackburn  
**KENNY**, Queensway, Hall, Dunstable  
**SHORTY**, Pavilion, Ayr  
**BOB MARLEY & THE WAILERS**, Lyceum, Strand, London  
**GEORGE MELLY & THE FEETWARMERS**, 100 Club, Oxford Street, London W1  
**CLANCY**, Blue Lagoon, Newquay Head, Camaby Street, London W1  
**WARHEAD**, Europa Lodge, West Bromwich  
**BEBOP DELUXE**, Town Hall, Middlesbrough  
**BUNNY**, Speakeasy, 48 Margaret Street, London W1  
**FBI**, 76 Club, Burton on Trent  
**ROCKY SHARPE & THE RAZORS**, Woolston Pub, Woolston, Southampton  
**THE FOUR PULLOVERS**, Soho Poly, 16 Riding House Street, London W1  
**GOOD HABIT**, The Marquee, 90 Wardour Street, London W1  
**STEELEYE SPAN**, Royal Theatre, Redruth  
**MOON**, Fagin's, Wrexham  
**AVON CITIES**, The Granary, Bristol  
**SHANGHAI/WITCHES BREW**, Dingwalls, Camden Lock, London NW1  
**UFO**, Co-op Hall, Ilkeston  
**FUMBLE**, Pavilion Club, Cheltenham  
**WALLY / JACKAL**, City Hall, St Albans

## saturday

**GRYPHON** with MICHAEL MOORE, Ebbisham Hall, Ashley Road, Epsom  
**FRED WEDLOCK**, Grand Cinema, Frome, Somerset  
**BLISS**, County Ballroom, Taunton, Somerset  
**MOON / CHAPMAN WHITNEY STREETWALKERS / MIKE HERON'S REPUTATION**, Festival Hall, Corby, Northants  
**MANFRED MANN'S EARTH-BAND**, Kursaal, Southend  
**STEELEYE SPAN**, Johnson Hall, Yeovil  
**THIN LIZZY**, Spurriers Park, Harlow  
**FUMBLE**, The Granary, Bristol  
**SASSAFRAS**, Friars, Aylesbury  
**UFO**, Boat Club, Nottingham  
**WALLY**, Roundhouse, Dagenham  
**CAMEL**, Spurriers Town Park, Harlow  
**GOOD HABIT**, Dingwalls, Camden Lock, London NW1  
**SUNDANCE**, Casino Club, Wigan  
**THE SPANGLED MOB**, Kingsbury Football Club, Kingsbury, London, NW9  
**FLYING SAUCERS**, Jubilee Hall, Malden, Essex  
**MAGNUM OPUS II**, Crown Hotel, Derby  
**FBI**, The Priory, Scunthorpe  
**SOLUTIONS**, Soeakeasy, 48 Margaret Street, London W1  
**FOUNDATIONS**, Pavilion Ballroom, Cromer  
**CANDLEWICK GREEN**, Bailey's Club, Blackburn  
**KENNY**, Sedgfield Race Course, Stockton on Tees  
**WHITE SOUL**, Top Spot, Margate, Kent  
**SHORTY**, Town Hall, Maybole, Ayr  
**CLANCY**, Open Air Festival, Harlow  
**TEEZER**, Rifle Hall, Halesworth  
**STRANGE DAYS**, Iron & Steel Club, Scunthorpe

## sunday

**GREENSLADE / MOTORHEAD / SHANGHAI**, Roundhouse, Chalk Farm, London NW1  
**COUNTRY GAZETTE**, Chancellor Hall, Chelmsford  
**HUMPHREY LYTTTELTON**, Central Park, Dartford  
**FRED WEDLOCK**, Blacksmith's Arms, Epping  
**STRANGE**, Laughton Com. Club, Derby  
**LOVE MACHINE**, Winter Gardens, Margate  
**ARKENSTONE**, Viaduct Hotel, Crumlin  
**PALM BEACH EXPRESS**, The Wellington, North Hill, Highgate  
**MAGNUM OPUS II**, Holmewood Club, Chesterfield  
**CSA**, Stepney Festival London  
**KURSAAL FLYERS**, Torrington, 4 Lodge Lane, London N12  
**STEELEYE SPAN**, Pavilion Theatre, Torquay  
**MANFRED MANN'S EARTH BAND**, Greyhound, Croydon  
**YAKETY YAK**, Cavendish, Blackburn  
**MOON**, Nashville, West Kensington  
**SPARROW**, Hamilton Club, Birkenhead  
**PURE CHANCE**, Black Swan, Sheffield

