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NEW

MUSICAL EXPRESS



Jagger

'KLEIN IS A
PERSON TO BE
AVOIDED'

LENNON
BOWIE
BOLAN

October 7, 1972

U.S./Canada 50c

6p.

TEN YEARS AFTER TOUR DATES

DATES FOR TEN YEARS
AFTER's first British tour
since the beginning of
1972 were announced this
week and are published on
page 3.

The band will interrupt
its 16th series of American
dates for the tour, which
will also include a London
concert not yet finalised.

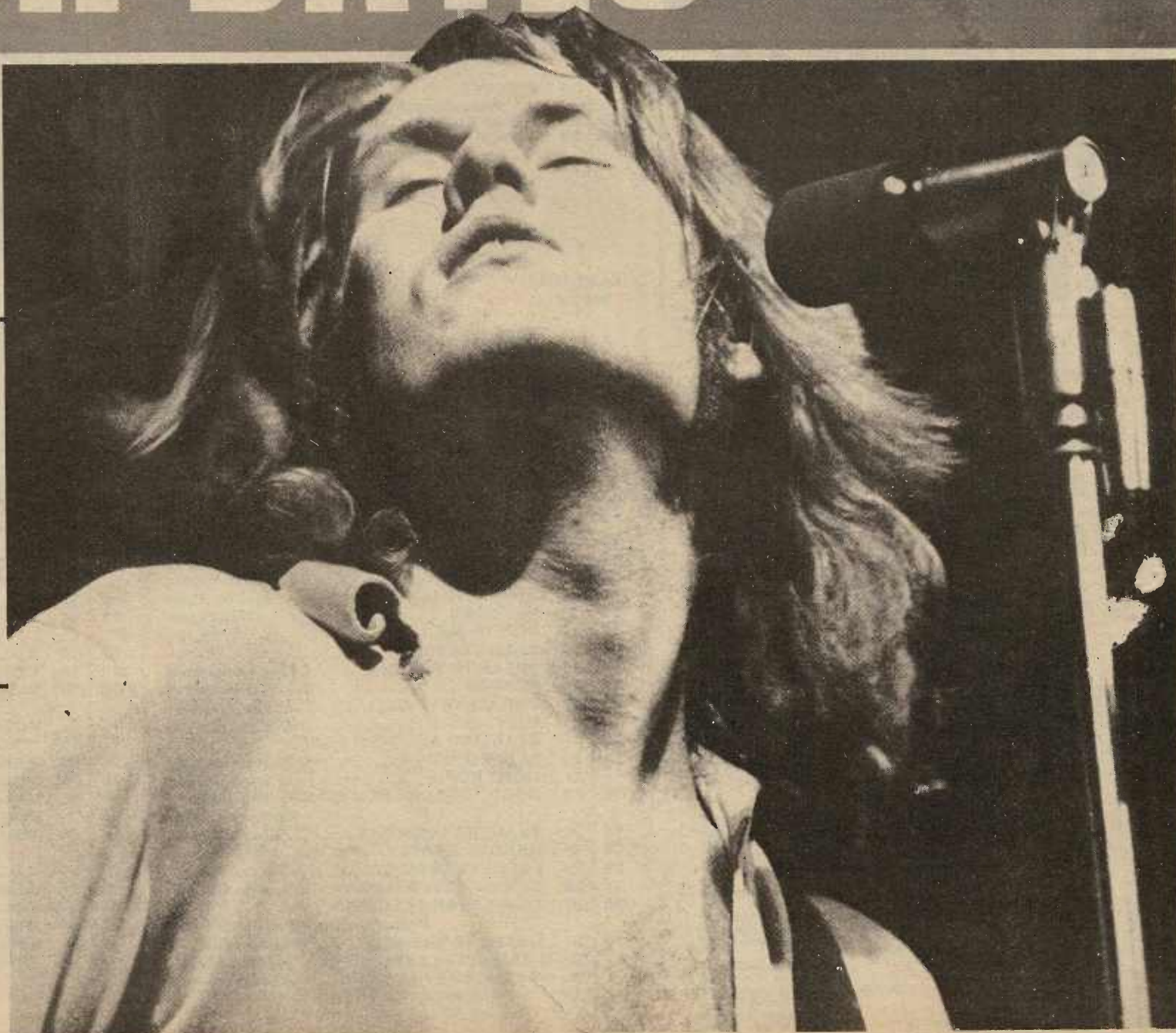
HENDRIX

TWO YEARS TO the month after
his death some of the world's
biggest-name virtuosos of the
guitar join NME today in
nominating JIMI HENDRIX
World's No. 1 Guitarist.

This extraordinary tribute to
Hendrix's brilliance is revealed in
part two of the NEW MUSICAL
EXPRESS Annual Musicians'
Poll. The chart is found by
turning to the centre of the What's
On supplement and opening out.

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Two BIG Ones

No. 8 **BURNING LOVE** No. 8
by **ELVIS** on RCA 2267

ELMO JAMES
by CHAIRMEN OF THE BOARD
on Invictus 524

KPM GROUP, 21 Denmark St., W.C.2. 01-836 3856

ADVERTISING FEATURE

LONDON'S ALTERNATIVE CHART

- | | |
|------------------------------|-----------------|
| 1. CATCH BULL AT FOUR | Cat Stevens |
| 2. CLOSE TO THE EDGE | Yes |
| 3. ROCK OF AGES | The Band—Import |
| 4. WHO CAME FIRST | Pete Townshend |
| 5. NEVER A DULL MOMENT | Rod Stewart |
| 6. ELEPHANT'S MEMORY | Import |
| 7. BANDSTAND | Family |
| 8. SOMETIME IN NEW YORK CITY | John & Yoko |
| 9. LIVE AT PADGET ROOMS | Man |
| 10. DINGLY DELL | Lindisfarne |

All London's alternative chart albums can be obtained from:

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2 THE SQUARE, RICHMOND (01-940 2029)

NEXT WEEK: HIT THE ROAD WITH NME

FIVE YEARS AGO

Week ending October 7, 1967

- | | | | |
|----|----|------------------------------|--|
| 1 | 1 | THE LAST WALTZ | Engelbert Humperdinck (Decca) |
| 5 | 2 | HOLE IN MY SHOE | Traffic (Island) |
| 3 | 3 | FLOWERS IN THE RAIN | Move (Regal-Zonophone) |
| 4 | 4 | REFLECTIONS | Diana Ross and the Supremes (Tamla-Motown) |
| 13 | 5 | MASSACHUSETTS | Bee Gees (Polydor) |
| 2 | 6 | EXCERPT FROM A TEENAGE OPERA | Keith West (Parlophone) |
| 9 | 7 | THERE MUST BE A WAY | Frankie Vaughan (Columbia) |
| 6 | 8 | ITCHYCOO PARK | Small Faces (Immediate) |
| 7 | 9 | LET'S GO TO SAN FRANCISCO | Flowerpot Men (Deram) |
| 12 | 10 | THE LETTER | Box Tops (Stateside) |

TEN YEARS AGO

Week ending October 5, 1962

- | | | | |
|----|----|----------------------|--------------------------|
| 2 | 1 | TELSTAR | Tornados (Decca) |
| 1 | 2 | SHE'S NOT YOU | Elvis Presley (RCA) |
| 3 | 3 | IT'LL BE ME | Cliff Richard (Columbia) |
| 5 | 4 | SHEILA | Tommy Roe (HMV) |
| 12 | 4 | RAIN UNTIL SEPTEMBER | Carole King (London) |
| 8 | 6 | THE LOCOMOTION | Little Eva (London) |
| 6 | 7 | I REMEMBER YOU | Frank Ifield (Columbia) |
| 12 | 8 | YOU DON'T KNOW ME | Ray Charles (HMV) |
| 11 | 9 | SEALED WITH A KISS | Brian Hyland (HMV) |
| 10 | 10 | DON'T THAT BEAT ALL | Adam Faith (Parlophone) |

15 YEARS AGO

Week ending October 4, 1957

- | | | | |
|----|----|------------------------------|-------------------------------|
| 1 | 1 | DIANA | Paul Anka (Columbia) |
| 3 | 2 | LAST TRAIN TO SAN FERNANDO | Johnny Duncan (Columbia) |
| 2 | 3 | LOVE LETTERS IN THE SAND | Pat Boone (London) |
| 4 | 4 | ISLAND IN THE SUN | Harry Belafonte (RCA) |
| 6 | 5 | WATER WATER/HANDFUL OF SONGS | Tommy Steele (Decca) |
| 4 | 6 | WITH ALL MY HEART | Petula Clark (Pye-Nixa) |
| 10 | 7 | TAMMY | Debbie Reynolds (Vogue-Coral) |
| 8 | 8 | ALL SHOOK UP | Elvis Presley (HMV) |
| 7 | 9 | WANDERING EYES | Charlie Gracie (London) |
| 12 | 10 | THAT'LL BE THE DAY | Crickets (Vogue-Coral) |

NME CHARTS

BRITISH SINGLES

Week ending Tuesday,
October 3rd 1972

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
2	1	HOW CAN I BE SURE David Cassidy (Bell)	4	1
5	2	MOULDY OLD DOUGH Lieutenant Pigeon (Decca)	3	2
1	3	CHILDREN OF THE REVOLUTION T. Rex (EMI)	4	1
8	4	WIG WAM BAM Sweet (RCA)	4	4
4	5	TOO YOUNG Donny Osmond (MGM)	4	4
3	6	MAMA WEER ALL CRAZEE NOW Slade (Polydor)	6	1
19	7	YOU'RE A LADY Peter Skellern (Decca)	2	7
16	8	I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK 'N' ROLL) Gary Glitter (Bell)	2	8
13	9	COME ON OVER TO MY PLACE Drifters (Atlantic)	3	9
22	10	BURNING LOVE Elvis Presley (RCA)	2	10
6	11	IT'S FOUR IN THE MORNING Faron Young (Mercury)	10	4
14	12	SUZANNE BEWARE OF THE DEVIL Dandy Livingstone (Horse)	4	12
15	13	BIG SIX Judge Bread (Big Shot)	4	13
10	14	VIRGINIA PLAIN Roxy Music (Island)	7	5
12	13	LIVING IN HARMONY Cliff Richard (Columbia)	4	10
7	16	YOU WEAR IT WELL Rod Stewart (Mercury)	9	1
11	17	AIN'T NO SUNSHINE Michael Jackson (Tamla Motown)	6	8
23	18	JOHN, I'M ONLY DANCING David Bowie (RCA)	2	18
20	19	WALK IN THE NIGHT Jr. Walker & The All Stars (Tamla Motown)	4	17
-	20	DONNA 10 c.c. (U.K.)	1	20
-	21	BACK STABBERS ... O'Jays (CBS)	1	21
17	22	I GET THE SWEETEST FEELING Jackie Wilson (MCA)	8	10
9	23	SUGAR ME Lynsey De Paul (MAM)	6	4
18	24	STANDING IN THE ROAD Blackfoot Sue (Jam)	7	3
-	25	IN A BROKEN DREAM Python Lee Jackson (Youngblood)	1	25
21	26	WHO WAS IT Hurricane Smith (Columbia)	3	21
-	27	THERE ARE MORE QUESTIONS THAN ANSWERS Johnny Nash (CBS)	1	27
-	28	ELECTED Alice Cooper (Warner Brothers)	1	28
25	29	HONKY CAT Elton John (DJM)	5	24
29	30	POPCORN Hot Butter (Pye)	11	3

BRITISH ALBUMS

Week ending Tuesday,
October 3rd 1972

LAST WEEK	THIS WEEK		WEEKS IN CHART	HIGHEST POSITION
1	1	NEVER A DULL MOMENT Rod Stewart (Mercury)	11	1
2	2	SIMON AND GARFUNKEL'S GREATEST HITS (CBS)	13	1
3	3	CLOSE TO THE EDGE Yes (Atlantic)	4	3
4	4	SLADE ALIVE Slade (Polydor)	28	3
5	5	CATCH BULL AT FOUR Cat Stevens (Island)	2	5
11	6	DINGLY DELL Lindisfarne (Charisma)	2	6
7	7	ROXY MUSIC (Island)	10	6
10	8	BLACK SABBATH VOL. 4 (Vertigo)	3	8
9	9	MOODS Neil Diamond (UNI)	11	5
20	10	ZIGGY STARDUST David Bowie (RCA)	16	4
6	11	20 ALL TIME GREATS OF THE 50's Various Artists (K-Tel)	3	6
8	12	THE SLIDER T. Rex (EMI)	11	2
13	13	TWENTY FANTASTIC HITS Various Artists (Arcade)	12	3
14	14	BRIDGE OVER TROUBLED WATER Simon & Garfunkel (CBS)	139	1
19	15	SING ALONG WITH MAX Max Bygraves (Pye)	2	15
21	16	TRILOGY Emerson, Lake & Palmer (Island)	14	7
23	16	EVERY PICTURE TELLS A STORY Rod Stewart (Philips)	42	1
22	18	CHICAGO V (CBS)	2	18
30	19	ALL THE YOUNG DUDES Mott The Hoople (CBS)	2	19
16	20	CHERISH David Cassidy (Bell)	22	4
12	21	SCHOOL'S OUT Alice Cooper (Warner Brothers)	12	3
-	22	BANDSTAND Family (Reprise)	1	22
25	23	KILLER Alice Cooper (Warner Brothers)	4	19
-	24	TEASER AND THE FIRECAT Cat Stevens (Island)	44	1
-	25	LAYLA Derek & The Dominoes (Polydor)	1	25
-	26	PORTRAIT OF DONNY Donny Osmond (MGM)	1	26
-	27	LOVE IT TO DEATH Alice Cooper (Warner Brothers)	3	21
17	28	THE EDWARD WOODWARD ALBUM (Jam)	6	17
-	29	IN SEARCH OF SPACE Hawkwind (United Artists)	11	14
28	30	HIMSELF Gilbert O'Sullivan (MAM)	39	3

U.S. SINGLES

LAST THIS
WEEK

2	1	BABY DON'T GET HOOKED ON ME Mac Davis
1	2	BLACK AND WHITE 3 Dog Night
4	3	EVERYBODY PLAYS THE FOOL Main Ingredient
6	4	DING-A-LING Chuck Berry
7	5	GO ALL THE WAY Raspberries
3	6	SATURDAY IN THE PARK Chicago
9	7	BEN Michael Jackson
13	8	BURNING LOVE Elvis Presley
15	9	USE ME Bill Withers
12	10	GOOD FOOT—PART 1 James Brown
20	11	NIGHTS IN WHITE SATIN Moody Blues
14	12	POPCORN Hot Butter
11	13	RUN TO ME Bee Gees
5	14	BACK STABBERS O'Jays
19	15	SPEAK TO THE SKY Rick Springfield
17	16	PLAY ME Neil Diamond
23	17	YOU WEAR IT WELL Rod Stewart
21	18	WHY Donny Osmond
22	19	STARTING ALL OVER AGAIN . Mel and Tim
24	20	FREDDIE'S DEAD Curtis Mayfield
—	21	TIGHT ROPE Leon Russell
26	22	GOOD TIME CHARLIE'S GOT THE BLUES Danny O'Keefe
16	23	BEAUTIFUL SUNDAY Daniel Boone
27	24	GARDEN PARTY Rick Nelson
28	25	I BELIEVE IN MUSIC Gallery
29	26	CITY OF NEW ORLEANS Arlo Guthrie
30	27	DON'T EVER BE LONELY Cornelius Brother & Sister Rose
—	28	LISTEN TO THE MUSIC Doobie Brothers
—	29	I CAN SEE CLEARLY NOW Johnny Nash
—	30	IF I COULD REACH YOU 5th Dimension

Courtesy "CASH BOX"

U.S. ALBUMS

LAST THIS
WEEK

2	1	NEVER A DULL MOMENT Rod Stewart
1	2	BIG BAMBU Cheech & Chong
3	3	CHICAGO V Chicago
5	4	SUPER FLY Curtis Mayfield
4	5	CARNEY Leon Russell
7	6	HONKY CHATEAU Elton John
9	7	SEVEN SEPARATE FOOLS 3 Dog Night
6	8	TRILOGY Emerson, Lake & Palmer
8	9	MOODS Neil Diamond
10	10	HIMSELF Gilbert O'Sullivan
11	11	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel
12	12	CARLOS SANTANA & BUDDY MILES! LIVE! Carlos Santana & Buddy Miles
14	13	ALL DIRECTIONS Temptations
15	14	THE LONDON CHUCK BERRY SESSIONS Chuck Berry
13	15	STILL BILL Bill Withers
17	16	LONG JOHN SILVER Jefferson Airplane
16	17	ELVIS AT MADISON SQUARE GARDEN Elvis Presley
18	18	SCHOOL'S OUT Alice Cooper
19	19	A SONG FOR YOU Carpenters
20	20	SAINT DOMINIC'S PREVIEW Van Morrison
23	21	ROCK OF AGES The Band
—	22	DAYS OF FUTURE PAST Moody Blues
25	23	TOO YOUNG Donny Osmond
24	24	YOU DON'T MESS AROUND WITH JIM Jim Croce
26	25	BROTHER, BROTHER, BROTHER The Isleys
30	26	JERMAINE Jermaine Jackson
27	27	THE SLIDER T. Rex
28	28	ALL TOGETHER NOW Argent
—	29	BEGINNINGS Rick Springfield
—	30	AT HOME WITH THEIR GREATEST HITS Partridge Family

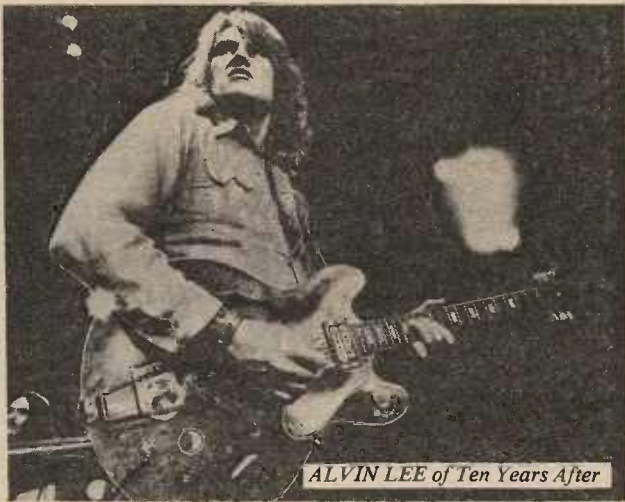
Courtesy "CASH BOX"

SLADE, TYA TOUR DATES

DETAILS OF THE autumn British concert tour by Ten Years After have been finalised — it will mark the outfit's first appearance in this country since the Reading Festival in August, and their first British tour since the beginning of the year. TYA will interrupt their 16th American tour to play here — during the next two weeks they are appearing on the U.S. East Coast, then they return home for the British tour prior to flying back to the States for a string of West Coast gigs. On the British tour, they will be featuring tracks from their newly-released album "Rock And Roll Music To The World".

British dates are MANCHESTER Hardrock (October 26), BIRMINGHAM Town Hall (28), NEWCASTLE City Hall (29), EDINBURGH Empire (30), LIVERPOOL Stadium (November 4), LEICESTER De Montfort Hall (6), BRADFORD St. George's Hall (7) and HANLEY Victoria Hall (8). A venue in London has still to be confirmed, and there is also the possibility of further dates, including an additional Scottish gig.

Support act on all dates will be Frankie Miller, formerly with Jude, whose debut solo album — on which he is backed by members of Brinsley Schwarz — is released by Chrysalis on October 27. He will be accompanied on the tour by a well-known group whose identity has not been announced due to contractual reasons.



ALVIN LEE of Ten Years After

JEFF BECK OUTFIT PLAYING SUNDOWN

JEFF BECK is to play another London date with his group — currently consisting of former Vanilla Fudge members Tim Bogert and Carmine Appice — at the end of his present string of European dates which opened in Amsterdam last Saturday. He flies back into London on October 15 for an appearance at the Mile End Sundown, prior to returning to the States. Plans for the Beck outfit to undertake a full-scale British tour at the end of the year have been shelved until early 1973, to enable them to cut their first album together.

ROOSTER, BLUNSTONE, HH&F: AUTUMN TOURS

ATOMIC ROOSTER are to play a string of nine British gigs this month, opening on Saturday at King's Lynn and continuing the following day at Bexley. Full details of their itinerary are listed in this week's Nationwide Gig Guide.

HEADS, HANDS & FEET — whose Island LP "Stripes" is scheduled for November release — are also set for a British tour this month, prior to commencing a U.S. schedule in November. See the Gig Guide for details of their venues.

The COLIN BLUNSTONE Band is another outfit on tour during October. Their British dates follow a three-day visit to Holland this weekend. Dates and venues are listed in the Upcoming section of the Gig Guide.

Al Stewart: solo again



AL STEWART is to play a two-hour solo concert at London Royal Festival Hall on Friday, October 13 — his first major gig since disbanding his backing group. In the concert he will be featuring a 15-minute song titled "Nostradamus" which is included on his next album. Commented Stewart: "Having a group was an interesting experiment, but I feel I was able to make more contact with audiences as a solo artist." After the Festival Hall date, Stewart begins a tour of America.

Plainsong: London gig

PLAINSONG make a rare concert appearance on Friday, October 20, when they top the bill at London Queen Elizabeth Hall. Also booked for this Elektra Records show are singer-composer Mickey Newbury (he wrote "An American Trilogy" for Elvis Presley) and Harry Chapin.

Hotlegs and Gouldman in 10c.c.

THE NEW 10 c.c. group, which makes its NME Chart debut this week, features members of Hotlegs together with singer-songwriter Graham Gouldman. Having recently recorded an album and single with Neil Sedaka, they have now branched out in their own right, and this week they have already been cutting a single follow-up to their debut hit. The outfit consists of Kevin Godley, Lol Creme, Eric Stewart and Gouldman. A group spokesman told the NME: "They intend to concentrate on writing and recording material, plus a few promotional TV spots. No live gigs are planned."



DATES AND VENUES have now been finalised for the autumn concert tour by Slade. The outfit be performing on 20 nights between November 3 and December 5, supported on all gigs by Thin Lizzy, and the itinerary includes two days at London Rainbow as well as visits to Scotland and Wales. Slade are spending this week in the recording studios, finishing work on their new album for late November release and cutting a new single. Next Tuesday (10) they leave for a European tour taking in Germany, France, Luxembourg, Holland and Belgium, finishing in Munich on October 31.

The British tour venue for Slade is as follows: NEWCASTLE City Hall (November 3), OXFORD New Theatre (5), WOLVERHAMPTON Civic Hall (6), BOURNEMOUTH Winter Gardens (8), SHEFFIELD City Hall (9), LONDON Rainbow (10 and 11), LEEDS Town Hall (13), MANCHESTER Free Trade Hall (15), HANLEY Victoria Hall (17), LIVERPOOL Stadium (18), BIRMINGHAM Town Hall (19), SUNDERLAND Top Rank (22), GLASGOW Green's Playhouse (23), EDINBURGH Empire (24), SOUTHAMPTON Guildhall (26), BRIGHTON Top Rank (29), PLYMOUTH Guildhall (December 2), CARDIFF Top Rank (3) and BRISTOL Colston Hall (5).

Gladys, Pips: new venues

TWO FURTHER DATES have been added to the British itinerary of Gladys Knight and the Pips — at Batley and Bournemouth. The girls now play Wolverhampton on November 12 instead of London Rainbow, and their appearance at the London Palladium on November 5 is confirmed. Finalised schedule for the Taml group is Batley Variety Club (October 29), Manchester Odeon (November 3), Bournemouth Winter Gardens (4), London Palladium (5), London Lewisham Odeon (11), Wolverhampton Gaumont (12) and Birmingham Odeon (13).

CRICKETS, TAMS, BASS, COASTERS: TOURS SET

THE CRICKETS — with original founder members Jerry Allison, Sonny Curtis and Glen Hardin — are now confirmed for a British tour at the end of the year for promoter Henry Sellers. They open on December 1 and tour until Christmas Eve, although Sellers says there is a possibility of their visit being extended. Dates and venues so far confirmed are listed in the Upcoming section of this week's Nationwide Gig Guide. They will also be appearing in BBC-2's "Old Grey Whistle Test" during their stay.

Sellers is also bringing in the COASTERS for an extensive British tour early in the New Year. They arrive on January 21 and will be here for at least a month. Their schedule has not yet been finalised, but will be announced shortly.

FONTELLA BASS, best-known for her 1965 million-seller "Rescue Me", returns to Britain on November 3 for a 24-day one-nighter tour promoted by Contempo Artists. Most dates and venues have been confirmed, and are listed in the Upcoming section of the Gig Guide.

Also returning to Britain for Contempo are the TAMS who will be here from November 17 to December 10, but their itinerary has not yet been drawn up.

Sinfield's new band

EX-KING CRIMSON member Pete Sinfield has formed a new band, which goes under the provisional name of A Bowl Of Soup. The outfit all from Sinfield's hometown area of Glastonbury has been spending this week cutting a debut album, and are already planning a British concert tour for early in the New Year. Line-up of the band comprises Sinfield (vocals, guitar, synthesiser), Phil Jump (keyboards), Richard Brunton (guitar), Min (drums) and Steve Dolan (bass). Jump, Brunton and Min were all with Glastonbury group Sattva, while Dolan was formerly with Hard Meat.

Floyd at Wembley

PINK FLOYD are to play a special charity concert at Wembley Empire Pool on Saturday October 21 (8 p.m.). It is being organised by promoter Tony Smith in aid of the Albany Trust and War On Want — tickets go on sale next week at £1.50 and £1. In the Stars Organisation for Spastics weekend at the same venue, Slade and Blackfoot Sue are set for October 28 (as already reported) and FACES top the bill on October 29.

NEWS DESK

Editor: Derek Johnson

Jacksons, Elton for the Royal Show gig

THE JACKSON 5 — who, as previously reported, are coming to Britain for a string of concert dates — are to appear in this year's Royal Variety Show at the London Palladium on Monday, October 30. Also starring is Elton John — the first "progressive" artist ever to be booked for this annual prestige event. And Jack Jones — who opens a Palladium season next Monday — completes a trio of topline musical acts.

The show will be screened in its entirety on BBC-1 the following Sunday. Also taking part are Liberace, Danny La Rue, Carol Channing, Ken Dodd, Dickie Henderson, Mike Yarwood and the "Till Death Us Do Part" team.



DAVID CASSIDY back on British TV

PARTRIDGE FAMILY IS RETURNING — ON ITV

DAVID CASSIDY returns to British television this month in a new series of "The Partridge Family" which has now been acquired by ITV. The first series was screened by BBC-1 but, despite considerable demand, they did not pursue attempts to secure the next series. Now London Weekend will start transmitting it at noon on Saturday, October 21, and several other regional ITV companies are expected to take it up during the coming weeks.

● Rolf Harris returns to London Weekend for a five-week networked series on Saturday, October 14. And Des O'Connor is back with an eight-week ATV series on Thursday, October 26. One of ITV's most consistent pop series, Granada's "Lift Off", returns next Wednesday (11) and runs through until the end of the year.

● BBC Radio London begins a new series on Friday night, October 20 (10 p.m.-2 a.m.), titled "Pop Shop" featuring all the new singles released that day. This Friday (6), the station has an all-night first birthday show running from 10.45 p.m. to 7 a.m. featuring studio guests including Lynsey de Paul, Judge Dread and Anne Murray — it is also being broadcast by Radio Oxford.

● Radio Luxembourg is preparing a series of five half-hour programmes on the Osmond Brothers for broadcast prior to their British tour.

FASTBACK MUSIC BY POST

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FASTBACK MUSIC, 5, ELGIN CRESCENT, LONDON, W.11

EMI shock: two-month suspension

IN A SHOCK announcement at the weekend, EMI cancelled all their releases planned for November and December. Managing director Gerry Oord blamed production problems created by the company's move to its new £4 million factory in June. Summer was chosen for the move because this is usually the slackest period of the year, but unexpectedly sales were up by more than 50 per cent this year.

EMI also have pressing and distribution commitments with other labels, and a spokesman said it looked as though they had "bitten off more than they could chew" in this respect. But on Tuesday, another spokesman commented: "It now looks as though we may be able to resolve our difficulties rather sooner than we had feared."

FRAMPTON'S CAMEL TO TOUR WITH PIE



PETER FRAMPTON

PETER FRAMPTON'S CAMEL will undertake their first British concert tour, when they join **Humble Pie** for a string of major dates commencing later this month. This marks a reunion for Frampton with Pie — the group he left a year ago to form his own outfit.

Throughout that time, he has

retained close links with Pie, and in fact the billing for the tour will be "Humble Pie and their very special friends Peter Frampton's Camel".

Frampton is at present engaged in his first U.S. tour with his new band. Dates and venues for Pie's British tour were listed in the NME two weeks ago.

Sheffield challenge to Presley rebuff

THE OWNERS OF the Fiesta Club in Sheffield, described as "Europe's most luxurious night spot", this week hit back at Colonel Tom Parker's statement — frontpaged by NME three weeks ago — that Elvis Presley will definitely not be coming to Britain because of the lack of suitable venues here. Parker turned down invitations for Presley to play large arenas in Britain, claiming that Elvis wanted only to play in supper clubs with seating of 1,000 upwards.

Keith and Jim Lipthorpe claim that their Sheffield venue fulfils Parker's requirements in every detail — including finance. And they hope to persuade Parker to examine the suitability of the Fiesta for himself.

Other top American acts have raved about the venue after appearing there. The Beach Boys are on record as saying: "It's a millionaire's club. You've heard of Las Vegas — well, forget it." Frankie Valli des-

cribed it as the finest club he had ever worked in, and the Four Tops commented: "This must be the best club in Europe".

● To prove their point, Sheffield Fiesta will become the first night club to stage a pantomime this year, when "Dick Whittington" runs (matinees only) from December 18 to January 13.

MARDI GRAS NOW SET Stylistics also coming

MARDI GRAS are now officially confirmed for a British visit this autumn, confirming the NME's forecast two weeks ago. They will be touring here from November 10 to December 3 for the Clayman Agency, who are currently setting up a schedule of one-nighter ballroom and club dates.

Clayman's are also bringing in **BOBBY HEBB**, hit recorder of "Sunny", for a 17-day tour starting December 15. And they are also lining up a British tour for **LEN BARRY**, who will be here from November 10 to December 17.

THE STYLISTICS are to pay a brief promotional visit to Britain at the end of this month. Although they are coming primarily for radio and TV dates in connection with their new single release, they will be playing one live date at Watford on October 29.

Elton, Hollies, Butter, Free, Ruffin — singles

ELTON JOHN'S new single, to be issued by DJM on October 27, is a track from his forthcoming January album "Don't Shoot Me — I'm Only The Piano Player". It is titled "Crocodile Rock", and the coupling (not from the album) is "Elderberry Wine". Out the same day are "Anyone For Tennis" (MCA) by **STACKRIDGE** and Kris Kristofferson's "Help Me Make It Through The Night" (Tamla Motown) by **GLADYS KNIGHT & THE PIPS**, which is taken from their live album "Standing Ovation" and released to tie in with their British tour.

FREE have a new single out on October 13 titled "Wishing Well" (Island), to be followed by a new album in November. This is also the release date of "Rock Me Baby" (Deram) by **BROTHERHOOD OF MAN** and "Wishing Well" (Epic) by **COLIN BLUNSTONE**, whose new album "Ennismore" follows on October 27.

Issued on October 20 are the Cook-Greenaway song "If It Wasn't For The Reason" (Polydor) by the **HOLLIES** — their first since the beginning of the year — and a revival of the Shadows' chart-topper "Apache" (Pye International) by **HOT BUTTER**.

Rush-releases this weekend includes the Carly Simon song "That's The Way I've Heard It Should Be" (RCA) by **JACK JONES & SUSAN GEORGE**, "Coming On Strong" (Rhino) by **BRUCE RUFFIN**, "Vahevala" (RCA) by the **SEARCHERS** and "The Folksinger" (Probe) by **TOMMY ROE**.

Tamla Motown's subsidiary West Coast label, Mowest, makes its debut this weekend with two singles — "The Night" by **FRANKIE VALI & THE FOUR SEASONS** and "No-One's Gonna Be A Fool Forever" by **THELMA HOUSTON**.

HOLLIES: new single



RECORDING NEWS

● The Enterprise label releases an album called "Rare Hendrix", which has never before been available in Europe, next Monday (9). This will be followed shortly afterwards by a second LP titled "Jimi Hendrix In Session". Both albums have been acquired from their American owners, and will retail at £1.99 each.

● The first two albums under Polydor's production deal with Jo Lustig will be issued tomorrow (Friday) in their Folk Mill series. They are "Moyshe McStiff And The Tartan Lancers Of The Sacred Heart" by C.O.B. (produced by Ralph McTell) and the first solo album by Barry Dransfield.

● Polydor announces the re-signing to the label for a further three years of Stone The Crows. The new deal is world-wide, with the exception of North America.

● A new all-star album of past hits, titled "Twenty Star Tracks", is being issued in Britain by a company making its debut in the record market in this country. They are Ronco, who have previously dealt solely in household gadgets. Artists featured include Jethro Tull, Cat Stevens, Mungo Jerry, Joan Baez and Olivia Newton-John. The LP will retail at £1.99 and will be the subject of a massive publicity campaign.

● Sacha Distel has been signed by Polydor for release in Britain and all other English-speaking areas, excluding North America. He is shortly to cut a Christmas record with Polydor's other recent new signing, Petula Clark.

● The Jam label is releasing a maxi-

single of three former Troggs hits on November 3. Titles are "Wild Thing", "With A Girl Like You" and "Love Is All Around".

● Black Sabbath have already qualified for a Gold Disc in America for their album "Black Sabbath 4", which is fast approaching Platinum Disc status. An album earns Gold when it sells one million dollars' worth of copies, and Platinum is achieved for one million records sold. The group already has three Platinum albums.

● Tony Christie's new MCA single will be "Avenues And Alleyways", which he sings over the closing credits of the new ITV series "The Protectors". It is released on October 20.

● Two of Brenda Lee's biggest hits are being reissued by MCA on October 13 to coincide with her British visit — they are "Here Comes That Feeling" and "Let's Jump The Broomstick". Out the following week is an album titled "Whole Lotta Brenda Lee".

● The Trojan label is breaking away from Island Records, who will in future boost their Blue Mountain subsidiary solely as a prestige reggae outlet featuring such names as Jimmy Cliff, the Maytals and Greyhound. First two rush-released singles are "Breakfast In Bed" by Lorna Bennett and "Pomps And Pride" by Toots and the Maytals.

● As a result of a deal between CBS Records and F.W. Woolworth & Co., an LP titled "The Andy Williams Album" is now on sale exclusively in Woolworth's stores. For general distribution, CBS release "Andy Williams Greatest Hits — Volume 2" on November 24.

THREE DOG LIVE LP

THREE DOG NIGHT are to record a live album at three of their European concerts. The first section will be taped at London's Edmon-ton Sundown tomorrow (Friday), and further tapings will be made in Frankfurt and Copenhagen later in the month. An edited version of the tapes from the three venues will be broadcast exclusively by Radio Luxembourg in the Kid Jensen show some time in late October.



Rick Springfield

his first single

"SPEAK TO THE SKY"

out now CL8001

"There's more to Rick Springfield than meets the eye"




David Bowie: Not just a pretty face?

THERE WAS a time when a superstar was some innocent, latent-charisma-laden, (preferably) dumb truck drivin' kid who just happened to stroll into a roadside bar with his ole' beat-up guitar, casually serenading the barmaid who immediately saw the potential in his hips and sent him off to one of her buddies who owned a studio specifically designed for making demonstration tapes.

By the end of the month, he would be No 1 in the local charts, by the end of the year he would have his own nationwide T.V. spectacular.

And in ten years he would be either playing Las Vegas or desperately trying to learn the words to "Me And Bobby McGhee" for his Grand Ole Opry show — or maybe just pumping gas in some hick town out in the sticks.

Such is showbusiness, my friend, but things have changed a little. Nowadays a superstar isn't **discovered**, it's all down to anyone with an appetite for glitter and calculated outrage (preferably of a bisexual nature) who can hype himself to best effect.

So now we have Marc "I was born to be a star" Bolan telling us of his manifold virtues, or Alice Cooper who produces snakes, rapiers and purple mascara as his credentials for the hallowed state of superstardom.

But let us ponder a second to sort the men out from the boys when it comes down to exercising the vital ingredient — charisma — on an unsuspecting but more than willing public.

There are, of course, the big three — Dylan, Presley and Jagger whose continued worship is now an institution. Jim Morrison had it even though he never knew quite what to do with it; Lou Reed has it even if his live performances are uncomfortably self-conscious.

Iggy Pop exudes it while Neil Young has risen above his peers to become what can only be described as a genuinely charismatic figure.

AND THEN there is David Bowie.

Bowie could well be the most tantalisingly interesting figure currently strutting the stage.

Surely the subtlest of operators of self-hype from the Bolan-Cooper school, he nonetheless has an image and, more important, a definite brilliance which immediately places him in the big league.

Bowie's manager, Tony DeFries, has been quoted as saying that his client is not another mere Rod Stewart or Cat Stevens; David Bowie is from the James Dean-Marlon Brando school of super-images.

Certainly he is the first songwriter since Dylan to build up an image beyond the neurotic introvert posturings of Young and James Taylor, which has become an object of mass fan-worship.

One can easily imagine the kids of the '60s who spent their time laying around rooms with garish red lighting listening in silent awe to the Dylan moan being replaced by 1970's brats



NICK KENT ANALYSES THE BOWIE PHENOMENON

doing the same to "Hunky Dory" or the "Ziggy" album.

Bowie attacks at all angles: he supplies constant food for thought in his songs while his taste for glamour is second-to-none.

And he attracts titles like a dead corpse attracts flies:

Dylan in drag, the thinking-man's Marc Bolan — one American rock mag toasted him as the Darling of the Avant Garde (to which Bowie replied that he wasn't even the Darling of Beckenham his home-town) — all good juicy stuff.

YET IT IS his song-writing that one should investigate, for it is this and this alone that will ultimately be the deciding factor as to whether our hero will survive the hype and the backlash.

Sure, his live shows **look** good and **sound** good but

Bowie is merely adequate as a front-man, his act draws from over-diverse sources. From Lou Reed to Jacques Brel, to mime and then to a blast of good old rock 'n roll transexual outrage is just too much ground to cover for anyone. His shows always go on for too long and are never tangible enough to be rock 'n roll, nor worked out quite well enough to be theatre.

Live Bowie falls into a limbo, and it is a tribute to the image that he and manager, DeFries have put together that audiences are always so receptive to him.

Perhaps my criticisms of Bowie's "Ziggy" period stem from the fact that my actual conversion to the kiddo's talents came with the release of "Man Who Sold The World", arguably his most fearsome work to date.

The record sold almost nil copies when it was released and is now available on import with Mick Weller's "Metropolist" painting substituted for that supreme photo of Bowie sprawled out like Laureen Bacall on a couch in drag which graced the English copy.

Now here was a great epic work of tortured third-generation rock 'n roll poetry. Whether it was the "Width Of The Circle", an 8 minute odyssey where Dante and Genet meet and do battle in Bowie's own inferno of crazed puns, homosexual encounters and black magic symbolism; or "All The Madmen" where "the thin men walk the streets, while the saints lay underground"; or the menace of "Running Gun Blues" and the neurotic and blaringly sexual "She Shook Me Cold", Bowie delivers them all in a style that can only be paralleled with such works as "Desolation Row" and Van Morrison's "Astral Weeks," while his band led by Mick Ronson played like the Cream on a forced diet of Valium.

After "Man Who Sold The World", "Hunky Dory" came as a pleasant but rather inferior product. The album reflected Bowie's then-current preoccupations — his marriage and child were serenaded in "Kooks", while his dalliances with Warhol and his chums at the Factory were found in, what else but, "Andy Warhol".

The album had no set theme or vision so that the songs were a series of incisive sketches around various diverse themes.

The best works "Changes", "Oh You Pretty Things" and "Quicksand" roughly dealt with a favourite topic — Homo Superior versus Homo Sapiens. "The Bewley Brothers" still remains tantalisingly obscure.

AND THEN came Ziggy, about which so much has been written that it would be perhaps unwise to add to former theses.

My main desire at the moment is to discover what new games our hero will be playing on us. "John I'm Only Dancing", a rather inferior product from one so lavishly endowed as Bowie, is giving nothing away, neither is Bowie himself who has constructed around himself such a tight net of security.

As I write, I am informed that the first five American gigs are practically sold out while Bowie and DeFries are busy setting up an Elvis-Col. Parker working relationship.

On the "Ziggy Stardust" album, David Bowie sings: "I could make it all worthwhile as a rock 'n roll star".

For both his and our own sake, let us hope that it's true.

Peter Skellern: Chopin to rock n' roll



A TRAINED concert pianist who took up the instrument at nine, Peter Skellern is a man who has studied a wide spectrum of music.

A former organist and choir master, he also attended the Guildhall School of Music and Drama for three years and can boast the letters AGSM after his name.

The most remarkable thing about Skellern, however, is the way he has managed to stay completely detached from the hip music business he is a part of. You could hardly call his hair long, his clothes trendy and — despite a couple of appearances on television — not one speck of glitter or tinsel has been near him.

He's been writing since he was nine: "Modern classical music left me cold — I realised all the zest was in pop music."

Two of his compositions are to be recorded by Georgie Fame, one was released as a single by Lois Lane.

"You're A Lady" was written at the beginning of this year: "It's about an old girlfriend — that's why it's full of nostalgia. No, she doesn't know."

Six months ago Skellern was playing in a Pizza house in Soho. "Very good money I thought — £50 a week. I used to feel guilty because they didn't get many people there and they'd empty the till to give me my money."

Now, with a single in the charts, his record company Decca are falling over themselves trying to be nice to their new discovery. Still, credit where credit is due — they signed him up where other record companies turned him down.

"My manager tried for two years to get me a recording contract," says Skellern candidly.

"You're A Lady" was in fact written for his album, due for release next month.

"When I wrote it I didn't want it swamped with strings — I wanted the nostalgia to come out, that's why we got the brass band."

On the subject of singing voice, which to say the least is unusual, he comments: "It took me a long time to convince people I could sing my own songs. They wanted me just to write. Of the songs I've written, probably 90 per cent will never see the light of day."

"I can't sing half of them — in fact I've only just started to write songs that I can sing. I don't know how you'd describe my voice — breathy, I suppose."

Finally, words on the merits of being classically trained before entering the pop business.

"At one time I thought, 'Pop music, no problem'. Now I know you need as much concentration for rock 'n' roll as you do for Chopin." — JULIE WEBB.

It's a laugh, reading about today's rock stars

"THE BEATLES HAD a standard to live up to," admits John Lennon, lighting up yet another four-inch link in an endless chain of battered cigarettes.

"And for that reason," he says, "when the Beatles went into the studio they had to stay in for at least six months. Today I just couldn't stand to be locked up in a studio for that length of time."