## monday

**MARIA MULDAUR / CLANCY**, Ronnie Scott's, 47 Frith Street, London W1 (until 26)  
**BLISS**, Outlook Club, Doncaster  
**UFO**, Golden Diamond, Sutton in Ashfield  
**GONZALEZ**, Dingwalls, Camden Lock, London NW1  
**ROCK ISLAND**, Fagan's, Fishmonger's Arms, Wood Green, London N22  
**WIGAN'S OVATION**, Quaintways, Chester  
**FAST BUCK**, Speakeasy, 48 Margaret Street, London W1  
**HECKTA**, El Cordobes, Newport, Gwent  
**SHAKIN STEVENS & THE SUNSETS**, Fagan's, Fishmonger's Arms, High Road, Wood Green, London N22

## tuesday

**COUNTRY GAZETTE**, Dingwalls, Camden Lock, London NW1  
**DUANE EDDY / SHUCKS**, 100 Club, Oxford Street, London W1  
**SASSAFRAS**, Fagan's, Fishmonger's Arms, Wood Green, London N22  
**STRIKE A LIGHT**, Lord Palmerston, Kings Road, Chelsea  
**BANDANA**, Speakeasy, 48 Margaret Street, London W1  
**WALLY**, Ivanhoe, Huddersfield

## coming events

**PETE ATKINS / JULIET LAWSOON**, Ebbisham Hall, Ashley Road, Epsom (July 25)  
**VAN DER GRAAF GENERATOR**, Victoria Palace, London (July 27)  
**CAMBRIDGE FOLK FESTIVAL** — RICHARD & LINDA THOMPSON / TOM RUSH / COUNTRY GAZETTE / BERT JANSCH / JACK THE LAD / LEO KOTTKE / RICHARD DIGANCE / TAM LYNN / FIVE HAND REEL / Cherry Hinton Hall, Cambridge (July 25 / 26 / 27) £3.50 for whole event, £2.50 for one day. Tickets from Cambridge 57851.



● GEORGE MELLY

Although every precaution is taken whilst compiling our dates column, we would however advise you to telephone a venue prior to going to confirm that the act advertised is actually performing. All dates are correct at time of going to press.



● GARY GLITTER: most certainly gold

## Glitter came, saw and conquered

GARY GLITTER is, of course, a spoof of enormous, if lovable, dimensions. An across-the-globe, bebopping, barnstorming proof of all that glitters is most certainly gold.

He came, saw and conquered a sound starved New Zealand, driven, on stage on a motorbike and fondly farewelled off by a full-regalia bagpipe band (pipe bands are very popular in NZ).

I caught him in Wellington where Glitter-mania reached an all-consuming peak as over 4,000 weenies in two houses gave him a cool by comparison reception.

Glitter had his work cut out getting the extravaganza going. New Zealanders have a strange pre-occupation with detailing the sartorial merits or otherwise of guys like Glitter.

For the record, he came on in one of his more subdued costumes, a black latex jumpsuit festooned with silver chains. What's odd about that?

But for all that, those lacking sparkle in their lives got a

huge dose of it from Gary and the Glitter Band. "Tonight you're not going to play with your partner next to you," he boomed. "Tonight you're going to play with me." And they tried...

"Who wants to be the first person to shake my hand?" And the whole front row lunged forward.

And why not? This was Gary at his oldest - teenager-in-the-world best, making a lot of tiny tots happy, making a lot of money, making do with what he's got.

He gaped wide-mouthed through all the old favourites — "Rock 'n Roll Parts 1 and 2", "Hello, Hello, I'm Back Again", "I'm The Leader Off The Gang" and "I Love, You Love, We Love".

Musically it was adequate — but barely. The occasion hardly demanded elevated heights of magnificence, however. It called for Glitter to be his normal simple rock self. The net result was basically all worth while... and he was good value. — DAVID HARRIS.

## Tonge win over Speakeasy

THESE DAYS it really is hard to break a comparatively unknown band. Nowadays, more so than ever before, audiences are plagued by the 'I've done it all, I've seen it all before' attitude. "Speakeasy ravers have long been associated with this kind of mentality, and so it usually proves quite a test of strength for a new band. Despite a certain lack of invention, Tonge won them over (groupies and all) and quite convincingly at that.

There's nothing exceptionally distinctive about either material or appearance. As was the case with so many pub bands, it's their approach that warrants attention. 'Captain Jones', 'The Hill' and their new single, 'Josie Is A Woman', are not in themselves outstanding songs. However they are forceful, driving and well punctuated workouts that all achieve their ultimate purpose — to entertain. As in the case of many top notch rock bands, it's what they

leave out as opposed to what they include, that counts. Nicholas Oldfield's drumming is simple and yet at the same time very functional. Dave Barnard's basswork is practically flawless, Eric Wright's lead guitar rarely offends and Melvyn's rhythmic donations are most impressive.

Surprisingly enough, when they do approach other people's material the results are no more spectacular than when they are doing their own songs. The set is consistent in its energy and attack with no one song surpassing another, although Ian Samuel, supposedly the writer of the Small Faces classic 'Watcha Gonna Do About It', was said to be very impressed with Tonge's rendition of the song.

Whether or not they will ever make it in a big way is a debatable question, but one thing's for sure — they'll be welcome back at the Speakeasy! — ALAN FRANCIS.



● SASSAFRAS: Crown Hotel, Marlow, Friday

The North's biggest one-day pop festival '75 at Southport Football Club, Haig Avenue, Southport. July 26th — 2 p.m.

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● BOB MARLEY

# sounds on the road

## 10cc take Cardiff Castle by storm

MORE THAN 15,000 pop fans put up with mud, torrential rain and a delay of over an hour to see one of Britain's top bands—10cc—at Wales' first major rock festival at Cardiff Castle on Saturday.

The massive concert arena was crammed with fans from all over the country who had queued for three hours in a line that extended for about one and a half miles.

Thin Lizzy opened the £35,000 show but hundreds missed their act because of the long queues, while others left during the early part of the set

because of the rain.

But despite appalling conditions the programme went off well with leading Welsh rock band, Man, getting tumultuous applause from the drenched crowd. 'Never Say Nuts To Nepalese', and 'Bananas', their two traditional numbers, went down very well indeed.

Next on was Steeleye Span who might have won better acknowledgement if they had run over a few of their more well-known numbers. A very attractive Maddy Prior in a white and purple layered chifon dress certainly com-



● 10cc: fantastic impact

pensated for that 'missing link' by throwing two dozen red carnations into the audience.

After Steeleye had finished their set a 75 minute-delay fol-

lowed, and a large section of the crowd became restless. Radio 1 DJ Pete Drummond, did his best to convince the crowd that 10cc were having

'technical troubles', and when they finally appeared on stage the 12th century Cardiff Castle shook to its foundations.

A gigantic explosion of red smoke flares draped in brilliant 5,000-Watt white and purple spotlights marked the start of their act which opened with their famous 'Silly Love'.

Vocalist Lol Creme was ecstatic in his performance, and as they moved into starry numbers like 'Somewhere In Hollywood', 'Old Wild Men', and 'I'm Not In Love', the bedraggled audience, which by now had diminished to 10,000, slithered delightfully in the mud.

10cc's repertoire included large chunks from their 'Sheet Music' and 'original Soundtracks' albums with 'Flying Junk' and 'Second Sitting for the Last Supper' the most successful offering from the 'Soundtrack' album.