Lennon's reason is as simple as it is short: "I don't want a standard to live up to."

This is perhaps easier said than done, because the fact remains: "Once a Beatle always a Beatle."

That's how most people insist on viewing Lennon, McCartney, Harrison and Starr, through forced tears of nostalgia — with the nasal harmonies of "Yeah, Yeah, Yeah" still echoing around the empty cavity that divides their ears.

Despite an enormous output of solo material from the four indi-

viduals — most from the prolific Lennons — the majority still refuse to accept that the Beatles no longer exist.

No one is more aware of the situation than Lennon. Even so the ex-Beatle isn't filled with bitter resentment. Quite the contrary.

"You know," he tells me that muggy night in New York, "when the Beatles cartoons come on the TV every Sunday, I still get a kick outta watching them . . . it's fine. It's just like leaving home — after that you automatically get on with your parents."

I BRING us back to the present and I ask: How much has Yoko influenced John, and how much has John influenced Yoko?

Lennon displays obvious pleasure at the subject.

"She," he begins with an affectionate smile at Yoko, "changed my life completely. Not just physically . . ." he pauses

momentarily, trying to find the right words, "the only way that I can describe it is that Yoko was like an acid trip or the first time you got drunk."

"It was that big a change, and that's just about it. I can't really describe it to this day."

I put it to them that an example would be appreciated and they both choose their new album "Sometime In New York City" as an illustration.

Again, John who leads off: "If you really wanna know Yoko writes all her own chords and music completely. If I can get in a riff or something, then I'm lucky."

"A lot of people don't know this but Yoko was classically trained from the age of four, and that as you know, has its rewards and its disadvantages, in the same way of any training."

"It's always hard to hit upon specific details, but, for instance, the idea for a song like 'Imagine' came out of Yoko's influence regardless of what the format of that song was. Half the way I'm

thinking, musically, philosophically and every other way is her influence both as a woman and as an artist."

"Her influence is so overwhelming that it was big enough not only for me to change my life with the Beatles but also my private life, which has nothing to do with how sexually attractive we are to each other."

FOR LENNON it's time for another cigarette, for Yoko a chance to offer her observations.

"Naturally, my life also changed. Mainly what we give each other is energy, because we're both energetic people and when we're in the company of other people who we might feel are less energetic, then we have to give more."

"For instance, if we're on stage and John is reading a song really good, and I have to come after him, then that means that I've really got to do my very best."

"So then I do a screaming piece or something, and then John does a screaming piece after that, and then he has to stop me. That's precisely what was happening during our concert at Madison Square Garden. Many of our close friends noticed we were really sparking off each other."

John interjects with his own interpretation:

"I mean, I got up from the piano in one number, and Jeezuss, it was like following an act or something. Phew, it was just the same as competing in the Olympics when you've really got to box your best. It was really weird."

Suddenly Lennon stops talking, leans over, and with a teasing growl roars into Yoko's right ear: "Go on luv, tell him how I influenced yer."

She laughs nervously, tries to ignore his request. "The thing is . . ."

But she can't complete the sentence as she breaks up in a fit of laughter.

"Alright," she concedes.

"That was the question, remember."

Says John in an effort to redirect her train of thought.

"O.K. then I'll answer it," a pause. "It's obvious, I think, that these days my songs are all rock . . ."

"And what were they before?" intrudes Lennon, temporarily taking over the role of interviewer.

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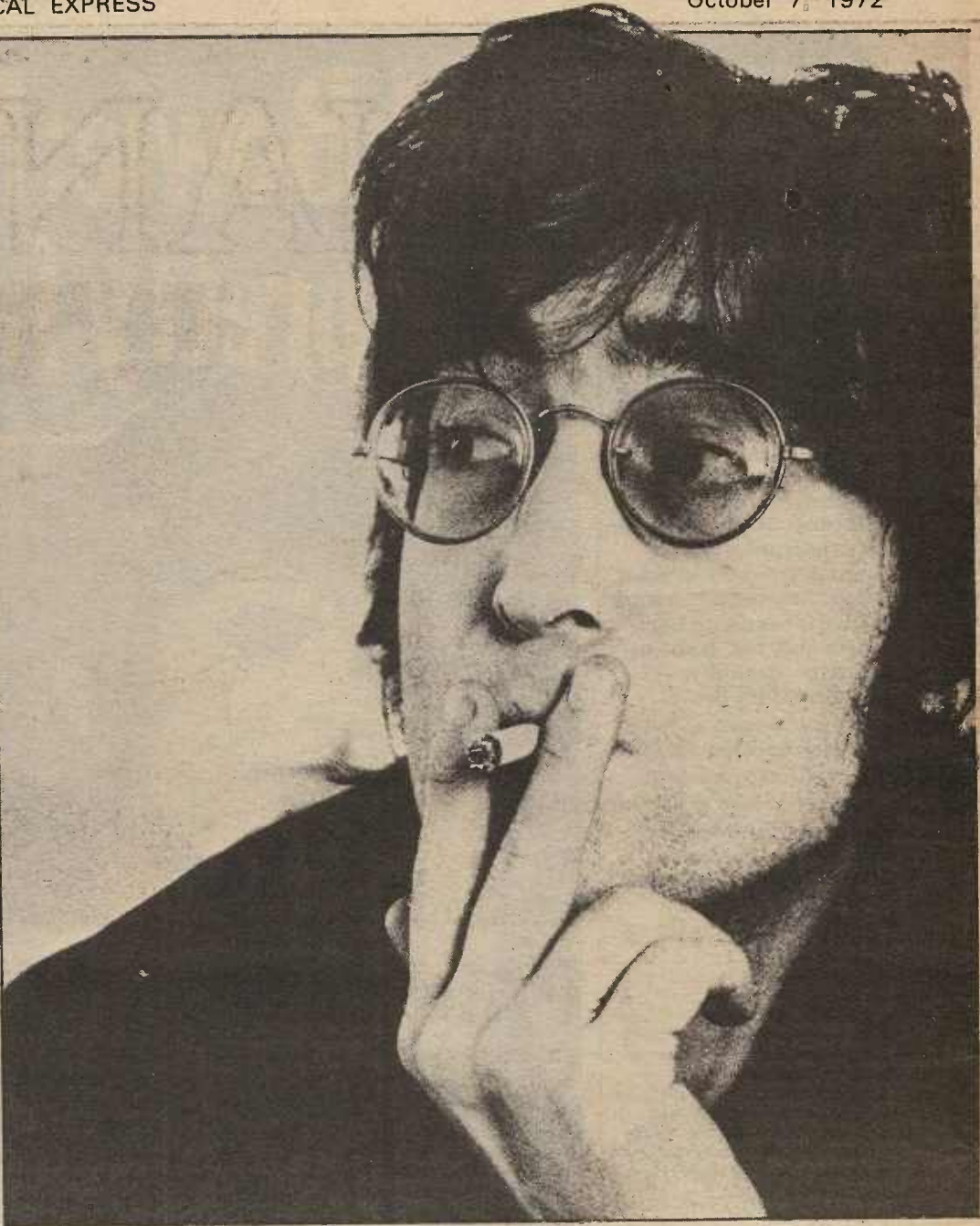
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"Well I was mainly me doing my voice experiments," Yoko admits, turning towards her husband. "You know, screaming and all that, but then I got very interested in the rock beat because it is like the heart beat."

"It's very basic and a very healthy thing. Most music, other than rock, went away from that healthy direction and into perversion. That's the way I feel about it."

John: "Just virtuosity."

Yoko: "Actually, I think the most obvious change has been on

"Yoko coined a phrase . . . 'Rock Square', and I was definitely in that box. I would never have admitted it while it was happening, but nevertheless it was going on."

"What happens is that you suddenly become exactly what you didn't like about other forms of music, be it jazz or classical or whatever, and you then have to admit that it should really be like this, or like that."

"Now, when someone comes along and says 'no', it can be whatever you want it to be."

By Roy Carr

my side, which is that my musical style changed. Whereas John is virtually sticking to what he's always done. But I adopted rock."

Yoko's last four words prompt Lennon to enthuse: "Yeah . . . Yeah" prior to proudly pointing out to his wife: "but I did that Cambridge thing with you. Now wasn't that an adaptation?"

Yoko, unperturbed: "Rock is a whole new field for me and I get inspired so much that I find that now a lot of songs are coming out of me. Also, I think I was getting to a point where I didn't have too much competition. John was always with boys who were working together and therefore in direct competition. That was his situation. I was far more isolated."

She pauses and Lennon takes over the conversation: "It just came to me — for the two of us it was a question of mutual adjustment, with all the joys and pleasures of marriage on an artistic and musical level. However, it's not just the music, or our lifestyle, or where we're living. The whole change is happening in the space between us."

That's a very big change to go through. But after you experience it then you loosen. You feel free to do whatever you want."

THE FACTS BEHIND Lennon's candour reveal that at the dizzy heights of Beatlemania he often lost contact with reality.

"That happened many times, but then a lot of other people go the same way. Just being, quote, 'A Star', or whatever it was that happened, made it a little more unreal. So perhaps the periods lasted just a little bit longer."

"Look, a working guy will get lost for a weekend, get pissed, and forget who he is or dream that he's so-and-so in his car. Well, it was just the same with us."

"But instead of getting blotto for a week-end, we got blotto for two whole months, trying to forget whatever it was that everybody tries to forget all the time. Instead of worrying about who is gonna pay the milkman we worried who was gonna pay whatever it was we'd gone out and spent."

"I think that around the time of 'Help' I began to wonder what

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JOHN AND YOKO



PART 2 OF NME'S REPORT FROM SOMEWHERE IN NEW YORK CITY

the hell was happening, because things were definitely starting to get very weird by then.

"But then, I can only judge it

by 'A Hard Day's Night'. At that time we still had one foot in the backyard.

WITH MARC BOLAN today attempting to Xerox the same kind of hysteria amongst Britannia's children that John, Paul,

George and Ringo patented a generation earlier, I further enquire if Lennon bleeds in sympathy for today's teenyboppers.

"I dunno," he says, "if I feel sorry for these people or not. But I do think about it. The first thing that strikes me is the things these

stars say in the musical papers changes so often. Yer know what I mean: like when they keep on saying 'We're the Greatest'. I mean, when I read about Dave Bowie bitchin' with Marc Bolan, who is bitchin' with Fred Astaire . . . actually, it's a bit of a

laugh when you're not doing it yourself.

"I imagine it's all down to the fact of the bigger you become, the more insecure you feel. I'd like to think that people could learn from the mistakes others have made. But they don't. It's

like you can't tell anybody nothing, ever.

"I can't learn myself from other people's mistakes. There's nobody I can think of, where he did that, and that's where he goofed. You can sing about it, because that's your own experience, but you can't expect anyone to think along the lines . . . 'oh, so they did that and that happened, so we won't do that'.

"You can't do it. It never works."

SELF-INDULGENT is a put-down constantly aimed at John Lennon, and his reply to such criticism is explicit.

"When people say that I'm self-indulgent, it's only because I'm not doing what they want me to do. Simply because they're still hung up on my past.

"If you've noticed, when they say such things they don't usually refer to the music. Actually, I got it down the other day. People talk about not what you do, but how you do it, which is like discussing how you dress or if your hair is long or short.

"They can say what they want, but the artist knows best, anyway. And when you work at such an energy level, like Yoko and me then you're doomed to be heavily criticised."

The cigarettes have run out, so has the tape, and we've talked ourselves dry. I have a plane to catch at noon and the Lennons have a live TV show to rehearse.

New York City . . . New York City . . . Que Pasa New York, Que Pasa John and Yoko?

Franki Valli and Thelma Houston have just moved to the West Coast

Tamla Motown have just moved from Detroit to Los Angeles.

To mark this occasion they have launched a great new label.

MOWEST.

The first two sensational releases from Mowest are

Franki Valli and the Four Seasons
The Night MW 3002

Thelma Houston
No One's Gonna Be A Fool Forever
MW 3001



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Under the Influence

THIS WEEK:
ALVIN LEE



Little Richard turned me on to rock 'n' roll

ELVIS PRESLEY "Hound Dog". This has got to be included simply because of its guitar sound. The second guitar solo is completely amazing. It comes in like somebody dropping about fifty scaffold poles. It's always been a sound I've tried to emulate but never got anywhere near, and never met anybody who has.

JOHN LEE HOOKER "Sugar Mama". I think anything by John Lee is good because he's got such a funky style. There's nothing forced. It's just the way he is — stomping and natural.

BIG BILL BROONZY "Hey Bud Blues". Big Bill Broonzy has always been one of my favourites. He's got an unusu-

al guitar style — almost playing a rhythm and picking at the same time. It's very earthy as well, which I like.

THEN I like **LITTLE RICHARD** but it's hard to think of any one track. There are just so many classics. Basically I admire him for his original rock and roll. I mean he didn't invent it but that's who I first heard it from and his playing and style has always stuck with me a lot.

STEVE MILLER BAND "Sailor". It's an incredible production and stands up as a whole album. Like, side one is a complete entity by itself. I don't think any track picked out would sound as good as the whole side played through all at once. You've

got the fantastic start with foghorns before it builds up and then comes down with the rain and everything.

I ALSO like **STEVE STILLS**, particularly for his country feel. He plays good guitar and writes interesting songs. His records have an unoffending atmosphere. It's just natural music. He's also the first guitarist who plays in open D a lot. It's a different tuning with its own sound, and I think he does more with it, and has taken it further than anybody else.

OTHERWISE I like the album with **JACK McDUFF** and **GEORGE BENSON**. Simply because it's good playing.

WITHOUT DOUBT **PAUL RODGERS** has one of the most overtly brooding, bluesiest voices around — a fact last week recognised by a good many of his contemporaries when they voted him second in NME's Hall of Fame above such established artists as Joe Cocker, Rod Stewart and Mick Jagger.

Rodgers himself, is something of a blunt, uncompromising person and not always the easiest person to talk to, cutting the conversation short with a sharp comment if he feels it's getting at all tedious.

But last week, just before going into Island studios to add his piece to Free's next single, he was in reasonably high spirits and pleased with the outcome of the poll.

Predictably he mostly digs vocalists with an affinity to his own style and last week personally chose in particular the three blues Kings — Albert, B.B. and Freddie in that order.

"Of course I like a lot of other people as well and perhaps the all-time man for me is Otis

For Free, feel above technique

Redding. But the Kings are rather like a matching set, aren't they?" he smiled quizzically.

"I put Albert King first because I've just got an album of his called 'Love John' which is so good it made me think of him first."

"To me there's a hell of a lot of difference in all the Kings' styles. I don't think I could exactly describe how but, it's immediately recognisable when you hear them."

"Really, though, there's so many good singers it's hard to put one above the other. I

think people like Steve Marriott and Rod Stewart are incredible.

"In fact we played about ten gigs with the Faces in the States and on the last night we had this amazing jam with them. Imagine nine or ten people on stage all jamming on 'Losing You'."

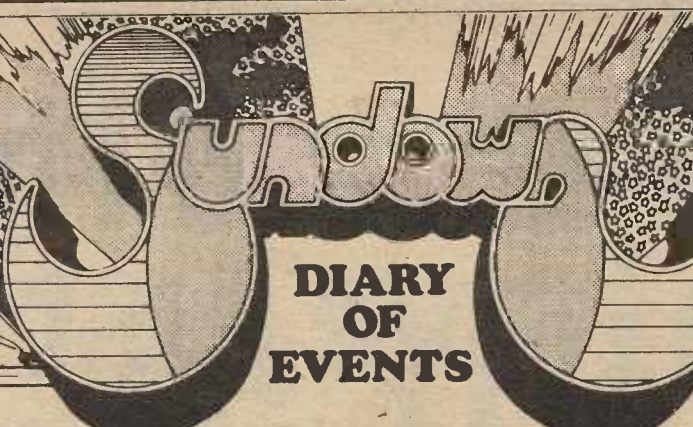
AS FOR VOCALISTS in general, Rodgers thinks that the feel they can put across is almost as equally important as musical technique.

"I like any vocalist that means what they're saying," he continued.

"For instance, I think Joni Mitchell has as much to offer as Little Richard because they both sound as if they mean what they're singing."

"In other words I don't think you have to be a great singer, but you have to mean it. Like, people say Bob Dylan isn't a great singer but he means it. And then they say the same of Jimi Hendrix but, man, he's a great singer."

"So, in a way, feel is more important than technique although technique obviously



DIARY OF EVENTS

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THURSDAY 5th OCTOBER

HAWKWIND
PRETTY THINGS

WEDNESDAY 11th OCTOBER
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THURSDAY 12th OCTOBER
ATOMIC ROOSTER
GOOD HABIT

SUNDAY 15th OCTOBER
JEFF BECK GROUP

WEDNESDAY 18th OCTOBER
DICK HECKSTALL-SMITH
SUNSHINE

SUNDOWN EDMONTON N18.
(Formerly Edmonton Regal, Near Silver St. Main Line Station)
Advance Booking Tel: 807 4649

THURSDAY 5th OCTOBER
SCREAMING LORD SUTCH
AND THE SAVAGES

FRIDAY 6th OCTOBER
THREE DOG NIGHT
URIAH HEEP

SUNDAY 8th OCTOBER
STEPHEN STILLS
and MANASSAS

THURSDAY 12th OCTOBER
FLAMING GROOVIES
HELP YOURSELF

FRIDAY 20th OCTOBER
CURVED AIR

SUNDOWN BRIXTON SW.9.
(Formerly Astoria Brixton, next to Victoria Underground)
Advance Booking Tel: 274 5482

FRIDAY 6th OCTOBER
SCREAMING LORD SUTCH
AND THE SAVAGES

SUNDAY 8th OCTOBER
THE REST IN PEACE TOUR FEATURING
STEPPENWOLF
PLUS
AND INTRODUCING THE JOHN KAY BAND JOES LIGHTS

FRIDAY 13th OCTOBER
FLAMING GROOVIES
HELP YOURSELF

SATURDAY 21st OCTOBER
THE DRIFTERS

SATURDAY 28th OCTOBER
B.B.KING
MEMPHIS SLIM

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Virgin Records, Oxford St., W.1, Tel: 580 5755
and London Theatre Bookings, Shaftesbury Avenue, Tel: 437 1166.

RODGERS, No. 2 singers' singer in NME Poll



comes into it. Obviously it helps if you're singing in the right key but you need feel as well so that the listener knows it's genuine.

"Personally I learnt so much off Otis Redding because when he sings you can really imagine the person — it comes right out of the speakers.

IN THE EARLY days in fact, Rodgers got into soul before he discovered blues; back in the mid-sixties when it was almost impossible to go into a club or discotheque without

hearing the vibrant strains of numbers like "In The Midnight Hour" and "Knock On Wood".

"We used to have a group in Middlesbrough called the Road Runners," he recalled, "and did all the stuff like 'You Don't Know Like I Know' and 'Midnight Hour'.

"I used to hear them on records and try and sing them exactly the same. I think that's the way for most vocalists. You hear a song you like and try and sing along with it or sing it with the group.

"Then we came down

to London and started to get into things like B.B. and all the Kings, Otis Rush, Buddy Guy, Muddy Waters and guys like that, before we eventually got on to our own material.

"I still love the blues but I feel as a group we don't need to stick to twelve bar changes. Basically I like things which are a bit more melodic but still have a heavy or bluesy approach."

And although Rodgers admits some words and lines are easier to sing than others he doesn't take that into account

when writing lyrics.

"When I'm writing I usually just get a first line which sounds nice and write a song around it if it's strong enough. And as I like all the instruments to sound simple, as they are — like a bass sounding like a bass — I only write simple lyrics anyway. I like a sound that's as natural and as uncomplicated as possible."

Finally Rodgers indirectly stated his belief in the strength of Free when I asked him whether he would ever consider recording, say, a solo, vocal album;

maybe picking out favourite musicians to back him.

"Technically you can make good music like that but really the best way is to get something going with other musicians over a length of time," he replied.

"I enjoy experimenting and playing with other guys but I think what a band can get together can be much stronger.

You get a thing that is much deeper musically because there's a musical sympathy. That's what makes it a band."

Howff that?

IN SCOTLAND THEY have a word "howff" that means a meeting place, a regular haunt where friends get together. And that is exactly what Roy Guest plans to open in London this Saturday at 109a Regents Park Road, just behind the Round House at Chalk Farm.

Guest has long been a man after my own heart because he shares my view that music (especially folk music) is a social affair — and because he has FLAIR.

It was flair that led Guest to put a Howff in Edinburgh's Royal Mile way back in 1961, during the Edinburgh Festival.

The Howff became very popular, with club sessions, a folk music library on tape, disc and book, and an attractive coffee bar.

Guest started life as an actor, then became a teacher at Summerhill, the grand-daddy of all progressive schools.

Turned on by a scratchy Pete Seeger 78 produced by one of the kids, Roy busked the London streets, often with Meg, the doyenne of the theatre queues, and used the money he made to get to the New World, where he bummed across the USA and Canada, odd-jobbing to keep alive, singing for his own pleasure.

In the early days of the folk record boom, he made five albums for Saga. "They netted me £100," he told me, "but I believe they have sold 2.25m. copies round the world. I'm glad they sell at 50p — that's about what I'm worth, and I think record prices are much, much too high."

During the affluent years, Roy had worked for Harold Davison, the English Folk



ROY GUEST: Got Dylan his first gig

Folk
By ERIC
WINTER

Dance and Song Society, and Nems Enterprises.

Back now in London after his re-think, Roy has decided that a "Howff-size" affair (150 to 250) is the right size audience for intimate music/poetry/drama. His experiences in Edinburgh and New York (he got Dylan his first gig at the famous Gaslight Club) have brought him to the view that food and drink ("bring your own bottles until we get a licence") and conviviality help the mood along.

To begin with, Guest will present Saturday evening folk parties. This week's will be hosted by Bonnie Dobson, a lovely under-booked Canadian singer/songwriter, who has just had a new album out on the Argo label. October's other guests are Wally Whyton (14), Johnny Silvo and Dave Moses (21), and the Yetties (28).

The Howff's high-beamed hall will see folk, music, poetry, guitar sessions, debates, films, political and satirical cabaret, and underground theatre, as the venture gets into its stride.

London has long needed a six-nigh-a-week club not dominated by commercial considerations. I'll wager that the Howff will become the sort of place where big names will play for the hell rather than the money.

It's been worth waiting for.

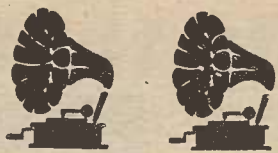
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RCA Records and Tapes



ALBUMS

Who but Pete Townshend...

PETE TOWNSHEND: "Who Came First" (Track). While most precocious plectrumists try to challenge the Holy Trinity of Hendrix, Clapton and Beck, Townshend has never tried to muscle in on their territory. Instead he has painstakingly hewn his own definitive style to perfection, to the point that everything he writes carries his own personalised trademark.

On the liner notes of this album it clearly states: "All instruments, vocals, recording, engineering, mixing, synthesizers, in fact everything except making the tea is one gynomouse ego trip by Pete Townshend." Had this legend appeared on the sleeve of a much lesser talent's solo excursion then I could accept it. If this was Townshend trying to prove something, he wouldn't have given over four of the nine tracks to the work of other artists.

In many ways, this album was forced upon Townshend, not by the record company but due to the fact that some material both he and Ronnie Lane put out as a couple of private limited edition albums for sale to the disciples of Meher Baba had been bootlegged, and were selling openly for just under 12 dollars a time in the States.

In the handout accompanying, Pete points out: "The Who, being famous for what they are famous for, don't turn out many ballads,

they also don't turn out much that isn't heavy in some way or another. As a group, we are self-consciously aware of our image; we were one of the English bands who grew up in that Beatle maniacal era when image was almost as important as sound. Probably more important. We've never lost that feeling, it's somehow intrinsic in the mood of the band. When we stand together in a studio, or on a stage we feel that image take over and become bigger than any single one of us."

After briefly documenting various personal experiences which led up to his spiritual awakening through Baba, Pete then explains: "This album is meant to reflect these changes. Allow them to breathe outside of the confines of the Who, and yet also feed back to the Who."

While a greater part of the rock melee still regurgitates stale licks and clapped-out clichés with nothing more to offer than sound and fury, Townshend displays great sensitivity and economy in everything he attempts. Nothing is wasted or left to chance. Every word, every chord, every single note has meaning and is presented with effective simplicity and dynamics, undoubtedly Townshend's greatest strength.

"Who Came First" reveals the melodic side of this one-time guitar smasher. "Pure And Easy", the first of three



TOWNSHEND: not on an ego trip.

songs from the soundtrack of "Life House", the Who film that never was (the others being, "Let's See Action" and "Time Is Passing") is a truly sparkling exercise in discipline and simplicity. Townshend's thin yet pure vocal chords dominate, making this an obvious single.

"Time Is Passing" is along the same lines. Still retaining this mood, "Sheraton Gibson" is THE Townshend road song, which stands out by virtue of some finger pickin' — a marked change from the usual savage string slashings.

Pete's sincere adaptation of Baba's universal prayer, "Parvardigar", benefits from synthesised motifs, and

makes a fine companion to "Baba O'Riley".

Of the non-Townshend material, "Evolution" proves that Ronnie 'Plonk' Lane has a fair old pair of lungs and knows how to use them. Joined by Pete on lead acoustic scratcher, Lane relates the major stages of consciousness that we go through to reach the glorious state of human-ess.

"Forever's No Time At All", was written by Katie McNerny and Billy Nicholls, and it is Nicholls who sings it over a funky backdrop that has been multi-dubbed by Caleb Quaye.

However, the piece-de-resistance of this lovely laid-back collection is the 6½-minute multi-track version of "Let's See Action". We've all heard a great deal about Townshend's home-made demos. Here for the first time, he has deemed fit to offer one for scrutiny and it's tremendous. Undoubtedly, one of the most outstanding album cuts, in fact any cut, that I've heard this year. — **Roy Carr.**

BLACK SABBATH 4 (Vertigo). Rumour has it that Black Sabbath recorded this, their latest testament to the teenage Apocalypse, in the bowels of a deep and rotten Hollywood crypt while killer German wolf-hounds prowled the grounds waiting for yet another innocent human sacrifice.

Well, it says right here on the sleeve that it was recorded in some studio in Los Angeles so I don't know about all that other stuff. And to tell you the truth, I don't know too much about this record either.

Like, there's nothing I derive more perverse glee from than listening to truly wretched, crazed, depraved downright bad pulp rock 'n' roll. There's just nothing as sassy as a God-forsaken acne-rock combo beating it down the line in their own inimitable style.

Now this is what the Sabbath are all about, right?

They're banal, but at that they're not artless. The problem with this record and with the whole Sabbath scene is that they're neither bad nor good. Their dramatics are simply mediocre.

Sabbath never had the true wretchedness of, say, the Iggy and the Stooges (now there is one God-forsaken mother of a punk-rock band).

THE DOORS: "Full Circle" (ELEKTRA). Even if this was the champion waxing of the week I doubt if I could persuade you to purchase it; you'd have to look at the cover to do that and it's difficult to regard it unwaveringly without sustaining brain-damage, let alone actually touch the horrid thing.

And what can I say about the wafer-thin compendium of popular airs and melodies it so fearfully guards — except that it would at least knock a spot or two off "The Legend of the Glass Mountain" as background music for the Ladies' Floor Exercises at Munich?

Here, spasmodically accompanied by Lloyds and Larkeys of the Charles variety, the Doors are discovered assuring us that some reasonably good rockin' would ensue if only we could see fit to get

SABBATH: WHO'S THE PUNKIEST?

And now that American outfits like the Blue Oyster Cult and Dust (Dust are so tasteless they had actual photographs of decomposing corpses on the cover of their first album) are appearing, Sabbath won't stand a chance on the aesthetic values of musical nausea.

These boys aren't even as bad as old '66 bands like Count Five (five 19-year high-school hoods who had whiskers and wore vampire capes) who made the no-bones classic "Psychotic Reaction".

The track which really tells the lie to the whole thing is "Laguna Sunrise", a feeble piece of muzak for guitar and strings. Personally I like it because it reminds me of an adolescent wet-dream I once had concerning Dorothy Lamour, but you ain't gonna wipe out no truly depraved teens with that sort of rubbish, even if you try and make amends by some exquisite out-of-tune guitar crushing on "Snow-blind".

And then there's that piece of dedication on the sleeve — to the COKE-Cola co. of Los Angeles. — **Nick Kent**

up and dance the mosquito; whilst on the other hand, if we fail to procure coffee for them in their favourite cup, they're more than likely to get cheesed off and summon up spirits.

These are the kind of uncompromisingly visionary utterances the like of which you can afford to ignore only at dire personal cost. I leave it to you. It's your money. — **Ian MacDonald.**

MICKEY STEVENSON: "Here I Am" (Ember). Stevenson was a long-time Tamla executive, who wrote and produced hits for Stevie Wonder, Marvin Gaye, the Four Tops and Martha Reeves among others. Although his Motown influence is clearly detectable, this is very much an individual and original showcase. Well worth hearing. — **Derek Johnson.**

Gilbert O'Sullivan
here again with
Clair
his new single

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CASSETTES

or, Rock 'N' Roll To The World" (Chrysalis).

One lady who rarely fails to impress is **Dionne Warwick**. Happily her "From Within" tapes — it's really a two-tape set but each can be bought separately — are on Decca's mid-price listing, at £1.75 each for the cassettes and £1.90 for the eight-track version.

"From Within" doesn't represent the very best of Dionne and it's possible that some of the tracks were oddments that Wand had on their hands after the lady split for Warner's.

Certainly there's a lack of cohesion about the material, which ranges from spirituals like "Steal Away" and "Grace", which reflect Dionne's gospel heritage, throughout, to fairly hackneyed songs of the calibre of "Games People Play" and "MacArthur Park".

It's to her credit that she still manages to make them more than just listenable and even moulds them to her own image. (Wand WCC1007-8/EWCC 1007-8).

Decca recently issued a catalogue of all the cassettes and cartridges available on their labels. Uncrowned tape king of Decca is undoubtedly **Tom Jones**, who has 17 titles listed under his name — seven more than Beethoven incidentally. Also well represented are **Neil Diamond** (7), **Stones** (14), **Moodies** (5), **Ten Years After** (6) and **Engelbert** (9).

If you'd like a free copy of this most useful catalogue, then drop a line to Decca's Publicity Dept., 9 Albert Em-

bankment, London, SE1 7SW. — the people there will be glad to help you.

Although Pickwick International have been producing tapes in a limited way for sometime now, the company intend to make their first major release on October 23, when 48 titles, mainly from the RCA and CBS catalogues will be available.

Cassettes are priced at £1.59 and cartridges at £1.99 and, initially, will feature generally middle-of-the-road material by **Sinatra**, **Bennett**, **Mathis**, **Como**, **Conniff** and others, although some **Presley** tapes will be included. — **JOHN WOODLEY**

SPIGGY BOOKER BACK DOOR JACK AND ME

WHO CAME FIRST



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ALBUMS

**TYA KEEP
ON ROCKIN'**

JIMI HENDRIX: "War Heroes" (Polydor). As the results of this week's NME Musicians' Poll show, Hendrix was undoubtedly the boss of modern rock guitar. Felicitously, a new and long-awaited album is issued this week, but it leaves a slightly sour taste. Basically, "War Heroes" is an album of barrel-scrappings, material that would have stayed in the can till doomsday if Jimi had been alive to produce new recordings.

But what can you do? Obviously, many of us need to hear Jimi Hendrix, and our love for this man's music demands new fuel. Also, not to put too fine a point upon it, if albums of Jimi Hendrix music are issued, they are going to sell, make no mistake. And in the rock and roll business, anything that people are going to buy gets put out. Hence this album.

"War Heroes" features 10 cuts. One of them, "Highway Chile", was first issued in 1967 as the B-side to "The Wind Cries Mary". A single of "Izabella" and "Stepping Stone" was issued in the States nearly three years ago, but they may not be the same tracks. A radically different arrangement of "Bleeding Heart" appeared on Ember's "Experience" album. That leaves one new song, and a few half-hearted jams.

The new track, "Three Little Bears", is a slight but charming children's song with a lovely overdubbed harmony guitar line. But near the end, Jimi mutters, "I don't wanna sing this, man, this is getting silly" and takes it out with a few mumbled spoken lines. A few seconds later the backing track crunches to a halt, almost in mid-bar.

Jimi: war victim

"Peter Gunn/Catastrophe" is a jokey version of the theme from the well-known TV series of a few years back. "Tax Free", "Midnight" and "Beginning" are all fairly listless jams, only one of which is credited to Hendrix himself. None of them are particularly interesting. "Tax Free" in particular being exceptionally dire.

In addition, the packaging is dreadful. The label lists "Peter Gunn" and "Catastrophe" as two separate tracks, the latter credited to Hendrix (to get more publishing rights?) and the former to Henry Mancini, but the sleeve lists them as one cut, and they are in fact continuous, separated only by some studio backchat.

The credits list an "inside photo", implying that the American sleeve was a double fold-out instead of a single sleeve, and there is no indication as to where or even when the various tunes were recorded. We are informed that "Highway Chile", "Peter Gunn/Catastrophe" and "Midnight" feature Noel Redding, and that's all we're allowed to know.

Apparently there are tapes in existence of Hendrix in various jams with such as Johnny Winter, Eric Clapton and John Mayall, Eric Burdon and War, Steve Stills and various live gigs, all of which are of very high quality, plus out-takes from albums already issued. If stuff that good is around, why damage

the reputation of the finest musician that rock ever produced with poor stuff like this. The only sound that comes off this album is that of somebody totting up royalties.

If there's stuff worth putting out, then for God's sake let's hear it. But please, never again an album like this. If you want to buy it, fine, but hear it first and know just what you're getting.

Jimi Hendrix was a war hero, sure. But the war that's going on now is for the right to loot the body. — **Charles Shaar Murray.**

MARLIN GREENE: "Tip-toe Past The Dragon" (Electra). Greene is a Muscle Shoals session musician and studio engineer, and on this first album he uses several very good musicians.

All the songs are by him, and they have a happily go-lucky feel.

Particularly good is the soft and mellow "Fields Of Clover". "Gemini Gypsy" is also nice, with acoustic guitar and organ. This album is worth going on now is for the right to loot the body. — **Simon Stable.**



Sandy Denny

SANDY SHINES

SANDY DENNY: "Sandy" (Island). Up until now Sandy Denny has never truly shown her remarkable ability on record, though she came pretty close with the Fairports, Fotheringay and maybe on "North Star Grassman And The Raven". But there was always this nagging feeling that she could do a whole lot better.

And with this new set she has. Even from the minutest detail (the album sleeve design with a photo by David Bailey) to the music itself, it is a much more polished and professional offering.

Sandy has written perhaps four of her finest songs ever, as well as putting over each piece in a more confident, and joyful way.

Touring with her road band — Richard Thompson, Pat Donaldson and Timi Donald — for nine months has resulted in a deeper understanding and less of a quick-get-it-on attitude on this set, which was a criticism of "Grassman". And the inclusion of pedal steel guitar from Sneaky Pete Kleinow, Dave Swarbrick's violin, and the keyboard expertise of John Bundrick is more sympathetic to the Denny moods in music.

There are three songs on the album which would not have been out of place on her first solo set, and they're "It'll Take A Long Time", "Listen, Listen" and "It Suits Me Well".

"Sweet Rosemary" has a nice country-traditional flavour, and there's some strong rock on "For Nobody To Hear", with a pure gold bass line from Donaldson, and a pleasant free quality. From the instrumental point of view "Tomorrow Is A Long Time", a Dylan piece, is the most interesting, with some of Kleinow's finest pedal steel work.

This track is followed by the "Quiet Joys Of Brotherhood", where Sandy sings beautifully, unaccompanied, with Swarb's violin ending the cut well.

Side two gives a closer insight into Sandy's current musical personality and writing style. "The Lady", with some excellent piano from the lady herself, is a gentle emotive song. Strings come in quite unobtrusively, making it one of her best songs.

More commercial, with a traditional folk slant, is "Bushes And Briars". This has a really memorable chorus, though because of Thompson's brilliant guitar work it's a cut on which it's hard to decide who takes the biscuit.

Miss Denny has certainly come out of herself for this album. Those who regarded her as something of a phenomenon previously, must reaffirm their opinions now. — **Tony Stewart.**

TEN YEARS AFTER: "Rock And Roll Music To The World" (Crystalline). For a long time now people have criticised Ten Years After by saying the band have stuck to the same style for too long and that Alvin Lee is a fast but soulless guitarist.

Yet no one can deny that the formula is mighty successful, and as this album is full of the super-charged rock that has long been their trademark, it will no doubt just strengthen everyone's prejudices.

But to me it sounds like one of the best they've made for some time, full of tight, urgent playing from the first track "You Give Me Loving" — based on a medium-paced, meaty riff — to the title track at the end. Somehow there seems a more unified purpose on this album than before, even though it departs little from the usual TYA format. In other words they haven't changed much, they're just doing it better.

On "Turned Off TV blues" Lee proves he can play some great electric blues guitar as he complements his vocals; "Standing At The Station" is one of the highlight tracks, building up through an excellent Chick Churchill solo on keyboards to the sound of an express train speeding through the speakers.

Over on side two, "Choo Choo Mama" rocks along furiously enough to keep any TYA freak happy before going almost straight into a chooglin' "Tomorrow I'll Be Out Of Town".

With two tracks recorded at the Rolling Stones Mobile unit at Cap Ferrat in the South of France, overall it has a clean, natural sound.

No doubt TYA freaks will get off on the whole set, while the uninitiated will lay back and yawn. Oh, what the hell. — **James Johnson.**

CHAKACHAS: "Jungle Fever" (Polydor). A few months ago, I was watching a gig by Arthur Brown's Kingdom Come and the MC5, where young ladies were provided between sets to remove their clothes and perform lascivious acts to keep the customers amused. One of these ladies, an astoundingly agile and pretty person who I would love to meet under intimate personal circumstances, performed her depravities to the accompaniment of "Jungle Fever" by the Chakachas. So when this album flexed enticingly from the heavily-guarded drawer in which new albums are kept, I let my fantasies have their head and grabbed it.

The album consists of a selection of stunningly boring Latin American instrumentals. The title track has the added bonus of a chick having an extremely noisy orgasm in between choruses. So...

Maybe it has a social function after all. If it's been a long time since you last heard an orgasm live, this is for you. So put on your best clothes, take yourself out to dinner, drink a little wine, tip well (but not too much), take yourself home, get undressed, say "no" to yourself a few times, and then, ready, steady...

You know it makes sense. — **Charles Shaar Murray**

IMPORTS

THE INFLUX of John Denver imports continues and yet another album is now available — Denver's sixth for RCA so I believe (only two are available from the British division of the company).

The latest is "Mother Nature's Son" perhaps the least country-oriented of Denver's output, with dobro only appearing on one track. Main feature of the disc is Denver's own eight-minute long "Season Suite", but he doesn't stick rigidly to his own repertoire — employing such excellent songs as John Prince's "Paradise".

John Fahey is another name imports greet with favour. His "Of Rivers And

Religion" (Warner) is very popular, and, though I find his guitar playing a trifle clinical, the old-timey jazz approach of some tracks certainly has appeal.

But whoever did the sleeve notes certainly was no jazz enthusiast. Nappy Lamare has become Le Mare, Joe Darenburg is now Jo and Jack Feirman is named as Jack Feirman — and it's Alan Reuss not Reuse!

The oldies but goodies are still coming in. "Doo-Wop" from Specialty is a beauty, replete with wonderfully dated 'how to live' photographs.

Side one is described as "Sweet and dreamy, neat and creamy," while the reverse is "outrageous and contagious". "Pretty Little Girl" (**The Chimes**), "Bad Boy" (**Larry Williams**), "Drunk" (**Joe Liggins**) and "Traffic Song" (**Joe Lutter**) are some of the tracks featured, **Marvin and Johnny**, the **Four Flames**, the **Monitors** and **King Perry** being among the other artists who contribute to this collector's special.

The Atco "Greatest Recordings" series is still selling well and the latest one I've seen spotlights the work of the great **Joe Turner**. Considering Turner was born in 1911 he must have been one of the oldest rockers on the scene when he began kicking out the jams on "Shake Rattle And Roll", and it seems rather incongruous to have had him making tracks like "Teenage Letter" in 1957.

Still, he made many fine recordings and "Corrine Corrina", "Chains Of Love" and "Sweet Sixteen", recorded by Joe in 1952 but later a hit for B. B. King, are tracks which provide proof of my attestation.

The "Greatest Years" series covers the work of the **Drifters**, **Coasters**, **Clovers**, **Chuck Willis** and **Las Verne Baker** and I believe they're mainly, if not all, recorded monaurally.

DION OLDIES

If you remember the **Dion** of the Belmont days then you may care to indulge in "Dion Sings His Greatest Hits" (Laurie), which is finding its way into some racks. "A Teenager In Love", "Teen Angel" and "Lonely Teenager" are titles which tell you where it's at. Personally, I'll stick to contemporary DiMucci!

What else is around then? Well, you might try **Boz Scaggs's** "My Time" (Columbia). Boz never puts out a bad album and this one, recorded partly at Muscle Shoals and partly in San Francisco, looks up to standard. — **JOHN WOODLEY.**



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Reviewer:
**DANNY
HOLLOWAY**

SINGLES

SANTANA/MILES ELOPE

CARLOS SANTANA & BUDDY MILES "Evil Ways" (CBS). Taken from the live album, this is their version of the Santana number. The treatment is very similar to the original, the most notable exception being the presence of big Buddy whose voice is out front. Since the chart has been loosening up a bit, perhaps a number like this has a chance. Six months ago, I would have said "no way". On the flip side is the umpteenth version of "Them Changes" recorded by Miles.

GILBERT O'SULLIVAN "Claire" (MAM). Gilbert's proved himself a composer of worth and the feel here is very similar to "Alone Again". Since that sold over two million in the States perhaps it was wise to pick a follow-up that leans in the same direction. Chord changes and melody are quite pleasant, but I disagree with the use of muzak strings.

THE MAIN INGREDIENT "Everybody Plays The Fool" (RCA). Recently a big hit in the States, this commercial soul-orientated tune is really catchy. The chorus is infectious, and what sounds like piccolos play off of tame strings. The production, arrangement and treatment are all really great and this should be a stone smash.

REDBONE "Fais Do" (CBS). Unfortunately this fine band have never followed up the success of "Witch Queen Of New Orleans". And this track isn't about to change matters. I'd recommend this one to discos, but it won't have wide appeal because it sounds more like Sly Stone than the man himself. Nice dance number, but not different enough for anything else.

MYLON "Mama, You Been On My Mind" (CBS). This low-keyed early Dylan song is given a nice treatment as a twelve string acoustic gently picks out the rhythm and a low bass plods along. The strings are delicately controlled by the esteemed Allen Toussaint who has done an excellent job produc-

ing. With plays from the radio this one could be in, but it's an outside chance. (That means you better keep both fingers crossed).