'Baron Samedi', 'The Sacro-iliac', and 'Oh Effendi', had a fantastic impact on their

show but 'One Night In Paris' and their superb encore, 'Wall Street Shuffle' made the premiere Welsh event a sonic success.

The concert was billed to finish at 11 p.m. but it continued well into midnight leaving many fans stranded without transport home. About 200 youngsters arrived at Cardiff Central railway station after the last trains had gone.

Cardiff police praised the event and said there were no more arrests than on a usual Saturday night. Six people were arrested for drunkenness and two for assaulting officers. Half a dozen teenage fans were admitted to the University Hospital of Wales in a state of collapse.

Throughout the six and a half hour concert there was a stream of complaints about the noise from scores of residents many living up to a mile away from the Castle. But a police spokesman said they did not take any action. — BILL CORKE.

## Steve Stills: a man of magic

THEY WERE knocking on Stephen Stills' hotel room door all Saturday afternoon at a slightly seedy Holiday Inn in Lenox, Massachusetts, next door to Tanglewood, the Summer home for the Boston Symphony Orchestra.

All afternoon, kids of all shapes and sizes who had come from everywhere to see Stills, kept shouting requests for that evening's show. "Hey Stephen," said one fellow wearing a Neil Young T-shirt, "do '4 & 20'." Stills grins. "Hey Stephen," another fellow yelled out, "can we have a football jersey?" Stills frowned. You can only take so much.

Later that evening the kid with the musical request was more than satisfied. This new Stephen Stills band is possibly his best, rivaling the classic Manassas. This time around

Stills is backed by a mighty six-piece outfit that includes guitarist Donnie Dacus and keyboard man Jerry Aiello from Stills' past group; conga player Joe Lala, CSN&Y veteran and Manassas alumni; bassist George Perry; drummer Ronald 'Tubby' Ziegler; and guitarist Rick Roberts, ex-Burrito Brothers and a recent Chris Hillman band.

Not since CSN&Y has Stills been supported by such able-voiced singers, capable of reaching the highest highs on some of the more angelic vocal material. Donnie Dacus and Rick Roberts compliment Stills' voice perfectly while adding punch and fire to the guitar accompaniment.

The end result is a fully fledged rock band capable of capturing a myriad of styles from subtle jazzy things to acoustic pieces and back to

rock. There's even a country jig or two to keep toes tapping.

Due to the auspicious surroundings, Stephen opened the show alone instead of inserting the solo spot in the middle of the electric sets. The audience treated him like visiting royalty, instantly recognising tunes like 'Change Partners', 'Know You Got To Run', 'Word Game' and, of course, '4 & 20'. Especially satisfying was a sensitive rendition of 'Everybody's Talkin' At Me', which fitted well with the mood of the day.

After a brief interval the band shuffled onstage, running through several CSN&Y hits just to keep the customers satisfied before taking off with some of the excellent material from his latest album 'Stills'. 'Helplessly Hoping' and '40 Bye Byes' were enjoyable nostalgia but the real surprise was a thrown-in version of 'Four Days Gone', an exquisite Buffalo Springfield tune done perfectly, light and airy. 'So Begins the Task' and 'Johnny's Garden', were equally sensitive, done up real proper.

Rick Roberts shined on his 'Colorado' with Stills taking a back seat vocally but not musically while the whole band rocked hard on 'Turn Back The Pages', Dacus and Stills trading licks in a possessed style reminiscent of Stephen and Neil's better days.

'Love the One You're With', got the masses up and dancing but the real stormer of the evening was an electric version of 'Suite Judy Blue Eyes' attacked much like the Stones would attack 'Brown Sugar', yet the pretty parts were still preserved. At the end, 9,000 people stood clapping for 15 minutes, acclaiming the magical rock inspiration that belongs to only very special artists. Stephen Stills is one such artist. — BARBARA CHARONE.

### Terry/Peterson

Proclaiming that he would never ask a friend to sit in when he was still suffering from jet lag, Clark Terry summoned Oscar Peterson to the stand at Ronnie Scott's Club on Tuesday for one of those chance encounters that everyone present will remember for years.

Already blowing beautifully—in spite of a surgical collar on his neck—and playing his flugelhorn as fluently and warmly as anyone could imagine over a busy, bustling rhythm from Ed Soph on drums and Victor Sproles on



● STEVE STILLS: opened the show alone

set which caught still more fire.

Oscar's fills and work behind the front line immediately raised the whole tone, and he took a fine, typically energetic solo, attacking with two hands and doubling the time. Then he launched into the blues to push Clark onto a version of 'Mumbles', his send-up blues vocal, and a nice solo with cup mute, before Oscar took over to raise the roof with a tremendous rolling, two-fisted tremolo to take it to the top. Regular pianist Dan Hearle sounded fair enough, but the difference with Oscar's instant confidence and attack proved a telling illustration of the impact upon a whole group of one special individual.

There may have been a worse band at Ronnie's than Dave McRae's Pacific Ear-drum, but I cannot recall it. After more than a week together at the club, I had hoped they would have come together. But they still sound scrappy and uninspired with a clumsy version at times of what tenorist John Klemmer has been doing in the States. How such strong individuals can sound so grim together is remarkable. — MICHAEL WALTERS.

### Patto

IT WAS, as they say, a night to remember. The queue out-

side London's Torrington last Sunday stretched right down the road, and dozens were left outside peering through the windows when the House Full notices went up. Inside, the packed audience, including many fellow-musicians, were reminded by Mike Patto that this was positively the last ever performance of the reformed Patto, a benefit for the dependents of a former roadie, killed in Pakistan.

North London had been the band's old stamping-ground and the event brought the hard-core Patto fans, some of whom seemed to remember more of the repertoire than the group themselves. The 90-minute set was no anti-climax for them. From Ollie Halsall's first crackling guitar solo and Mike Patto's hip soul shouting on 'I Got Rhythm', the band were hot and got hotter (as did the audience).

The dozen or so numbers included an acappella comedy routine featuring the rich, rude, lead voice of drummer John Halsey (who's exercised his comic talents more recently with Grimms) on a lewd, suggestive piece called 'Mummy'. There was a Twist contest visible only to the front few rows but accompanied by a lovingly inaccurate version of the Ventures' 'Perfidia' from Halsall, who also starred in the band's famed and absurd rendition of 'Shakin' All Over'.

On the more serious side, Mike Patto himself blistered his way through 'Singing The Blues On Reds', and built up 'My Days Are Numbered' to a storming climax. The final encore was a stomping 'Hi Heel Sneakers' which packed a lot more punch than the version offered by its originator, Tommy Tucker at the 100 Club a few weeks earlier.

Ollie Halsall played his heart out with as good a burst of demonic guitar artistry as anyone's likely to hear in Britain this year. Bassist Clive Griffiths was his perfect foil, varying his lines to fit the mad axeman's increasingly extravagant ideas. Halsey was a powerhouse behind the drums and Mike Patto bobbed, weaved and sung his head off in a way that those other masters of blue-eyed soul, Cocker and Winwood, would have been hard put to match.

It was the best possible way for a band to sign off. And though there are rumours that this may not be quite the last of Patto, what's needed now is a Best Of Patto album to remind us how good their songs were. How about it, Island? — DAVE LAING.

### Geno Washington

IT WOULD be difficult for Geno Washington ever to live up to the reputation he had in the mid-sixties for being one of the most lively, vibrant outfits on the road; but he was trying hard last week with his new-look band at Derby Baileys.

His new band didn't have the character of the original Ram Jams (Pete Gage, John Paul Jones and Dave Green-slade were among its members) but they're a tight, funky outfit as they showed from their first number — 'Thus Spake Zarathusa' — before Geno took the stage. Their use of the sax and trumpet would have put a lot of black soul bands to shame.

Most of the numbers performed were old soul classics like 'You Don't Know Like I Know' and 'Knock On Wood', given the benefit of Geno's abrasive vocals. His voice has to be heard to be believed. He sounds like a tenuous sergeant major who's been turned on to soul, but hasn't forgotten the way he used to bellow on the parade ground.