CAREY AND LLOYD "Come Down Part 1" (Grape). A stoned Jamaican greets you at the beginning of this spin in a funky reggae groove. I have to confess, I can't understand half of what's going down but the insistent rhythm is good enough for me. Recorded at Dynamic Sounds in Kingston, as shown in the film "The Harder They Come". It'd be nice to see a couple of the good ethic songs making the chart here.

JOHN BALDRY "Everything Stops For Tea" (Warner Bros.). Baldry adopts the old music hall stance for a shot at the likes of Jack Buchanan. With posh accent and all, he croons about the traditional English 4.00 tea break. Obviously a novelty item, but I imagine it could pick up plays on the J.Y. Prog. Produced by the inimitable Rod Stewart.

RANDY BURNS "Circle Of Joy" (Polydor). I've never heard of him before, but Burns pops up here with an impressive original tune. He has a strong sense of melody and his voice resembles a folkie who's turned to rock. There's a clever hook line and tasteful guitar spotlight. Could hit if treated right.

JOAN BAEZ "Rejoice In The Sun" (MCA). This theme song from "Silent Running" was recorded by Joan between her leaving Vanguard and joining A & M. The whole song seems like an intro for something that never comes. Joan's voice is as sensual as ever, but the thing never jells to my liking.

RON DAVIES "It Ain't Easy" (A & M). Originally released sixteen months ago, since when it's appeared on Bowie's "Ziggy" album, of course. And perhaps people are now ready for the original. Davies' has a hillbilly voice and the song has a strong chorus and a nice funk feel. It



CARLOS SANTANA



BUDDY MILES

would take a lot of luck to get this one in.

MIDDLE OF THE ROAD "Bottoms Up" (RCA). This sounds like "Soley Soley" played at 33. Naturally, this

group can do no wrong as far as some people are concerned. But I ain't one of them. It's the same old light riff only a bit slower than usual. I sure hope that "Chirpy Chirpy Cheep Cheep" is not the "A

Wop Bop A Lu Bop" of the 70s.

MEDICINE HEAD "How Does It Feel" (Dandelion). Nifty little potential chart entry with a repetitive notion that doesn't offend. The John Fiddler song is a bit like the old Gene Vincent type of thing only it doesn't have a strong hook or chorus. Produced by Tony Ashton, this boogie number could easily grab some teen appeal.

MAJOR LANCE "Um, Um, Um, Um, Um, Um" (CBS). Wayne Fontana covered this a couple of years back but this is the original, its release coinciding with Lance's current tour. It's one of those great soul songs that broke out of the restrictions that bind any tag, and scored a smash in the mainstream pop market.

FANNY "Young And Dumb" (Reprise). A heavy rock tune that is very similar to the type of thing that Janis Joplin used to do. Fanny says "When I get him in my bedroom alone, he'll never want to go back home". Yipes. The song is very original, and I can't find much to like about it. But you can dance to it if you want to.

CONWAY TWITTY "I Can't Stop Loving You" (MCA). Conway Twitty (fantastic name) is the guy who made news with his Elvis influenced "It's Only Make Believe". Since that time, he's mosied into the contry pasture, steel guitar and all. This particular song isn't very memorable, I think I'll stick to Ray Charles' rendition.

FREDERICK KNIGHT "Trouble" (Stax). Fred's one of the creative new artists helping to put Stax back in the running as a soul label to be reckoned with. His falsetto rises from the mid-tempo rhythm and becomes similar to a gospel harmony towards the end. His "I've Been Lonely For Too Long" was really great and soul critic Roger St. Pierre says the album is outstanding too.

CASEY KELLY "Poor Boy" (Elektra). I saw this guy playing back-up guitar in Tom Rush's back-up band and he's fantastic. Nice guitars and chord changes to his debut single, featuring the excellent rhythm section of Lee Sklar (bass) and Russ Kunkel (drums). The song is worth listening to, but won't make the chart. But keep a look out for his album "Casey Kelly".

THE SEARCHERS "Vahe-va" (RCA). A song first introduced to me on the Loggins and Messina album and these guys do a pretty good pop version. It has an up-lifting quality and should make it, with Caribbean influence and all. This version is made to be snappier than L & M's, but they're both good for different reasons.

THREE DOG NIGHT "Tulsa Turnaround" (Probe). They could be as big here as they are in the States, but they should release something that the masses can grab hold of. This mid-tempo tune lacks a lot of punch and flair (which they do possess) and a hot chorus. Perhaps on the strength of the group being heresomething might happen. But it could be much bigger.

MAMA LION "Ain't Too Proud To Beg" (Philips). Lynn Carey rips the song apart and Mama Lion's bassist, Canadian Neil Merriwether, plays a ball-busting, mean bass line. This version should sweep the dancers right off their bums and lead the house to an endless wang dang doodle. An all-round goodie.

STEPPENWOLF "Born To Be Wild" (Probe). For the loss of approximately 50p, you can own this two-sided blast from the past. Besides the Mars Bonfire hit-the-road classic from "Easy Rider", you get another one of their contributions, "Magic Carpet Ride", on the flip. Both songs are good for Jagger-dancing and lip-synching in front of the mirror.

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PART TWO OF KEITH ALTHAM'S ABSORBING INTERVIEW

JUST WHEN IT seemed that all the excitement, glamour and sparkle were going out of rock along with the anger, vulgarity and vitality which grew out of the back-street bands in the days of gold, along comes the Faces, Slade, Cooper, Bowie and Bolan.

For some strange reason it seems Bolan has come off worse at the hands of the critics than his contemporaries and one of the reasons, which he is aware of himself, was his rapid transformation from "the underground" Elfin Prince with Took and albums like "Unicorn" to the over-ground cosmic rocker of T.Rex and "Get It On" with Micky Finn.

"It was the transformation from what people thought was 'the Little Elfin Prince and the Summer Toadstool' to a heavy electric rock star in just over a year that freaked everyone out," says Bolan.

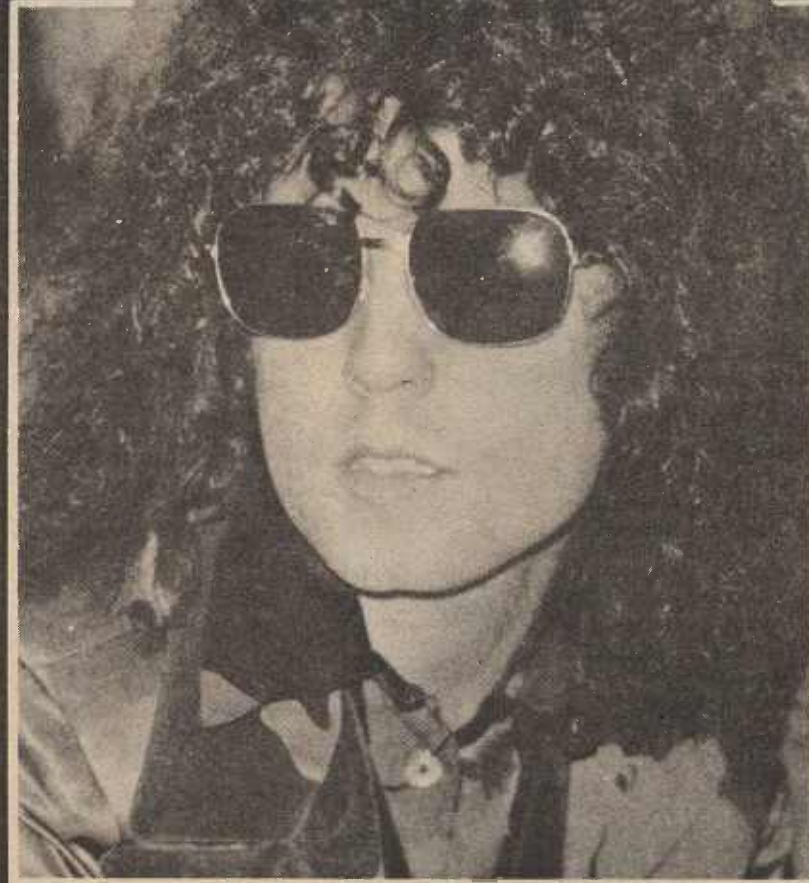
"It seemed I was the most unlikely person to become that sort of performer to everyone else but me."

One of the memories that sticks in my mind of early Marc Feld is of a precocious young man who patronised the pubs and hangouts which the musical press frequented, and thrust records like "The Wizard" at us with the blithe propaganda that one day he would be "very big like Presley" but he knew none of us would believe him.

That was six years ago. It was an outrageous thing for a young man with no success to recommend him, but it was said not so much with arrogance as a confident belief in his own fate.

Today it doesn't seem so silly.

"I've always believed in myself and in my eventual success as an artist," says Bolan today. "I knew that if I ever really broke through, it would be as an extrovert performer because it was what I always wanted to do but I did not expect things to get this big although, on the other hand, I think it will now be a whole lot



bigger once my film 'Born to Boogie' comes out.

"We've shown it to a few people in the States and they were absolutely stunned — they've never seen a film like it or reactions to a concert like it since the Beatles.

"There's a very surrealistic aspect to the film in which Ringo is depicted as a Doormouse and I'm the Mad Hatter and we have this amazing scene where I'm reciting Byron type poetry in a bright red Cadillac — all very camp — and we end up singing 'Tutti Frutti'.

"It's very difficult for me to give you a literal description. You'll just have to see it to believe it."

POSSIBLY DUE to the fact that I got my grounding in a musical era which spawned John Lennon and Paul McCartney prattling happily about "Please, Please Me — oh yeah" and "I Wanna Hold Your Hand", while other future contenders for the heavy-weight titles were instructing people to

"Gerroffmycloud", it has always been difficult for me to take my music over seriously.

I prefer just to have fun and enjoy it. Nik Cohn, who wrote the best rock book I've come across, "A Wop Boba Loo Boba Lop Bam Boom" would know what I mean and so, I think, does Bolan.

"I'm unreal — I always have been. I perpetuate that image myself because there is no one behind me to do it for me. Now I feel like I am writing out of a sense of desperation, as though I have the feeling I'm not going to be around much longer.

"It's not something like a nervous breakdown. I feel like I've gone beyond the point of a nervous breakdown several times in the last few months. What happens is that you end up functioning quite normally.

"Those last four concerts we did in England, I only did them to see if I could still play.

"I'm arranging things and organising things and suddenly I realise I haven't seen the guys in the band for two months and

so I have to get up and prove myself.

"My writing is like a reflection of whatever I'm feeling at that time. Sometimes I get up in the middle of the night and cut my fingers to bits practising and writing.

"I wrote a line the other night which ran 'A stud is a lamb with the thoughts of a tiger — he leaps like a cat 'cos he knows how to ride her' and it seems worth the effort."

BOLAN IS A mirror-man. He knows he reflects something that is going on now and tomorrow it may be someone else's reflection he is looking at.

He couches a lot of his lyrics in science fantasy because they are one way to relate fact in fictional terms without anyone nailing your skin to the wall. Try Robert Heinlein, Frank Herbert or Michael Moorcock for reference at your nearest bookstall.

The electric imp is both a fact, fantasy and a nightmare of Marc's own making which has made him public property.

**I'm writing
as if I'm
not going
to be
around
much longer**

and some genuinely creative and constructive musicians. But the rest became an inert, sophisticated and insufferably smug collection of pretentious poets and musical psychopants.

Meanwhile the Bolans boogie on, and for those that like to dig a little deeper the things he had to say cross-legged on the floor with Took when once his children were fair and wore stars in their hair are still there slid between the lines — "sneakies" as Marc prefers to refer to them.

"I don't feel like a sausage machine even though I've heard people say things like 'Here comes another number from the Marc Bolan hit factory'. I don't believe it because I know I'm in a constant state of change and I write from my state of mind at the time.

"I don't believe there is a formula. I go by a feeling inside me when I play certain chords, and because of the media of three minute radio you are committed to condensing that energy into a compact form.

And that produces a framework in which I sometimes write, but then singles are only a small part of my work.

"Now I want to expand the concept of the band. I'm very satisfied with the people I have but I'd like to add another guitarist because I've always grooved on that very early Yardbirds sounds and maybe I'll bring in a mellotron or an organ. Seeing the Stones makes you want to thicken and add sounds."

It seems that in today's musical climate you are supposed to either love or hate Bolan which I find particularly confusing because I just like him and his music, but perhaps that is where the truth of the matter is — as usual between two extremes.

Some find it difficult to see the good in the writer for the glitter in his eyes, which is a pity because I'm convinced that behind the theatrics, which are all right to groove on anyway, there is an ingenious singer-songwriter.

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Jagger

no longer thinking about singles.

DANNY HOLLOWAY put the questions

WHEN I ARRIVED at London's out-of-town Olympic studios at four in the afternoon to meet Jagger, he must have been just rising out of bed. Not exactly the most prompt of people, he wandered in 45-minutes after the appointed hour wearing lavender and shades and an air of enervated uncertainty. The Mighty Mick had been listening to tapes from the Stones' American tour the previous night. And it was a task he would return to after our interview.

The Stones worked ridiculously hard on that recent U.S. tour, for a band of their stature, and Jagger was still recovering. But their goal had been achieved. They played the States — and I saw them in action — with about the most amazing and professional show ever to hit the road. And on top of that, they'd never sounded better. The dates helped the double album to do extremely well, too, and nothing more could be expected.

The fact is that the Stones tantalised, hypnotised and conquered America.

The band have returned to England to rest and put together a live album which should be out by Christmas and the tour film — including Jagger's business meeting with Allen Klein — is also being worked on.

In this interview we talked over a variety of subjects taking in the tour, Jagger's songwriting . . . and having to live up to being the Mick Jagger everybody hears about.

What was your overall impression of the American tour? Were you generally satisfied?

I was more than satisfied. I was very gratified. It's all faded from my memory a bit now. It all merged into one thing. But generally, we got tighter musically and it got more light-hearted as we went on. We started on the West Coast and it's a bit uptight for us there. I don't mean the people, but we were a bit on edge. We became more relaxed after that.

I remember it was an especially good night for us in Norfolk, Virginia, where we had a tape we made of it. It's really good. The one's in the South were funny — the people down there are very appreciative these days.

Madison Square Gardens was a bit much by the time we actually got there. We were all so tired. I was fallin' on me feet and I couldn't move . . . it was 'orrible. And I knew that we had to look like we were really on top. But I think we were a bit wasted towards the end. We were doin' two shows a day, and

gettin' up early in the mornin'.

Frankly I used to get tired of doing the same numbers every night. I didn't like that, but that's the way it worked. It's easier like that. We did throw in other numbers sometimes. But when we did, it threw us all off-course and we'd forget which number comes next. I wish we could have done more. We rehearsed loads. We couldn't have done a choice of any 35 songs — not including old ones.

Does the band play better since the addition of the brass?

It sounds a bit different — but I don't know that it plays any better. You do feel more solid. Sometimes I can only hear Keith and Charlie, and then sometimes I can hear the whole band. But not all the time.

We're doing a film of the tour . . . inevitably. I don't know when it will be out. They take so long to edit and by the time you've edited it, you have to release it. There'll be a live album from the tour too, but they won't be released at the same time. I think the album will be out by Christmas, and the film after Christmas.

Do you have any plans to play England?

Nope. I'd like to play here at Christmas. We don't have any plans to play any gigs. What I really want to do is go into the studios.

Did you have a chance to write many songs on the American tour?

One or two. To be honest, I didn't write that many. I was doing so much running around, I was very undisciplined. I didn't stay in my hotel room all night and write.

Are you conscious of the fact that some people go to your concerts as a social event rather than to hear the music?

I think they do. All musical events are social, y'know. I used to go to them as a social event as well. You always see people you haven't seen for a while, or to try and pick up some girl and get drunk. That's part of it. Also, if you play at a college, that's going to be a Saturday night social event. You can't choose who your audience are, and what they're going to do.

Attitudes now are obviously a lot different. Back then in those days it was mostly young girls and the places weren't always full. Mostly, they'd throw jelly babies and cuddly toys and they were really nice. We'd do twenty minutes on stage then. We'd do "Under My Thumb", "Satisfaction", "Get Off My Cloud" and "Lady Jane". It was fun.



'KLEIN IS A PERSON TO BE AVOIDED'

Any feelings about the election that's going on in America?

Yeah, I guess so. I saw a lot of it on TV while I was there. It's a crazy way of choosin' someone that's going to run the country. It really is. It's very, very sick.

As an outside observer I take it totally objectively, because I don't have any involvement. But I don't like the way that all those performers hang onto candidates. I don't dig that part of it. I don't like the way Carole King and Lou Adler and all those people endorse candidates.

Is there a basic method in your songwriting with Keith now? Does it vary much from when you began?

Keith thinks the same as when he started, but I don't.

I used to be in a different position. At the very beginning I didn't contribute much except for the words. The more I got into it, the more my attitude changed. And I tried to write some of the melodies. Keith and I used to live together — and we don't anymore. So we don't have as much contact as we used to.

Do you like to have a real good idea of what you're going to do before you go into the studio?

Yeah. That's the way I like it. But not everyone likes that, so there's sometimes disagreements.

There aren't any BLOWS, of course. The band likes to go in and see what develops, but that can drive me around the bend.

"When nothing comes out it's a big drag. I hate it. But sometimes some great things do come out, and I can't complain. That other way of recording is very frustrating for me, because by the time I've worked out what I'm going to sing, it's all changed anyway.

Mind you, it's sometimes best if you have the pressure of just a limited time in the studios. If you set aside two months to record you probably wouldn't even bother to prepare anything.

Was Atlantic your first choice to go with in the distribution of Rolling Stones Records?

It wasn't the most money, but they seemed to be the nicest people. They came third, money-wise.

How much money did you make out of the American tour?

I can't tell you. But you'd be very surprised. There's a lot of expenses, there's a very large U.S. wi-

tholding tax, and there's a lot of money to be paid all over the place. There are eight musicians all together.

If you take a million dollars, and divided by eight, it doesn't amount to much. It might be a lot to you, and maybe I'm just jaded.

To me, 100,000 dollars doesn't buy very much. You can live on it alright for a year, but you can't buy a house and a car with it.

People think I came away with a million dollars, and unfortunately, that's not true. I worked very, very hard on that tour. But I'd make much more money from a movie than doing that.

Living up to an image is the biggest drag about touring. The only way I can do it is to be their idea of Mick Jagger all the time. It's not a strain once I get into it, but it can make you irritable.

Because of the pressures you tend to be rude to people and be obnoxious and conceited. It's important to keep this to a minimum. But I don't think people mind if I'm conceited.

I don't set out to be like Cassius Clay or Alice Cooper. I don't say that I'm the best in the world. I let other people say that if they wish.

Every rock 'n' roll star in the world is conceited.

Will the public ever see your filmed encounter with Allen Klein?

Oh yeah — it'll be on the tour film. The film will be very interesting. It's not a concert film, like "Mad Dogs And Englishmen". It's very personal. It'll be mostly behind-the-scenes things, but there'll probably be only about twenty minutes of us on stage.

We'll have a lot of stuff about livin' on the road. I hope it'll be better than "Gimme Shelter", and I think it will because it's got a lot of good stuff in it. I'm leaving the film project up to Robert Frank, the cameraman and director.

Klein would probably sue me and your paper for libel if I told you my opinion of him. He's a person to be avoided as far as I'm concerned. I don't think he has anything artistic to add to anybody's career. I think he's just interested in himself.

Are you artistically satisfied with "Exile On Main Street"?

Oh no. I think it's a good album and it was made under quite a few difficulties. It's not a bad album, but it's still a bit too close for

me to say if I really like it.

I wasn't satisfied with lots of things on that set, but it's the same with every album. You just try and make the next one better.

I hated the basement where we recorded it, for instance it sounded bad. I like really big rooms to record in. Overall, though, I was happy with the way the album was received.

We have plans for more movies and I'm gettin' some projects together now.

I don't want to be an actor, I just want to do films. An actor does films all the time, but I just like to do it occasionally. It's the same as going on stage except it's a different character. You've got to study and do your homework to some extent. You've got to get into your character's mind, and take it very seriously and be involved with things that your character was into. Read the books that he did, do the things that he did . . . that's a very pretentious thing to try and do. To try to play someone else's life in a couple of weeks.

Do you think that, today the public expects too much of the Stones?

No. They should expect a lot, because the band has done some really good things, and they should expect a very high standard. I don't feel pressured by it.

They say people expect too much of Paul McCartney, but that's all bollocks. You've got to deliver.

They should expect a high standard from various established bands. I don't think we've fallen a lot below it.

I don't really think about singles anymore. I think more expansively. My main hang-up is trying to find something to make a whole album exceptional.

I'm not going to argue with you, but it seems like it would be easier for you to come up with a really good song as a single.

To be honest, I'm not that interested in singles. The band wasn't ever that interested in doing them. It's a very different scene to get into because you get tied to doing follow-ups. If you come up with a really good single, it tends to be when you're not thinking about it.

There's very few people who can actually sit down and write a single.

I've never ever done that.

Nor has Keith. I sat down and wrote one the other night, though, that I thought would be a single. I was quite excited about it. But then I just forgot about it.

Jagge

WHEN I ARRIVED at London's out-of-town Olympic studios at four in the afternoon to meet Jagger, he must have been just rising out of bed. Not exactly the most prompt of people, he wandered in 45-minutes after the appointed hour wearing lavender and shades and an air of enervated uncertainty. The Mighty Mick had been listening to tapes from the Stones' American tour the previous night. And it was a task he would return to after our interview.

The Stones worked ridiculously hard on that recent U.S. tour, for a band of their stature, and Jagger was still recovering. But their goal had been achieved. They played the States — and I saw them in action — with about the most amazing and professional show ever to hit the road. And on top of that, they'd never sounded better. The dates helped the double album to do extremely well, too, and nothing more could be expected.

The fact is that the Stones tantalised, hypnotised and conquered America.

The band have returned to England to rest and put together a live album which should be out by Christmas and the tour film — including Jagger's business meeting with Allen Klein — is also being worked on.

In this interview we talked over a variety of subjects taking in the tour, Jagger's songwriting . . . and having to live up to being the Mick Jagger everybody hears about.

What was your overall impression of the American tour? Were you generally satisfied?

I was more than satisfied. I was very gratified. It's all faded from my memory a bit now. It all merged into one thing. But generally, we got tighter musically and it got more light-hearted as we went on. We started on the West Coast and it's a bit uptight for us there. I don't mean the people, but we were a bit on edge. We became more relaxed after that.

I remember it was an especially good night for us in Norfolk, Virginia, where we had a tape we made of it. It's really good. The one's in the South were funny — the people down there are very appreciative these days.

Madison Square Gardens was a bit much by the time we actually got there. We were all so tired. I was fallin' on me feet and I couldn't move . . . it was 'orrible. And I knew that we had to look like we were really on top. But I think we were a bit wasted towards the end. We were doin' two shows a day, and

gettin' up early in the mornin'.

Frankly I used to get tired of doing the same numbers every night. I didn't like that, but that's the way it worked. It's easier like that. We did throw in other numbers sometimes. But when we did, it threw us all off-course and we'd forget which number comes next. I wish we could have done more. We rehearsed loads. We couldn't have done a choice of any 35 songs — not including old ones.

Does the band play better since the addition of the brass?

It sounds a bit different — but I don't know that it plays any better. You do feel more solid. Sometimes I can only hear Keith and Charlie, and then sometimes I can hear the whole band. But not all the time.

We're doing a film of the tour . . . inevitably. I don't know when it will be out. They take so long to edit and by the time you've edited it, you have to release it. There'll be a live album from the tour too, but they won't be released at the same time. I think the album will be out by Christmas, and the film after Christmas.

Do you have any plans to play England?

Nope. I'd like to play here at Christmas. We don't have any plans to play any gigs. What I really want to do is go into the studios.

Did you have a chance to write many songs on the American tour?

One or two. To be honest, I didn't write that many. I was doing so much running around, I was very undisciplined. I didn't stay in my hotel room all night and write.

Are you conscious of the fact that some people go to your concerts as a social event rather than to hear the music?

I think they do. All musical events are social, y'know. I used to go to them as a social event as well. You always see people you haven't seen for a while, or to try and pick up some girl and get drunk. That's part of it. Also, if you play at a college, that's going to be a Saturday night social event. You can't choose who your audience are, and what they're going to do.

Attitudes now are obviously a lot different. Back then in those days it was mostly young girls and the places weren't always full. Mostly, they'd throw jelly babies and cuddly toys and they were really nice. We'd do twenty minutes on stage then. We'd do "Under My Thumb", "Satisfaction", "Get Off My Cloud" and "Lady Jane". It was fun.



WEEKLY GIG GUIDE EXTRA

NME

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LAST YEAR'S packed-out series of NME NIGHTS AT THE MARQUEE was so successful that — in association with GREAT WESTERN FESTIVALS and Britain's major record companies — the concerts are back.

The events act as a live showcase for emergent recording talent and previous shows have featured America, Lesley Duncan, Status Quo and Linda Lewis.

Upcoming names in the series include writer-singers Gallagher and Lyle, plus Gnidrológ and Solid Gold Cadillac, but booked for the first show next Wednesday (11) are EMI's The Sensational Alex Harvey Band and Sammy. Harvey is an established name from previous concerts while Sammy is a four-piece produced by Deep Purple's Ian Gillan.

The concerts begin at 8 p.m. but readers are strongly advised to arrive early and to use the special coupon available with next week's NME.

TOUR DATES FOR TOPS, THREE DOG NIGHT, SANDY DENNY, PENTANGLE, McTELL

SANDY SOLO

Changing, but you can't expect me to be a Janis Joplin overnight

THE PUBLICISTS announced her as a solo artist last summer. Just over a year later, Sandy Denny eventually got round to it — with a concert at London's Queen Elizabeth Hall.

Some wait, huh? But she's been keeping pretty active. What with rocking on, and playing pretty regularly with her group. And yes, getting together that second album.

After all, Sandy's true potential — unleashed after her time in Fairports and Fotheringay — was illuminated on her "North Star Grassman And The Raven" set.

One reason why she didn't go solo earlier was quite simply a lack of confidence. Well, the confidence is there now, and has resulted in a very open writing approach.

Sandy talked about confidence when I met her at her place last week.

Even though the forementioned QEH concert went just fine, she still had qualms and stage nerves before it.

"I thought," she explained, "my God isn't it going to be awful if I goof it, and it's a complete mess?" And there's only me on stage to take the blame, instead of having three backing musicians to commiserate with.

"But as soon as I walked out, I knew it would be all right. I just knew I couldn't let myself down, because it would be the end if I did.

"I felt so much more confident. But it wasn't just having gone solo on stage — it's been a gradual process. It must have been gradual for me to actually decide eventually that I really was going solo.

"It took an awful lot of confidence from myself to decide to do that. I suppose the confidence must show, and my piano playing isn't nearly as like...

She paused, searching for the right words, then crouched forward tensely, her arms stretched forward, and fingers flittering in the air, over imaginary keys.

"I used to sit there with my hands like this, hoping nobody would hear any bum notes. And playing quietly, thinking the band would drown it all out if it was bad.

"But now I can sit at the piano and play. Sure, every now and again I'm going to play a bum note. But nobody minds that, because they know I'm really trying to get my mood over.

Yet she doesn't see her solo gigs being a long term proposition, and perhaps after the New Year she'll get another band. The stimulus of playing alone was like a new spark of life, and I think I've got it. And I feel happy about it now. So we'll just have to wait and see what happens."

She also realises her responsibilities to an audience. In the past she's given an impression of being scatter-brained, and broken the mood of a show.

"If people pay money, you have to give them a good performance. And on occasions I've not done this. I'm aware of it much more now, and I'm trying to perform better.

"Like singing better, and not fumbling about tuning and everything — which is my worst thing."



TONY STEWART talks to SANDY DENNY on the eve of her first solo concert tour

UNFORTUNATELY I missed the Elizabeth gig, but a reflection of her new attitude shows on her second album, "Sandy", which I heard before the interview.

For a start, it's more consistent than "Grassman", probably because it had more preparation.

"To me," Sandy comments, "it's a much more forthright album than 'North Star Grassman and The Ravens', because I was just in a completely different frame of mind.

"My songs are much more positive. They are more like statements than the withdrawn, tentative things."

Frankly, I was expecting more of a rock album. I told Sandy, and she looked surprised.

"In comparison, it's more rock than the last one," she said after some consideration. "But I don't make so much of a change."

One thing's sure — the record is better arranged, without the scrappy parts shown in places on her first one. And Sandy seems to be in the same groove as the other musicians — who she's played with for about eight or nine months

On the album is her token Bob Dylan song, and a comprehensive insight into more of her musical tastes. From gentle ballads, through country flavoured pieces with the guitar of Sneaky Pete Kleinow, and on to the traditional — thus presenting more clearly than "Grassman" did other dimensions of her talents.

"That wasn't intentional," says Sandy. "It just happened like that. The country one was followed by 'The Quiet Joys Of Brotherhood' which is unaccompanied.

"I'm quite pleased with the record as a compilation. It's very varied in a lot of ways, but not too much. And it also encompasses a lot of the things which have influenced me.

"I've learned a lot in the last few years, and I've listened to a lot of people."

WITH A tasty and beautiful cover photo by David Bailey, and some elaborate art work by Trevor Lucas's sister, both sleeve and music have impact. So this set should reach a wider public.

Sandy says: "I was kinda hoping that, y'know. But one doesn't want to overstate things."

I don't consider the album to show a great change in her style, though there's more exuberance and harmony about it. Sandy disagrees, and thinks it's a big change. Although she adds: "I can't change too radically. I can't become something like a Janis Joplin overnight. I don't know what people expect a radical change to be like, but it certainly isn't that amazing.

"I think as long as you're developing, it's alright. Quite honestly, in about three or four weeks time I'll be fed up with this record, and it won't go on the turntable for about six months. I know it'll be like that, because it always has been. After every record I've made, I've thought the next one would be so much better.

"And I'm happy that way. The day you sit down and think 'you can't do a thing better than 'na' mate', you probably weren't any good to start with."

So we can expect her to be doing even better soon? "Well I do hope so," she replies. "I'm not saying that it (the album) is rubbish yet, but like..."

Give it time?
"Yeah."
Don't you believe it.

Flashes of Elkie, and a Heep of fine rock

A WEEK before the Amsterdam concert last week, a rock and roll band called Uriah Heep did so well at the Buxton Festival. And they were even better second time round, and at a place that was warm and comfortable.

They might have been the replacement on an Island evening out bill, coming in for Free. Who cared if it was their first ever gig in Holland? Because they turned one of the coolest audiences I've ever seen into a shaking mass of rocking bodies.

Obviously many people don't get off on Heep. Okay, they're not the greatest musicians in the world, and shouldn't want to be.

But what they do is pretty good. Mick Box often flourishes with some tasty guitar passages. And when Ken Hensley leaves the organ, and picks up that guitar, he gives out some very nice blues. Maybe you hadn't noticed.

Their performance is sheer rock. Dave Byron has the right voice for it, and that too has a mellow, reserved quality which shows he's a talented little singer.

What is important, though, is that Uriah Heep are just breaking, and they've got to work hard on stage to keep it happening. Which is one reason for the amount of energy they put over. Now the music is really coming together, with some of the breaks and runs from Gray Thain on bass making the musical form interesting, and with good punchy drumming from Lee Kerslake.

Their success — which had most people up off their asses — can't be put down to them alone, though.

Vinegar Joe did one helluva job before them, but unfortunately didn't get the reaction, which is more a go at the audience than the band.

One thing that did irritate me with Joe was Elkie Brooks. Well, she's just about got one of the finest female voices in rock, and a fair comparison would be that of the female

counter part to Rod Stewart: the same feel for blues and shouting out the lyrics.

So why should we be treated to flashes of her knickers and legs in such an obvious way when she can sing well enough without that?

If it's part of her personality then I'll go along with that, but why lay it on so heavy? Bending down for tamborines, legs wide apart and rump to the audience, then clenching the fist and shooting up when the feel gets her. The implication is so obvious.

It takes a lot of attention away from the band, and looked to me like the Brooks Show at times. There was Jim Mullen standing right out to the left of the stage playing some fine guitar, and nobody in the audience seemed to notice, as Elkie strutted round stage.

As far as the music went on Friday, there was just nobody near Vinegar Joe, who deserves all of the attention being laid on them. Robert Palmer, the male vocalist, is a truly magnificent singer, with a rhythm section driving so hard and well behind it was a pleasure to listen to. Their version of Hendrix's "Angel" also takes some beating.

One group who should have matched Vinegar Joe for ability were Smith, Perkins and Smith, but they didn't.

I recently saw them at the Marquee and I haven't stopped talking about it since. Their songs are well written, and there's some nice harmony potential which often gives them a soft rock sound.

But on Friday it was missing. One explanation was the poor sound system, and the band not having had a chance to rehearse early in the day. That might be, but Wayne Perkins, who has done a lot of memorable guitar work before, could be heard, and it seemed his style lacked the cutting edge to make it stand out.

Unfortunately — with an audience none too sympathetic — their set turned into a pretty mundane selection of rock numbers. They got a good stomp going but that really wasn't their best.



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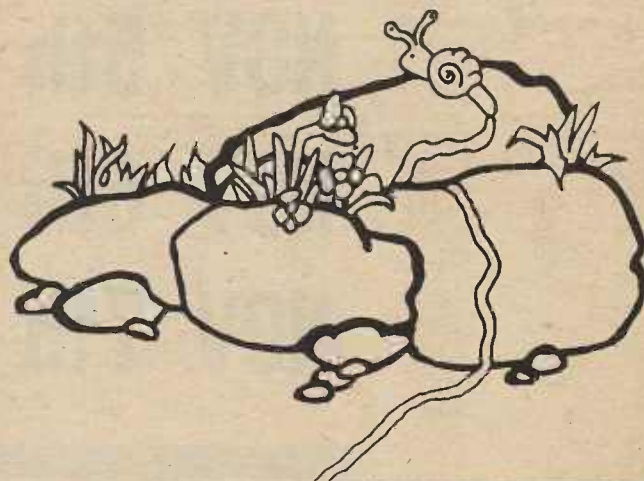
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FRONT ROW REVIEWS

LINDISFARNE,
GENESIS/DUBLIN

Lindisfarne: Caught in a vicious circle

THEY HAVE A maxim here in Dublin that "if you don't chance your arm you won't break it" but by the same token you are not likely to achieve anything more than you have already. And Lindisfarne are too good a group to sit on their laurels, as they proved on their opening night here last Thursday of their tour with Genesis and Rab Noakes.

Most of the old favourites are still with us but they are still feeling their way with much of the new material from "Dingley Dell" although I particularly liked the medley of three tracks from the album which embraced their new single "All Fall Down".

"Jacka" made more than one passing reference to the fact that the band were trying out much of that material and were nervous — "scared shitless" I believe were his exact words — and certainly he was not his ebullient self.

They played an oldie and moulidie from their first album "Float Me Down The River" which never really got going and it was not until after "Gan Back" and "Little Sister Wake Up" that they seemed to get into that happy thrash which is a feature of their work in top gear.

Alan Hull's "United States Of Mind" which has a really beautiful lyric did not help fit the programme at that stage but somehow it seems churlish to criticise such fine writing.

Hull played and sang "Poor Old Ireland" somewhat bravely in the confines of Dublin's National Stadium I felt, although the statement is more one of sympathy than political attitude — it was well received.

Their real problem at the moment is that they are not provoking the sort of response from the audience that they could, because of their anxiety over fresh material. It was not the audience's fault because the help was there but it was not called upon until the final number.

The two thousand capacity audience received them rapturously and would have liked more but they had already over-run and enough was enough. A good set from Lindisfarne but it is a question of balance still.

For most people the surprise package that evening was Rab Noakes who although known for his compositions "Together Forever" and "Turn a Deaf Ear" which have both been recorded by Lindisfarne, is a relatively unknown quantity as a solo performer outside his native Scotland.

His nervousness was apparent in his stammered introductions but not in the delivery of his songs, and the endearing quality of his work like "Miles Away" and his new single "Drunk Again" were certainly not lost on a crowd who took him to their hearts and gave both him and guitarist Robin McKidd one of the best receptions of the evening.

Last but by no means least we come to Genesis who have about as much in common with Lindisfarne as Ghandi had with Attila the Hun. Peter Gabriel and his ensemble are from another musical world but they still managed to get through to the very pro-Lindisfarne crowd

and played a fine set in which Tony Banks on organ and mellotron produced some remarkable effects and Steve Hackett some refined guitar work.

If there is one reservation I have about Genesis is that they should "fly" more often than they do as a band.

The only time you really feel they let go is on "The Return of the Giant Hogweed" and then they really cook.

So what goes on that is so impressive the rest of the time? I guess you could say it was "quality control" in the shape of the amazingly different and often bizarre attitudes expressed through songs like "Watcher Of The Skies", "Get 'Em Out By Friday" and the "Music Box" and the hypnotically repellent (you just have to see Peter's amazing transition into a space-age-art theatrics from Gabriel).

He appears at one stage of "Music Box" now in a long red dress with a huge fox's head upon his shoulders — it would be funny if it were not so effective. They make you think, this band, and if there is a more solid rhythm foundation than the much underestimated Phil Collins and bass player Mike Rutherford I have not heard it.

Nor are they without humour I might add, as Peter Gabriel proved at one stage by announcing during a pause that he was treating us all to "a bit of avant garde silence."

Later, back at the Inter-Continental Hotel, I asked Ray Laidlaw how he felt about Lindisfarne's new programme:

Quite promising," said Laidlaw, obviously selecting his words with care. "The real problem is that we are in a vicious circle. We know that we must progress and we also know that by changing an accepted format we may get slammed. We know it is not quite right but it is getting better every time.

"Tonight for example we were working towards a climax when we discovered that we were over-running and had to leave out two "rockers". It's coming — did you see Rab though, wasn't he great?"

I'd be a rich man if I had a penny for every member of Lindisfarne who asked me that question and supplied the answer that night.

KEITH ALTHAM.

PURPLE/BRIXTON

DEEP PURPLE ambled on stage to a rapturous reception from an audience hungry for a glimpse of their idols after the

band's year-long lay-off.

I should point out that this was the first time I had seen Deep Purple live but, having heard most of the cuts from their albums was prepared to have my mind blown. Sad to say, I was disappointed. I found their set unimaginative and, dare I say it, dated. The band just didn't click.

The opening number was a real stormer from the "Machine Head" album, "Highway Star", then followed more cuts from that and "In Rock". The two best were "Sweet Child Of Time" with that fantastic screaming melody from Ian Gillan (complete with new haircut) and "Strange Kinda Woman", featuring a beautiful mixed guitar and drums break.

Jon Lord entertained us in a nice keyboard break complete with touches of "Maybe It's Because I'm A Londoner", and Bach's "Tocatta And Fugue" in "Lazy".

Most of the audience loved them and the band were happy to come back for two encores. But I think if they are to remain at the top a great deal more inventiveness in their work is needed — at least if last Saturday's gig is anything to go by.

— MIKE LEEVES

JOHNNY CASH/ALBERT

THE JOHNNY CASH Show sold London's Albert Hall right out for three successive nights last week. In case you're not suitably impressed, allow me to point out that no one's ever gotten that particular boogaloo together before, and it's a tribute to the fanatical following that Big John has in this country that this particular All-American Revue could get that many people to come out and show themselves.

Slovenly Taxis Ltd got me into the hall just as Carl Perkins was making way for the Carter Family. The old rock and roller sounded in fine fettle, blowing some fine guitar. The black-clad Carters did a fine set, as did the Statler Brothers.

THE LIGHTS went down, and the Tennessee Three, augmented by Perkins and a piano player, bounced into "I Walk The Line" and then there he was — the man himself — Johnny Cash!

Yay. He's pretty big these days but he moves good, and there he was straight into Shel Silverstein's "Boy Named Sue". "Mah name is Sue! How do you do! You're gonna dah!" he yelled to thunderous applause. A brace of Kristoffersons ("Sunday Morning Coming



LINDISFARNE on stage in DUBLIN

Down" and "Me And Bobby McGhee") and a variable selection of old Cash favourites like "Five Feet High And Rising", "I Walk The Line", "Folsom Prison Blues" and "San Quentin" followed before his peppery wife June Carter came out to join him on "Jackson" and "If I Were A Carpenter".

Johnny Cash is all right. He's an honest man playing honest music, and what's more, he's a star, a real one. These days when anybody who can be bothered to buy five bobs worth of glitter feels entitled to say that they're bringing the glamour back, that means a lot. — CHARLES SHAARM MURRAY

STEELEYE SPAN

IT WAS REALLY Steeleye's night and they couldn't very well go wrong. It should be superfluous to point out at this stage in the game that they didn't. The golden combo of Tim Hart, Maddy Prior, Peter Knight and Bob Johnson ran through their exquisite new album "Below The Salt" (which you really ought to own) and a few other oddments with massive aplomb and great good humour.

Opening with the riotous "Ups And Downs", they got the capacity audience off superbly. One of the unexpected highlights was an uncharacteristic country song, "Cup Of Coffee", featuring Tim on mandolin, and giving Peter a chance to blow some fine bluegrass fiddle.

The most droll Mr. Knight also shone on the jig "Bank Of Ireland", accompanied only by Rick Kemp, resplendent in a white suit specially purchased for the occasion from a well-known boutique.

Rick, it should be noted, spends most of the set pacing the stage with the intense concentration of somebody trying, in the most unobtrusive manner possible, to wipe something sticky and unpleasant off the sole of his boots, but since he also whaps out some of the finest bass playing ever to reach these somewhat squalid ears, I dare say he can be forgiven.

All the usual occurrences that mark a Steeleye set took place. Maddy fluffed her introductions with the skill of a total professional, and for the final numbers a selection of dancers took the stage to jig right along. The final encore provided a killer version of the old Four Seasons hit "Rag Doll", which showed what a fine punk teen harmony band was lost to the world when Steeleye refused to abandon folk.

Plug: if you haven't already you really oughta go see Steeleye Span. They emerge from a musical area you may not have taken seriously before, and come straight at you with some of the loveliest music you ever will hear. CHARLES SHAARM MURRAY

STEELEYE'S SUPPORT band, Amazing Blondel, probably surprised quite a number of people with the reception they gained. It's quite rare nowadays to hear genuine and enthusiastic calls for an encore.

Blondel deserved it. The trio have changed quite a lot over the past year, laying down their mandolins, the oboes etcetera to concentrate on guitars, vocals and, of course, Terry Wincott's harmonium.

Their medieval and Elizabethan musical traits have now given way to a more contemporary flavour.

Their songs included quite a few from their new album, "England" — including "Seascape" and "Cantus Firmus To Counterpoint" — as well as older material. TONY STEWART.

JACKIE WILSON/ RAINBOW

DOES LONDON have any soul at all? That must be the question promoter Jason Brown is asking himself after the first of his series of concerts at the London Rainbow.