His act was sprinkled liberally with comedy; some of it funny and some of it painful, but his natural exuberance made it difficult to suppress a smile. His distinctive appearance made sure he dominated the band with his shaved head and prison-type uniform.

The club scene's changed dramatically during Geno's eight-year lay-off. Today's emphasis is on pre-packaged, mellow soul bands to accompany basket meals, but it didn't discourage him from giving a forceful, dynamic performance in his own inimitable style. — MARK REDYERS.

### Clapton blasts out

RUNNING IN hot pursuit of the successful Summer Chicago/Beach Boys touring package, Eric Clapton and Santana have joined forces, giving audiences all over America more than their money's worth with a three-and-a-half-hour show that leaves hardened rock devotees exhausted. Their Chicago show was a fine example.

Santana is back and in fine form too with much assistance from original bassist David Brown. Together with help from keyboard man Tom Coster, Armando Peraza on congas, Nduga Chanler on percussion and Leon Patillo on piano, this new Santana easily captures the mood of the original band. With a penchant for gut reaching rhythms, Santana manage to get the audience primed for Clapton by giving them an hour's worth of straight ahead latin funk including old favourites like 'Black Magic Woman' and 'Soul Sacrifice'. Dressed in the expected whites, Carlos bounces magic notes off the rhythms with ease.

Fifteen minutes and several fireworks later, Clapton blasts out with 'Layla' with all the power and guts of the original version. Dressed in a bright blue mechanic-type ESSO suit, Clapton and guitarist George Terry build the firmest foundations from the start just to remind people that this Eric Clapton tour does not reek of the same hesitant mellow approach that permeated last Summer's comeback shows.

The side sofas still add to the homey atmosphere, and several palm trees provide the

necessary decor. But the atmosphere is basically down to the band who seem to continually improve with age. Keyboard man Dick Sims is opening up with musical conversations between his organ and Clapton's guitar on songs like 'Key To The Highway' or 'Stormy Monday', adding to the bluesy tensions.

Sadly, few tunes are done from the excellent 'There's One In Every Crowd'. On this showing only 'Better Make It Through The Day' received an airing with a lovely vocal from Eric. Yvonne Elliman shines on 'Can't Find My Way Home', standing out front and letting rip with all the power her vocal chords can muster.

Despite several annoying shouts for 'Boogie' and 'Do Some Cream', Clapton carried on playing exquisite slide on 'Can't Hold Out', where the rhythm section of drummer Jamie Oldaker and bassist Carl Radle kept things ignited. 'Keep On Growin'' took off instantly steaming throughout with group vocals reminiscent of Bonnie and Delaney.

'Badge' got the audience up and grinning as Eric teased the crowd, sustaining the main guitar break to heighten the inbuilt tensions. 'Bell Bottom Blues' quickly followed, done beautifully with sensitive back-up from singers Marcy Levy and Elliman. But 'Tell The Truth' was the real surprise, rearranged to take advantage of the concert's energy build-up, finally exploding when Terry and Clapton connect.

For encores, Carlos Santana and several percussionists join Clapton on a rousing jam of 'Eyesight To The Blind', which ends up at the 'Crossroads'. That's good value for money. — BARBARA CHARONE.

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There has always been quite a heavy demand for H H combos and PA amps and the company say that they have increased production substantially to improve delivery dates.

Also on show at the Fair for the first time is a new mini-horn with a 50 watt rating, designed for use with the 212 and 412 Dual Con-