Perhaps it's the venue that's wrong for this kind of music but it's a fact that less people actually turned up — about 700 of them — than wrote to NME for free tickets.

Significantly, most of those ticket applications came from the North and Midlands and record company sales' figures would seem to confirm that soul resides above the Bristol-Watford line as far as Britain is concerned.

It was all rather sad, really, for there on stage was one of the legendary figures of black American music — Jackie Wilson.

As one of my mates put it: "He's incredible, he's got one of the best voices I've ever heard, he's like an opera singer," and truth was he displayed more range than a BBC licence detector.

Of course, Wilson has long since established himself far beyond the limitations of soul music as a cabaret performer capable of singing the big ballads and pop songs with ten times the skill of a Tom Jones.

Backed by just lead guitar, bass and drums, his voice was more than capable of doing the

rest through, in my mind, I could picture him with an entourage of brass and strings and his own TV show.

The man's got more than just singing talent, he's a true entertainer with an electric personality, more hip than Brigitte Bardot's bikini bottoms.

He must be pushing 40 but he's lean and fit and can dance like Lionel Blair will never know how.

Blues, ballads, pop or soul, Wilson's talent transcends the usual limitations and perhaps that's part of the trouble because he just doesn't fit into any one category.

As for the rest of the bill, promoter Brown must have been near to tears. His sound system packed up, Love Unlimited pulled out at the last moment and Black Faith became almost a laughing stock because of their weak vocalists, though the rhythm section did show some kind of feel.

Love Unlimited's replacements were the Marvels and they at least gave a creditable performance. In fact I've got a feeling that we wound up with a better bargain.

With a mixture of reggae, soul and the rock 'n' roll memories of "Earth Angel" and "What's Your Name" — handled well enough to please all but the most purist of doo-wap fans — the Marvels revealed themselves as a real talent. ROGER ST. PIERRE.

BRAZILIAN SONG FEST

BOTH BRITISH ENTRIES in the 1972 Brazilian Song Festival went out in the first round. Clodagh Rodgers did her best with Les Reed's low-key and, for him, rather uninspired "You Are My Music", but for her the noisy 1,500 crowd was the biggest problem.

"It was like singing at a Wembley cup final," said Clodagh afterwards. "I couldn't hear the orchestra at all."

On the second night Scotland's Writing On The Wall belted out "Diana's Big Daddy", and the younger audience loved it as much as the International Jury seemed to hate it. Bass player Jock Scott used his guitar like a Hendrix-style phallic symbol. They loved it.

In the final are two American entries — David Clayton Thomas's exciting new Sanctuary Band, a mainly coloured outfit including a girl bongo player, with an all-out rocker "Nobody Calls Me Prophet", sung and written by Thomas; and a section of the Edwin Hawkins Singers under brother Waite. (Selah he names the group) with "It Pays".

Guesting on the first night, M. Jerry kept the crowd happy with a rockers, and Gilberto Gil, once an exile in London from a Brazilian Communist, which didn't like his songs, as a folk hero and singing right, ythan-packed goodies. — Andy G.

■ MORE REVIEWS

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ELLS

appearing at:

Enfield Middlesex Polytechnic
(Angel) City University
Southend Kursaal Ballroom
Roundhouse

5th October
6th October
7th October
8th October

THE NEW WIDE WORLD

EXPRESS

AN EDITORIAL SELECTION

THURSDAY

ABERYSTWYTH University: **STRAY**
BATH University: **KING COME**
BOURNEMOUTH Winter Gardens: **VICTOR BORGE**
 ● Continuing his British concert tour, the Danish-American pianist looks at music with his tongue firmly planted in his cheek. An evening's entertainment that's totally different from any other you are likely to encounter in a lifetime of theatre-going.

BRADFORD University: **FREE**
 ● After the shock cancellation of eight major concerts in the second half of September, Free will hopefully be back on the road this week with Paul Kosoff fully recovered from the concussion he sustained when tripping over leads on stage.

BRISTOL Old Granary: **JACKSON HEIGHTS**
CARDIFF University: **STEELEYE SPAN/AMAZING BLONDEL**
CHATHAM Centre Hall: **ROGER WHITTAKER**
FALKIRK Town Hall: **GARY GLITTER/SLAZ BAND**
HANLEY Top Rank: **LOVE UNLIMITED**
HANLEY Victoria Hall: **JULIE FELIX/YETTES**

● It's been quite a while since Julie last did the rounds, and it's good to see her back in circulation again. Her concerts are always entertaining, varied and absorbing — and, in our experience, she never fails to give value for money. This is the opening night of her tour, which features the amusing Yettes as support act.

HARROW Wealdstone Railway Hotel: **CRAZY CAVAN**
ILFORD Town Hall: **SETTLERS**
INVERNESS Caledonian Hotel: **BLACKFOOT SUE**
LEICESTER Polytechnic (at Leicester Palais): **FANNY LIVERPOOL** Cavern Club: **ROCK & ROLL ALLSTARS**
LIVERPOOL Stadium: **SANDY DENNY**

● Like Julie Felix, Sandy opens her concert tour tonight. It is the first she has ever undertaken without any backing group whatsoever — she will accompany herself on piano and guitar. Those artists who are able to hold an audience for two hours, unassisted by any support acts or musicians, are few and far between. So this tour represents a formidable challenge to Sandy, though we are sure that she will prove equal to it.

LONDON Cromwellian Club: **WEE WILLIE HARRIS**
LONDON East Sheen Bull: **IMPALAS**
LONDON Marquee: **MAHATMA KANE JEEVES**
LONDON Mile End: **SAVING PRIVATE SAMMY**
LONDON Mile End: **HAWKIND/PRETTY THINGS**

● Here's an intriguing prospect: Hawkwind and the Pretties on the same bill. The mind boggles. Could well turn out to be the gig of the day, if not of the week.

LONDON Southbank: **EDDIE 'GUITAR' BURNS**
LONDON South-East Polytechnic: **SAMMY MANCHESTER** Hard Rock: **CURVED AIR**
 ● See Wednesday

MANCHESTER Mr. Smith's: **HEINZ & MAGIC ROCK BAND**
NOTTINGHAM Albert Hall: **JACQUES LOUSSIER TRIO**
NOTTINGHAM Trent Polytechnic: **KINKS**
NOTTINGHAM University: **HOUSESHAKERS**
PRESTON Public Hall: **STONE THE CROWS**

● See Friday
SPENNYMOOR Variety Club: **GLENCOE**
SPENNYMOOR Variety Club (doubling **MIDDLEBROUGH** South Bank): **DRIFTERS**
 ● See Monday

WARWICK University: **HEADS HANDS & FEET**
WOLVERHAMPTON Polytechnic: **RARE BIRD** (admission 20p)
 ● The newly re-formed Rare Bird have just begun a lengthy tour, running through October and November, to introduce themselves to British audiences. Some gigs are free, while admission to the others is only 20p — which makes for a very reasonable night out by our reckoning.

FOLK
BIRMINGHAM Digbeth Civic Hall: **IAN CAMPBELL FOLK GROUP**
BOGNOR REGIS Club Rex, Esplanade: **TIGHT LIKE THAT**
BRIGHTON Richmond Hotel: **BRYAN CALKERS NEW FRONTIER**

HAVANT Black Dog: **MCCALMANS**
LONDON HAMMERSMITH Prince of Wales, Dalling Road: **ALAN MATTHEWS**
LONDON Regents Park Bedford College: **HUNTER MUSKET/STAN ARNOLD/MICK MOLLONEY & DAVE DOCHERTY**

LONDON SOHO Shakespear's Head, Canaby Street: **DAVE CARTWRIGHT/CHRIS DAVIES & DAVY DURELL**
 ● New lease of life. The proprietor has changed his mind and Dave Stringer's club is back at its old spot — uproyal, hooray!

PEACEHAVEN Central Club: **BILL CLIFTON**
POYNTON Folk Centre, Park Lane: **EARL OF SALISBURY**

RADIO 1
 7 a.m. Tony Blackburn; 9.0 Jimmy Young with Rod Stewart & Co.; 10.0 The Hollies; 11.0 Christine; 11.0 Dave Lee Travis with Roky Music/Johnny Nash/White Plains/Tremeloes; 1 p.m. Johnnie Walker with Lindaface/Electric Light Orchestra/Mike Hugg/Sweet/Ed Welch; 3.0 Alan Freeman with Blackfoot Sue/Gary Glitter/Dandy Livingstone; 5.0-7.0 'Radio 1 Club' with Ed Stewart; 10.0-12 midnight John Peel introduces 'Sounds of The Seventies' with Honeybus/JSD Band/Medicine Head/Bronx Cheer.

LUXEMBOURG
 7.15 p.m. Tony Prince; 9.0 Paul Burnett; 10.0 Dave Christian; 11.30 Bob Stewart; 1 a.m.-3.0 Kid Jensen.

TELEVISION
 'Top Of The Pops' with Jimmy Savile (BBC-1); Canned Heat/Lab Siffre/Lesley Duncan/Brotherhood Of Man in 'The Dave Cash Radio Programme' (some ITV regions, including London and Midlands); 'Cinema' looks at the film music of John Barry and Miklos Rozsa (ITV); Sacha Distel in 'Sacha's In Town' (BBC-2); Frank Sinatra in his only British-made film 'The Naked Runner' (some ITV regions, including London).

FRIDAY
AYR Caledonian Hotel: **MARMALADE**
BASILDON Arts Centre: **ROGER WHITTAKER**
BIRMINGHAM Aston University: **ARGENT**
 ● One of those groups who have made it really big in the

States, to an even greater degree than here at home. They've just returned from America, where their 'All Together Now' album this week qualified for a Gold Disc, and they are already booked for a return U.S. trip in the New Year. Which leaves them just enough time in Britain to cut a new album and play a few gigs — of which this is the first.

BIRMINGHAM Barbarella's: **DRIFTERS**
 ● See Monday
BIRMINGHAM Town Hall: **JACKSON HEIGHTS-MAGNA CARTA/JEFFERSON**
 ● One gig in a short package tour promoted by Vertigo, featuring three of the principal acts recording for that label. We rate this bill as well worth seeing.

BLACKBURN Windsor Hall: **STRAY**
BOURNEMOUTH Winter Gardens: **DEEP PURPLE**
 ● See Sunday

BRIGHTON College of Education: **MANFRED MANN'S EARTH BAND**
BRIGHTON Sussex University: **SHAKIN' STEVENS & SUNSETS**
BURSLEM Queen's Theatre: **JACQUES LOUSSIER TRIO**

CAMBRIDGE University: **SANDY DENNY**
 ● See Thursday
CARDIFF University: **ELO**
CHADWELL HEATH Hinds Head: **JULY LUCY**
DINGWALL Town Hall: **GARY GLITTER**
EGHAM Royal Holloway College: **CURVED AIR**

● See Wednesday
GLASGOW Green's Playhouse: **LINDISFARNE/GENESIS/RAB NOAKES**
 ● See Tuesday
GLASGOW Queen Margaret College: **BREWERS DROOP**
GLASTONBURY Town Hall: **ROCK & ROLL ALLSTARS**

● See Thursday
GRAYS Thurrock Civic Hall: **JULIE FELIX/YETTES**
 ● See Thursday
GUILDFORD Surrey University: **HACKENSACK**
HUDDERSFIELD Polytechnic: **HOUSESHAKERS**
HUNSTANTON Youth Club: **CROW**
LANCASTER University: **FREE/SMITH PERKINS & SMITH**

● See Thursday
LEEDS Polytechnic: **FANNY LIVERPOOL** St. George's Hall: **STONE THE CROWS**
 ● Oh, you lucky, lucky people! If you're a boogie, then St. George's Hall, Liverpool, is the best place for you to be tonight. Mag and the lads will take excellent care of you, and you'll be very happy all evening. The finest band in the land, say all of us, and you know it makes sense.

LONDON Brixton: **SCREAMIN' LORD SUTCH**
LONDON Charing Cross Road: **BRUCE RUPE**
 ● Smooth reggae for those that find Jimmy Cliff (let alone Lee Perry) too rough and untamed. Good, professional stuff, man.

LONDON City University: **SARAH GORDON/LITTLE FREE ROCK**
LONDON Edmonton: **DOWNDOWN** Three Dog Night: **URIAH HEPP**
 ● They're only playing three venues in Britain, as part of their extensive European tour, but you must get to see Three Dog if you possibly can. They are one of the biggest box-office attractions in America today (their publicist will tell you they are THE biggest), and they've already run out of shelves for their Gold Discs. And with Uriah anxious to let off steam following their non-appearance at Grangemouth, it looks like being one hell of an evening.

LONDON Hampstead Westfield College: **GLENCOE**
LONDON 100 Club: **GEORGE MELLY/ALAN ELDSON**
 ● Opening night of tour. See also Saturday.
LONDON Southbank Polytechnic: **KINGDOM COME**
LOUGHBOROUGH University: **JO JO GUNNE**
MANCHESTER Princess & Domino: **JACKIE WILSON**
MANCHESTER Stoneround: **FLAMIN' GROOVIES/BRONCO/UNICORN**

● Opening night of new rock venue.
MANCHESTER University: **GOOD HABIT**
NEWCASTLE City Hall: **STEPPENWOLF/JOHN KAY BAND**
NEWCASTLE Polytechnic: **WILD ANGELS**
NEWTON ABBOTT Seale Hall College: **SHAKIN' STEVENS & SUNSETS**

NORWICH Jacquard Club: **EDDIE 'GUITAR' BURNS**
OXFORD Polytechnic: **SAMMY**
ST. ANDREW'S University: **LOU REED**
 ● See Saturday

SALFORD University: **RARE BIRD** (admission 20p)
 ● See Thursday
SCARBOROUGH Grand Hall: **VICTOR BORGE**
 ● See Thursday
SHEFFIELD Polytechnic: **SUPERSTISER**
 ● Leading Dutch progressive group commence a short British tour, to coincide with the release of their Dandelion single 'No Tree Will Grow'.

FOLK
BATH University: **YETTES/BLUE HILL BUTTON BAND**
BIRMINGHAM Old Crown, Digbeth High Street: **SARAH GREY**
BRIGHTON Springfield Hotel: **LUCILLE BLAKE**
BURTON-ON-TRENT Barley Mow, Main Street, Stapenhall: **GARY & VERA**
CASTLE DONNINGTON Three Horseshoes, Hemmington: **ROD REE**

CHICHESTER Hole in the Wall, St. Martin's Street: **DEREK SARJEANT & HAZEL KING**
FARNHAM William Cobbett, Abbey Street: **NOEL MURPHY**
GUILDFORD Park Quarry Street: **DON SHEPHERD**
LONDON Fulham Golden Lion, High Street: **JIM CARROLL**

MAIDSTONE Fountain, Barming: **GEOFF & PENNIE**
 ● New club opens tonight.
PORTSMOUTH Star, Lake Road: **CHRIS DAVIES & DAVE MURRELL**
RUTHERFORD Higher Education Centre: **BARRY DRANSFIELD**
SOUTHAMPTON Baytree Inn, New Road: **JOHN KIRKPATRICK**

RADIO 1
 7 a.m.-5 p.m. As Thursday; 5.0-7.0 'Rosko's Round Table'; 10.0-12 midnight 'Sounds Of The Seventies' features Pete Drummond with 'Sequence' in stereo.

LUXEMBOURG
 7.45 p.m. Tony Prince; 9.30 Mark Wesley; 10.30 Paul Burnett; 11.30 Bob Stewart; 1 a.m.-3.0 Rosko.

TELEVISION
 Nothing of musical interest.

ABERDEEN Beach Ballroom: **MARMALADE**
BATH University: **ROGER WHITTAKER**
BIRMINGHAM Alhambra: **ROCK THREE DOG NIGHT**



PENTANGLE begin a major concert tour at Stockport on Sunday, and the same night RALPH McTELL (right) commences his lengthy itinerary at St. Helen's. TOM PAXTON (left) opens his annual trek round Britain next Tuesday



● Yet another new rock venue opens its doors for the first time tonight. A converted cinema with a 2,000 capacity, it has a host of goodies in store for Midlands. Watch this page for further details. Meanwhile, see Friday for Three Dog Night.

BIRMINGHAM Barbarella's: **DRIFTERS**
 ● See Monday
BIRMINGHAM Saratoga Jazz Club: **EDDIE 'GUITAR' BURNS**
 ● One of a handful of gigs the Straws are doing this month, primarily to show off their latest acquisition, one St. Andrew's. Londoners can see them at the Festival Hall on November 4.

BRADFORD University: **FANNY**
BRISTOL University: **SUNSHINE/JONES**
BRISTOL Yate Community Centre: **SARAH GORDON**
LITTLE FREE ROCK
CARDIFF University: **HEADS HANDS & FEET**
DAGENHAM Village Roadhouse: **ARGENT**
 ● See Wednesday

DUNDEE J.M. Ballroom: **RAY CITY ROLLERS**
EDINBURGH Empire: **LINDISFARNE/GENESIS/RAB NOAKES**
 ● See Thursday

GLASGOW University: **LOU REED**
 ● Are hardbitten Glasgow audiences likely to respond positively to the sight of an ageing queen in make-up singing about whips and heroin? If you like good music they ought to, especially since his new album, produced by delectable David Bowie, not Cassidy, is about to splash down in the shops.

HALIFAX Clarence's: **SUPERSTISER**
 ● See Friday
HANLEY Place: **MONTANAS**
HAMEL HEMPSTEAD Pavilion: **JULIE FELIX/YETTES**
 ● See Thursday

HULL University: **CLIMAX CHICAGO**
KIDDERMINSTER Shenstone New College: **GLENCOE KING'S LYNN** Corn Exchange: **ATOMIC ROOSTER**
LONDON HAMMERSMITH: **FANNY**
LEEDS University: **JO JO GUNNE**
LEICESTER University: **HAWKIND**
LONDON Rainbow: **STONE THE CROWS**
 ● Promoter Arthur Howes tells us the Tops are one of the most popular acts he has ever presented, hence their frequent visits to this country. Since they were last here, the Tops have switched record labels to ABC-Dunhill (that's Probe in Britain). But we wouldn't mind hearing that the familiar Motown sound will be very much in evidence on this tour.

LONDON Howff: **BONNIE DOBSON**
 ● Opening night of Roy Guest's new club at 109a Regents Park Road, NW1. Bonnie Dobson starts a run of 10 nights, paring 8-11.30 p.m.
LONDON Imperial College: **FAIRPORT CONVENTION**
LONDON LEWISHAM Town Hall: **PETER NOONE**
LONDON Rainbow: **STONE THE CROWS**
 ● See Friday

MANCHESTER Stoneround: **MEDICINE HEAD/WRITIC ON THE WALL/WALRUS**
MANCHESTER University: **STRAY/SLAKE EYE**
MARGATE Dreamland: **SCREAMIN' LORD SUTCH & ROCK REBELLION**
MELKSHAM Assembly Hall: **ROCK AND ROLL ALLSTARS**
MIDDLEBROUGH Teesside Polytechnic: **RARE BIRD**
 ● See Thursday

NEWCASTLE City Hall: **EVERLY BROTHERS**
 ● Now just over halfway through their extensive British tour, Don and Phil's appearance in Newcastle is being billed as part of that city's month-long festival activities.
NEWPORT Kensington Court Club: **FLESH**
NORTHAMPTON County Cricket Ground: **KINKS**
NORWICH Melody Rooms: **JACKIE WILSON**
NOTTINGHAM Grey Topper: **THANK YOU**
 ● See Friday

PETERBOROUGH St. John's Hall: **HACKENSACK**
PRESTON Public Hall: **JACQUES LOUSSIER TRIO**
READING University: **STEPPENWOLF/JOHN KAY BAND**
ROCHDALE Champagne Hall: **SPINNERS**
ST. ALBANS City Hall: **ELO**
SHEFFIELD University: **FREE**
 ● See Thursday

SOUTHEND Korsal: **STATUS QUO/ELLIS**
SOUTHAMPTON University: **MUTT THE HOOPLE**
BRINSLEY SCHWARZ/JONATHAN KELLY/GASPARS
SOUTHSEA South Parade Pier: **CURVED AIR**
 ● See Wednesday

SPENNYMOOR Top Hat: **CHAIRMAN OF THE BOARD**
 ● Opening date of one-nighter tour by the invictus group, whose approach is very much an extension of the Tamla sound which the Holland-Doozer-Holland team pioneered so successfully before forming their own record label. Dynamic act, even though the well-drilled movements are rather stereotyped.

STRATHCLYDE University: **BREWERS DROOP**
SUNDERLAND Empire: **VICTOR BORGE**
 ● See Thursday
SUNDERLAND Polytechnic: **WILD ANGELS**
UXBRIDGE Brunel University: **DICK HECKSTALL-SMITH BAND**

FOLK
ASCOTT-UNDER-WYCHWOOD Tiddy Hall: **CEILDH** with the EXILES
LEWES Lewes Arms, Mount Place: **JON RAVEN**
LONDON EARLS COURT Treadboard, Old Brompton Road: **PETER BELAMY**
LONDON REGENTS PARK Bedford College: **SEAN CANNON/PACKIE BYRNE**
SHEFFIELD Highcliffe Hotel, Greystones Road: **BRONX CHEER**
STEVENAGE Red Lion, High Street: **DEREK & DOROTHY ELLIOTT**

TELHAM Black Horse, A2100 between Battle & Hastings: **DAVE PLANE & LISA TURNER**
RADIO NOTTINGHAM (94.8 mHz): 10 a.m. SINGAB-OUT with the WAYFARERS/GRUP 3

RADIO 1
 8 a.m. 'Junior Choice'; 9.55 Stuart Henry; 12 noon Rosko; 2 p.m. New D-J spot; 4.0 'Scene and Heard' with Johnny Moran; 5.0 David Simon; 6.30-7.30 In Concert presents the revue 'Banana Follies' with Kevin Ayers/Archie Leggett/Lol Coxhill/David Bedford.

LUXEMBOURG
 7.45 p.m. Tony Prince; 9.0 Mark Wesley; 10.30 Dave Christian; 11.30 Paul Burnett; 1 a.m.-3.0 Kid Jensen.

TELEVISION
 Vikki Carr / Lonnie Donegan in 'Saturday Variety' (ITV); The Osmonds cartoon series (some ITV regions, including London and Midlands); George Fane and Alan Price/Thelma Houston in 'The Two Ronnies' (BBC-1).

BATLEY Variety Club: **DRIFTERS**
 ● See Monday
BEXLEY Black Prince: **ATOMIC ROOSTER**
BIRMINGHAM Baxter's Club: **EDDIE 'GUITAR' BURNS**
BIRMINGHAM Enry's Blueshouse: **ORPHAN**
BIRMINGHAM Hippodrome: **VICTOR BORGE**
 ● See Thursday

BIRMINGHAM Town Hall: **JIMMY CLIFF**
BRISTOL Locarno: **CURVED AIR**
 ● See Wednesday
CARLISLE Cosmo: **JACKIE WILSON**
CLETHORPES Pier Pavilion: **JULIE FELIX/YETTES**
 ● See Thursday

CROYDON Fairfield Hall: **DEEP PURPLE**
 ● One of the definite modern hard rock bands taking to the road. Expect the Fairfield Hall to be shaking in its shoes for weeks afterwards. Sweet on!

LUXEMBOURG
 7.15 p.m. Tony Prince; 9.30 Paul Burnett; 11.0 Dave Christian; 12 midnight Bob Stewart; 1 a.m.-3.0 Kid Jensen.

TELEVISION
 Lonnie Donegan in 'The Golden Shot' (ITV); Mantovani and his Orchestra (BBC-2).

PING Wake Arms: **SUPERSTISER**
 ● See Friday
LONDON ISLINGTON Iorthington: **STACKRIDGE**
LONDON ISLINGTON Pied Bull: **RAT/SPIKE**
LONDON LEWISHAM Odeon: **FOUR TOPS/THELMA LYON**
 ● See Saturday

MANCHESTER Hard Rock: **THREE DOG NIGHT**
 ● See Friday
MANCHESTER Stoneround: **CARAVAN/FUSION ORCHESTRA**
NEWCASTLE Five Bridges Hotel: **HUMPHREY LYTTLETON BAND**

ST. HELENS Theatre Royal: **RALPH McTELL/NATURAL ACOUSTIC BAND**
 ● If your taste leans towards folk, tonight's a big night — for it sees the opening of two major tours, both very lengthy. God knows how the NME's Eric Winter will cope — one has a mental vision of him belting furiously between St. Helens and Stockport (see below). This particular tour features the versatile and personable McTell, plus the newly augmented N.A.B. with their new bassist Alan Mohamed.

SOUTHEND Cliffs Pavilion: **JO JO GUNNE**
SOUTHEND Pier Pavilion: **DUNCAN BROWNE/ROY WOOD'S WIZZARD**
 ● See Thursday

SOUTHPORT Floral Hall: **SPINNERS**
STOCKPORT Davenport: **PENTANGLE/COB/WIZZ JONES**
 ● This is the other big folk-orientated tour starting tonight. But you don't have to be a folk fanatic to appreciate the Pentangle — they're good in any language. No need to go out of your way to see them, though — they have such a long itinerary that they're bound to visit your area sooner or later.

SUNDERLAND Locarno: **FREE**
 ● See Thursday
SWINDON Wyvern: **PETER NOONE**
UPMISTON New Windmill Hall: **FLASH WATFORD** Palace: **SCAFFOLD**

FOLK
BOURNEMOUTH Pembroke Arms, West Hill Road: **ADRIENNE**
BRIGHTON Stanford Arms, Preston Circus: **MIKE MARR**
DAVENTRY Dun Cow, Brook Street: **MUCKRAM WAKES**

GREENFIELD Pennine Acres Ski Lodge, Shaw Hill Bank Road: **MICK MOLONEY & DAVE O'DOCHERTY**
HAYWARDS Heath Fox & Hounds, Ditchling Road: **KEITH JOHNS**
LINCOLN Aquarius: **BOB PEGG & NICK STRUTT**
HYTHE (Hants) Westcliffe Hall Hotel: **BUCKLE & JONES**

LONDON Aquarius: **TONY CAPTICK**
LONDON BOUNDS GREEN Springfield Park Tavern: **BARRY DRANSFIELD**
LONDON EUSTON Square Theatre, Euston Road: **CAROLE PEGG/ANNE BRIGGS/GRYPHON**
 ● Carole Pegg (Mrs. Fox, you might say) solos at the top of the bill backed by ex-Strangely Strange man Humphrey Weightman, John Atkinson of the Matthew Ellis Band, and Alan Eden ex-Mr. Fox and ex-Trees. Welcome and rare London spot for Anne Briggs. Openers are Gryphon, an acoustic band playing mediaeval music and some goonery as well. They will (like Carole) make solo albums in the near future, and a return visit to this country. Promoter Henry Sellers assures us they are doing 'fantastic business' and he is delighted, if somewhat exhausted, to see them. Good on yer, Henry — and we look forward to your upcoming Crickets tour.

LONDON Fulham Greyhound: **SUPERSTISER**
 ● See Thursday
LONDON SOHO: **CLIMAX CHICAGO**
LONDON Queen Elizabeth Hall: **JSD BAND / JONATHAN KELLY / CLAIRE HAMILL** (6.15 p.m.); **BILL BARCLAY / DEREK BRIMSTONE / TONY CAPTICK / NOEL MURPHY / COLIN SCOT** (8 p.m.)

LONDON Rainbow: **AMERICAN FOLK BLUES FESTIVAL** with **BUKKA WHITE/ROOSEVELT SYKES/LIGHTNIN' SLIM/WHISPERING SMITH/JIMMY DAWKINS** **CHICAGO BLUES** **BAND/WILLIE LYON/BILLY DAVENPORT**
MANCHESTER Free Trade Hall: **RALPH McTELL**
NATURAL ACOUSTIC BAND
 ● See Sunday

READING Top Rank (doubling **LONDON** Speakeasy): **DRIFTERS**
 ● It's been quite a comeback for the Drifters, hasn't it? The revival started with their trip to Britain earlier this year, and it has brought them two smash hit singles (the 'rascals' and a return visit to this country. Promoter Henry Sellers assures us they are doing 'fantastic business' and he is delighted, if somewhat exhausted, to see them. Good on yer, Henry — and we look forward to your upcoming Crickets tour.

SOLIHLI Civic Hall: **TRINIDAD PHILHARMONIC**
STEEL ORCHESTRA
SOUTHEND Criterion: **HOUSESHAKERS**

FOLK
AMBERLEY Black Horse: **CRAYFOLK**
ARNOLD Cross Keys, Front Street: **LAURENCE PLATT**
BATH (Mon.): Castle, Commercial Road: **BARRY DRANSFIELD**
BRISTOL Royal Oak, Green Street Green: **DAVE LYON**
SOUTHAMPTON Blacksmiths Arms, Shirley: **VERA JOHNSON**

RADIO 1
 8 a.m. Barry Alldis; 9.0 'Junior Choice'; 10.0 Noel Edmonds; 12 noon 'Family Favourites'; 2 p.m. Jimmy Savile with 'Savile's Travels' followed by 'Speak Easy'; 4.0 Tom Brown with 'Solid Gold Sixty'; 7.0-7.30 Johnnie Walker introduces 'Sounds On Sunday' with Al Stewart.

LUXEMBOURG
 7.15 p.m. Tony Prince; 9.30 Paul Burnett; 11.0 Dave Christian; 12 midnight Bob Stewart; 1 a.m.-3.0 Kid Jensen.

TELEVISION
 Lonnie Donegan in 'The Golden Shot' (ITV); Mantovani and his Orchestra (BBC-2).



BIRMINGHAM Kinetic Circus: **RARE BIRD** (admission 20p)
 ● See Thursday
BRIGHTON Dome: **VICTOR BORGE**
 ● See Thursday
CHESTER Quaintways: **GOOD HABIT**
DUNSTABLE Civic Hall:

NEW MUSICAL EXPRESS

AN EDITORIAL SELECTION

THURSDAY

ABERYSTWYTH University: STRAY

BATH University: KINGDOM COME

BOURNEMOUTH Winter Gardens: VICTOR BORGE

Continuing his British concert tour, the Danish-American pianist looks at music with his tongue firmly planted in his cheek. An evening's entertainment that's totally different from any other you are likely to encounter in a lifetime of theatre-going.

BRADFORD University: FREE

After the shock cancellation of eight major concerts in the second half of September, Free will hopefully be back on the road this week — with Paul Kossoff fully recovered from the concussion he sustained when tripping over leads on stage.

BRISTOL Old Granary: JACKSON HEIGHTS

CARDIFF University: STEELEYE SPAN/AMAZING BLONDEL

CHATHAM Centre Hall: ROGER WHITTAKER

FALKIRK Town Hall: GARY GLITTER/SLEAZ BAND

HANLEY Place: DON FARDON

HANLEY Top Rank: LOVE UNLIMITED

HANLEY Victoria Hall: JULIE FELIX/YETTIES

It's been quite a while since Julie last did the rounds, and it's good to see her back in circulation again. Her concerts are always entertaining, varied and absorbing — and, in our experience, she never fails to give value for money. This is the opening night of her tour, which features the amusing Yetties as support act.

HARROW Wealdstone Railway Hotel: CRAZY CAVAN

ILFORD Town Hall: SETTLERS

INVERNESS Caledonian Hotel: BLACKFOOT SUE

LEICESTER Polytechnic (at Leicester Palais): FANNY

LIVERPOOL Cavern Club: ROCK & ROLL ALLSTARS

LIVERPOOL Stadium: SANDY DENNY

Like Julie Felix, Sandy opens her concert tour tonight. It is the first she has ever undertaken without any backing group whatsoever — she will accompany herself on piano and guitar. Those who are able to hold an audience for two hours, unassisted by any support acts or musicians, are few and far between. So this tour represents a formidable challenge to Sandy, though we are sure that she will prove equal to it.

LONDON Cromwellian Club: WEE WILLIE HARRIS

LONDON EAST SHEEN Bull: IMPALAS

LONDON Marquee: MAHATMA KANE JEEVES

LONDON MILE END Sundown: HAWKWIND/PRETTY THINGS

Here's an intriguing prospect. Hawkwind and the Pretty Things on the same bill. The mind boggles. Could well turn out to be the gig of the day, if not of the week.

LONDON Southbank Polytechnic: EDDIE 'GUITAR' BURNS

LONDON South-East Polytechnic: SAMMY MANCHESTER

MANCHESTER Hard Rock: CURVED AIR

MANCHESTER Mr. Smith's: HEINZ & MAGIC ROCK BAND

NOTTINGHAM Albert Hall: JACQUES LOUSSIER TRIO

NOTTINGHAM Trent Polytechnic: KINKS

NOTTINGHAM University: HOUSESHAKERS

PRESTON Public Hall: STONE THE CROWS

SKENWEN Rugby Club: GLENCOE

SPENNYMOOR Variety Club (doubling MIDDLESBROUGH South Bank): DRIFTERS

WARWICK University: HEADS HANDS & FEET

WOLVERHAMPTON Polytechnic: RARE BIRD (admission 20p)

The newly re-formed Rare Bird have just begun a lengthy tour, running through October and November, to introduce themselves to British audiences. Some gigs are free, while admission to the others is only 20p — which makes for a very reasonable night out by our reckoning.

FOLK

BIRMINGHAM Digbeth Civic Hall: IAN CAMPBELL

BOGNOR REGIS Club Rex, Esplanade: TIGHT LIKE THAT

BRIGHTON Richmond Hotel: BRYAN CHALKER'S NEW FRONTIER

HAVANT Black Dog: McCALMANS

LONDON HAMMERSMITH Prince of Wales, Dalling Road: AL MATTHEWS

LONDON REGENTS PARK Bedford College: HUNTER MUSKETT/STAN ARNOLD/MICK MOLLONEY & DAVE O'DOHERTY

LONDON SOHO Shakespeares Head, Carnaby Street: DAVE CARTWRIGHT/CHRIS DAVIES & DAVY MURRELL

New lease of life. The proprietor has changed his mind and Dave Stringer's club is back at its old spot — hooray, hooray!

PEACEHAVEN Central Club: BILL CLIFTON

POYNTON Folk Centre, Park Lane: EARL OF SALISBURY

RADIO 1

7 a.m. Tony Blackburn; 9.0 Jimmy Young with Rod Stewart & Co. / Mott The Hoople / Hollies / Christie; 11.0 Dave Lee Travis with Roxy Music / Johnny Nash / White Plains / Tremeloes; 1 p.m. Johnnie Walker with Lindisfarne / Electric Light Orchestra / Mike Hugg / Sweet / Ed Welch; 3.0 Alan Freeman with Blackfoot Sue / Gary Glitter / Dandy Livingstone; 5.0-7.0 "Radio 1 Club" with Ed Stewart; 10.0-12 midnight John Peel introduces "Sounds Of The Seventies" with Honeybus / JSD Band / Medicine Head / Bronx Cheer.

LUXEMBOURG

7.15 p.m. Tony Prince; 9.0 Paul Burnett; 10.0 Dave Christian; 11.30 Bob Stewart; 1 a.m.-3.0 Kid Jensen.

TELEVISION

"Top Of The Pops" with Jimmy Savile (BBC-1); Canned Heat / Labi Siffre / Lesley Duncan / Brotherhood Of Man in "The Dave Cash Radio Programme" (some ITV regions, including London and Midlands); "Cinema" looks at the film music of John Barry and Miklos Rosza (ITV); Sacha Distel in "Sacha's In Town" (BBC-2); Frank Sinatra in his only British-made film "The Naked Runner" (some ITV regions, including London).

FRIDAY

AYR Caledonian Hotel: MARMALADE

BASILDON Arts Centre: ROGER WHITTAKER

BIRMINGHAM Aston University: ARGENT

One of those groups who have made it really big in the

States, to an even greater degree than here at home. They've just returned from America, where their "All Together Now" album this week qualified for a Gold Disc, and they are already booked for a return U.S. trip in the New Year. Which leaves them just enough time in Britain to cut a new album and play a few gigs — of which this is the first.

BIRMINGHAM Barbarella's: DRIFTERS

See Monday

BIRMINGHAM Town Hall: JACKSON HEIGHTS-MAGNA CARTA/JEFFERSON

One gig in a short package tour promoted by Vertigo, featuring three of the principal acts recording for that label. We rate this bill as well worth seeing.

BLACKBURN Windsor Hall: STRAY

BOURNEMOUTH Winter Gardens: DEEP PURPLE

See Sunday

BRIGHTON College of Education: MANFRED MANN'S EARTHBAND

BRIGHTON Sussex University: SHAKIN' STEVENS & SUNSETS

BURSLYMOUTH Queen's Theatre: JACQUES LOUSSIER TRIO

CAMBRIDGE University: SANDY DENNY

See Thursday

CARDIFF University: ELO

CHADWELL HEATH Hinds Head: JUICY LUCY

DINGWALL Town Hall: GARY GLITTER

EGHAM Royal Holloway College: CURVED AIR

See Wednesday

GLASGOW Green's Playhouse: LINDISFARNE/GENESIS/RAB NOAKES

See Tuesday

GLASGOW Queen Margaret College: BREWERS DROOP

GLASTONBURY Town Hall: ROCK & ROLL ALLSTARS

GRAYS Thurrock Civic Hall: JULIE FELIX/YETTIES

See Thursday

GUILDFORD Surrey University: HACKENSACK

HUDDERSFIELD Polytechnic: HOUSESHAKERS

HUNSTANTON Youth Club: CROW

LANCASTER University: FREE/SMITH PERKINS & SMITH

See Thursday

LEEDS Polytechnic: FANNY

LIVERPOOL St. George's Hall: STONE THE CROWS

Oh, you lucky, lucky people! If you're a boogier, then St. George's Hall, Liverpool, is the best place for you to be tonight. Mag and the lads will take excellent care of you, and you'll be very happy all evening. The finest band in the land, say all of us, and you know it makes sense.

LONDON Brixton Sundown: SCREAMIN' LORD SUTCH

LONDON Charing Cross Road Sundown: BRUCE RUFFIN

Smooth reggae for those that find Jimmy Cliff (let alone Lee Perry) too rough and untamed. Good, professional stuff, man.

LONDON City University: SARAH GORDON/LITTLE FREE ROCK

LONDON EDMONTON Sundown: THREE DOG NIGHT/URIAH HEPP

They're only playing three venues in Britain, as part of their extensive European tour, but you must get to see Three Dog if you possibly can. They are one of the biggest box-office attractions in America today (their publicity tell you they are THE biggest), and they've already run out of shelves for their Gold Discs. And with Uriah anxious to let off steam following their non-appearance at Grangemouth, it looks like being one hell of an evening.

LONDON HAMPSTEAD Westfield College: GLENCOE

LONDON 100 Club: GEORGE MELLY/ALAN ELSDON BAND

LONDON Rainbow: FOUR TOPS/THELMA HOUSTON

Opening night of tour. See also Saturday.

LONDON Southbank Polytechnic: KINGDOM COME

LOUGHBOROUGH University: JO JO GUNNE

MANCHESTER Princess & Domino: JACKIE WILSON

MANCHESTER Stoneground: FLAMIN' GROOVIES/BRONCO/UNICORN

Opening night of new rock venue.

MANCHESTER University: GOOD HABIT

MARGATE Dreamland: MOTT THE HOOPLE

NEWCASTLE City Hall: STEPPENWOLF/JOHN KAY BAND

NEWCASTLE Polytechnic: WILD ANGELS

NEWTON ABBOTT Seale Hall College: SHAKIN' STEVENS & SUNSETS

NORWICH Jacquard Club: EDDIE 'GUITAR' BURNS

OXFORD Polytechnic: SAMMY

ST. ANDREW'S University: LOU REED

See Saturday

SALFORD University: RARE BIRD (admission 20p)

See Thursday

SCARBOROUGH Grand Hall: VICTOR BORGE

See Thursday

SHEFFIELD Polytechnic: SUPERSISTER

Leading Dutch progressive group commence a short British tour, to coincide with the release of their Dandelion single "No Tree Will Grow".

FOLK

BATH University: YETTIES/BLUE HILL BUTTON BAND

BIRMINGHAM Old Crown, Digbeth High Street: SARAH GREY

BRIGHTON Springfield Hotel: LUCILLE BLAKE

BURTON-ON-TRENT Barley Mow, Main Street, Stapenhall: GARY & VERA

CASLE DONNINGTON Three Horseshoes, Hemminton: ROD NEP

CHICHESTER Hole in the Wall, St. Martin's Street: DE-REK SARJEANT & HAZEL KING

FARNHAM William Cobbett, Abbey Street: NOEL MURPHY

GUILDFORD Star, Quarry Street: DON SHEPHERD

LONDON FULHAM Golden Lion, High Street: JIM CARROLL

MAIDSTONE Fountain, Barming: GEOFF & PENNIE HARRIS

New club opens tonight.

PORTSMOUTH Star, Lake Road: CHRIS DAVIES & DAVY MURRELL

RUTHERFORD Higher Education Centre: BARRY DRANSFIELD

SOUTHAMPTON Baytree Inn, New Road: JOHN KIRKPATRICK

RADIO 1

7 a.m.-5 p.m. As Thursday; 5.0-7.0 "Rosko's Round Table"; 10.0-12 midnight "Sounds Of The Seventies" features Pete Drummond with "Sequence" in stereo.

LUXEMBOURG

7.45 p.m. Tony Prince; 9.30 Mark Wesley; 10.30 Paul Burnett; 11.30 Bob Stewart; 1 a.m.-3.0 Rosco.

TELEVISION

Nothing of musical interest.

SATURDAY

ABERDEEN Beach Ballroom: MARMALADE

BATH University: SANDY DENNY

See Thursday

BIRMINGHAM Alhambra Rock: THREE DOG NIGHT



PENTANGLE begin a major concert tour at Stock (right) commences his lengthy itinerary at St. Helens round Britain



Yet another new rock venue opens its doors for the first time tonight. A converted cinema with a 2,000 capacity, it has a host of goodies in store for Midlands. Watch this page for further details. Meanwhile, see Friday for Three Dog Night.

BIRMINGHAM Barbarella's: DRIFTERS

See Monday

BIRMINGHAM Saratoga Jazz Club: EDDIE 'GUITAR' BURNS

BOSTON Starlight: STRAWBS

One of a handful of gigs, the Strawbs are doing this month, primarily to show off their latest acquisition, one Dave Lambert. Londoners can see them at the Festival Hall on November 4.

BRADFORD University: FANNY

BRISTOL University: SUNSHINE/JONES

BRISTOL Yate Community Centre: SARAH GORDON

LITTLE FREE ROCK

CAMBRIDGE Corn Exchange: KINGDOM COME

CARDIFF University: HEADS HANDS & FEET

DAGENHAM Village Roundhouse: ARGENT

See Friday

DUNDEE JM Ballroom: BAY CITY ROLLERS

EDINBURGH Empire: LINDISFARNE/GENESIS/RAB NOAKES

See Tuesday

GLASGOW University: LOU REED

Are hardbitten Glasgow audiences likely to respond positively to the sight of an ageing queen in make-up singing about whips and heroin? If you like good music they ought to, specially since his new album, produced by delectable David (Bowie, not Cassidy), is about to splash down in the shops.

HALIFAX Clarence's: SUPERSISTER

See Friday

HANLEY Place: MONTANAS

HEMEL HEMPSTEAD Pavilion: JULIE FELIX/YETTIES

See Thursday

HULL University: CLIMAX CHICAGO

KIDDERMINSTER Shenstone New College: GLENCOE

KING'S LYNN Corn Exchange: ATOMIC ROOSTER

LANCHESTER Polytechnic Students' Union: SUTHERLAND BROTHERS

LEEDS University: JO JO GUNNE

LEICESTER University: HAWKWIND

LONDON HAMMERSMITH Odeon: FOUR TOPS/THELMA HOUSTON

Promoter Arthur Howes tells us the Tops are one of the most popular acts he has ever presented. Hence their frequent visits to this country. Since they were last here, the Tops have switched record labels to ABC-Dunhill (that's Probe in Britain). But we wouldn't mind 'betting that the familiar Motown sound will be very much in evidence on this tour.

LONDON Howff: BONNIE DOBSON

Opening night of Roy Guest's new club at 109a Regents Park Road, NW1. Bonnie Dobson starts a run of Saturday parties (8-11.30 p.m.)

LONDON Imperial College: FAIRPORT CONVENTION

LONDON LEWISHAM Town Hall: PETER NOONE

LONDON Rainbow: STONE THE CROWS

See Friday

MANCHESTER Stoneground: MEDICINE HEAD/WARNING ON THE WALL/WALRUS

MANCHESTER University: STRAY/SNAKE EYE

MARGATE Dreamland: SCREAMIN' LORD SUTCH & ROCK REBELLION

MELKSHAM Assembly Hall: ROCK AND ROLL ALLSTARS

MIDDLESBROUGH Teesside Polytechnic: RARE BIRD

See Thursday

NEWCASTLE City Hall: EVERLY BROTHERS

Now just over halfway through their extensive British tour, Don and Phil's appearance in Newcastle is being billed as part of that city's month-long festival activities.

NEWPORT Kensington Court Club: FLESH

NORTHAMPTON County Cricket Ground: KINKS

NORWICH Melody Rooms: JACKIE WILSON

NOTTINGHAM Grey Topper: THANK YOU

OXFORD Polytechnic: GOOD HABIT

PETERBOROUGH St. John's Hall: HACKENSACK

PRESTON Public Hall: JACQUES LOUSSIER TRIO

READING University: STEPPENWOLF/JOHN KAY BAND

ROCHDALE Champness Hall: SPINNERS

ST. ALBANS City Hall: ELO

SHEFFIELD University: FREE

See Thursday

SOUTHEND Kursaal: STATUS QUO/ELLIS

SOUTHAMPTON University: MOTT THE HOOPLE/BRINSLEY SCHWARZ/JONATHAN KELLY/GASWORKS

SOUTHSEA South Parade Pier: CURVED AIR

WIDIE GIG GUIDE



Stockport on Sunday, and the same night RALPH McTELL Helen's. TOM PAXTON (left) opens his annual trek town next Tuesday

PING Wake Arms): SUPERSISTER

● See Friday
LONDON FINCHLEY Lorrington: **STACKRIDGE**
LONDON ISLINGTON Pied Bull: **RAT/SPIKE**
LONDON LEWISHAM Odeon: **FOUR TOPS/THELMA HOUSTON**
● See Saturday

MANCHESTER Hard Rock: **THREE DOG NIGHT**
● See Friday
MANCHESTER Stoneground: **CARAVAN/FUSION ORCHESTRA**

NEWCASTLE Five Bridges Hotel: **HUMPHREY LYT-TLETON BAND**

ST. HELENS Theatre Royal: **RALPH McTELL/NATURAL ACOUSTIC BAND**

● If your taste leans towards folk, tonight's a big night — for it sees the opening of two major tours, both very lengthy. God knows how the NME's Eric Winter will cope — one has a mental vision of him belting furiously between St. Helens and Stockport (see below). This particular tour features the versatile and personable McTELL, plus the newly augmented N.A.B. with their new bassist Amin Mohamed

SOUTHEAST Cliffs Pavilion: **JO JO GUNNE**
SOUTHEAST Pier Pavilion: **DUNCAN BROWNE/ROY WOOD'S WIZZARD**

SOUTHPORT Floral Hall: **SPINNERS**
STOCKPORT Davenport: **PENTANGLE/COB/WIZZ JONES**

● This is the other big folk-orientated tour starting tonight. But you don't have to be a folk fanatic to appreciate the Pentangle — they're good in any language. No need to go out of your way to see them, though — they have such a long itinerary that they're bound to visit your area sooner or later

SUNDERLAND Locarno: **FREE**

● See Thursday
SWINDON Wyvern: **PETER NOONE**
UPMINSTER New Windmill Hall: **FLASH**
WATFORD Palace: **SCAFFOLD**

FOLK

BOURNEMOUTH Pembroke Arms, West Hill Road: **ADRIENNE**
BRIGHTON Stanford Arms, Preston Circus: **MIKE MARRAN**

DAVENTRY Dun Cow, Brook Street: **MUCKRAM WAKES**

GREENFIELD Pennine Apres Ski Lodge, Shaw Hill Bank Road: **MICK MOLONEY & DAVE O'DOCHERTY/REDMAYNE**

HAYWARDS Heath Fox & Hounds, Ditchling Road: **KEITH JOHNS**

HITCHIN Talisman: **BOB PEGG & NICK STRUTT**

HYTHE (Hants) Westcliffe Hall Hotel: **BUCKLE & JONES**

LINCOLN Aquarius: **TONY CAPSTICK**
LONDON BOUNDS Green Springfield Park Tavern: **BARRY DRANSFIELD**

LONDON EUSTON Shaw Theatre, Euston Road: **CAROLE PEGG/ANNE BRIGGS/GRYPHON**

● Carole Pegg (Mrs. Fox, you might say) solos at the top of the bill backed by ex-Strangely Strange man Humphrey Weightman, John Atkinson of the Matthew Ellis Band, and Alan Eden ex-Mr. Fox and ex-Trees. Welcome and rare London spot for Anne Briggs. Openers are Gryphon, an acoustic band playing mediaeval music and some goonery as well. They will (like Carole) make solo albums for Transatlantic this autumn.

LONDON LEYTON William IV, High Road: **PENNY-GAFF**

LONDON WEST END Crypt of St. Martin-in-the-Field: **DAVE ELLIS/GOTHIC HORIZON**

MANCHESTER Golden Lion Hotel, Millbay Rd., Withington: **PENNINES**

PLYMOUTH Continental Hotel, Millbay Road: **HARVEY ANDREWS/JOHNNY COLLINS**

POYNTON Folk Centre, Park Lane: **BROWNSVILLE JUG BANNED**

ST. ALBANS Goat Inn, Sopwell Road: **DEREK & DOROTHY ELLIOTT**

WEST PENNARD Red Lion Hotel: **WHITE ON BLACK WORKSOP** Boundary Inn, Potter Street: **BERNARD WRIGLEY**

RADIO 1

8 a.m. Barry Alldis; 9.0 "Junior Choice"; 10.0 Noel Edmonds; 12 noon "Family Favourites"; 2 p.m. Jimmy Savile with "Savile's Travels" followed by "Speak Easy"; 4.0 Tom Browne with "Solid Gold Sixty"; 7.0-7.30 Johnnie Walker introduces "Sounds On Sunday" with Al Stewart.

LUXEMBOURG

7.15 p.m. Tony Prince; 9.30 Paul Burnett; 11.0 Dave Christian; 12 midnight Bob Stewart; 1 a.m.-3.0 Kid Jensen.

TELEVISION

Lonnie Donegan in "The Golden Shot" (ITV); Mantovani and his Orchestra (BBC-2).



MONDAY

BIRMINGHAM Kinetic Circus: **RARE BIRD** (admission 20p)

● See Thursday
BRIGHTON Dome: **VICTOR BORGE**

● See Thursday
CHESTER Quaintways: **GOOD HABIT**

DUNSTABLE Civic Hall: **FANNY/CAPABILITY BROWN**

ELGIN Town Hall: **MARMALADE**

GREAT YARMOUTH Tiffany's: **CHAIRMAN OF THE BOARD**

● See Saturday
HANLEY Victoria Hall: **FREE**

● See Thursday
LANCHESTER Polytechnic: **STEPPENWOLF/JOHN KAY BAND**

LONDON Charing Cross Road Sundown: **SCREAMIN' LORD SUTCH & ROCK REBELLION**

LONDON FULHAM Greyhound: **SUPERSISTER**

● See Friday
LONDON Marquee: **CLIMAX CHICAGO**

LONDON Queen Elizabeth Hall: **JSD BAND / JONATHAN KELLY / CLAIRE HAMILL (6.15 p.m.); BILL BARCLAY / DEREK BRIMSTONE / TONY CAPSTICK / NOEL MURPHY / COLIN SCOT (9 p.m.)**

LONDON Rainbow: **AMERICAN FOLK BLUES FESTIVAL with BUKKA WHITE/ROOSEVELT SYKES/LIGHTNIN' SLIM/WHISPERING SMITH/JIMMY DAWKINS CHICAGO BLUES BAND/WILLIE LYON/BILLY DAVENPORT**

MANCHESTER Free Trade Hall: **RALPH McTELL/NATURAL ACOUSTIC BAND**

● See Sunday
READING Top Rank (doubling LONDON Speakeasy): **DRIFTERS**

● It's been quite a comeback for the Drifters, hasn't it? The revival started with their trip to Britain earlier this year, and it has brought them two smash hit singles (both reissues) and a return visit to this country. Promoter Henry Sellers assures us they are doing "fantastic business" — and he is a delighted, if somewhat exhausted, man. Good on yer, Henry — and we look forward to your upcoming Crickets tour.

SOLIHULL Civic Hall: **TRINIDAD PHILHARMONIC STEEL ORCHESTRA**

SOUTHEAST Criterion: **HOUSESHAKERS**

FOLK

AMBERLEY Black Horse: **CRAYFOLK**

ARNOLD Cross Keys, Front Street: **LAURENCE PLATT OF NTMC**

BARNESLEY King George, Peel Street: **BOB DAVENPORT**

NEWPORT (Mon.): Castle, Commercial Road: **BARRY DRANSFIELD**

ORPINGTON Royal Oak, Green Street Green: **DAVE PLANE**

SOUTHAMPTON Blacksmiths Arms, Shirley: **VERA JOHNSON**

RADIO 1

7 a.m. Tony Blackburn; 9.0 Jimmy Young with Lati Sifre Duncan Browne; Dandy Livingstone; 11.0 Dave Lee Travis with Jackie Wilson/Mike Hugg/Neil Sedaka/Christie/Tony Christie; 1 p.m. Johnnie Walker with Jim Joyce; Hot Chocolate/Unit Four Plus Two; 3.0 Alan Freeman with David Bowie/Lindisfarne Peter Frampton's Camel

Junior Campbell/Tin Tin; 5.0-7.0 "Radio 1 Club" with Rosko; 10-12 midnight Bob Harris introduces "Sounds Of The Seventies" with Pentangle/Barclay James Harvest/Heron/Gallagher and Lyle.

LUXEMBOURG

7.45 p.m. Mark Wesley; 9.30 Paul Burnett; 11.0 Dave Christian; 12 midnight Bob Stewart; 1 a.m.-3.0 Kid Jensen.

TELEVISION

Repeat of last year's "In Concert" showcasing Harry Nilsson (BBC-2).

TUESDAY

BIRMINGHAM Henry's Blueshouse: **UFO**

BIRMINGHAM Town Hall: **ELO**

BOURNEMOUTH Hive: **THIN LIZZY**

BOURNEMOUTH Winter Gardens: **TOM PAXTON**

● Sure sign the autumn has arrived, with all these tours starting up. This particular gig week sees the opening of more tours than all the summer months put together. Paxton is, of course, an old friend who needs virtually no introduction — specially as he is now, to all intents and purposes, a British resident. There are few contemporary artists capable of holding an audience utterly spellbound, purely on the strength of their own quiet charm, perceptively lyrics and haunting melodies. But Mr. P. is unquestionably one of them.

CHATHAM Central Hall: **GENE PITNEY**

DONCASTER Top Rank: **STUART HENRY**

EDINBURGH Usher Hall: **PENTANGLE/COB/WIZZ JONES**

● See Sunday
HULL University: **RARE BIRD** (admission 20p).

● See Thursday
LIVERPOOL Top Rank: **208 TAMLA DISCO/TONY PRINCE**

LONDON 100 Club: **BREWERS DROOP**

LONDON Music Workshop: **SUPERSISTER**

● See Friday
MANCHESTER Free Trade Hall: **LINDISFARNE/GENESIS/RAB NOAKES**

● An evening of contrasts, opposites and paradoxes. Singer's singer Rab Noakes will be getting things off gently before Peter Gabriel and his Karma Squad commence to mess your mind up. And then you get L. Farne to smoothe you down and take you out smiling. Can ya dig it????

NEWCASTLE City Hall: **JACQUES LOUSSIER TRIO**

SOUTHEAST Talk of the South: **CHAIRMEN OF THE BOARD**

● See Saturday
STEVENAGE Locarno (doubling LONDON Charing Cross Road Sundown): **DRIFTERS**

● See Monday

FOLK

BILLINGHAM Black Horse: **BULLY WEE**

BRIGHTON Arlington Hotel, Marine Parade: **TAVERNERS**

CHATHAM Old Ash Tree, Rainham Road: **BOB DAVENPORT**

CHORLEY Howard Arms, Whittle-le-Woods: **BOB PEGG & NICK STRUTT**

CRAWLEY Locomotive, Three Bridges: **ROGER BRASIER**

FROME Market Hall: Dance with **BLUE BUTTON HILL BAND/HEEN DUNFORD/DICK WITT**

LONDON CITY Angel Vine Street: **MARTIN WINSOR/SHAMBROGA/STUART FRANCIS**

● New club opens tonight, two minutes from Fenchurch St. Station.

LONDON LEYTON William IV, High Street: **FROGMORTON**

STOURPORT-ON-SEVERN Mitre Oak Hotel: **COMEALLYE**

RADIO 1

7 a.m.-5 p.m. As Monday; 5.0-7.0 "Radio 1 Club" with Noel Edmonds; 10.0-12 midnight John Peel's "Top Gear" with the Kinks/Roxy Music.

LUXEMBOURG

7.45 p.m. Tony Prince; 9.30 Paul Burnett; 10.30 Dave Christian; 11.30 Bob Stewart; 1 a.m.-3.0 Kid Jensen.

TELEVISION

The Jackson Five cartoon series (some ITV regions, including Midlands); Home/Dave Evans in "The Old Grey Whistle Test" (BBC-2).

WEDNESDAY

ABERDEEN Music Hall: **PENTANGLE/COB/WIZZ JONES**

● See Sunday
BIRMINGHAM Alhambra Rock: **STEPPENWOLF/JOHN KAY BAND**

BOURNEMOUTH Chelsea Village: **FANNY BRADFORD** St. Georges Hall: **LINDISFARNE/GENESIS/RAB NOAKES**

● See Tuesday
BRIGHTON Dome: **SANDY DENNY**

● See Thursday
GREENFORD Big Brother: **PINK FAIRIES**

HULL City Hall: **JACQUES LOUSSIER TRIO**

IPSWICH St. Matthew's Baths: **FREE**

● See Thursday
LEEDS University: **RARE BIRD** (free gig)

● See Thursday
LEICESTER De Montfort Hall: **JACKSON HEIGHTS/MAGNA CARTA/JEFFERSON**

● See Friday
LIVERPOOL Stadium: **CURVED AIR**

● The technological revolution shudders on, as Curved Air batter their way through the sound barrier for the benefit of startled onlookers. Our office fetishist reports that Sonja Kristina has the finest armpits this side of Donny Osmond. We got some weird people in this office.

LONDON Bumpers: **DADDY LONGLEGS**

LONDON Marquee: **SAMMY**

LONDON MILE END Sundown: **FLAMIN' GROOVIES/HELP YOURSELF**

● Super high energy punk rock for super high energy punks everywhere. Plus the new supercharged Help Yourself with: miracle ingredient Leonard. Nice one, man (and other extracts from the Speakeasy Book Of Slightly Used Hip Phrases).

LONDON Speakeasy: **SUPERSISTER**

● See Friday
MANCHESTER Free Trade Hall: **TRINIDAD PHILHARMONIC STEEL ORCHESTRA**

MANCHESTER Stoneground: **MAHATMA KANE JEEVES**

SOUTHAMPTON Gaumont: **FOUR TOPS/THELMA HOUSTON**

● See Saturday
SOUTHEAST Talk of the South: **CHAIRMEN OF THE BOARD**

● See Saturday
SOUTHPORT Floral Hall: **PETER NOONE**

STOCKTON Tito's: **SCREAMIN' LORD SUTCH & ROCK REBELLION**

SWANSEA University: **RALPH McTELL/NATURAL ACOUSTIC BAND**

● See Sunday
WOLVERHAMPTON Polytechnic: **CLIMAX CHICAGO WREXHAM William Ashdon Hall: SPINNERS**

YORK University: **HACKENSACK**

● While every effort is made to ensure the accuracy of the dates in the Gig Guide we don't claim infallibility. Gigs may be subject to late change and we suggest you check locally whenever possible. Remember also to check for further information with the advertising in this supplement.

FOLK

ERITH Running Horses: **DAVE BODDINGTON**

LONDON TWICKENHAM Barrow Arms, Riverside: **SINGERS NIGHT**

LONDON WEST END Adams Arms, Conway Street: **DINGLES BAND**

MANCHESTER Cavalcade, Didsbury: **BARRY DRANSFIELD**

RADIO 1

7 a.m.-5 p.m. As Monday; 5.0-7.0 "Radio 1 Club" with Stuart Henry; 10.0-12 midnight "Sounds Of The Seventies" with Anne Nightingale and Alan Black presenting "Review".

LUXEMBOURG

7.45 p.m. Tony Prince; 9.30 Dave Christian; 11.30 Bob Stewart; 1 a.m.-3.0 Kid Jensen.

TELEVISION

Tony Bennett at the Talk Of The Town (some ITV regions); "The Dave Cash Radio Programme" (some ITV regions); Hurricane Smith/Solid Gold Band/Sam in the return of "Lift Off" (ITV).

RESIDENCIES

CANVEY ISLAND Gold Mine: **PEDDLERS**

● Thursday for 3 days
GLASGOW Pavilion: **KEN DODD**

● vWeek from Monday
LEICESTER Bailey's: **ROCKIN' BERRIES**

● Week from Sunday
LONDON Palladium: **JACK JONES**

● Monday for 3 weeks. The suave, smooth, sophisticated, much-married and equally-often-divorced charmer who positively oozes quality and artistry. A standard isn't a standard until it's been sung by Jack Jones, a superb technician who bridges the gap between Andy Williams and Neil Diamond. Opening night at 7.30, thereafter twice nightly at 6.15 and 8.45.

MIDDLESBROUGH Excel Bowl: **WILD ANGELS**

● Week from Sunday
PRESTON Piper: **GRUMBLEWEEDS**

● Week from Monday
STOCKTON Fiesta: **HURRICANE SMITH**

● Week from Sunday
WAKEFIELD Theatre Club: **BLUE MINK**

● Week from Sunday

UPCOMING

ARGENT Additional to dates reported last week:

CROYDON Greyhound (October 15), WESTCLIFF-on-SEA Queen's Hotel (27), CAMBRIDGE Corn Exchange (28).

ATOMIC CRICKETER

CARDIFF University (October 13), CAMBRIDGE Corn Exchange (14), OXFORD New (15), BARNSELY Civic Hall (17), LEEDS Town Hall (19), WESTON-SUPER-MARE Winter Gardens (21), MANCHESTER Opera House (22).

FONTELLA BASS

DUNSTABLE California and LONDON PECKHAM Mr. B's (November 4), CARLISLE Cosmo (5), STAFFORD Top Of The World and WOLVERHAMPTON Lafayette (6), STOKE Tiffany's (7), WORKSOP Intercom (11), NOTTINGHAM Intercom (17), NORWICH Melody Rooms (18), TUNSTALL Golden Torch (25). More to come.

COLIN BLUNSTONE BAND

HALIFAX Clarence's (October 14), BURSLEM George Hotel (22), NEWPORT Vine Club (26), LONDON LEYTONSTONE Red Lion (27), BEXLEY Black Prince (29), LONDON Marquee (30).

CRICKETS

LONDON Charing Cross Road Sundown (December 1), WHITCHURCH Civic Hall and OAKENGATES Town Hall (2), LIVERPOOL Allinson's and Woolsey Hollow (3 week), CARLISLE Cosmo (10), SPENNYMOOR Top Hat (14 for three days), STOCKTON Fiesta (17 week).

FREE

REDCAR Coatham (October 12), BRACKNELL Sports Centre (14), BRISTOL Colston Hall (15), PORTSMOUTH Guildhall (17), BRIGHTON Dome (18), NEWCASTLE Mayfair (20).

HEADS ANDS & FEET

HULL University (October 12), LANCASTER University (13), STRATHCLYDE University (14), REDCAR Coatham (15), BRIGHTON Polytechnic (20), BEXLEY Black Prince (22), BRISTOL Old Granary (26), BIRMINGHAM Aston University (27), NORTHAMPTON Polytechnic (28).

DICK HECKSTALL-SMITH BAND

Additional dates: ST. ANDREWS University (October 20), LANCASTER University (November 3), LANCHESTER Polytechnic (4), MANCHESTER Polytechnic (8), SWANSEA Patti Pavilion (10), COLCHESTER Essex University (11).

DOCTOR ROSS

LONDON 100 Club (October 24), BIRMINGHAM University (25), LANCASTER Duke's Playhouse (26), LONDON Southbank Polytechnic (November 2), SOUTHAMPTON Eastleigh Concorde (3), HIGH WYCOMBE Blues Loft (4), BEDFORD College of Education (25), CORBY Civic Centre (27), LEICESTER Rosie's Blues Club (30), LONDON British Council Students Centre (December 1), PLYMOUTH Polytechnic (5).

SETTLERS

HARTLEPOOL Town Hall (October 13), CHELMSFORD Civic Theatre (16), STOKE Trentham Gardens (18), BOURNEMOUTH Royal Bath Hotel (25), SOLIHULL New Cresta Club (29 week), BURY Town Hall (November 5).

SHEFFIELD FIESTA

BRENDA LEE (week of October 22), GEORGIE FAME AND ALAN PRICE (29 week), FRANK IFIELD (November 5 week), TOMMY HUNT (19-21 and 24-25), BUDDY RICH ORCHESTRA (22-23), HURRICANE SMITH (26 week), JULIE FELIX (December 3 only), MATT MONRO (17 week), BILLY FURY (24 week).

HURRICANE SMITH

Weeks at BIRMINGHAM Barbarella's (from October 15), LIVERPOOL Allison's (from 22), PRESTON Piper (from 29), STOCKPORT Warren Country Club (from November 5), LEICESTER Bailey's (from 12), SHEFFIELD Fiesta (from 26), BIRMINGHAM La Dolce Vita (from December 3), HULL Bailey's (from 10).

STACKRIDGE

KING'S LYNN Technical College (October 12), KIDDERMINSTER College of Further Education (13), BANGOR University (14), BIRMINGHAM Barbarella's (15), DONCASTER College of Further Education (19), EDINBURGH University (20), MANCHESTER Stoneground (21), REDCAR Coatham (22), LONDON Marquee (23).

MOVIE GUIDIE



ABERDEEN Gaumont: **THE CONCERT FOR BANGLA DESH**
● Monday for 6 days.

BANGOR Queens: **ZACHARIAH**
● Monday for 3 days. 'Electric' Western with supporting cast of rock musicians including Country Joe and the Fish, Elvin Jones, and the James Gang.

BASINGSTOKE ABC: **FRITZ THE CAT**
● Thursday for 3 days. Animated guided tour of sights — dope, sex, violence, revolution — of modern America, based on R. Crum's underground strip cartoon.

BEDFORD Empire: **FRITZ THE CAT**
● Thursday for 3 days.

BIRMINGHAM Gaumont: **A HARD DAY'S NIGHT**
● Saturday only. Beatles' first feature film made eight years ago at the height of Beatlemania, but still remarkably fresh.

BIRMINGHAM Futurist: **GRAVE NEW WORLD/PLOD/PICTURES AT AN EXHIBITION**
● Wednesday only. Strawbs, Scaffold, and ELP in triple bill.

BIRMINGHAM Queensway Odeon: **THE CONCERT FOR BANGLA DESH**
● Sunday for 7 days.

BOLTON Film Theatre: **LET IT BE**
● Saturday only. Beatles documentary which observes the rifts that split the band soon afterwards.

BOURNEMOUTH ABC: **FRITZ THE CAT**
● Thursday for 7 days.

BROMLEY Odeon: **FESTIVAL/SOUNDS OF THE SEVENTIES**
● Saturday only. Newport Folk Festival snippets plus Taj Mahal, the Winter Brothers, It's A Beautiful Day, and Santana at the Albert Hall.

BROMLEY Astor: **THE CONCERT FOR BANGLA DESH**
● Thursday for 3 days. George Harrison and friends in mammoth charity concert.

BUILT WELLS Castle: **ELVIS — THAT'S THE WAY IT IS**
● Thursday for 2 days. Presley's Las Vegas come-back, gloriously filmed and full of songs.

BURTON-UPON-TRENT Odeon: **MONTEREY POP/CREAM**
● Saturday only. Pennebaker's documentary account of the 1967 Monterey Pop Festival, featuring Janis Joplin, Jimi Hendrix, Otis Reading, and others. Plus Cream's last concert (at the Albert Hall).

CANTERBURY Odeon: **JOHNNY CASH! THE MAN, HIS WORLD, HIS MUSIC**
● Saturday only. Cash on tour.

CARDIFF County: **LET IT BE**
● Saturday only.

CARMARTHEN Capital: **WOODSTOCK**
● Wednesday only.

CHELTENHAM ABC: **FRITZ THE CAT**
● Sunday for 7 days.

COLCHESTER ABC: **FRITZ THE CAT**
● Thursday for 3 days.

COLWYN BAY Astra: **FRITZ THE CAT**
● Sunday for 7 days.

CROYDON Classic: **ALICE'S RESTAURANT**
● Thursday for 3 days. Arthur Penn's screen version (much expanded) of Arlo Guthrie's talking blues.

CROYDON Odeon 2: **THE CONCERT FOR BANGLA DESH**
● Thursday for 3 days.

CROYDON Fairfield Hall: **MAD DOGS AND ENGLISHMEN**
● Thursday only. Documentary of the Cocker/Russell 1970 musical caravan on tour in the US.

CROYDON Classic: **GROUPIES**
● Sunday for 7 days. Study of the art of plaster casting in relation to rock music!

DARTFORD Granada: **THE CONCERT FOR BANGLA DESH**
● Thursday for 3 days.

EDINBURGH Caley: **JOHNNY CASH! THE MAN, HIS WORLD, HIS MUSIC**
● Thursday for 3 days.

FENTON Plaza: **ELVIS — THAT'S THE WAY IT IS**
● Thursday for 3 days.

FOLKESTONE Odeon: **MONTEREY POP/DON'T LOOK BACK**
● Saturday only. Pennebaker's Monterey with his film of the 1965 British Dylan tour.

FORT WILLIAM Playhouse: **THE NASHVILLE SOUND**
● Thursday for 2 days. View of country music's home.

GREENOCK Regal: **FRITZ THE CAT**
● Sunday for 7 days.

HALESOWEN Classic: **MONTEREY POP/CREAM**
● Saturday only.

HAYES Classic: **HELP/YELLOW SUBMARINE**
● Thursday only. Double bill of Beatles films allowing comparison between genuine article and cartoon version.

HEXHAM Forum: **ELVIS — THAT'S THE WAY IT IS**
● Thursday for 3 days.

HINCKLEY Classic: **FRITZ THE CAT**
● Sunday for 7 days.

HUDDERSFIELD ABC: **FRITZ THE CAT**
● Thursday for 3 days.

HULL University Students' Union: **WOODSTOCK**
● Sunday only.

KNUTSFORD Civic Hall: **ELVIS — THAT'S THE WAY IT IS**
● Thursday for 3 days.

LEEDS Hyde Park: **SOUL TO SOUL/ZACHARIAH**
● Sunday for 4 days. Open air 'soul' concert in Ghana.

LEICESTER Queen Street Odeon: **MAD DOGS AND ENGLISHMEN**
● Monday only.

LIVERPOOL Gaumont: **ALICE'S RESTAURANT**
● Thursday for 3 days.

LIVERPOOL University Students' Union: **WOODSTOCK**
● Tuesday only.

LIVERPOOL Gaumont: **THE CONCERT FOR BANGLA DESH**
● Sunday for 7 days.

LONDON Acton Odeon: **THE HARDER THEY COME**
● Sunday for 7 days. Jimmy Cliff, reggae singer, plays Ivan, reggae singer, in first all-Jamaican production.

LONDON Brixton Sundown: **JOHNNY CASH! THE**

MAN, HIS WORLD, HIS MUSIC
● Thursday only.

LONDON Chelsea Curzon: **GROUPIES**
● Thursday for 7 days.

LONDON Coventry Street Rialto: **THE CONCERT FOR BANGLA DESH**
● Thursday for 7 days.

LONDON Ealing Studios: **GROUPIES**
● Sunday for 7 days.

LONDON East Ham Granada: **GROUPIES**
● Sunday for 7 days.

LONDON Edmonton Sundown: **JOHNNY CASH! THE MAN, HIS WORLD, HIS MUSIC**
● Wednesday only.

LONDON Elephant and Castle Odeon: **THE CONCERT FOR BANGLA DESH**
● Thursday for 3 days.

LONDON Hammersmith Broadhouse: **THE CONCERT FOR BANGLA DESH**
● Thursday for 3 days.

LONDON Hendon Classic: **GROUPIES**
● Sunday for 7 days.

LONDON Holloway Odeon: **CREAM/DON'T LOOK BACK / FESTIVAL / JOAN / MONTEREY POP / SOUNDS OF THE SEVENTIES**
● Friday only (all-night).

LONDON Kilburn Grange: **THE CONCERT FOR BANGLA DESH**
● Thursday for 3 days.

LONDON Kings Cross Cinema: **WOODSTOCK**
● Monday for 6 days.

LONDON Lewisham Odeon: **WOODSTOCK**
● Thursday for 3 days.

LONDON Lewisham Studio 7: **GROUPIES**
● Sunday for 7 days.

LONDON Muswell Hill Odeon: **YELLOW SUBMARINE**
● Sunday only.

LONDON Notting Hill Gaumont: **THE CONCERT FOR BANGLA DESH**
● Thursday for 3 days.

LONDON Panton Street Cinecena 3: **FRITZ THE CAT**
● Thursday for 7 days.

LONDON Richmond Gaumont: **THE CONCERT FOR BANGLA DESH**
● Thursday for 3 days.

LONDON Shepherd's Bush Classic: **MONTEREY POP/CREAM**
● Saturdays only.

LONDON Shepherd's Bush Classic: **GROUPIES**
● Sunday for 7 days.

LONDON South Kensington Paris Pullman: **HELP!/YELLOW SUBMARINE**
● Saturday only.

MAGHERAFELT Cinema: **JOHNNY CASH! THE MAN, HIS WORLD, HIS MUSIC**
● Wednesday only.

MANCHESTER Studio 2: **FRITZ THE CAT**
● Thursday for 3 days.

MANCHESTER New Oxford: **200 MOTEL/ALICE'S RESTAURANT**
● Sunday for 7 days. Frank Zappa's motel fantasy.

MANCHESTER University Students' Union: **WOODSTOCK**
● Sunday only.

MIDDLESBOROUGH ABC: **FRITZ THE CAT**
● Thursday for 3 days.

NEWCASTLE Classic: **THE CONCERT FOR BANGLA DESH**
● Thursday for 3 days.

NORTH WALSHAM Regal: **WOODSTOCK**
● Sunday only.

NORWICH ABC: **FRITZ THE CAT**
● Thursday for 7 days.

NUNEATON ABC: **FRITZ THE CAT**
● Sunday for 7 days.

OKEHAMPTON Carlton: **WOODSTOCK**
● Thursday for 3 days.

OLDHAM ABC: **FRITZ THE CAT**
● Thursday for 3 days.

PAISLEY ABC: **FRITZ THE CAT**
● Sunday for 7 days.

PENZANCE Savoy: **WOODSTOCK**
● Friday only.

REDHILL Odeon: **LET IT BE/YELLOW SUBMARINE**
● Saturday only.

RHYL Plaza: **FRITZ THE CAT**
● Thursday for 3 days.

ROCHDALE ABC: **FRITZ THE CAT**
● Thursday for 3 days.

ROCHESTER Odeon: **HELP!**
● Saturday only. Beatles' second feature.

SHEFFIELD Gaumont 2: **WOODSTOCK**
● Thursday for 2 days.

SHREWSBURY Empire: **FRITZ THE CAT**
● Thursday for 3 days.

STOCKTON ABC: **FRITZ THE CAT**
● Thursday for 3 days.

SWINDON ABC: **GRAVE NEW WORLD/PLOD/PICTURES AT AN EXHIBITION**
● Wednesday only.

UXBRIDGE Odeon: **THE CONCERT FOR BANGLA DESH**
● Thursday for 3 days.

WALSALL ABC: **FRITZ THE CAT**
● Thursday for 7 days.

WATLING Odeon: **MONTEREY POP/DON'T LOOK BACK**
● Saturday only.

WEST BROMWICH Imperial: **ELVIS — THAT'S THE WAY IT IS**
● Sunday for 7 days.

WEST MALLING Raymar: **ELVIS — THAT'S THE WAY IT IS**
● Friday for 2 days.

WOKING ABC: **WOODSTOCK**
● Wednesday only.

WOLVERHAMPTON Odeon: **MAD DOGS AND ENGLISHMEN**
● Sunday only.

YARMOUTH ABC: **FRITZ THE CAT**
● Monday for 6 days.

REVIEW

CERTAIN AREAS of music have always been linked with the urban underworld. Clubs that stay open late at night are obvious meeting places for those whose business and/or pleasure is conducted under cover of darkness. Among the pimps, pushers and ponces, there are always the hookers.

On a public level, pop music long maintained an image of fundamental wholesomeness that defied association with such types. Girls who waited outside pop stars' dressing rooms were surely only after autographs.

But in recent years the truth has been revealed and the word "groupie" has been added to the dictionary of rock.

at several cinemas. See above.

The film is alternately funny and pathetic. The easy frankness of the girls taking part gives rise to numerous amusing admissions, as when one of them recalls her initiation: "Who did I start with? Oh fuck, forget it — the Box Tops!"

But scenes such as that which follows the beating-up of a young male groupie who has "been after Terry (Reid) for years" more than redress the balance.

The construction of "Groupies" leads effectively to the appearance of the most renowned of all groupies, Cynthia Plaster Caster, whose collection of casts — phallic facsimiles of the likes of Jimi Hendrix — she considers to be "a lasting memorial to their art."

From then on the film loses pace and direction, and interest is not even sustained by the music which is less than memorable.



MISS CYNTHIA PLASTER CASTER

Compiled by JOHN PIDGEON

Ireland

COLIN McCLELLAND

FRUUPP'S UPCOMING college tour here, thought to be a "taster" for their major Christmas visit, has run into difficulties.

The band were originally scheduled to play a trio of University venues — Trinity College, Dublin (October 27), New University of Ulster, Coleraine (28), and Queen's University, Belfast (29).

Fruupp — whose most fanatical following is in their Northern homeland — were told last week that admission to the proposed Coleraine gig would be restricted to college students only, a decision thought likely to anger many local non-student supporters of the band.

So Fruupp pulled out of that one.

Unspecified hassles have also arisen over the Dublin date, and the BBC's proposed filming of the Belfast concert has been shelved due to lack of programme space.

Queen's University, though, are more than eager to secure Fruupp for the scheduled concert in Belfast on the 29th, and negotiations are presently under

way to make a one gig visit to Ireland economically attractive to the band.

Many people here rightly feel that exponents of home-grown rock, like Fruupp, should be receiving much more encouragement from Irish concert promoters, and that more frequent appearances by exiled talent would somehow counter the general apathy in the country's music industry.

In other words, a cock-up like this should just never have happened. Thankfully, Fruupp's Christmas tour is still on.

Dates so far confirmed include the Flamingo, Ballymena (December 19), Cookstown Town Hall (26), and a special afternoon concert in Belfast's Whitla Hall on December 30.

ROY WOOD'S Wizzard are to visit Ireland during the weekend of November 25-26.

There are no definite confirmations on venues as yet, but an appearance at Sgt. Pepper's in Dublin is thought likely.

DUBLINER B. P. FALLON, former T. Rex publicist, was

recently seen Stateside with his new band, Silverhead.

Beep was apparently in a celebrity-studded audience at Max's Kansas City, where Irish band Brogue appeared on the bill with the New York Dolls.

Also at the show were the Kinks, Deep Purple, and Jack Bruce.

RIP-OFF Dept: Many Irish showband fans were aghast when English group Sweet appeared on "Top Of The Pops" recently, playing their new single "Wig Wam Bam".

Over here, feathers and warpaint have long been considered the exclusive stage property of a popular showband known as The Indians.

Why, the boys even had a recent album cut entitled "Wig Wam, WIGGLE". Is nothing sacred?

ALTHOUGH MURTY Quinn has changed his mind several times, it now seems definite that he will, after all, stay with the Sands.

Last week's report that he was to form a new outfit with Tony Kenny can now be safely disregarded.

Scotland

ANDY ROSS

Looking back at Grangemouth

THE EVENT is ten days old but they're still talking about it up here, so Grangemouth makes a topical subject for the column this week. A subject best forgotten, a lot of people are saying, but let's not shove it under the carpet till we've learned some lessons from it.

The Grangemouth pop-fest, I felt, fell down on three main counts. The bands imported for the occasion were not big enough, and it was ludicrous to rob the public of two of the bands they'd come specially to see in the ELO and Uriah Heep (the organisation could have done with streamlining) and the promoters were pushing it, staging the event so far north this late in the year.

John Peel, link man on the day who at least reminded us that this was a pukka popfest we were experiencing, agreed that the groups might not have been big enough to bring in the 30,000 crowd Great Western Festivals were talking about from the start (the official gate was 12,000).

Peel said: "It maybe

sounds a Bob Hope thing to say, but there doesn't seem to be enough people in Scotland. From the mail I get I've always been under the impression that half the rock fans in the world are Scots.

"It could be that the bill wasn't strong enough — certainly not strong enough to pull 30,000 or more. Maybe somebody like The Faces would have given the bill the lift it needed."

At the same time Peel, who confessed he has a little love affair going with Scotland, said he and his Landrover will be spending more time this side of the Border, gigs permitting.

"It's a pity about Scottish bands. If they are good — and I've written the notes

for your J.S.D. band's latest album and I say they are one of the best things happening in Britain right now. They've got to head for London.

"There aren't the resources up here to support regional bands... and that goes for Manchester and Swansea and so on, too."

Stanley Baker on the other hand is convinced that the resources are here to support popfests no matter what I or anyone else thinks about Grangemouth.

Speaking for Great Western Festivals, he said: "There were snags in our first trip up here, yes, but people turned up in their thousands and they enjoyed themselves. That's what counts. On the weather score I don't agree that we left it too late. It poured on us at Lincoln and we had gale-force winds and you know how the fans rolled up in droves.

"I'm still of the conviction that music like this happens in London all the time and too much of the time for a whole lot of non-Londoners. Take it that we'll come back to Scotland. I know I'd love to do Glasgow."

Wales/West

PETE PHILLIPS

THE MUCH-mooted idea of a Wales and West college circuit is more than certain to be raised again now that the unions are returning from vacation. Problem is that it is also just as certain to be dropped yet again.

Despite everyone's agreement on the desirability of trying name groups into a neat, week-long run along the west coast, inter-college rivalry always proves to be destructive.

Perfectly situated for a tour, the university colleges at Exeter, Bristol, Cardiff, Swansea, Bangor and Aberystwyth have never yet been able to agree on the kind of groups to use, the dates they wish to take or the fees they are prepared to pay.

Each past social committee has tended at one stage or another to stick its collective nose in the air when approached to form a tour... something which works quite well in Scotland and Ireland from time to time.

Perhaps the universities should investigate the small successes of their little neighbours, the colleges of education. Though still

unable to tie up tours, they at least have a workable system of free control and recommendation in Wales.

LOOKING BACK through copies of an old Welsh pop magazine, I was surprised by the number of bands who were then cutting their teeth in the Welsh rugby clubs and have since made it.

Take a little band called Silence, for instance. Managed by Kingsley Ward of Rockfield Studios, their Spooky Tooth-styled show drew princely sums of £25 for two hours music. Unfortunately, they were never recognised in the area and finally tried to seek fame and fortune in London, under a new name. Mott the Hoople.

The Iveys had rather more success, having a near fanatical following, since they were rather Beatle-ish. They truly paid their dues in every hall from Newport to Anglesey. That band became Badfinger.

Good Habit were a conglomerate of Electric Circus and Stone Idol, Love Sculpture became Edmunds Rockpile and cabaret outfit The Bystanders turned into Man!

Yet, I am sure all those groups mentioned will not argue when I say the greatest band Wales ever produced never cracked the big-time and finally fell apart.

They were called the Eyes of Blue and consisted of Gary Pickford-Hopkins (now with Wild Turkey), Pugwash (joined the Grease Band), Ritchie Francis (recently produced a solo album), Phil Ryan (currently in Man) and an incredible guitarist called Taff (having left Bond and Brown, he is now in Greece).

Would it be too much to ask of these bands, including, perhaps, a briefly reformed Eyes of Blue, to return to Wales and play their date-sheets of four years ago?

Apart from being a huge reunion, it would be a way of repaying their followers whose five-bobs gave them their start.

ROXY MUSIC freaks will be pleased to learn that their Aberystwyth University date, cancelled through illness, will be re-arranged for early November or January.

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TOUR DATES

October 4 : Cardiff University
5 : Nottingham Trent Polytechnic
7 : Northampton County Cricket Club
13 : Bradford University
14 : Liverpool Stadium
16 : Manchester Free Trade Hall
18 : Birmingham Town Hall
19 : Oxford Polytechnic
20 : Leeds University
21 : Rainbow Theatre

RCA Records and Tapes

DIARY DATES

FRIDAY

OCTOBER 6th

HUDDERSFIELD POLY. GRAPHITE.