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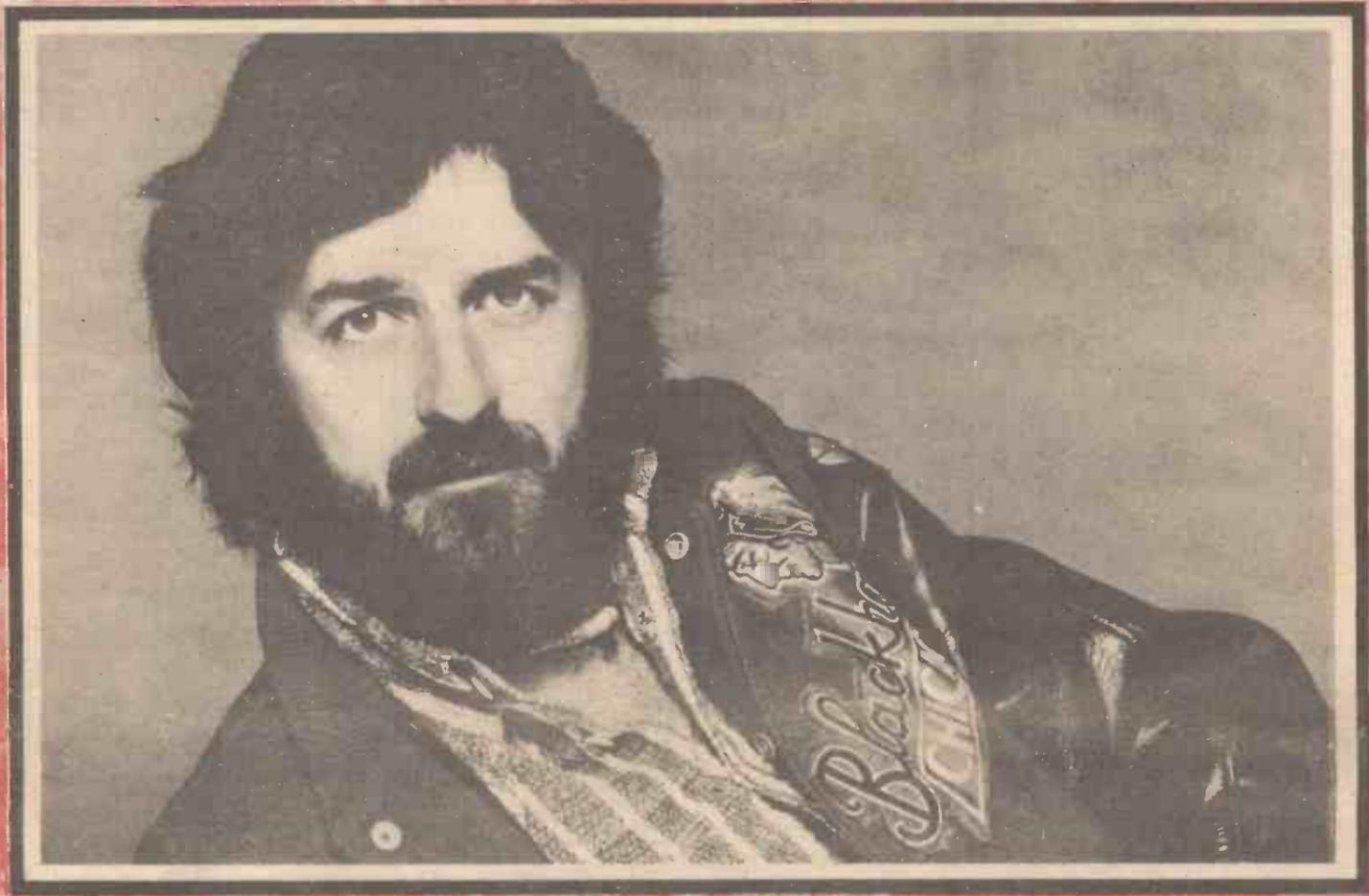
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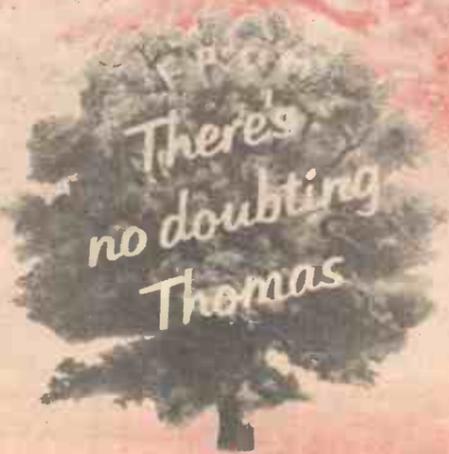
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