SATURDAY

OCTOBER 7th

COUNTY BALLROOM
Taunton. **THE FANTASTICS.**
D.J. NICK HALES. 80p. 8 p.m.-12.**KINEMA BALLROOM.**
DUNFIRMUNE. GRAPHITE.**N. HARROW ABC BOWL**
— From BBC Radio Medway, 8 p.m.-1 a.m. **COLIN BERRY.****NORWICK MELODY ROOMS.** JACKIE WILSON.

SUNDAY

OCTOBER 8th

SUNDAY ROCK. PEID BULL. 1 Liverpool Rd., Islington, N.1. **SPIKE/RAT.**

TUESDAY

OCTOBER 10th

HARROW BIRDS NEST.
SOUL SPECTACULAR — DJ TONY BARNFIELD.**RISING SUN, RUSHEY GREEN, CATFORD, S.E.6.**
STEVE RYE. SIMON PRAGER.

WEDNESDAY

OCTOBER 11th

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Sunday, October 8th at 8 p.m.

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October 18th: **BLUNDERPUSS**
October 25th: **RENIA**
November 1st: **BREWERS DROOP**

8.30 p.m.

Bar

Admission 20p

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General Manager John Denison, CBE

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Telephone 0532 30171

Friday, October 6th, 65p

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Friday, October 13th, 45p

DICK HECKSTALL SMITH BAND + SILVERHEAD

Friday, October 27th, 50p

LOU REED + PHILIP GOODHAND TAIT

Friday, November 3rd, 70p

STRAWBS + PHILIP GOODHAND TAIT

S.A.E. for tickets. Doors 8 p.m. Starts 8.30 p.m.

LIGHTS BY DAFYDD**RAT**OCT. 4th: **ROSE & CROWN, WANDSWORTH**
OCT. 5th: **END'S HEAD, ISLINGTON**
OCT. 6th: **CAFE DES ARTISTES, FULHAM ROAD**
OCT. 7th: **ROXETH YOUTH CLUB, SCOTT CRES., SOUTH HARROW**
OCT. 8th: **PIED BULL, ANGEL**
OCT. 11th: **ROSE & CROWN, WANDSWORTH**
OCT. 12th: **MARQUEE CLUB****SPKE:** **ROSE & CROWN, WANDSWORTH**
PIED BULL, ANGEL

Inquiries: Rick — 405 6064

FRIARS

Monday, October 9th, 7.30 p.m.

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Chiswick Polytechnic, Bath Rd., W.4.

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8 p.m.-11 p.m.

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no longer thinking
about singles.

DANNY HOLLOWAY put the questions



Any feelings about the election that's going on in America?

Yeah, I guess so. I saw a lot of it on TV while I was there. It's a crazy way of choosin' someone that's going to run the country. It really is. It's very, very sick.

As an outside observer I take it totally objectively, because I don't have any involvement. But I don't like the way that all those performers hang onto candidates. I don't dig that part of it. I don't like the way Carole King and Lou Adler and all those people endorse candidates.

Is there a basic method in your songwriting with Keith now? Does it vary much from when you began?

Keith thinks the same as when he started, but I don't.

I used to be in a different position. At the very beginning I didn't contribute much except for the words. The more I got into it, the more my attitude changed. And I tried to write some of the melodies. Keith and I used to live together — and we don't anymore. So we don't have as much contact as we used to.

Do you like to have a real good idea of what you're going to do before you go into the studio?

Yeah. That's the way I like it. But not everyone likes that, so there's sometimes disagreements.

There aren't any BLOWS, of course. The band likes to go in and see what develops, but that can drive me around the bend.

"When nothing comes out it's a big drag. I hate it. But sometimes some great things do come out, and I can't complain. That other way of recording is very frustrating for me, because by the time I've worked out what I'm going to sing, it's all changed anyway.

Mind you, it's sometimes best if you have the pressure of just a limited time in the studios. If you set aside two months to record you probably wouldn't even bother to prepare anything.

Was Atlantic your first choice to go with in the distribution of Rolling Stones Records?

It wasn't the most money, but they seemed to be the nicest people. They came third, money-wise.

How much money did you make out of the American tour?

I can't tell you. But you'd be very surprised. There's a lot of expenses, there's a very large U.S. wi-

'KLEIN IS A PERSON TO BE AVOIDED'

tholding tax, and there's a lot of money to be paid all over the place. There are eight musicians all together.

If you take a million dollars, and divided by eight, it doesn't amount to much. It might be a lot to you, and maybe I'm just jaded.

To me, 100,000 dollars doesn't buy very much. You can live on it alright for a year, but you can't buy a house and a car with it.

People think I came away with a million dollars, and unfortunately, that's not true. I worked very, very hard on that tour. But I'd make much more money from a movie than doing that.

Living up to an image is the biggest drag about touring. The only way I can do it is to be their idea of Mick Jagger all the time. It's not a strain once I get into it, but it can make you irritable.

Because of the pressures you tend to be rude to people and be obnoxious and conceited. It's important to keep this to a minimum. But I don't think people mind if I'm conceited.

I don't set out to be like Cassius Clay or Alice Cooper. I don't say that I'm the best in the world. I let other people say that if they wish.

Every rock 'n' roll star in the world is conceited.

Will the public ever see your filmed encounter with Allen Klein?

Oh yeah — it'll be on the tour film. The film will be very interesting. It's not a concert film, like "Mad Dogs And Englishmen". It's very personal. It'll be mostly behind-the-scenes things, but there'll probably be only about twenty minutes of us on stage.

We'll have a lot of stuff about livin' on the road. I hope it'll be better than "Gimme Shelter", and I think it will because it's got a lot of good stuff in it. I'm leaving the film project up to Robert Frank, the cameraman and director.

Klein would probably sue me and your paper for libel if I told you my opinion of him. He's a person to be avoided as far as I'm concerned. I don't think he has anything artistic to add to anybody's career. I think he's just interested in himself.

Are you artistically satisfied with "Exile On Main Street"?

Oh no. I think it's a good album and it was made under quite a few difficulties. It's not a bad album, but it's still a bit too close for

me to say if I really like it.

I wasn't satisfied with lots of things on that set, but it's the same with every album. You just try and make the next one better.

I hated the basement where we recorded it, for instance it sounded bad. I like really big rooms to record in. Overall, though, I was happy with the way the album was received.

We have plans for more movies and I'm gettin' some projects together now.

I don't want to be an actor, I just want to do films. An actor does films all the time, but I just like to do it occasionally. It's the same as going on stage except it's a different character. You've got to study and do your homework to some extent. You've got to get into your character's mind, and take it very seriously and be involved with things that your character was into. Read the books that he did, do the things that he did . . . that's a very pretentious thing to try and do. To try to play someone else's life in a couple of weeks.

Do you think that, today the public expects too much of the Stones?

No. They should expect a lot, because the band has done some really good things, and they should expect a very high standard. I don't feel pressured by it.

They say people expect too much of Paul McCartney, but that's all bollocks. You've got to deliver.

They should expect a high standard from various established bands. I don't think we've fallen a lot below it.

I don't really think about singles anymore. I think more expansively. My main hang-up is trying to find something to make a whole album exceptional.

I'm not going to argue with you, but it seems like it would be easier for you to come up with a really good song as a single.

To be honest, I'm not that interested in singles. The band wasn't ever that interested in doing them. It's a very different scene to get into because you get tied to doing follow-ups. If you come up with a really good single, it tends to be when you're not thinking about it.

There's very few people who can actually sit down and write a single.

I've never ever done that.

Nor has Keith.

I sat down and wrote one the other night, though, that I thought would be a single. I was quite excited about it. But then I just forgot about it.

HOME



Melody Maker

'This Group is bloody good and is going to make it I've been waiting to say that for about 12 months since their debut album.

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the music people

CASSIDY

'worth \$50,000 of bubble gum'

JULIE WEBB TALKS TO HIS PRODUCER



WHEN WES FARRELL came to Britain recently, he took a suite at the Dorchester. He could, one assumed, well afford it — such is his success in the music business. Nowadays he is best known as "the man behind David Cassidy", being the producer of not only Partridge Family records but also of Cassidy's own singles and albums.

In the past two years, says Farrell with some pride, the Partridge Family have sold in excess of 25 million records — "Twenty five, going on thirty million. I produce all the music for the television shows, of which a greater part is used for records. Generally speaking about 40 writers are involved."

Farrell says he is always conscious of when he has a hit record on his hands: "I try to use my insight and not to lose my level of objectivity. I feel very certain about what I want, and I do a lot of homework in every case. When I choose a record, I choose it for everybody."

"Music doesn't have to be typecast: for the most part there can be 10 acts at one time creating excitement, and in America there are 40 million people between the ages of 11 and 14 buying records, so you can't ignore them."

"I don't think Cassidy appeals just to these people, because now his records are getting into the top five on the easy listening charts. And this covers a far broader market."

I expected Farrell to be enthusiastic and keen to express his opinions on Cassidy, but never expected him to come out with a quote like "Cassidy is the closest thing to being the King of Rock 'n' Roll since Elvis".

He expounded: "He and Bangla Desh hold the record at Madison Square Garden. If anything, at the moment he's trying to work less because he's got so much to do."

But Cassidy is still regarded by many close to him as firstly an actor, secondly a singer.

"When he was picked for the part in the series," says Farrell, "we weren't even sure if he'd be on the records. But he sang a track from a Chicago album and a Crosby Stills and Nash album, and now he's doing really well."

"David's got a massive degree of scope and range, and in the past two years his capacity for singing has grown twenty years."

"In America he's so big, not only in the show but in merchandising. Even from Bubblegum sales they make 50,000 dollars a week — can you imagine that?"

Okay, I said, even I accept the fact that Cassidy can make

passable records it still didn't make him anything like the king of rock 'n' roll. I pointed out that he doesn't even bring out rock 'n' roll records.

"Well, there are lots of kinds of rock 'n' roll — depends how you define it. We're going to be going in for a much harder sound for Cassidy, because you've got to get better with everything you're doing. The Beatles never really repeated themselves — creatively they dominated the world's music scene."

"Cassidy has been the biggest thing in America for the past two years, and if he can carry it forward for the next eight to ten years, he'll be viewed in the same light as was Presley. The only difference between Presley and Cassidy is time."

Reports we'd received that David Cassidy's appeal might be waning were quickly quashed by Farrell. Evidently the Rolling Stone feature, which I'd thought had rather upset the 'nice guy' image of Cassidy, had little effect in America.

"It didn't affect the sales ratings at all," said Farrell immediately dismissing the subject.

Apparently Cassidy's voice has improved considerably: "He had about an octave and a half range before, now it's two octaves. He's also really mastered blues guitar now, and he's into everybody's music — digs Hendrix, Chicago."

The idea, incidentally, that Cassidy music is not of a great musical level, and might be dismissed by music snobs, doesn't bother Farrell at all — "Musical snobbery is just a load of nonsense."

Starting off as a songwriter in the music business some years back one of Farrell's first successes came with the Shirelles' hit "Boys", which he co-wrote with Luther Dixon. Though many will not be familiar with the original, most may recall it on a Beatles album sung by Ringo.

During the period of '61-'63 he worked for a company and signed several writers, the most prolific being Neil Diamond.

Of Diamond he says: "I've always known a great writer when I've met them, and Neil was just that." Diamond in fact eventually left the company after a dispute about money — "Thirty five dollars was all he was earning then," he recalls.

With Bert Berns, Farrell co-wrote "Hang On Sloopy", an enormous success for the McCoys, he also penned "Like A Baby" for James Brown. The list of hit records he has been associated with is seemingly endless.

1966 saw the formation of his own company, which employs 22 writers, seven of whom have in the past year written number one hits.

Farrell insists he is not a frustrated artist: "I'd rather be responsible for 20 hits, than have one myself. I don't suffer from a desire to sing."

A Dog's Life

AND IT'S NOT BAD IF YOU KEEP YOUR NOSE CLEAN AND ENTERTAIN THE GREAT AMERICAN PUBLIC IN HANDYSIZE GROUPS OF 25,000

THREE DOG NIGHT are one of the biggest radio groups in America. Initially, they banded together in 1968 and worked their asses off at venues like the Whiskey in Hollywood. They first caught on in the L.A. area and their popularity grew wherever they went. Today, Three Dog Night are one of the few acts who guarantee huge crowds at any spot on the Stateside map.

Danny Hutton is one of the three lead singers, and started his professional career 10 years ago with two hundred dollars.

He booked a session and ended up singing five voices under the auspicious name of Basil Swift. That didn't do anything. So he went to work for the Hanna/Barbera cartoon people ("Tom and Jerry"

and "Bugs Bunny"), who owned a record company as well.

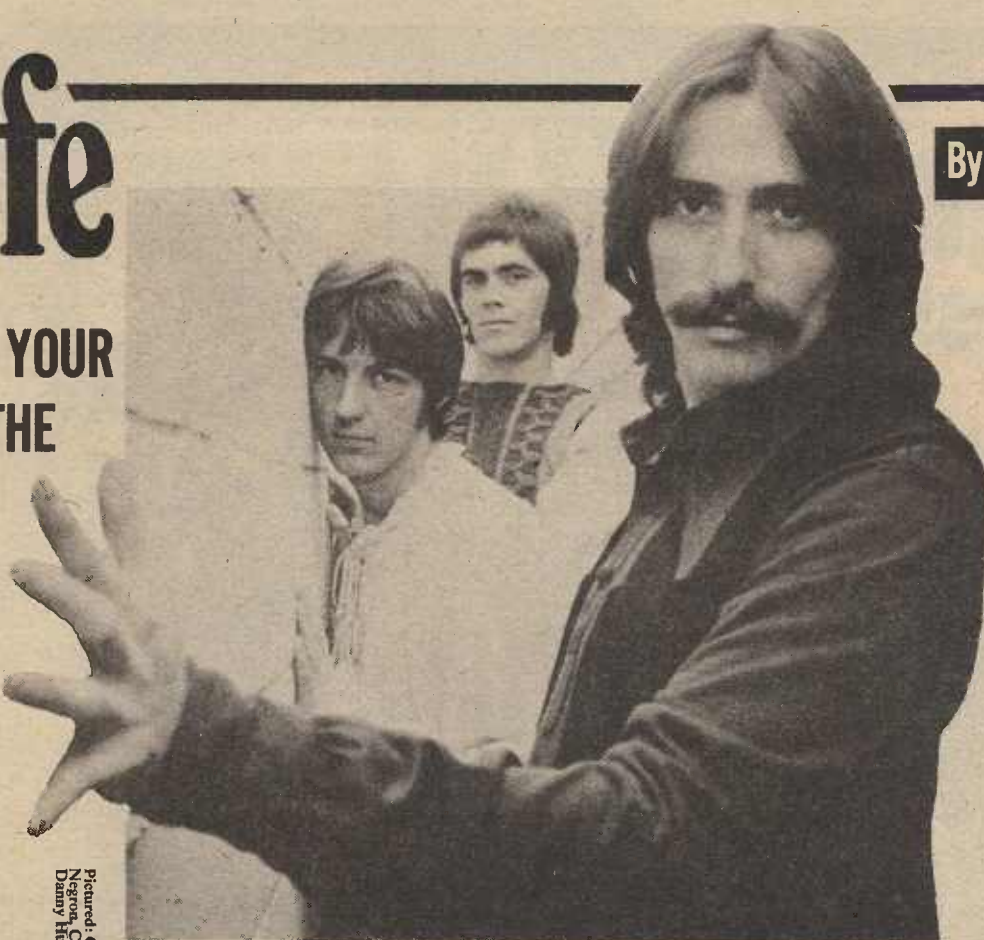
"When I applied for the job as a writer, they gave me lyrics to two songs and they gave me half an hour to write the music. I produced, wrote and did voices on 'Three Little Pigs' albums and stuff like that.

"Later I made a solo single under my own name for the label and it got into the top 10 in Los Angeles. But then I found out I was getting a poor business deal and moved to MGM". Hutton told me at his London Mayfair suite.

"Roses And Rainbows" and "Funny How Love Can Be" both sold exceptionally well in L.A., but it was dullsville everywhere else. But that was when L.A. was the freakiest market in the nation.

Often a record would top the charts in Los Angeles and never break anywhere else. There was a lot of interest stirring around the business after Danny's mild success as a solo artist.

He told me how he met up with the other Dogs: "I did a tour with Sonny and Cher when they were hot, which



Pictured: Chuck Negron, Cory Wells, Danny Hutton

THREE DOG NIGHT

seems a long, long time ago. They had three records in the top 20. On the tour I met Cory (Wells) who was leading a group called the Enemies who were produced by Tom Wilson. Cory and I got along pretty good and one day after we got back, the Enemies called me and wanted me to produce them.

"I heard how great Cory sang, and I knew I'd keep him in mind in case anything came up. I knew Chuck (Negron) socially, and I'd never

even heard him sing. We used to just hang around the Strip and pick up chicks. I remember exactly when I first thought of the idea for the group. I was driving by the Coconut Grove and they were having this car show on the lawn, and suddenly it just clicked... three lead singers. And I knew that was what I wanted to do."

Since that time, Three Dog Night have scored gold on eight albums and six singles. They've made their name by

finding ignored and obscure material and injecting their own arrangements. Their craft is that all of them contribute to what the song sounds like. I asked Danny why they never got round to doing more original stuff.

"I used to write a whole lot, and still do. Everybody else writes too, but we're too picky. Everybody's so creative in the group that it comes easier and more natural if we work all together on someone else's song.

"If one of us was to write a song, then he'd probably expect it to be the way he envisaged it."

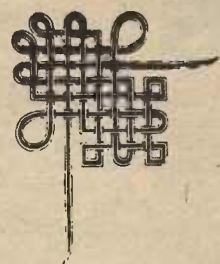
Somehow, the band have managed to keep a clean image in America, even though there have been rumours of a wild life. And somewhere along the line, when the name Three Dog Night crops up, the word "commercial" soon follows. Does it bother Danny if people think of his group as being commercial?

"To me, commercial just means you reach a lot of people. That's the reason someone signs a record contract. If they don't they're just lying to themselves. Those groups who say 'oh wow, that group has gone commercial' should realise that they have too, or else sit at home and play for their friends."

Their most recent claims to fame are their ballpark appearances in America, where they play to upwards of 25,000 people. There are very few groups in the world who could be booked into a gig like that without having embarrassing attendance figures. They've boosted their income by a couple of million as well as proved themselves as a show of strength.

The Dogs will be doing a Dorfman "In Concert" and "Tops Of The Pops" while here, beside their three scheduled gigs. From here, they'll move on to the Continent and then maybe Japan and Australia. They also did their own TV special in the States, which went over so well that they're being asked to do another.

They work real hard live and have an excellent reputation for establishing a rapport with a crowd.



Below the Salt Steeleye Span

Below the Salt — this, at its most vivid, can be found in the use of salt at the medieval food table. Here salt (an expensive and rare commodity at the time) was placed at the centre of the table. Above the salt sat the family and intimates of the household, below the salt sat the servants and dependants. Usually this.



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the music people

By TONY STEWART

THEY SHOT THE Wolf quite a few months back, but strangely enough it staggered on its feet, started to growl again, and somehow ended up in Europe more or less celebrating an ultimate death. For Steppenwolf it's a Rest In Peace tour. As if to say leave us alone now. Yes, it was good — but all that's forgotten now.

John Kay doesn't say the tour was planned for any high - and - mighty reasons of gratitude. Not on your life. It was to give the new Kay Band some much needed publicity and exposure.

So nobody need start yelling about hypocrisy. Let's just be thankful they brought back some nostalgic music. And some fine new sounds.

Now John Kay — with his own band and one pretty good 'first' album called "Forgotten Songs And Unsung Heroes" — has got into a different musical bag, and it isn't likely to turn into the sort of straight jacket Steppenwolf was. Which was in no way down to the musicians, but more because of the cage the audiences decided to lock them in.

"Whenever we tried to diversify musically," recalls Kay, "to the point where it reflected our personal expanding musical tastes, the majority of the audiences at best just tolerated it."

"So in fact we were getting quite frustrated, because I was beginning to tire of doing exclusively and predominantly heavy stuff. By the same token when we were on stage, we'd start the set off strong, then in the middle of the show we'd quieten

down to play Snow Blind Friend' Renegade' or Tender-ness'.

"There were no real cat calls or boos, but it was like they were saying 'well okay, I'll tolerate this, but let's get on with it'."

"I don't know if you've seen of late the rock audiences in the States," continued Kay, obviously getting into something he feels strongly about, "but it's pretty depressing at times."

"There's a large number of downer and wino freaks. I don't believe they constitute a majority, but they are the most belligerent. If there's 8,000 people in the hall, and 200 of them constantly keep up this verbal barrage of requests for heavy stuff . . ." He shows his exasperation. "It's just like a mindless . . . it's depressing, that's what it is."

"I'm five years older than I was when this whole thing started, and it's difficult now to stand on a stage and have this sneaking suspicion that at least a certain percentage of that audience are out-and-out morons."

But maybe taking along Kent Henry and George Biondo from the Wolf into Kay's Band could have amplified this narrow-mindedness further. Surprisingly the band, who recently toured America, didn't have that much of a rough ride. Or if they did, Kay isn't going to talk about it.

"Only those who bought the album were forewarned as to what was to follow," explained Kay on their receptions.

"And many of the others sat there, not knowing what to expect."

"There was applause after the numbers, and they were surprisingly quiet instead of heckling."

"But it was only during the last half of the sets that things got going. During the last two or three songs you'd see bodies beginning to sway, and hand-clapping. At the end of 'Mov-

REVIEWS

SEE ALSO
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STRAWBS/WATFORD

AS DAVE COUSINS prepared to launch into another number at the Strawbs concert at Watford Town Hall last Thursday, a lone voice called out of the audience, "Hey, it's Rod Stewart, isn't it?"

Well, of course, nobody's going to suggest the Strawbs are on the same scene as the Faces, but you could almost say they're getting closer all the time. With a whole pile of new material they've obviously entered a new phase in their development, and with the help of Dave Lambert, essentially a rock guitarist, found a new sense of urgency.

Even on the first number, "Lay Me Down", Lambert made his impression felt right away with some piercing, staccato guitar work, and continued along those lines most of the night — helping to make it the heaviest Strawbs set I've ever heard.

At times, in fact, when both Lambert and Cousins were on electric guitars, the combination seemed a bit too sharp and edgy. But everybody in the band looked at ease with the new line-up.

And many of their older numbers sounded much the same as ever, such as "Benedictus", "A Glimpse Of Heaven" and "Hangman And The Papist" — always one of their strongest numbers — ending dramatically on the lines "forgive me God, we hang him in Thy name".

The atmosphere changed with slower numbers like "Heavy Disguise", immaculately done by John Ford and Hud, and a new one, "The River", with just Cousins and Lambert, but towards the end things warmed up again and the encore "Goin' Home" got Watford's more energetic citizens dancing and bopping at the foot of the stage.

To me the Strawbs now seem more or less a rock group, but still one with a highly individual feel centred particularly around the vocals and excellent lyrics of Dave Cousins. And certainly Dave Lambert, like Blue Weaver before him, has added a good deal of new flair and ideas. — James Johnson.

CURVED AIR/CROYDON

CURVED AIR did it again — put on a mind-blowing, plaster-cracking, roof-lifting performance.

From the time that Daryl Way, Francis Monkman, Ian Eyre and Florian Pilkington-Miksa appeared on the darkened stage and roared into their opening number it was nonstop power. Daryl Way poured his violin over us and then on came Sonja Kristina. As usual, she was masterly.

"It Happened Today" — beautiful, "Marie Antoinette" — just great with some sweet Monkman guitar work. "Over And Above" — with its heavy insistent bass patterns generously splashed with Monkman's keyboard shapes, was also a delight. Then followed Sonja's "Melinda More Or Less" in complete contrast, beautifully sung to her own acoustic accompaniment.

Back on the heavy stuff and there was no stopping them. Vivaldi had never had it so good. Francis Monkman's extended synthesizer break on top of Way's violin powerhouse made a Saturn launching seem like a penny banger. They literally tore the air apart. Two encores and that was it — tremendous.

Earlier we had been treated to a really nice set from the ever-reliable Nick Pickett. His infectious personality is no cover-up for some excellent song-writing and superb acoustic phrasing. He'll never shake the world but we like him and we'll always listen with pleasure

— MIKE LEEVES

THE WOLF IS DEAD, AND John Kay won't live on the carcass



ing On" we'd happen.

"But I cannot and will not... try and recruit my audience from Steppenwolf fans with the hope they will accept what I'm doing now."

Kay still hasn't returned to a regular writing swing yet.

"In Steppenwolf I very seldom got the chance to do anything but maybe start a couple of songs," he says, "which remained in various stages of incompleteness. I just used to hope that eventually I'd have time to finish them up."

"That's what those four

songs on my album were. When I finally decided to do my album, I picked the non-original stuff first, and then went back to my bits and pieces on tape. And tried to get back the time when I'd come up with those things."

"I sat down and worked on them until they were finished. It was enjoyable doing that again, for a change."

On his solo set Kay wasn't attempting to show just how good he could be on his lonesome. No, he was concerned with presenting his influences,

and at the same time showing the outgrowth of such roots.

Even now, while he's in the process of recording another album, he won't be using only his own material. There'll be songs from good and, as yet, undiscovered writers.

However he does justify this decision with, "I don't want to abandon writing because there are certain things which are too personal for somebody else to be... it would have to be an incredible stroke of luck if somebody else had the identical experience, and said it the same way I think I would."

Kay says Wolf were very much a democratic unit. With his new group that has changed. When talking of his role he makes comparisons with Neil Young and Crazy Horse, or Tim Hardin, and his band.

He's a group leader and not member. "You need direction from one leader: the guy who decides what material he wants to do, and how he wants to do it."

He believes it nigh on impossible for anyone to decide on a categorisation for his outfit.

"I don't think I'm going to get into a heavy political or social commentary bag, or any sort of thing that smacks of violence."

"I would like to play music which requires, hopefully, less of a rock band image. It's more music orientated. What exactly is Cat Stevens's image? It's more music orientated."

"Financially I don't have any worries, and I am intent on doing things which I'm happy with first. Hopefully, as a result of me enjoying it, others will also enjoy it."

With this newly acquired taste of freedom Kay is now reluctant to make predictions on his or the band's future.

"For all I know I may not keep this band together," he informs me coolly. "It may seem very cruel, but I'm thinking in terms of what suits my purposes now."

Lt. PIGEON AND A HOME-MADE JAM

MRS. MILLS is alive and well and living in — well, almost living in the personage of a Mrs. Hilda Woodward. Hilda is just one of the surprising aspects of a band named Lieutenant Pigeon, currently at number 2 in the charts. Every year you expect a few freak hits, and if you thought we'd got through '72 on the strength of "Amazing Grace" and "Popcorn", you didn't bargain for the freakiest of them all — "Mouldy Old Dough".

Lieutenant Pigeon have never played any gigs together. They don't intend to either. Three of them — drummer Nigel Fletcher, bassist Steve Johnson and pianist Rob Woodward form the nucleus of another band, Staveley Makepiece.

Lieutenant Pigeon is a send up. Drummer Fletcher informed me: "It's not meant to be taken seriously — the whole thing is tongue-in-cheek. It's the first time we've made a record under that name — and probably the last. Staveley Makepiece is the main concern."

Neither Abbey Road nor Trident studios, nor for that matter any studio had the honour of Lieutenant Pigeon hir-



ing out time. The record, like the best jam, was home-made. Hilda's front room in her semi in Coventry was the scene of the crime.

"We didn't use the best equipment — it was recorded on a domestic machine. We find we get a better sound using the front room." And obviously they cut corners on recording costs.

While most people are under the impression that "Mouldy Old Dough" has rocketed up the charts in a matter of weeks, Fletcher is quick to point out it really is a mouldie oldie.

"It was first released in February this year and didn't do a thing. Then it was picked up in Belgium where it went to number one. And it's now about number six in Holland."

Fortunately he's under no illusions that his voice is reminiscent of Presley or Mario Lanza. He says: "I can't sing for nuts — that's why they put me on it."

A mickey take at the expense of a rather dumb public, it may seem. "No, we're not taking the mickey — we just want to enjoy ourselves, we're not out to take anyone."

For the immediate future, Fletcher says they are going to "sit down and sort something out — I'm not sure what. We've had a lot of agents phoning up to find out if we're working or not. We're working on an album too — there are about five tracks done so far. Yes, made in Hilda's room."

And Hilda? She's still adjusting to life as an artiste (it's uncool to say star, ya know) and plonking away on the old joanna.

Fletcher says he's particularly pleased for her because she's put in a lot of hard slog over the years playing for charity, and it's good that she should at last get some kind of recognition.

JULIE WEBB



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SABBATH

Final part of the Osbourne interview

What you pay for is what you get

LAST WEEK BLACK Sabbath's Ossie Osbourne punched out the band's low-brow attitude to rock in no-holds - barred language.

The message was: just give the audience a good time. Here he amplifies their outlook, then moves on to discuss the new Sabbath album (see also review, page 10).

He told NME's Tony Stewart:

"I think if people pay to come and see us they want to get away from something, and if we can help them to get away, or make them enjoy themselves, without punching somebody on the nose or something, that's great. That's what it's all about."

Which must be the classic version of the show must go on. And getting a buzz from the audience is something Osbourne particularly likes and finds worthwhile in the business. But it is a sense of achievement which keeps him rocking on.

"It's me," he declares, "and this is what I've always wanted to do. It must have been, otherwise I couldn't have stuck it. Black Sabbath to me is my life, and it's the same with all of us. We all work at it very hard. We must be one of the hardest working bands around — except for bands like Jethro Tull, because they never stop. God knows how they do it, they must be immortal."

"You never really remember the downers in anything. When I was in nick, I never remember the downers. I always remember the good laughs we had sometimes. But I wouldn't like to go back there again."

"I just like my freedom now. I like feeling free and doing what I want to do. I think a lot of people would like to do what they want to do, but they just haven't got the luck or whatever. I believe a lot of it's luck anyway — in anybody's career. There's a certain amount of talent, but also a certain amount of luck."

What's the predominant factor with Sabbath? Luck or talent? "I haven't the foggiest. You ask the people, man. There must be some talent. We've got a very big following."

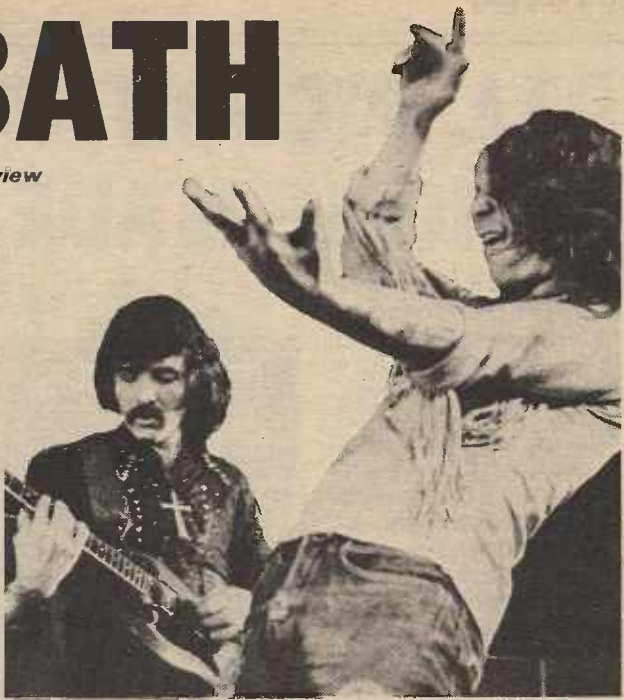
Many people in the business reckon that Sabbath's new album "Volume 4" shows that they're really coming on musically.

Osbourne himself sees it in a different light to the other three sets.

"I think it's the first record we've ever done, really, as far as satisfaction goes. Because we had a hell of a lot more to do with this than we did with the others. We just used to go in and do it, then forget it, y'know?"

"But with this one, every step of the way we were there. We turned a lot of things down, and we threw a lot out, and we re-recorded a lot."

"We spent a lot of time and a lot of money on it. We're lucky we're in a position to do that. When we first started we were told, 'you've got to record this. We don't care whether it's you or not... fuck what you think. We're



Tony Iommi and Ossie Osbourne in action

paying; what we say you've got to do."

"We used to end up pissed off and frustrated with the whole thing. It was a bit of a drag."

"Like on this album we experimented with strings, and that was a really good experience. It opened our eyes."

"If we'd said before, 'look man, we want to use a 20-piece orchestra, they would have said, 'what? The expense!' So we just said 'we're paying for it, we'll do it'. So we just did it, and we got an album at the end of it which we're really pleased with."

"It's been more worked out," Osbourne elaborated. "The other ones were just slapped together. We used to record a whole album in three or four days."

"There are things on 'Paranoid', and on 'Black Sabbath',

and definitely on "Master Of Reality", that I just don't

"That's the worst thing about it. Once you happen... you have to work and people want to see you on the road. But they also want your records all the time. You've got to be like two people to do that. You're confused at the end. It's like running round kicking yourself up the arse all the time."

Seeing as so much time has gone into this set, there's a possibility that it may make the number one bracket for them. Which hasn't happened since "Paranoid". How did he feel?

"I'm not particularly worried, but it'd be nice if it got to number one. But if it doesn't I've still enjoyed recording it."

"I've had a number one, I know what it's like to have a number one. So if it ends tomorrow I've really enjoyed it."

TONY STEWART

THIS IS AMERICA

ZIGGY STARDUST OUTSHINES BOLAN?

DAVID BOWIE AND The Spiders

From Mars spun a golden web at the Carnegie Hall. New York's dudes and dudesses had been waiting for this knight in shining armour, and they were not disappointed.

It seems that in the confrontation between Marc Bolan and David Bowie, Bowie comes away the winner in an undeclared contest.

The concert started late, and people were not

Linda Solomon, NEW YORK

admitted until well after the appointed hour. So they stood in front of Carnegie and observed the fashions and the arrival of friends and associates. It looked like a freak Easter Parade, with a fine array of threads and a lot of simulated stardust — mostly visible in glitter-painted eyelids, foreheads, shoulders, elbows, cleavage, and

knees.

Velvet was all over the place. Sequins galore. Leather and suede. Plus silver lame, golden gauze, floppy feathers, and ridiculously dangerous high platform shoes and boots for both genders, in metallic leather and snakeskins.

A TREND which should probably be attributed to Bowie was the frequent presence of brightly coloured hair or wigs.

There was a person with a bold kelly-green painted stripe running through his/her shoulder-length mop, and there were several mellow boys with patches of light blue or off-white hair who were seen checking out the crowd and

IT'S NOT so long since soul albums were merely collections of singles, plus a few make-weight tracks.

But all that is changing. With the advent of the concept album, heralded by Isaac Hayes, and carried through by Marvin Gaye and Stevie Wonder, the soul album is now being looked at as an entity of its own.

Unlike some critics I don't agree that in the main soul albums have till now been weak in content — there have been too many classic sets for that accusation to stand up — but I admit that too often the temptation has been to collect all the singles, thus rendering the album superfluous.

With the concept album, however, it's vital to listen to the tracks within their album setting (even those that make the chart as singles) and to play from the beginning of side one to the end of side two.

To my mind, the best modern albums are those which do not overplay the continuing theme bit but which do have a consistent fluidity of mood. Two such sets have come my way, and I rate them as classics.

The albums feature two of the most important figures in the development of soul music — Jerry Butler and Allen Toussaint.

Jerry's "The Spice Of Life" (Mercury 6338 102) demands several listens. I must admit my first reaction was of disappointment, but each subsequent play has been like a fresh discovery and has expanded my appreciation.

The single, "One Night Affair", could make the charts and introduce many more people to a boundless talent who really should have had hits in the UK with classics like "Western Union Man" (titled "Send A Telegram" here) and "Only The Strong Survive".

Here the Ice Man introduces us to Brenda Lee Eager, from his back-up group Peaches, who duets with him on "They Long To Be Close To You", a recent monster hit Stateside.

FROM THE SOUL



Jerry Butler

Most of Jerry's previous classics were produced, of course, by Philadelphia geniuses Kenny Gamble and Leon Huff and, after splitting from them, he seemed to lose his touch. But he whams right back with this one, produced within his own Fountain Record Production company by himself, arranger Samuel F. Brown and Robert Bowles.

Jerry grew up and developed his musical style in Chicago, though his birth was on December 8, 1939, in Sunflower, Mississippi.

While singing with the Northern Jubilee Gospel Singers — a quartet he joined at the age of 12 — Butler met Curtis Mayfield who later joined the group.

By the late 'fifties they had also teamed with Sam Gooden and the Brooks brothers. Arthur and Richard, and became first the Roosters and then the Impressions, singing to Vee Jay Records and soon scoring with the all-time soul-ballad classic "For Your Precious Love", penned by Butler and the Brooks brothers.

Butler: the spice of life

Spurred on by that record's enormous success, Jerry decided seven months later to go solo, recording for the same label.

Lacking their lead singer, the Impressions temporarily folded and Curtis Mayfield went with Butler as his guitarist.

Together they composed Butler's first solo hit, "He Will Break Your Heart", in 1960, following through with "Find Yourself Another Girl" and "I'm Telling You" in 1961, and forming Curtom Publishing while Mayfield wrote "Gypsy Woman" and re-formed the Impressions with Sam Gooden and Fred Cash.

When Vee-Jay Records went broke Jerry's career subsided a bit, but he soon pacted with Mercury and embarked on a

string of hit singles and albums.

Over the past two years he has established a Music Workshop to help young black songwriters.

Already the six members of the Workshop have come through with songs for nearly half-a-dozen albums and 20 singles by artists who include the Dells, Gene Chandler, Betty Everett and Butler himself.

Butler feels they are really on to something: "There's an incessant demand for new albums from all the top artists, and it's impossible for the artists to write all the songs themselves."

"By having our writers work together on songs aimed for specific artists, I feel we can fill the gap."

Incidentally, Butler's brother Billy was the guy who recorded the in-demand oldie "Right Track", cut for the American Okeh label, as was the album of the same title.

That Billy Butler single had a short life here on the now defunct Soul City label, as did a single from Allen Toussaint titled "We The People".

Only fairly recently Toussaint has emerged as a performer in his own right. His first British album, "Toussaint" (Wand WNS 14), was released just a couple of months ago and his second, "Life, Love And Faith", will be issued this month with a switch to the Warner-Reprise label.

That first set had a lot of instrumental tracks, featuring his piano-work — which has given such a distinctive sound to so many New Orleans' R&B recordings through the years. But the latter album is all vocal, with some great lyrics and gently rocking melodies in that unique, relaxed Crescent City style which Toussaint has been so important in evolving.

I particularly like his use of double-tracked lead vocals and his voice is very distinctive — always a welcome feature.

There's some typical sax work, part of a New Orleans'

tradition stretching back to the early rock 'n' roll records of Fats Domino and Little Richard, while the Meters — a group whose own records are produced by Toussaint — add a subtle funky rhythm.

Toussaint emerged as an important musician during the 'fifties when, as a teenager, he soaked up the influences of people like Professor Longhair and Fats Domino plus the rhythms of his city's festivals and street funerals.

He joined Shirley and Lee (of "Let The Good Times Roll" fame) as pianist and became an in-demand session-player and arranger, working with Clarence "Frogman" Henry, Mac Rebennack (Dr. John), Lee Allen, Fats Domino and others, going on to cut an obscure instrumental album of his own for RCA Victor from which Floyd Cramer and Al Hirt lifted the tune "Java" to score massive pop hits — as Herb Alpert did later with "Whipped Cream".

As staff musician and arranger for Liberty's R&B subsidiaries Instant and Minit, Toussaint rapidly developed a sound of his own and came up with a blistering string of hits such as "Mother In Law" (Ernie K. Doe), "Ooh Poo Pah Doo" (Jessie Hill), "Land Of 1,000 Dances" (Chris Kenner), "Fortune Teller" (Benny Spellman) and "Ruler Of My Heart" (Irma Thomas). But it was his partnership with Lee Dorsey, kicking off with "Ya-Ya" for Bobby Robinson's Fury label, and carrying right through to the present day, which was the most copiously productive, coming up with such legends as "Working In A Coal Mine", "Get Out Of My Life Woman", "Ride Your Pony", "Everything I Do Gonna Be Funky", "Power To The Stallion" and "Occapella".

With his partner Marshall Sehorn and their Sansu production company, Toussaint has leased dozens of best-selling masters to various record labels, thus becoming perhaps the most consistent of all the many talented independent producers working in American black music.

ROGER ST. PIERRE



BOWIE: stage spectacular

hobnobbing with the swells.

One guy had his face painted metallic gold. He was wearing a midi-length skirt over matching trousers. Yes, there were many transvestites with weird hair, wild clothes, and built-up bosoms casing the place.

RCA's publicity department claims that there were 400 requests for 100 press tickets for Bowie's show.

Singer Ruth Copeland opened the show, and proved very loud but not too exciting. She is primarily known for having displayed her navel in full living colour on her record jacket. That's not enough to keep people rooted in their seats when they're waiting on David Bowie.

The big scene started with an elaborate taped musical interlude from "Clockwork Orange." Then a blast of

science fiction-like, eyeball-breaking, blue-white streaking thunderbolt: a monster strobe, really nasty on the eyes. And along came Bowie and the Spiders.

He may resemble a distaff Howdy Doody, but Bowie knows his audience, and gives them what they are waiting for. The scene is theatrical but it works.

The lighting in general was pretty fine — a whole lot better than the Carnegie sound system, which, from where I sat, was little more than an echo and a lot of jumbled words of new material — which we would have liked to have heard.

I COULD attempt a critical review, but considering the sound from where I was, it really wouldn't be fair or accurate. Suffice to say that the audience clapped on "Space Oddity" where there is clapping on the original album cut, and the people listened to the music most of the time instead of going berserk over themselves — which does sometimes happen with New York rock audiences.

Bowie sang Brel's famous acerbic "Port Of Amsterdam" — and the people listened. His rendering expressed pathos and understanding of the lyric. And it's not an easy song to put over.

The bass amp went out during the Velvet Underground-Lou Reed number, "White Light, White Heat." But Bowie had 'em dancing in place, or perched on the rims of their seats.

It certainly was an occasion. Bowie was impressive, his band was tight, and there is a rumour that he may come back to New York by or around Christmas.

And when he comes back, I'm going to be sitting down front, where I can hear him as well as see his act.

BLACKS BOO ISLEYS' NEIL YOUNG SONGS

NEW YORK NEVER simmered in its own soul sauce: it cooked quick, clean and strong. Predictably, James Brown still tops the soul singles with "Good Foot Part 1", but Curtis Mayfield's "Freddie's Dead", culled from the hit flick "Superfly" is up, sneaking, doubtless bought by NY's bevy of coke dealers who inspired tuff, sensitive Ron O'Neal in the title role.

The Isley Brothers, already high on the album charts with "Brother, Brother, Brother" have been exciting a Bitter End audience more used to soft acoustic strummings. The eight-piece unit packs the stage, and Curtis Isley's biting guitar reminds one of ex-Villager Hendrix, an old friend of the Bros.

The Isleys are good, even though they can't please all the people all the time. Blacks booed when Neil Young's "Ohio" was announced, but their stunning rendition of the Kent State song got plenty of applause. And oldie freaks walked out wondering why

Norman Jopling, NEW YORK

"Shout" hadn't climaxed the act. And I didn't dig "Lay Lady Lay" too much, either.

The eightiesome's best things were a grinding "It's Your Thing" and a convincing "Love The One You're With." They haven't been in NY for a long time, but this attractive teaser could lead to greater acceptance in both the soul and pop markets.

JUST DOWN the road — Bleeker Street — from the Bitter End, the Village Gate hosted a party for Atlantic's Jimmy and Vella, and WB's Labelle. The contrast attracted an outsize crowd — freewheelers, fags, and celebrities, including Charlie Mingus dancing tabletop.

Jimmy and Vella kicked off with acoustic versions of their own songs like "Do You Really Know How I Feel" and "Rain", plus a surprisingly exciting version of Europe's "Mama Blue," recently cut at Electric Ladyland for their second Atlantic album.

Labelle — and especially leader Patti — have always had the problem of translating their live

dynamism on to plastic, with little success commercially and rather more artistically.

Backed by a down-home funky quintet, they sizzled on "Won't Get Fooled Again" and "Four Women", each "woman" being taken with a solo effort. Very effective, very exciting.

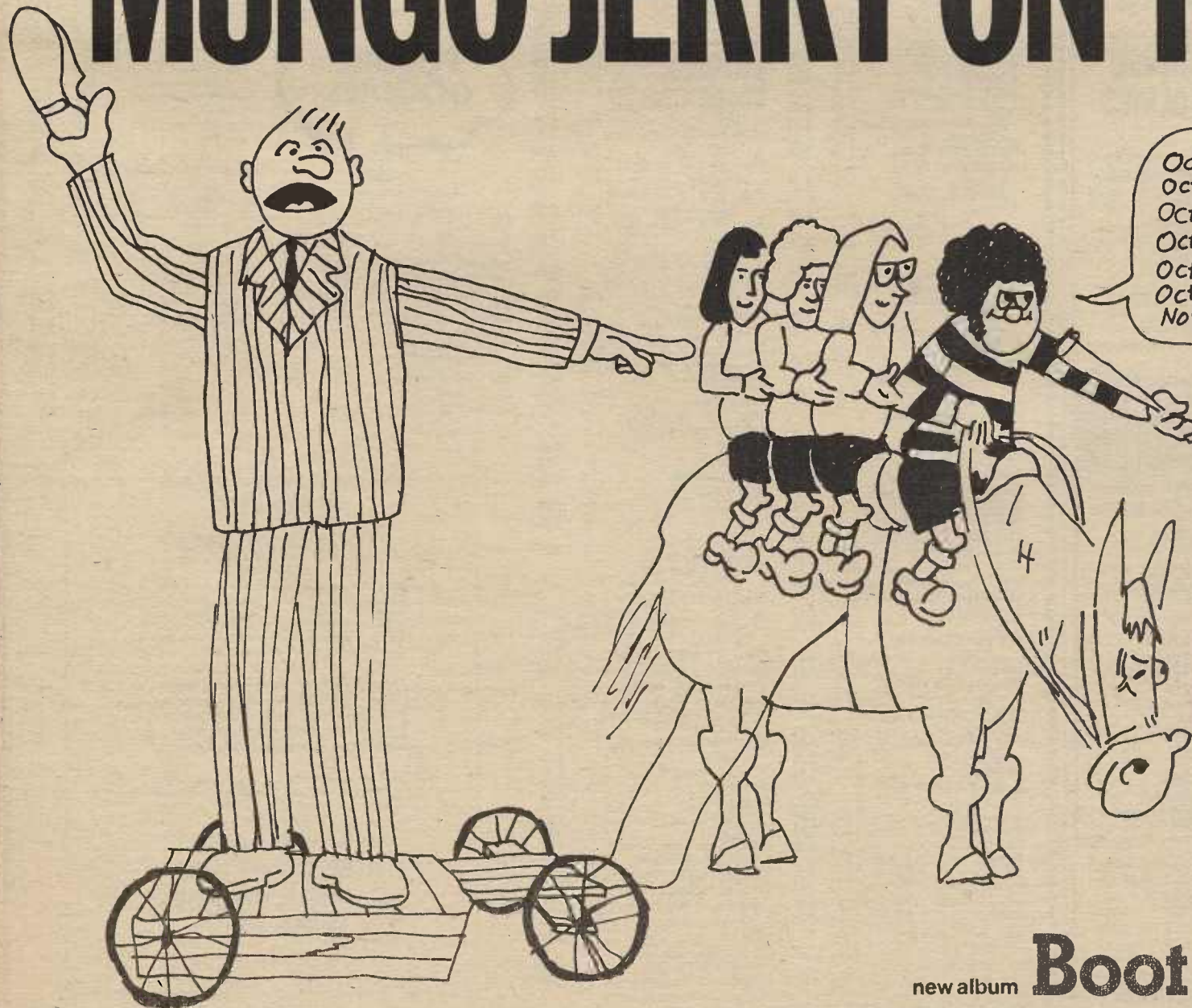
Luscious Margie Joseph is presently cutting her first album at Atlantic's Studios. Corny though it sounds, she's a str in the making, and with Arif Mardin at the production helm, her album could zonk all that other black thrush competition around. Would you believe another version of "It's Growing" — but sounding ORIGINAL? Or a beautiful treatment of Al Green's "Let's Stay Together"? Bang a gong for Marge.

Ever heard of The Process? Probably not. The references in Ed Sanders's best-seller "The Family", dealing with the rise and fall of Manson and company, have been omitted after litigation. Ed's still cleaning up the mess all over the world after The Process won its case.

The Process have a good friend in Funkadelic's George Clinton, whose new album "America Eats It Young" seems to be dedicated to The Process — "Church Of The Final Judgment".

Tracks like "A Joyful Process" and "Balance" helps things along, together with a fine poser and an address to write to. Sexie Sadie — you're the latest and the greatest of them all.

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AROUND THE STUDIOS

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ABBEY ROAD: Mixing it ...
Colin Blunstone, Kevin Ayers,
Roy Harper and the Spinners.
Wings. Ron Goodwin, Wanda
James and a few others have
all been in the studios along
with Tony Hatch who came in
to produce Endaf Emelyn's ses-
sions. It seems the Zombies
really are together again, purely
for recording — they are mak-
ing a double-album for CBS.
My information is that the band
are mainly re-recording their
old material.

AIR LONDON: Carly Simon
came in to do some mixing as
did Roger Cook, who was
working on his latest LP.

Incidentally, Roger is
also making an album with
Herbie Flowers.

George Martin came in to re-
cord one act, the King Singers I
believe, but put his head around
the door of the next studio to
dig what ELO were doing and
was reportedly knocked out by
the band's version of "Roll
Over Beethoven". Also in ...
Alan Clarke, Medicine Head,

Rupert Hine, Roger Greena-
way and Steve Glen.

DECCA: Nicholson, the band
headed by David Nicholson,
brother of Hugh (ex-Marma-
lade) have been working on
their second single. Dana too
has completed a single.

DE LANE LEA: The ever-
present Chris Andrews has
been in again, also Linda Pet-
ers. Slade have been utilising
the facilities at the Wembley
studio and Donovan is due in at
Dean Street in connection with
some film work.

IBC: Scottish band String
Driven Thing are recording an
album for Charisma, with Shel
Taimy in the driver's seat. Oth-
er album makers include Status
Quo, Andy Bown and John
Baldry, while Dahlia Lavi and
Hamilton Jones have also been
in.

ISLAND: Free, Saturnalia,
Vinegar Joe and Hackensack
have all been here, while Steve
Rowlands brought in Rosetta

Hightower to record for Phono-
gram.

LANDSDOWNE: Barry Ryan
and Uriah Heep have been among
the album-makers in the
west London studio. Also ar-
ound ... B. J. Cole and Jimmy
Duncan.

MANOR: Richard Branstom
informs me that Dave Cousins
(lovely solo album, so I'm told),
the King-Earl Boogie Band and
Hookfoot have all made the trip
to Oxfordshire since I last
heard from him. Plans for the
Virgin record label are still go-
ing ahead, and the launch
should be in about four months'
time, when sufficient material
has been stockpiled.

Mick Oldfield, who was with
Kevin Ayers, is said to have
made a unique solo album for
Virgin, while Viv Stanshall's set
for WEA could possibly be de-
scribed as unique too. Viv's also
been working with Jim Capaldi
and Steve Winwood on a differ-
ent venture — again, one of his
own brainwaves.

MORGAN: James Royal, Blue
Mink, Kala, Donovan, New
York Public Library, George
Kjanus, Springfield Revival,
Clare Hammill, Mitch Mitchell
and Chants all placed their
names on the booking sheet last
week. Hugh Murphy reports
that he and Shel Taimy have
been recording Mick Cox at
Morgan, and also Jackson
Heights' John McBurnie, who
is making a solo album.

PHONOGRAM: Paul King,
Wizzard, Val Doonican, Mar-
sha Hunt and Jackson Heights
all tried out the new facilities.

PYE: Sounds Orchestral, Bud-
dy Greco, Des O'Connor, Polly
Brown and Dorothy Squires
were among the studio-users.

TRIDENT: Carly Simon, who
gave engineer Robin Cable a
hefty plug on "Old Grey Whis-
tle" the other evening, has been
employing Nicky Hopkins,
Klaus Voorman, and a host of
fine musicians on her recording
for Elektra.

— FRED DELLAR.

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BLUES

WHEN BLUE HORIZON Records folded recently it left a big void, even though much of their product was re-channelled through Polydor's Juke Blues series.

But it hasn't taken long for someone to get a new blues series off the ground, and, ironically it too will be issued via Polydor.

Jim Simpson, the man behind the new Big Bear Blues, sees his series as different to anything done before.

"We won't strive to re-create the glories of the forties and fifties by resorting to reissues. Instead, we will record the blues of today — which is just as vibrant and exciting."

"In doing so we hope to help create an archive of the seventies, which in years to come will be seen as a great blues era."

Simpson intends to bring us established artists and new names too.

The first issues (in early October) will include a set from hitherto unknown Johnny Mars, still only 30 years old but whose harmonica technique matches George Smith, Junior Wells and James Cotton.

Though he led his own band in San Francisco and gigged with Creedence Clearwater, Mike Bloomfield, Magic Sam, Earl Hooker and others, nothing much happened for Mars till he came to London and played at a Howlin' Wolf benefit concert.

Then he recorded an album for Big Bear, backed by the Brunning-Hall Sunflower Blues Band plus blues legends Baby Boy Warren and Boogie Woogie Red.

The numbers are blues standards, with an accent on Little Walter compositions. This way he hopes to establish himself first as a musician, then follow through with his rich repertoire of originals.

Mars was born in Lawrence, South Carolina, in 1942, the son of migrant farm-workers who drifted through the South. On the death of his mother in 1957, Johnny was taken to

New York to live, forming a high-school band known as Johnny Mars and the Cotton Brothers.

He started playing at the age of 10. Little Walter was his idol, though he also absorbed the influence of harmonica men like Jimmy Reed, Sonny Boy Williamson and Sonny Terry. His vocals are more in the Bobby Bland and B.B. King style.

The album "Blues From Mars" will be on Polydor Big Bear series 2460 168.

And there's Dr. Isiah Ross. His set, "Live At Montreaux" (2460 169) was cut at the Swiss Jazz Festival with Chicago's most vaunted band in support — that's drummer Freddie Belew, pianist Lafayette Leake, and the Myers brothers, Louis and David, on guitars (the Chicago Aces as they are known).

Of the set, Lightning Slim said: "Dr. Ross should have made it a four LP set; one album playing, one album talking, one shaking hands!"

Certainly Dr. Ross has made lots of friends over here with his rather quaint, bemused looks, slightly shabby dress and overall air of being from the backwoods (though he in fact lives in Detroit, works at General Motors, and owns considerable property).

As the Big Bear press-handout says: "He delighted us all with his so-innocent, self-congratulatory remarks. The eccentric, egocentric 'Dr. Ross The Harmonica Boss' had arrived and we were all his sick patients, about to be treated with that raw, mainstream Mississippi blues."

Fine, inventive guitar, forceful harp blowing and enthusiastic vocalising make this frail little man one of the blues' best entertainers.

Besides the Big Bear series, Jim Simpson has recorded an album of Eddie "Guitar" Burns, being released on Action Records, again in October. The title is "Bottle Up and Go".

In the new year there will be a Big Bear album from Johnny Otis's incredible trombone player, the Mighty Flea (cut during their tour here), a Roy Milton album picked up from Kent Records in the States, a Little Joe Blue set originating from Jewel Records in Louisiana, and a set from wizard guitarist Mickey Baker — a long-time resident of Paris and best-known here as one half of Mickey and Sylvia of the pop-hit "Love Is Strange" fame, apart from his blues work.

INSTRUMENTS, EQUIPMENT By PAUL FISHER

Playin' in the Band GROUNDHOGS get ARP 2600

LAST TIME I met the Groundhogs' Tony McPhee, but a few weeks ago I asked him why the Groundhogs hadn't got themselves a synthesiser.

After all, McPhee is well known as a musician who's more into electronics than most. And he'd just been waxing very enthusiastic about the MELLOTRON 400 the band are to feature on future disc and live performances.

His reply: "I don't think I've yet heard a band playing our kind of music who are doing anything with a synthesiser that I can't do with my effects pedals."

Last week, though, I phoned McPhee to ask him about his stage set-up. And the first thing he told me was: "We've just got a synthesiser."

In fact, the band had just laid their hands on an ARP 2600 — the Tonus-made synthesiser that currently (and not without some justification) seems to be cornering a large share of the group market.

"We used it for an album session," explained McPhee. "It was the first time I'd had a real chance to realise its potential. We're featuring it on the new album, and we'll use it on the U.K. tour."

You'll be hearing the results in a couple of months — when the album is released to coincide with the band's long-overdue tour (already postponed once after McPhee broke his wrist during the Groundhogs' Stateside debut).

It'll be then that equipment freaks will get their chance to catch up on the rest of his gear. Even though, to anyone who appreciates the range of sounds that McPhee wrings from his equipment, the set-up seems surprisingly modest.

"I've got two LANEY 100 watt amp tops," McPhee explains, "which I use with a pair of .Laney horn cabinets. There are two effects pedals — an ARBITER octave-splitter and a GIBSON MAESTRO ring-modulator. I use three guitars — a GIBSON S.G.; a FENDER STRATOCASTER and a ZEMAITIS." (The latter, by the way, is a custom-made instrument. Marc Bolan, the Faces and several other top musicians feature instruments by the same maker.)



FACES: see this column

The secret behind the set-up is that McPhee knows exactly what he can do with it. And that, he says, is where a lot of budding musicians fall down: "I bought the Maestro, for example, while I was in the States. When I got home I just sat down and worked on it. At first it didn't seem to do much other than give me an out-of-tune note."

"It was only after I'd messed around with it for a few days that I discovered that it could do a whole lot more. What it's all down to — when it comes to effects and gimmicks — is a simple question of understanding."

And that's advice worth passing on. "All musicians ought to have at least a simple understanding of electronics," says McPhee. "Even if it's as simple as knowing, with your guitar or amplifier, only why it's doing what it's doing."

PLAY WITH CHICAGO

SELMER HAVE COME up with a new idea that helps anyone who's ever felt they'd like to learn a musical instrument.

Based on an American system known as LEARNING UNLIMITED, it's a series of audio/visual tutor kits. Each contains a programmed instruction book and a matching cassette. So you're not only shown how to play a given chord, note or riff, but you also get the chance to hear how it should sound.

As you progress you get the chance to "jam along", on tape, with some of music's top artists — including, on the rock-orientated courses, members of Chicago and BS&T.

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The system, well proved in the States, is claimed to be cheaper, easier to follow and much more effective than any other way of learning a musical instrument. Courses available at present include guitar, flute, keyboards, sax, trumpet and percussion. More are on the way.

Full details from: H. SELMER & CO LTD., 5 Woolpack Lane, Braintree, Essex.

NICE TO SEE Rare Bird back in action — and featuring a couple of ACOUSTIC stacks among the on-stage gear.

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Sound quality is always a big plus with gear like ACOUSTIC. It seems that American amp designers aim for a flatter, less coloured response than their U.K. counterparts. The exceptional clarity of tone, at any rate, is why bands like Rare Bird (and many others) choose it.

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HENDERSON DALRYMPLE

A 'WEST INDIAN WORLD' WRITER
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STUFF ON BLACK MUSIC
IN BRITAIN

IN THIS COLUMN I shall be looking particularly at the men behind the Reggae scene in Britain and all their various contributions towards the progression of the music. These include record producers, singers, musicians, local disc jockeys and the people responsible for promoting the music in Britain. The up and coming artists as well as the established ones, the reggae haunts around London and the latest trend within the music — all these will concern me. As usual there will be reviews of new releases, and at times I shall attempt to explain some of the more baffling lyrics. Occasionally there will be a small feature of the latest developments at base in Jamaica. All this will be found in this column from time to time.

Gather a group of Reggae stars together, mention "Reggae" and immediately they'll shout like a chorus team in harmony: "Not enough air play — the music needs to be surfaced more!"

All well and good, but how many of them prefer to sing soul or R & B at a live performance? They all make their names as Reggae singers and people usually turn up to hear them sing reggae, yet they persist in singing second-rate soul and funky numbers.

Greyhound and Pioneers head the list of such performers, although more than ninety per cent of the established artists are just as guilty.

Perhaps these reggae singers could surface themselves a little... before they start slating others for not surfacing the music?

Many times, in the past, reggae has been slated heavily for its lack of creative enterprise, and with some justification I may add.

The truth is that Reggae is still a very young music and has not had sufficient time for it to consolidate itself at base level yet. Certainly not if it wants to compete with other forms of music on a commercial basis.

Reggae as it stands is still very much the music of Jamaica alone. Thus to internationalise it, it was inevitable that songs from pop and soul music had to be used.

The whole reggae scene in Britain is still in a woeful mess, organisationally. Take the other week as an example: "My Confessions", recorded by Cornel Campbell, was put out on the Camel label by Pama Records; the same week Trojan also put out the same record by the same singer.

This was nothing more than madness... so there you are.

Behind the scenes it's not all milk and honey, either. Artists in Jamaica sometimes know they have a hit in Britain through their relatives or an old school friend. There was the case last week of a record company in Jamaica sending a contract to another record company over here to release a Jamaican hit record.

The only trouble was, a rival record company in Britain had released the record some four weeks in advance — apparently without the consent of the record company in Jamaica.

There are many new releases out at the present time, in fact more than a dozen. From Bamboo Records there's Lester Sterling doing a double. On the new Ashanti label (ASH 409) "Iron Sound" by Lester Sterling and Corson All Stars is an instrumental of quality, employing the sax to lead. The sound is heavy in the traditional

Bamboo mould. Definitely a good buy for your money. (ASH 410)

"War Is Not The Answer", also by Lester Sterling is not as powerful as "Iron Sound". Its central beat is much softer, and the variation of the sax brings it very near, indeed, to the basic Trinidadian Calypso sound.

Both of these instrumentals go a long way indeed towards killing the myth of Reggae's monotonous beat. There is great variation here.

With a few air plays these two records could be the biggest thing on the Ashanti label yet.

On the Camel label, Ansel Collins of (007) fame teams up with Elaine (CA 98) "Presenting Cheater". The backing track of this single is very much in the vein of all his old work — the usual two-four beat with a labouring sax wandering in and out of the arrangement.

Not my cup of coffee by any means, but certainly a record for the local disco boys who will add their own lyrics in the clubs.

On the "B" side is "Official Trombone" by Don Wilson, lately being dubbed U-Roy II. Again, a record that decries in local clubs will find an absolute knockout. But just not up to my standard.

This week we add another reggae enthusiast to the long list of reggae singers: Winston Reed with his first record "Breakfast in Bed" (PS 365) on the Pama Supreme label.

This is strictly a commercial record in the class of Fermina's "Come What May". Quite a good debut on wax, and the arrangement by Ranny Williams is super with his favourite instrument, the organ carrying the tune.

I am sure we are going to hear more of Winston in the near future.

Charlie Ace is back on the Bullet Label with "Babylon Falling" (BU 511). This record speaks of the social conditions in the community. It comes out strongly against what's happening on the streets, especially all the killings, and interprets this as a sure indication that Babylon's days are not only numbered, but very close at hand.

The "Babylon Falling" chorus is very effectively employed here.

(CA 1018) "Jamaica Song" on the Camel label by Lloyd Chalmers, an old Harry Belafonte tune up tempoed by Lloyd into a reggae version, does not lose any of its beauty.

This is a record that many people are going to buy. The beat has a certain crispness about it that will make people buy it, and it's an old favourite of many generations.

(PM845) "3 x 7 Rock & Roll" on the Pama label by Slim Smith, is really an old rocker, much much nearer Ska than modern reggae.

It has been a while since Slim Smith did any producing of material, and a good many of his fans might have departed from him. However, with the current rock revival and just that little exposure he may make it.

Lastly, some good news from the Bamboo stables. "Soul Food" (BAM50), by Sound Dimension, is on the cards for a re-release. This record I thought should have sold well, but somehow did not do so.

Sound Dimension's popularity has greatly increased, and it could very well hit the charts this time. It certainly deserves to be a hit.

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THE LYNSEY DE PAUL STORY

THERE SEEMS to be a great deal more to Miss Lynsey de Paul than meets the eye from all those glossy-lipped photos in the soppy hats and her first self-penned single, "Sugar Me", which has done quite nicely anyway thank you for a first effort.

Millionaire song publishers like Don Kirshner, who was the first to sign Carole King a decade ago, do not sign up losers, and the manager of Tom Jones, Engelbert Humperdinck and Gilbert O'Sullivan wouldn't bother producing ephemeral talent.

Remember what a joke most people thought O'Sullivan's schoolboy launch was? The joke is still on us and going strong.

Add to this the fact that impresario Harold Davison, who is certainly no mug, and super-booker Dick Katz are looking after management and agency, plus the doyen of PRs Les Perrin controlling her publicity and you will appreciate there is a formidable promotional team behind Miss de Paul.

Big money seldom backs little talents.

I can remember ex-A&M chief Larry Yaskell raving about this young lady six months or so ago when he heard tapes of her songs which she had produced, arranged and played herself. I can also remember how frustrated he was when his company failed to clinch the deal and Lynsey eventually signed for MAM.

My appointment to meet the lady at MAM was for 12.00 and I was becoming just a might fidgety when she strolled blithely past me around 12.40, wearing a new soppy suede hat. So I made myself known and she expressed complete surprise at my being there.

She explained breathlessly that no one had told her but then again someone might have left a message with "the greaser" decorating her apartment and she really wasn't that unreliable and by the time she had finished with the blue eyes I'd forgiven her and forgotten about that damn hat. However, "The greaser in the apartment" was too much for my curiosity.

"Yes, well, I phoned up a friend in the decorating trade

and he said he was too busy to help but he would send along two men to do the job, and this huge rocker in a black leather jacket turned up," explained Lynsey.

"He's really very sweet but he was only supposed to be there for five days and he's been in my apartment now for three weeks and he keeps falling off his ladder.

"He's very nice though and keeps giving me tips about the rockers' language—"Yer know why they call us greasers, don't yer?" she mimicked in bass profundo. "Wal, it's cos we grease our bikes don't we" and "Yer know why we wear studs on our jackets don't yer—that's cos when we come off the bikes we just spark and sccccccrape along the road!"

"Anyway he's almost got the carpet back on the bathroom wall now!"

"The carpet on the bathroom wall?"

"Well it's not really a carpet—it's like a carpet but it's a towel that you can rub yourself on to dry, but the webbing had come off it and it was looking like a bad case of alopecia..."

Somehow I got the distinct impression I was losing my grip. It took a cup of tea and a few minutes effort before I could stop laughing and ascertain that Miss de Paul's early musical background was classical piano, and that she had played concerts at the tender age of 11 in Archway, London.

"That kind of early experience before an audience in examination conditions helped me get through 'Top Of The Pops,'" said Lynsey. "That was my first and only live appearance. I'd really never even thought of myself as a singer at all, because I didn't think my voice was good enough. Previously I've just been a vehicle for my songs."

"I really can't see myself as a performer at all—I'd be petrified."

And so Lynsey bubbled happily on while I supped my tea and wondered when she'd take her hat off. She's really a very

If you
wanna
get
ahead
get
a hat

blonde blonde—small and pert but full of fun, which is a relief after watching the Garth-like Mary Travers ripple her intellect across the TV screens each week. Jesus, that woman scares me to death.

Meanwhile, back at the interview, it seems that Lynsey recorded her album as long ago as last January at Air London, where she played everything in sight that had a keyboard and screamed loudly when session musicians got her arrangements wrong.

Most of the vocals and tracks are now being re-mixed by Welsh wizard Dai Mills.

"The album has a far wider range of songs than people might guess from 'Sugar Me,'" she says. "And I've used a double bass a lot because I like the twang you get out of it... and lots of harpsichords and strings. There is a continuity to it, but the songs are very varied. They aren't really love songs—more attitudes to life."

The people Lynsey admires

most are, predictably. Gilbert O'Sullivan and, perhaps not so obviously, Elton John because he has a "lot of guts and feel" while Gilbert's songs are more introvert, "the kind of thoughts everyone has but can't get out, which makes him so easy to identify with."

What Lynsey does not like is the recent outbreak of camp and more decadent styles which belong to the likes of Alice Cooper and David Bowie.

"I'm very anti-camp. I like my men to look like men, and my next single is about this subject. I just hate watching someone like Alice Cooper with all that black eye shadow. His work may be fine but I hate watching him. I'd really like to know if he takes himself seriously."

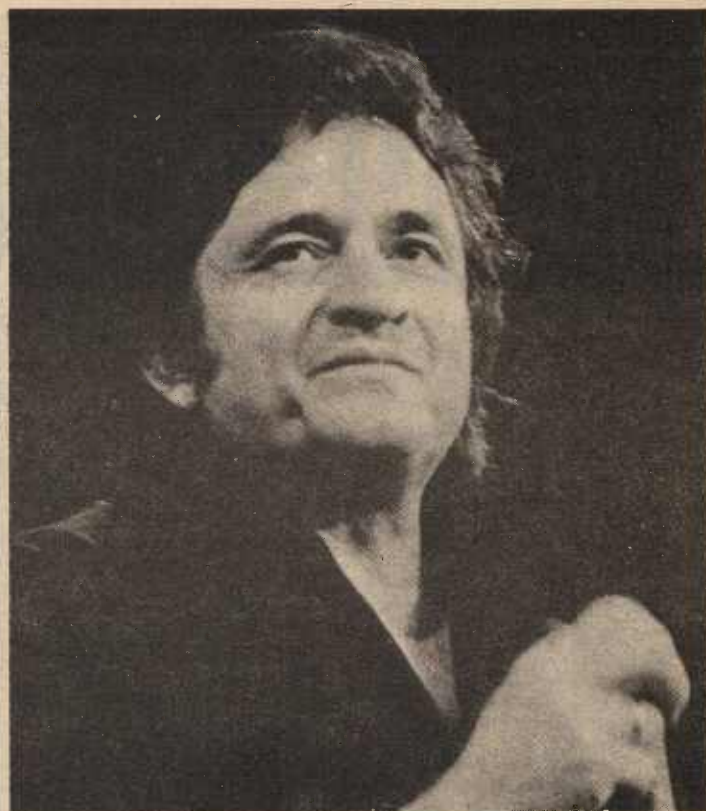
"Bowie is a lovely writer—I loved 'Changes', which really deserved to be a hit, but I just don't like watching him camp it up—I'd rather watch a man and you don't have to dress up in a suit and tie to be a man."

Some people might think Donny Osmond a bit camp.

She laughs hysterically. "Not to 11 or 12-year-olds—he's a man to them. The thing that upsets me most is the directly, homosexual inference in acts like Bowie's, like when he puts his arm around his guitarist's shoulders—that's directly homosexual and I find it offensive."

We are about to get the result of her thoughts on that subject on her next single, and then another single before Christmas, and another after the festivities. And then there's her album, which she is naturally anxious to have people hear so that they can evaluate her work more fully. I have a feeling we may be in for a very pleasant surprise, but I wish she'd give up the soppy hats. Still Gilbert's school cap always got up my nose and he has not exactly suffered—the mills of the Gods grind slow...

KEITH ALTHAM



HARD CASH

IT'S 7.30 P.M. at the backstage entrance of the Albert Hall and strange things are happening. It's Wednesday, the second of Johnny Cash's performances at the Hall and our hero is just arriving in his chauffeur-driven limousine.

A small but very persistent crowd are there not so much to welcome him, more to actually see this man in the flesh, maybe to touch him just in order to discover if he's real.

The car door swings open and the fans, outnumbered by policeman who temporarily obscure my view of the scene, leap forward.

I hear a hysterical voice screaming out, "John... John... wait a minute... please... please once more"... rising above the commotion, while autograph books are flashed in the air.

Someone is muttering "God bless you, Johnny, you do it every time, every time" while an Irishman unfurls the American flag as Cash moves forward—"What d'ya think of this then, John?"

That hysterical voice is getting even more out of control now, as Cash ventures towards the stage door and then

suddenly a dwarf-like figure is lifted above the crowd by two policemen.

I catch a glimpse of Cash's face—wary, breaking into a constipated, doggedly sincere smile whenever one of his admirers approaches him, and the next moment he is gone.

He's escaped into the building leaving his fans star-struck by the fact that they have seen this great man.

The dwarfish figure who is the possessor of that hysterical voice is busy frantically apologising to the police—"I'm... s-s-sorry... I didn't mean to..." It's hard to make out whether he is crying because he's sorry or because he's actually touched Johnny Cash.

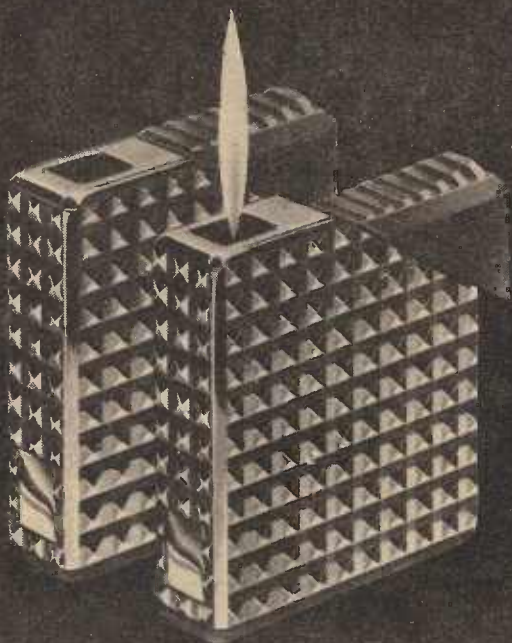
ONCE INSIDE the backstage entrance, I make towards the dressing-rooms to do my scheduled interview with Cash.

There are already some journalists lounging around in the bar, their cassette recorders poised for action as they discuss various angles to approach Cash.

The main topic seems to be on the man's religious beliefs—"I mean, ask him what he thinks of 'Jesus Christ, Superstar' and that".

Religion is always good for copy—that and sex, but they can't ask ole' John about sex because he's a clean living man.

We all saw the way he stared lovingly into wife June Carter's eyes as they walked into the dressing room, it's obvious Cash is strictly a one woman man and that's the way



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CASH and wife JUNE

CASH and CARL PERKINS

BY NICK KENT

in the band's dressing-room. Perkins is the man who wrote "Blue Suede Shoes", "Blue Suede Shoes" for Crissakes!

And there he is in his toupee with a copy of the album "Carl Perkins — The Man Behind Johnny Cash" laying beside his guitar case.

What's one of the greats doing playing second-fiddle to anyone even if it is Johnny Cash?

Perkins talked bewildered at the question and says that he feels far more comfortable in the background.

He fronted his band for some years, but it all got too much for him. Now he's happy, he says. He looks happy anyway and it felt good meeting one of the greats.

And then there was the show. Cash doesn't move much — he lurches earnestly around the stage when the mood takes him and pulls his guitar over that great chest of his, pointing it in no particular direction.

And those songs! "Silver Haired Daddy of Mine," "These Working Hands" and their ilk are all pure hoke at its most crass, but it all works because Cash means every word.

Yes, he really means it, even in his Biblical epic song "Last Supper". "Have a good time, boys" he sings, anticipating death. "Till we meet for that Last Supper in the Sky".

That's Jesus speaking if you didn't guess, but that's O.K. Because the Messiah was jes' a working man like me and you.

I mean, if this stuff makes it for a deranged drug-fiend punk like me, there's no tellin' what it can do to purer souls than myself.

Hey, John, how does that song go again, sometin' 'bout 6 ft. 4 weighin' 325 pounds: "But I saw that giant of a man fall down from a thang called love" . . .

That's the stuff to cleanse yer soul.

TO CLEANSE YOUR SOUL

His appeal is of the hard working all American male, hands calloused but heart clean, virile but temperate, and of course a devout believer in God

it should be.

Finally I catch a real glimpse of Cash as he strides down the passage for another series of interviews.

He's a big sombre man dressed in black — tall with plenty of meat on his bones. His hair is over his ears and cut short just before it reaches the collar of his shirt.

His face looks uneasy and haggard, with enough colouring to indicate that he is part-Indian.

When he smiles, it's rather like watching a crack form in a rock-surface — uncomfortable but, like I said, sincere. It has to be, because sincerity is Johnny Cash's calling-card to fame and success.

CASH'S APPEAL is that of the hard-working rugged all-American male, whose hands are calloused but whose heart is clean, who is both virile but temperate, strong but gentle and, of course, a devout believer in the word of God.

He and June his wife are the perfect pair, beating Dick and Pat Nixon down to a frazzle as the all-American couple.

June is small and pretty, a

housewife with the voice of an angel — good lookin' good cookin' and a country lady to boot.

Talking of Tricky Dickie, ole John has publicly given his support to getting the most famous used-car salesman in the world back for another not two — not three — but four years in the White House.

All of which strikes me as bit half-arsed. I mean, that ole' hound dog Jerry Lee Lewis is rootin' and tootin' for Georgie Wallace — now that's what I call real sass — but then nobody's perfect. Even Johnny Cash.

Cash is eventually ushered into a small room where four journalists (myself included) are ready to serenade him with our questions.

He is obviously a little nervous as he messes around with his fingers. But then that's typical of John — the strong, silent guy, a man of few words but great deeds.

The first thing he tells us is that he'll be playing at a prison in Stockholm. Right now, he says, he's getting involved with the concept of prison reform and, if a record is released of the concert, it'll be called "Johnny Cash Prison Reform."

He stresses that the record may not come off — it all depends on the atmosphere — you never can tell with these prison concerts. Suddenly there's the spark and it's all lit up but then sometimes that spark just doesn't show.

Well then, what about this here new record of yours, John, the one about America?

"Well, I've always been interested in the history of my country and so when Columbia (C.B.S.) records asked me to do the album, I was honoured, because I enjoy history and I also enjoy writing and . . ."

Then some guy starts pulling the stops out about Cash's film about Jesus Christ.

"The film has just finished being edited and will be premiered next month. This has been a great personal achievement for me and June — June has been with me every step of the way on this project."

"Actually I am the narrator throughout — but it's more a tribute in song to the Gospel story. The title — 'Gospel Road'. I've written seven songs and there are a couple of ones that were sent in by other people — one's by Kris Kristofferson, called 'The Burden of Freedom'."

AT LAST my chance. I leap in with my first question (you've got to understand that I am a mere cub reporter when it comes to these big ole Press conference type set-ups and these guys I was with were all veterans so I was pitching for luck) — "Do you have any

contact with the more contemporary country song-writers?

"Well I've known Kris Kristofferson for years y'know . . . we're old buddies."

Right now, I'm lookin' forward to meeting John Prine — he's got some real talent."

"Do you have any contact with Bob Dylan?"

"I haven't seen Bob for maybe nine months, though I spoke to him on the telephone three days ago."

"He was planning on seeing a rough edited version of my film but somehow he couldn't make it."

"Right now, he's at home with his wife and family down on Long Island, takin' it easy — I don't think he has any recording plans."

I wanted to quiz him about his affiliation with the Nixon administration but just as I opened my mouth, some journalistic vulture came down aiming for some good juicy quotes on religion.

Had Cash made his film in a conscious attempt to cash in on the "Jesus Christ, Superstar" sell-out scene?

"No Sir! I am serious about my beliefs, I think everyone in America is agreed that 'Jesus Christ Superstar' has some great . . . well, good music anyway. But my film is a

personal thing for me. It's a whole different venture."

Then, what was the point at which Cash became a devout believer?

"Well, I've always been brought up in a tight religious circle but I became a committed Christian while I was coming off drugs. June was a great help to me — she was a pillar of strength through my ordeals." Howell of C.B.S. appeared to usher Cash out again. The show was soon to begin. Cash leaves as courteously as he came, muttering "Pleasure."

ONCE OUTSIDE I meet Carl Perkins tinkering with his guitar

JUMPING JET FLASH -the Rolling Stones on Tour

'The dressing-room of the Rolling Stones is always Groove City-the juice flows, smoke rises, crystals crumble, poppers pop, teenies hang in, and Mick knifes through like a ballet-dancing matador. Scene of good karma.'

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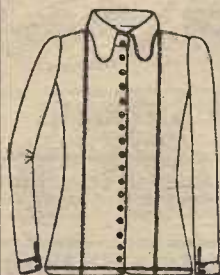
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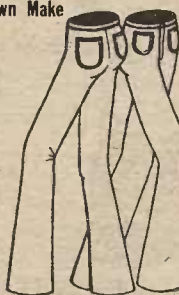
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Position in Chart	CASSETTES			CARTRIDGES		
	Rec. Price	Our Price	Save	Rec. Price	Our Price	Save
1 Rod Stewart	2.40	2.20	20p	2.65	2.45	20p
2 Simon & Garfunkel	2.79	2.60	19p	2.99	2.75	24p
3 Yes	2.60	2.40	20p	2.60	2.40	20p
4 Slade	2.50	2.30	20p	Not available		
5 Cat Stevens	2.50	2.30	20p	2.50	2.30	20p
6 Lindisfarne	2.50	2.30	20p	2.50	2.30	20p
7 Roxy Music	2.50	2.30	20p	2.50	2.30	20p
8 Black Sabbath	2.40	2.20	20p	Not available		
9 Neil Diamond	2.50	2.30	20p	2.65	2.45	20p
10 David Bowie	2.59	2.43	19p	2.89	2.65	24p
11 The Sliders	2.50	2.30	20p	2.50	2.30	20p
12 T. Rex	2.49	2.30	19p	2.69	2.50	19p
13 Simon & Garfunkel	2.50	2.30	20p	2.50	2.30	20p
14 Max Bygraves	2.50	2.30	20p	2.50	2.30	20p
15 Emerson, Lake, Palmer	2.50	2.30	20p	2.50	2.30	20p
16 Rod Stewart	2.40	2.20	20p	2.65	2.45	20p
17 Chicago V	2.79	2.60	19p	2.99	2.75	24p
18 Matt the Hoople	2.49	2.30	19p	2.69	2.50	19p
19 David Cassidy	2.50	2.30	20p	2.50	2.30	20p
20 Alice Cooper	2.60	2.40	20p	2.60	2.40	20p
21 Alice Cooper	2.60	2.40	20p	2.60	2.40	20p
22 Derek & The Dominoes	2.50	2.30	20p	Not available		
23 Donny Osmond	2.50	2.30	20p	Not available		
24 Edward Woodward	2.50	2.30	20p	2.50	2.30	20p
25 In Search of Space	2.50	2.30	20p	2.50	2.30	20p
26 Hawkwind	2.50	2.30	20p	2.65	2.45	20p
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Gasbag

Why not just give Sweet the bullet?

WRITE TO GASBAG,
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WC2E 9QH

WHEN SWEET WERE on "Top of the Pops" dressed as Indians, why didn't the BBC hire a few cowboys to gun them down? Bands like this are just rubbish and out to ruin it for Bowie, Reed, Roxy and all the others who really do know what it's about.

The BBC seems to

gloat on records like "Wigwam Bam" or whatever it's called, while Bowie's "John I'm Only Dancing" didn't get any airplay until it reached No. 30.

Even now, I think their producers play it only because it's their duty to the public.

I've seen Bowie live,

and he's not camp. In his interview in NME he said he wasn't, and he means what he says.

Gary Twitter is another one who's trying this image. It just doesn't come over. — JENNIFER MARSH, Hyde, Cheshire.

IN REPLY to Ian MacDonald's question last week: "Roxy — are they the kind of example we wish to set our parents?"

The answer is: yes. — P. BOOTH, Huddersfield, Yorks.

IN REFERENCE to your "This is America" page in last week's NME I would like to say that writer Jim Smith from Toronto is a Lousy LIAR. He referred to David Cassidy as being lousy, but for my money the adjective fits him better. I wonder if Smith knew he was slandering the greatest superstar of all time? — ELIZABETH CLARK, Bothwell.

MAY I FIRST congratulate you on your achievements in the last few months. How, when other papers fail, do you manage to obtain interviews with Led Zep? Are your bribes

bigger? Or what? Please — whatever the secret is, pass it on to the more unfortunate members of your profession. — ZEP FAN, Somewhere north of London.

WHY IS IT THAT the teenybopper idols of today (mainly Donny Osmond and David Cassidy) don't release "new" singles? — what with Donny Osmond singing "Puppy Love" and "Too Young", and Cassidy's renditions of "Breaking Up Is Hard To Do" and now "How Can I Be Sure", maybe they can't rely on new material. — C. SLOAN (MISS), Crumond, Edinburgh.

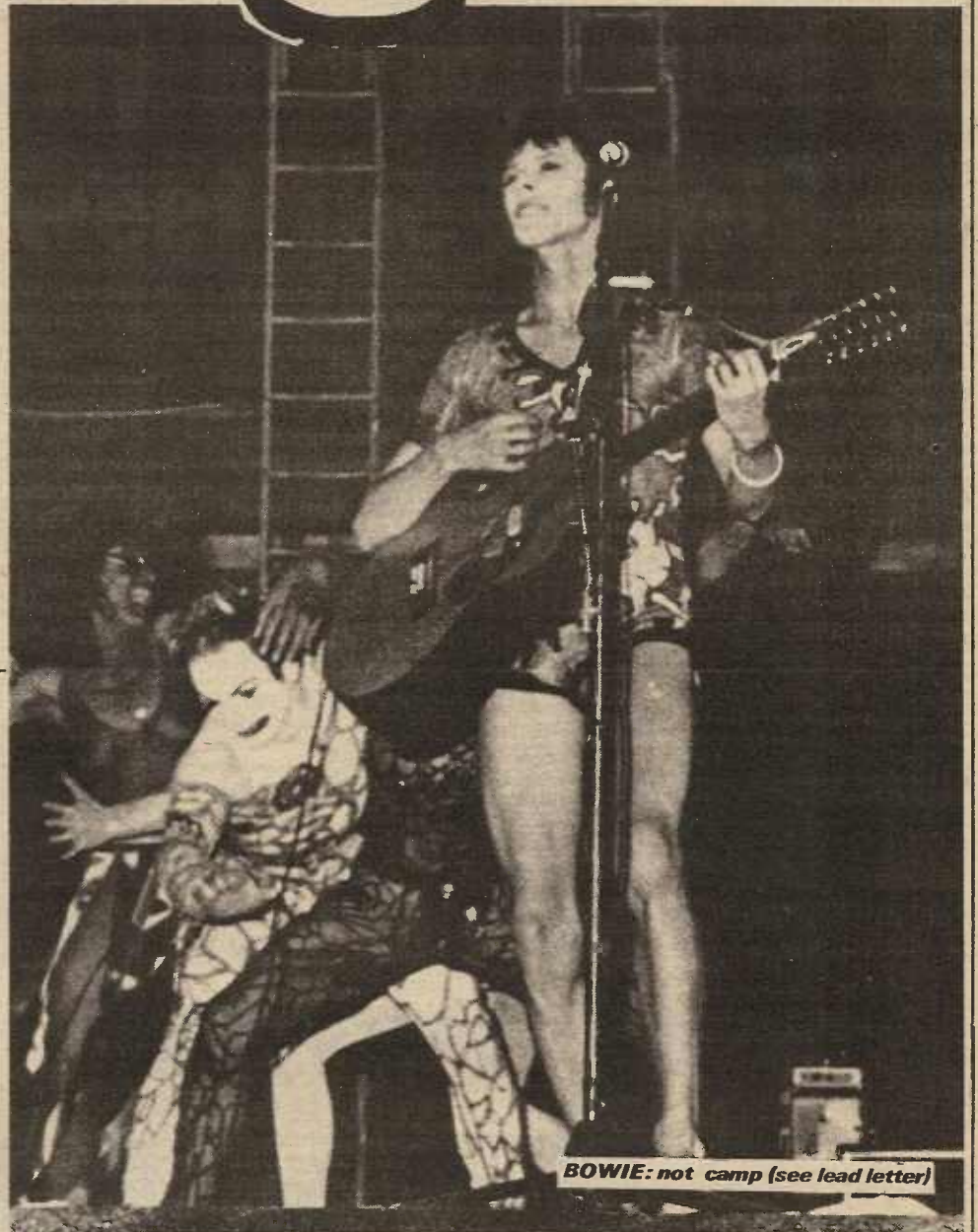
I'M SICK AND tired of letters from people who say yesterday's music has a higher standard than today. They must be deaf or daft or both to think (if they do think) that the oldies

can be compared with today's music. Can't they see the music scene has changed? Or are they all locked away in dark rooms, listening to wind-up gramophones?

It's about time such people came back to life. — B. RANDALL, London, SE9.

IN THESE GLAM-ROCK days, when many so-called musicians are content to play repetitive riffs, it's a breath of fresh air to hear the music of Yes. With so much hype around I find it more than welcome to hear a band with real musical talent without being pretentious. For me Yes are the most imaginative band in rock today.

Just listen to "Close To The Edge". As far as musical advancement is concerned Yes are the Beatles of today. — C. R. J. JOHN, London, N.W.10.



BOWIE: not camp (see lead letter)

Roll

HI, CATS 'N' KITTENS Here I am in New York and it's a rocker's paradise. Turn on the radio: a 24-hour oldie station (WCBS-FM) plus other stations, with DJs stuffed full of rock fax 'n' info and spewing it out over the air. Didja know The Holoos (of "Nag" fame) backed Curtis Lee on "Pretty Little Angel Eyes"? I sure didn't!

Old rock is big business, too. Or someone

thinks it might be, and in America that's good enough.

WCBS-FM guested THE FIRST FABULOUS FIFTIES FLICK FESTIVAL (and probably the last, judging by the audience, but more of that later) for The Ziegfeld Theatre, a swank moviehouse on 54th Street, a few yards from Broadway.

The neon lights really are bright there — I'll send y'all a card sometime. Back to the fax. The Ziegfeld held a private press/freelancer party and film showing — see invitation blurb. There were cocktails, a buffet (if that was a buffet ... even Nero

couldn't have munched his way through that lot), plus a so-called "50's" Contest — all before the movie show.

Panic stations when the out-of-work fag actors hired for the occasion to look like rockers met up with The Real Thing, who'd turned up from the depths of Brooklyn to win WCBS-FM's luscious prizes (tape machines, radios, oldie albums). Exit the phony rockers. "Peggy Sue" won the contest, but some guys who looked like tuff extras from "West Side Story" went away clutching various goodies. Less mugging in New York that day. The Ziegfeld also supplied a motorcade, including some 40's gangster goodies, a custom '56 Chevrolet and ... sigh ... an Edsel convertible. There were also choppers aplenty, and they all got tickets. By this time the Ziegfeld was awash with freaks, rockers, straights, police, gangsters, bookers and fags. Something for everybody.

The show started, and gave

you six films for the price of one ticket. There was "Blackboard Jungle" (Glenn Ford, Sydney Poitier: the movie that broke Haley's "Clock" and therefore Top Ten Rock), "Jailhouse Rock" (Mann ...), "The Wild One" (if bikes were like that today, the police wouldn't need shooters), "Rock, Rock, Rock" (too much, too soon), "The Thing" (will he be re-elected?) and "Bill Haley And His Comets" (a US Decca promo special).

Movie re-issues are big business, and I'll devote a whole column to them next week. But here's a couple things to turn you on: first, "The Golden Age Of Rhythm And Blues" (Chess 2CH-50030sim. stereo), a two-LP bargain-price set that's heavy on music and design, and much too short on info. Trax are: "White Cliffs Of Dover" — Bluejays; "Nadine" — Coronets; "Darling I Know" — El-Rays; "Sincerely" — Moonglows; "Shoo Doo Be

Doo" — Moonlighters; "Most Of All" — Moonglows; "Newly Wed" — Orchids; "In My Diary" — Moonglows; "I'll Be Home" — Flamingos; "Show Me The Way" — Five Notes; "A Kiss From Your Lips" — Flamingos; "Give Me (A Simple Prayer)" — Ravens; "The Vow" — Flamingos; "Would I Be Crying" — Flamingos; "Ding Dong" — Quintones; "4-O'Clock In The Morning" — Tornadoes; "I Want To Love" — Sentimentals; "Teardrops" — Lee Andrews & Hearts; "Soft Shadows" — Monotones; "I'm So Young" — Students; "So Far Away" — Pastels; "False Alarm" — Revels; "This Broken Heart" — Sonics and "Bad Girl" — Miracles.

In the same bag (but near on 20 years later) there's "The Return Of The Moonglows" (RCA LSP 4722 gen. stereo). Like "Village Oldie" man Lenny Kaye sez, their sound 'may be a

bit more modern this time around, the recording techniques clearer, the arrangements nodding to the complex side'. But Harvey Fuqua's back, singing, arranging and conducting. You'll all dig this.

BACK HOME. SHORT SHORTS: Remember Johnny Kidd — he died on the 7th October '66. Del Shannon here in October for club dates in Liverpool, Spennymoor and Birmingham, followed by a week of one nighters. Shakin' Stevens suing Donny Marchand producer of the Rockin' and Shakin' album. Non-payment of royalties, manager Paul Barrett tells me. Terry Waghorn's "Rockpile" mag now edited by Eddie Muir and called "New Rockpile". Address for Eddie: 152 Upper Lewes Road, Brighton, Sussex BN2 3FB.

Do you get Dutch rock mag "Rockville International". It's published in fifty per cent English now, with photos! If your interested write to Adri Sturm, Nieuwstraat 2, Vronucapolder, Holland. New Eddie Cochran album from U.A. is something else!

Houseshakers may play some French dates in November. Another rock casualty is Jet Black — they've split. The Rockin' Devils have a new bass man — Creepin' Chris Catlin — and they're cutting an album. Wild Wally starts a twelve day tour of Germany on October 11. That's all for now folks. See you soon baboon! — ROCKIN' HENRY.

REVIEWS EXTRA

PROCOLS/RAINBOW

IF THERE'S ONE band with the class and elegance to successfully combine on equal terms with the Royal Philharmonic Orchestra then it has to be Procol Harum.

And as they proved so convincingly at the London Rainbow last Friday their dark, dramatic music has much to gain from such an ambitious enterprise.

Before Procol themselves took the stage, the Philharmonic had a

short warm-up session of their own, running through a bit of Vaughan Williams and Liszt, all of which was dutifully applauded by the audience.

After a short interval Procol appeared and, with Gary Brooker dressed in a dark blue navy jacket, launched into "Shine On Brightly" followed by "Whaling Stories" and a new one called "Fires That Burn Brightly".

Apart from just having to get used to the unusual sight of quite so many people on stage, at first it seemed the combination between band, orchestra and Pro Arte Singers was a little shaky, partly due to an uneven balance.

But by the time they all moved into the heavy chords of "Simple Sister", Procol had firmly taken control, with the orchestra providing just the right amount of colouring.

From then on things worked smoothly, especially on "Conquistador", the magnificent "Salty Dog" and a very atmospheric new piece called "Grand Hotel" — "bringing back all the grandeur of former times," according to Brooker, yet with the slightly chaotic, wayward feel inherent in so many of their numbers.

At times the whole concept threatened to become almost too grandiose, too melodramatic, but with new member Mick Grabham obviously quite at home and cutting through with some ringing guitar work, there were some breathtaking moments as well,

especially during the extended "In Held I Was I".

And, even after two encores, the band and orchestra won one of the longest rounds of applause I've heard in some time. — JAMES JOHNSON

LOU REED/EDMONTON

EDMONTON IS NOT exactly the rock capital of the world, and when Philip Goodfriend-Tait took the stage, the auditorium was somewhat underpopulated. This was somewhat unfortunate, as P.G.T. is one of our better young song writer singers and his understated performance was full of good things for those who wanted to know. In addition to his own songs, he featured fine versions of Carole King's "Will You Still

Love Me Tomorrow" and Buddy Holly's "Peggy Sue".

I missed Duncan Browne's set, but nifty Nick Kent says it was excellent.

"Songs And Secrets From The Phantom Of Rock", read the blurb on the posters, and for once it seemed accurate. Lou Reed off-stage is not the most wraith-like of individuals, but onstage his presence is unbearable. With his black clothes and livid make-up, he looks a dead cert for the lead in any projected gay re-make of "Frankenstein".

His band are vastly more together than they were when they debuted at London's Kings Cross Cinema, and the two lead guitarists got off some amazing stuff as Lou minced and sneered his way through

"White Light White Heat", "Lonesome Cowboy Bill", "Sweet Jane (the original, he said), "I'm Waiting For The Man", "Venus In Furs", "Berlin", "Walk It And Talk It" and sundry other delicacies. He encoered with a brutal version of "Heroin".

The only slightly false note was struck by his bass player, who certainly looked gorgeous in his white suit and exquisite make-up, but who poned about a bit too much for comfort, particularly as he had to stop picking while he pranced. His absurdity was highlighted by his pathetic attempts to steal Lou's stage, and nobody steals Lou's stage unless they're Joseph Stalin — or David Bowie — CHARLES SHAAR MURRAY.



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TEASERS

A WEEKLY COMPILATION

SOME ASTUTE PROMOTER, sez someone here, should put the **Shadows** back together for a rock festival: "Betcha they'd be a wow" ... Following Royal Command honour, "Elton for Queen" discarded headline at NME ... One man's meat is another man's **Fanny** ...

Questioner asks "is the 'Man And A Half' appearing at the London Palladium Tom Jones and the Poison Dwarf?" ...

Reminder: don't miss repeat of **Harry Nilsson's** "In Concert", Monday ... Son Spencer for **Molly** and **Robin Gibb** ...

NME contemplating "Prima Donna Manager Category in next Poll ... **Andy B own** (remember the **Herd**?) soon on the road again ... Reports say **Stones'** excursion to France for tax reasons not a successful move ... **Donovan** apparently given up idea of working with a band ... **Lindisfarne** looking worn out ... **Eric Clapton** in company with the **Who** on their way to Paris gig ... Apologies to the **Sonic Assassins**, **Nik**

Turner's quote in last week's **Hawkwind** piece should have read "We're not trying to advocate LSD or put it down."

Bolan's former right hand man and Press officer **B.P. Fallon** now doing same for new British band **Silverhead** — "You can call me their artistic guru," says **Beep** after deliberating exact position ... **Mike Gill's** office say they're handling **Morgan** publicity and not **Rod Lynton** — "And we've got the cheque here to prove it."

Peter Green in Israel after overland trek ... **Ray Jackson** doing **Bing Crosby** impersonations during **Lindisfarne** Dublin gig ... Apart from contemporary choices (see **Wallchart**) **John McLaughlin** names **Paco Pena** as "all time great" and **Pat Martina** as top jazz choice ...

Strange but true: **David Bowie** pictures in NME photo library housed in file formerly occupied by "Dr. Crock And The Crackpots" ...

Mickie Most's Detroit super-girl **Suzi Quatro** left cigarettes behind at the office last Monday — **Nick Kent** says thanks a lot ... We are not **Steve Took's** agency — address all correspondence to **Tony Secunda**, please, not us ... Which well-known heavy band playing harass-the-barmaid at the Spea-

keasy last week? ...

Good Habit threw birthday party for manager **Ron Blechner** — we can think of a few bands who wouldn't ... **Keith Moon** still behaving outrageously in public ... Why doesn't **June Bolan**, asks a nasty, allow her old man to carry a cheque book or a credit card? ...

Close your eyes and the new, improved **Rare Bird** sound remarkably like **Wishbone Ash** ... Nothin' holds back **Tony Defries** from doin' things in style: he opened up a New York office ... Lotta good releases could be held up due to the **EMI** freeze during October and November ...

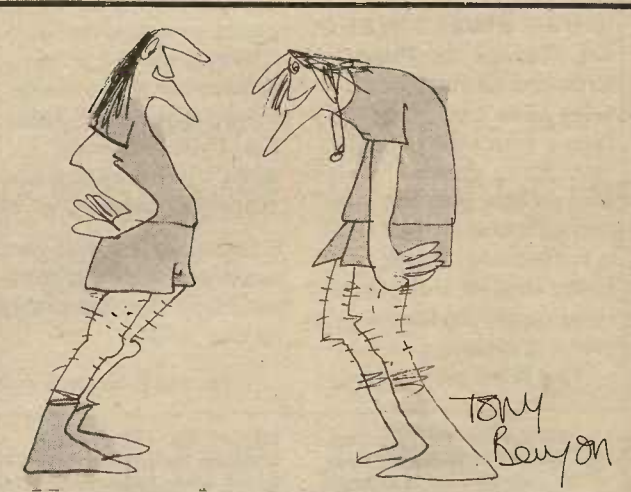
Frampton's Camel getting mucho encores on debut gig in U.S. ... Expect surprise announcement soon from **Gary Glitter** ... **Cassidy** fans in Britain seem extra-vitriolic ... Will **Rick Springfield** carry on where **Donny** and **David** left off? ...

Are **Mott** really avoiding the Press? ... **Sutherland Brothers'** second album, out soon, should make it for them ... Yes, we did speak to **Syd Barrett** over the phone; so he isn't dead ... **Ralph McTell** and **Dave Cousins** digging

NEW THIS WEEK
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WHY CAN'T WE BE LOVERS
by **HOLLAND—DOZIER** on **Invictus INV 525**
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Steeleye and Blondel at **RFH**. Who else thinks the **Traffic** film a 'bummer'? ... **Dan Hicks** and his **Hot Licks** "incredibly funny" reckons **John Kay** ... **Chris Stainton Band** apparently having difficu-

lty in getting everybody together in same spot for rehearsals prior to current foreign tour with **Cocker** ... And finally, **Graham Bell** says all the gay rock names are fast putting the female groupies out of business ...



"Hey man, just imagine a group with guys like **Lennon, Harrison, McCartney and Ringo** in it ..."
"Far out man, but I guess it could never happen."

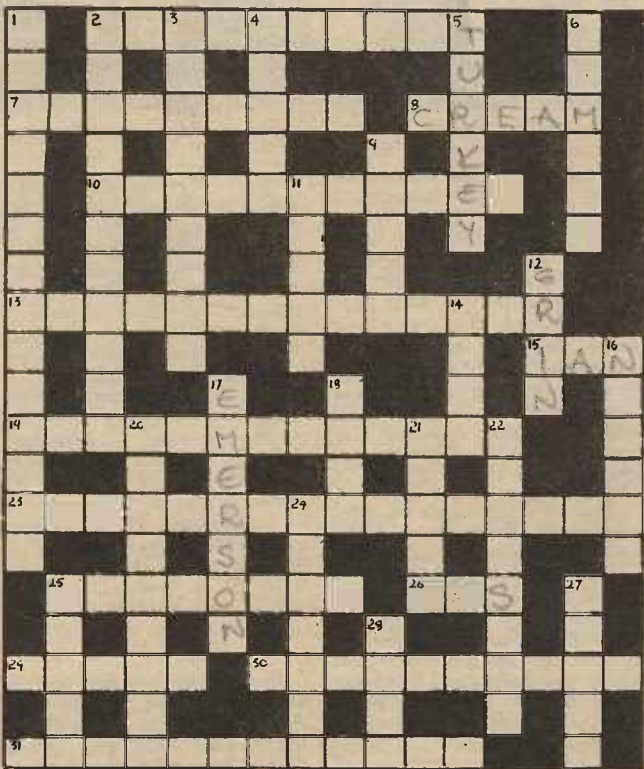
MUSICAL EXPRESSWORD

ACROSS

- 2 Launched by Apple in blaze of publicity — came to nothing 'cept breakfast maybe.
- 7 The Alice Cooper of the early 60's? (4,5).
- 8 First of the supergroups? Now defunct.
- 10 Doyen of the big band leaders, his sound lives on (5,6).
- 13 Presley hit — guess he forgot the postal code (6,2,6).
- 15 ... Matthews.
- 19 Bob and Earl soul classic (6,7).
- 23 Ex-Bonzo of Kinetic Wardrobe lunacy (5,6,5).
- 25 Previously recorded by that other "teen idol" Jimmy Young (3,5).
- 26 Recently acquired Alan White.
- 29 Descriptive of a roaring hit, or a brand of synthetic spuds!
- 30 One of the original R & B greats (3,7).
- 31 Early single from 4 down (4,8).

DOWN

- 1 In reality Maus, Leeds and Engel (6,8).
- 2 No. 1 pin up of the sequin industry? (4,7).
- 3 Still best known for his "Love Chronicles" (2,7).
- 4 "Hercules" the honky pianist.
- 5 Glenn Cornick's bird.
- 6 See 16 down.
- 9 Nowerdaze an 'ot band.
- 11 British R & B boom outfit, took name from Muddy Waters classic.
- 12 Nils Lofgren with a smile on his face.
- 14 See 16 down.
- 16 14 and 6 down. Apt enough description of life with Rodney? (5,1,4,6).
- 17 The dagger-throwing organist.
- 18 The soul in the Railroad.
- 20 "Ride Your Pony" was one of his hits (3,6).
- 21 No truth in rumour they were once known as crumpet.
- 22 Radio or TV can provide the necessary amount to make a hit.
- 24 Band or guitarist, names the same.
- 25 Supremes label.
- 27 Okay if your tooth is that way inclined.
- 28 Freeform singing, predominant in jazz.



ANSWERS FROM LAST ISSUE

ACROSS: 1 "Mama Weer All Crazee Now"; 8 "Run To Me"; 10 "Magic Bus"; 12 Gospel; 13 "(These) Boots (Are Made For Walking)"; 14 "Hey Jude"; 16 Trapeze; 18 "(Sealed With A) Kiss"; 19 Richard Harris; 20 Pye; 23 Chairmen (Of The Board); 25 Rabbit; 26 Martha Reeves; 28 RSG (Ready Steady Go!); 29 (Paul) Kossoff; 31 Who; 32 Miracles; 34 "Ned Kelly"; 35 Little Eva; 37 Kate (Taylor); 38 Moog; 40 Dream; 41 Redbone; 42 Jerry Lee (Lewis).

DOWN: 1 Marc Bolan; 2 Mungo Jerry; 3 "Woodstock"; 4 Eve Graham; 5 Aynsley Dunbar; 6 "Ram"; 7 "Ziggy (Stardust)"; 9 Derek And The Domino; 11 Chuck Berry; 14 Hurricane Smith; 15 Easybeats; 17 Island; 21 Equals; 22 Grateful Dead; 24 Paul Kantner; 27 Duane Eddy; 28 "Release Me"; 30 (Neil) Sedaka; 33 Strum; 36 Amen (Corner); 39 War.

SHE WAS GENTLE, shy, and then one day she left the milk-cow calm of her Devon home and headed, nervous with exultation, to London. This was it. The city. Hansom cabs thundered along dusty streets and in the dimly-lit pavement cafes strange Bohemian people hunched low over The World's Greatest Music Paper packed-full with The Nationwide Gig Guide and stories of rock degradation. She picked up an ale-soaked copy and read ...

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Free wallchart

— third in the series of the Musicians Poll results: keyboards.

ROXY—Ferry interesting More JAGGER

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DAVID BOWIE

- 1 Mick Ronson
- 2 Link Wray
- 3 Pete Townshend



PETE TOWNSHEND

Who

- 1 John McLaughlin
- 2 Eric Clapton
- 3 Ronnie Wood

HANK MARVIN

- 1 Albert Lee
- 2 Leslie West
- 3 Paco Pena

ALEXIS KORNER

CCS

- 1 Jimi Hendrix
- 2 John McLaughlin
- 3 B.B. King

DAVE BROCK

Hawkwind

- 1 Steve Miller
- 2 John McLaughlin
- 3 Jimi Hendrix

PETER FRAMPTON

Frampton's Camel

- 1 Jimi Hendrix
- 2 Kenny Burrell
- 3 Steve Cropper

MICK RALPHS

Mott The Hoople

- 1 Chuck Berry
- 2 Leslie West
- 3 Dave Mason

IAN HUNTER

Mott The Hoople

- 1 George Harrison
- 2 Albert King
- 3 Mick Ralphs

CALEB QUAYE

Hookfoot

- 1 Eric Gayle
- 2 John McLaughlin
- 3 Jimi Hendrix

SIMON COWE

Lindisfarne

- 1 Harvey Mandel
- 2 Eric Clapton
- 3 Mick Taylor

PHIL MANZARENA

Roxy Music

- 1 Randy California
- 2 Frank Zappa
- 3 John McLaughlin

ALBERT LEE

Heads Hands and Feet

- 1 Roy Buchanan
- 2 Jerry Reed
- 3 Clarence White



MARC BOLAN

T. Rex

MUSICIANS

POLL No. 2:

WORLD'S LEADING GUITARISTS PICK THE WORLD'S LEADING GUITARIST

JIMI HENDRIX EMERGES undisputed winner of the second Musicians Poll in which NME asked some of the world's leading guitarists to nominate their three most respected and highly rated contemporaries.

Two years to the month after his death, Hendrix won by a massive margin (see points table below) from Eric Clapton, his nearest rival. Last year the two were neck-and-neck with Eric winning by a single point.

Not far behind Clapton this year, in third place, is John McLaughlin — still to win mass acceptance but obviously held in the highest esteem among his contemporaries. Comeback king Jeff Beck notches up fourth position.

RESULTS

THE RESULTS table is arrived at by awarding three points for a first choice, two for a second and one for a third. Leading positions:

- 1JIMI HENDRIX (82)
- 2ERIC CLAPTON (44)
- 3JOHN McLAUGHLIN (39)
- 4JEFF BECK (23)
- 5GEORGE HARRISON (19)
- 6DJANGO REINHARDT (12)
- Equi
- 7.....JIMMY PAGE/B.B. KING/LESLIE WEST (10)
- 10PETE TOWNSHEND (9)

■ Julian Bream, Carlos Santana, Rory Gallagher, Richard Thompson and James Burton all scored 8 points; Jerry Reed and John Williams 7; and Steve Stills, Ted Turner, Harvey Mandel, Bob Fripp and Chuck Berry 6.



OF FAME

Two years after his death

HENDRIX

Still the
undisputed
master of
the guitar

1

**STEVE
WINWOOD**

- 1 Hanzra El Din
- 2 Eric Clapton
- 3 —

**CHARLIE
WHITNEY**

Family

- 1 Eric Clapton
- 2 Chuck Berry
- 3 Bo Diddley



**DAVE
HILL**

Slade

- 1 Jimi Hendrix
- 2 B.B. King
- 3 Chuck Berry

**JIMMY
McCULLOCH**

Stone The Crows

- 1 Jimi Hendrix
- 2 Duane Allman
- 3 Johnny Winter

**DAVE
DAVIES**

Kinks

- 1 Jesse Edwin Davis
- 2 James Burton
- 3 Ray Russell

**JOHN
SEBASTIAN**

- 1 Mississippi John Hurt
- 2 Albert King
- 3 Pete Townshend

**RAY
JACKSON**

Lindisfarne

- 1 Sonny Ferris
- 2 Big Walter Horton
- 3 Lazy Lester

**ALVIN
LEE**

Ten Years After

- 1 Scotty Moore
- 2 George Benson
- 3 Charlie Christian

**RICHIE
BLACKMORE**

Deep Purple

- 1 Mick Taylor
- 2 Wally "Guitar" Roundhead
- 3 Blind Lemon Satty

**STEVE
MARRIOTT**

Humble Pie

- 1 Earl Hooker
- 2 Lonnie Mack
- 3 Eric Clapton

**ROBERT
FRIPP**

King Crimson

- 1 John McLaughlin
- 2 Alan Holdsworth
- 3 John Williams

**TOM
FOGERTY**

- 1 George Harrison
- 2 Jerry Garcia
- 3 John Fogerty

**DAVE
CLEMPSON**

Humble Pie

- 1 Jimi Hendrix
- John Williams tie
- 3 Earl Hooker
- Muddy Waters tie



**PAUL
KOSSOFF**

Free

- 1 Jimi Hendrix
- 2 Eric Clapton

BOB WELCH

Fleetwood Mac

- 1 Jimi Hendrix
- 2 John McLaughlin
- 3 James T. Walker

TED TURNER

Wishbone Ash

- 1 Andy Powell
- 2 Peter Green
- 3 John Moreshead

PETE GAGE

Vinegar Joe

- 1 John McLaughlin
- 2 Jerry Reed
- 3 Jim Mullen

DAVE MASON

- 1 Jimi Hendrix
- 2 Eric Clapton
- 3 —

WENDEL RICHARDSON

Osibisa

- 1 George Benson
- 2 Jimi Hendrix
- 3 Wes Montgomery

MICK MOODY

Juicy Lucy

- 1 Stephen Stills
- 2 Django Reinhardt
- 3 Lonnie Johnson

JIM MULLEN

Vinegar Joe

- 1 B.B. King
- 2 Cornell Dupree
- 3 Eric Clapton

MICK BOX

Uriah Heep

- 1 Jeff Beck
- 2 Jimi Hendrix
- 3 John McLaughlin



MARTIN BARRE

Jethro Tull

- 1 Bill Harkleroad
- 2 Mark Boston
- 3 Albert Lee

BIG JIM SULLIVAN

- 1 John McLaughlin
- 2 John Williams
- 3 Larry Carlton

RICHARD TREECE

Help Yourself

- 1 Henry McCullough
- 2 Randy California
- 3 Cornell Dupree

RALPH McTELL

- 1 Robert Johnson
- 2 John McLaughlin
- 3 Bert Jansch

DUNCAN BROWNE

- 1 Davey Morgan
- 2 Leo Kottke
- 3 Julian Bream

TIM SMITH

Smith Perkins and Smith

- 1 Eric Clapton
- 2 Duane Allman
- 3 Mike Bloomfield

IAN MATTHEWS

Plainsong

- 1 Amos Garrett
- 2 Roy Nichols
- 3 John Hall

KEVIN AYRES

- 1 Jim Hall
- 2 Jimi Hendrix
- 3 Syd Barrett



STEVE HOWE

Yes

- 1 Julian Bream
- 2 Charlie Christian
- 3 Les Paul

ROB HENDRY

Renaissance

- 1 Jimi Hendrix
- 2 Steve Howe
- 3 Eric Clapton

JAMES WARREN

Stackridge

- 1 George Harrison
- 2 Andy Davis

PETE BANKS

Flash

- 1 Jan Akkerman
- 2 John McLaughlin
- 3 Bob Fripp

DAVE LAMBERT

Strawbs

- 1 Pete Townshend
- 2 Jimi Hendrix
- 3 Django Reinhardt

LAURIE WISEFIELD

Home

- 1 Django Reinhardt
- 2 John McLaughlin
- 3 John Williams

JIM MESSINA

Loggins and Messina

- 1 George Harrison
- 2 Chet Atkins
- 3 James Burton

TERRY SMITH

If

- 1 Django Reinhardt
- 2 Wes Montgomery
- 3 Joe Pass

DEL BROMHAM

Stray

- 1 Jimi Hendrix
- 2 Ry Cooder
- 3 George Harrison

RON HALES

Snake Eye

- 1 Jeff Beck
- 2 Bob Fripp
- 3 Eric Clapton

ALLAN of QUINTESSENCE

- 1 Sri Saraswati
- 2 Sabicas
- 3 Jerry Garcia

VIC ELMS

Christie

- 1 Jimi Hendrix
- 2 Jimmy Page
- 3 Alvin Lee

CLIVE PALMER

C.O.B.

- 1 Davy Graham
- 2 Bert Jansch
- 3 Charlie Byrd

DAVE RICHARDSON

Snake Eye

- 1 Eric Clapton
- 2 Jeff Beck
- 3 —

RICK PARFITT

Status Quo

- 1 Rory Gallagher
- 2 Pete Haycock
- 3 Mick Taylor

RICK NELSON

- 1 Stephen Stills
- 2 Pete Townshend
- 3 Allen Kemp

TRAV WAM

- 1 Eric Clapton
- 2 Freddie King
- 3 Lonnie Mack

MIKI ROS

Status Quo

- 1 Rory Gallagher
- 2 B.B. King
- 3 Stan Lee

JOHN McB

Jackson

- 1 Julian Bream
- 2 Burt Williams
- 3 George Harrison

BRID ST.

- 1 John McLaughlin
- 2 Mike Bloomfield
- 3 Steve Nicks

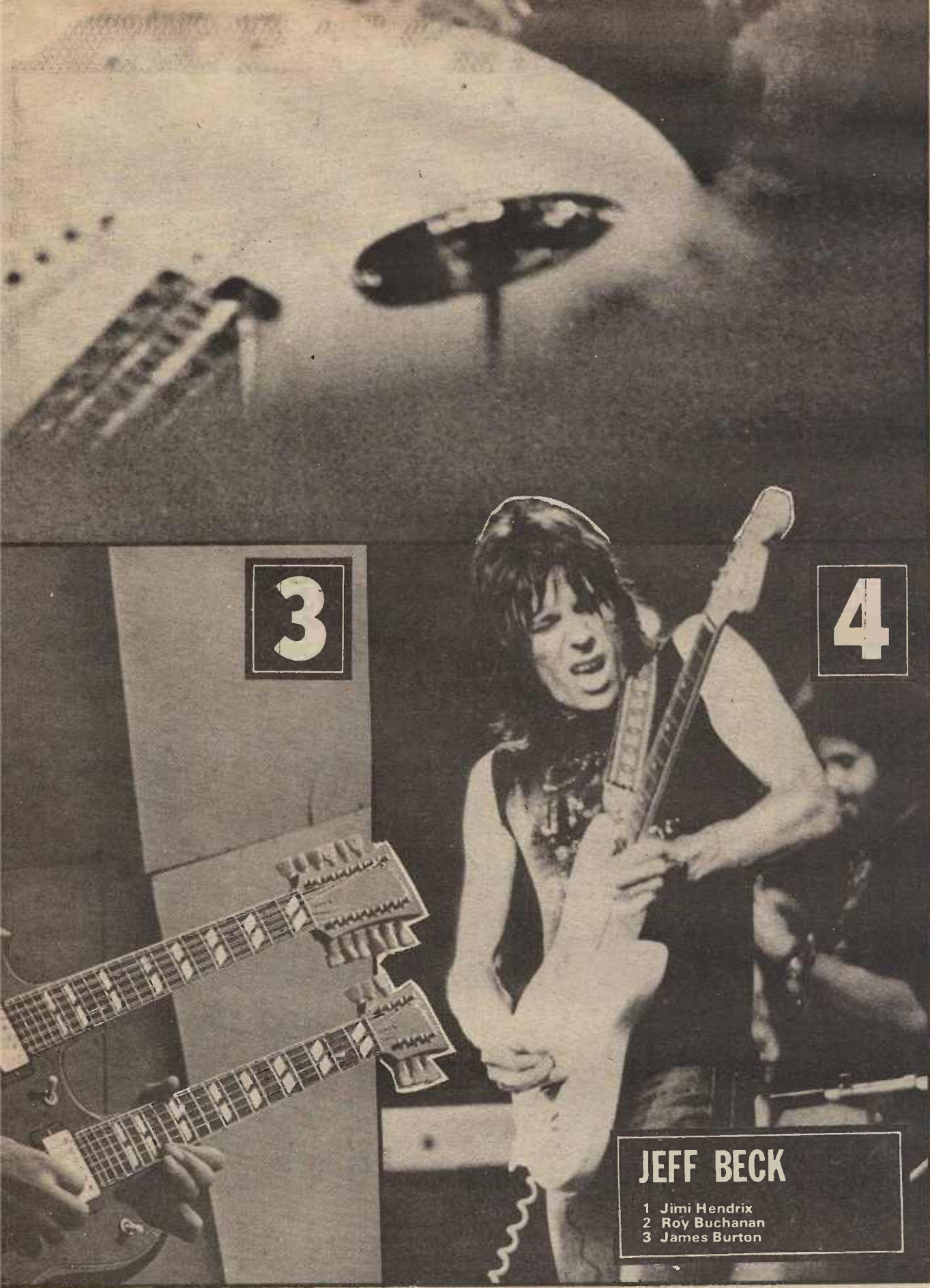
2

ERIC CLAPTON

- 1 Robbie Robertson
- 2 Michael Henderson
- 3 —

JOHN McLAUGHLIN

- 1 Lesley West
- 2 Carlos Santana
- 3 Julian Bream



3

4

JEFF BECK

- 1 Jimi Hendrix
- 2 Roy Buchanan
- 3 James Burton

DAVIS WAMMACK

1 Eric Clapton
2 Eddie King
3 Ronnie Mack

KE ROSSI

1 Quis Quo

1 Rory Gallagher
2 B. King
3 Ian Webb

HN BURNIE

1 son Heights

1 Julian Bream
2 urt Weedon
3 George Harrison

RIDGET T. JOHN

1 John Martyn
2 Mike Chapman
3 Steve Miller

TIM HART

Steeleye Span

- 1 Richard Thompson
- 2 Al Perkins
- 3 Harvey Mandel

RAY DORSET

Mungo Jerry

- 1 Ronnie Wood
- 2 Larry Byrom
- 3 Jerry Garcia

JOHN TURNBULL

Glencoe

- 1 John McLaughlin
- 2 Harvey Mandel
- 3 Eric Clapton

SYD BARRETT

- 1 Jeff Beck
- 2 Keith Richard
- 3 Elvin Bishop

MICK DYCHE

Wild Turkey

- 1 Django Reinhardt
- 2 Jeff Beck
- 3 Robert Johnson

BOB COOKE

Pussy

- 1 Jimi Hendrix
- 2 Johnny Winter
- 3 Kim Simmonds

GEOFF SHARKEY

Sammy

- 1 Jeff Beck
- 2 George Harrison
- 3 Steve Howe

RICHARD THOMPSON

- 1 Travis Wammack
- 2 Thumbs Carlyle
- 3 Herbie Remington

TWEKE LEWIS

Wild Turkey

- 1 Jimi Hendrix
- 2 Mike Jones
- 3 Dickie Betts

TERRY KATH

Chicago

- 1 Jimi Hendrix
- 2 John McLaughlin
- 3 Grant Green

EDDIE GOLGA

Blackfoot Sue

- 1 Jimi Hendrix
- 2 Carlos Santana
- 3 Jose Feliciano

JEFF CHRISTIE

Christie

- 1 Ted Turner
- 2 Andy Powell
- 3 Alvin Lee

TONY BOURGE

Budgie

- 1 Dave Edmunds
- 2 Jimi Hendrix
- 3 Peter Green



RORY GALLAGHER

- 1 Buddy Guy
- 2 Muddy Waters
- 3 Doc Watson

JIM CROCE

- 1 Jerry Reed
- 2 Christopher Parkening
- 3 Eddie Lang

ALLAN CLARKE

- 1 Eric Clapton
- 2 George Harrison
- 3 Ray Glynn

AL STEWART

- 1 Richard Thompson
- 2 John Renbourn
- 3 Jimi Hendrix

RAB NOAKES

- 1 Robin McKidd
- 2 Dave Bromberg
- 3 Clarence White

JOHN LEES

Barclay James Harvest

- 1 Eric Clapton
- 2 Dave Crosby
- 3 Carlos Santana

GLEN BUXTON

Alice Cooper

- 1 Jeff Beck
- 2 Jimmy Page
- 3 George Harrison

TERRY REID

- 1 Steve Cropper
- 2 Eric Clapton
- 3 Jimi Hendrix

BOB JOHNSON

Steeleye Span

- 1 Chet Atkins
- 2 Leslie West
- 3 Martin Carthy

MICHAEL BRUCE

Alice Cooper

- 1 Jimi Hendrix
- 2 Roger McGuinn
- 3 Jimmy Page

STEVE HACKETT

Genesis

- 1 Bob Fripp
- 2 Pete Banks
- 3 Jeff Beck

ANDY POWELL

Wishbone Ash

- 1 Ted Turner
- 2 Pete Townshend
- 3 Danny Kirwan



STEVE TOOK

- 1 Eric Clapton
- 2 Jeff Beck
- 3 Syd Barrett

TONY McPHEE

Groundhogs

- 1 Jimi Hendrix
- 2 Rory Gallagher
- 3 John McLaughlin

MIKE HERON

Incredible String Band

- 1 Barney Kessel
- 2 Richard Thompson
- 3 John Fahey

WAYNE PERKINS

Smith, Perkins
and Smith

- 1 Jimi Hendrix
- 2 Jimmy Page
- 3 Eric Clapton

DAVEY JOHNSTONE

Elton John

- 1 Jimi Hendrix
- 2 John McLaughlin
- 3 Barney McKenna

JIM CREGAN

Family

- 1 John McLaughlin
- 2 Frank Zappa
- 3 Clarence White

GRAHAM BELL

- 1 Eric Clapton
- 2 Robbie Robertson
- 3 B.B. King

GREG LAKE

Emerson Lake and Palmer
1 James Burton
2 Jimi Hendrix
3 Albert Lee

DAVID BOWIE

1 Mick Ronson
2 Link Wray
3 Pete Townshend



PETE TOWNSHEND

Who
1 John McLaughlin
2 Eric Clapton
3 Ronnie Wood

HANK MARVIN

1 Albert Lee
2 Leslie West
3 Paco Pena

ALEXIS KORNER

CCS
1 Jimi Hendrix
2 John McLaughlin
3 B.B. King

DAVE BROCK

Hawkwind
1 Steve Miller
2 John McLaughlin
3 Jimi Hendrix

PETER FRAMPTON

Frampton's Camel
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2 Kenny Burrell
3 Steve Cropper

MICK RALPHS

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2 Eric Clapton
3 James Burton

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3 James T. Walker

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3 Wes Montgomery

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Wishbone Ash
1 Andy Powell
2 Peter Green
3 John Moreshead

MICK MOODY

Juicy Lucy
1 Stephen Stills
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Vinegar Joe
1 John McLaughlin
2 Jerry Reed
3 Jim Mullen

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Vinegar Joe
1 B.B. King
2 Cornell Dupree
3 Eric Clapton

DAVE MASON

1 Jimi Hendrix
2 Eric Clapton
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MICK BOX

Uriah Heep
1 Jeff Beck
2 Jimi Hendrix
3 John McLaughlin



MARTIN BARRE

Jethro Tull
1 Bill Markelroad
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IAN MATTHEWS

Plainsong
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2 Roy Nichols
3 John Hall

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KEVIN AYRES

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MUSICIANS

POLL No. 2:

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4.....JEFF BECK (23)
5.....GEORGE HARRISON (19)
6.....Django REINHARDT (12)
Equal.....JIMMY PAGE/B.B. KING/LESLIE WEST (10)
10.....PETE TOWNSHEND (9)
■ Julian Bream, Carlos Santana, Rory Gallagher, Richard Thompson and James Burton all scored 8 points; Jerry Reed and John Williams 7; and Steve Stills, Ted Turner, Harvey Mandel, Bob Fripp and Chuck Berry 6.



Two years after his death

HENDRIX Still the undisputed master of the guitar

1

2

3

4

ERIC CLAPTON
1 Robbie Robertson
2 Michael Henderson
3 —

JOHN McLAUGHLIN
1 Lesley West
2 Carlos Santana
3 Julian Bream

JEFF BECK
1 Jimi Hendrix
2 Roy Buchanan
3 James Burton

1 Robert Johnson
2 John McLaughlin
3 Bert Jansch

1 Davey Morgan
2 Leo Kottke
3 Julian Bream

Flash
1 Jan Akkerman
2 John McLaughlin
3 Bob Fripp

Strawbs
1 Pete Townshend
2 Jimi Hendrix
3 Django Reinhardt

1 Davy Graham
2 Bert Jansch
3 Charlie Byrd

C.O.B.
1 Eric Clapton
2 Freddie King
3 Lonnie Mack

1 Richard Thompson
2 Al Perkins
3 Harvey Mandel

Steeleye Span
1 Jimi Hendrix
2 Mike Jones
3 Robert Johnson

Wild Turkey
1 Jimi Hendrix
2 Dickie Betts
3 —

1 Dave Edmunds
2 Jimi Hendrix
3 Peter Green

Budgie
1 Barney Kessel
2 Richard Thompson
3 John Fahey

Incredible String Band
1 Eric Clapton
2 —
3 —

1 Jimi Hendrix
2 Rory Gallagher
3 John McLaughlin

1 Eric Clapton
2 Duane Allman
3 Mike Bloomfield

1 Jimmy Page
2 John Renbourn
3 Gabor Szabo

Loggins and Messina
1 George Harrison
2 Chet Atkins
3 James Burton

1 Django Reinhardt
2 John Williams
3 —

Snake Eye
1 Jeff Beck
2 Bob Fripp
3 Eric Clapton

Status Quo
1 Rory Gallagher
2 Pete Haycock
3 Mick Taylor

1 Ronnie Wood
2 Larry Byrom
3 Jerry Garcia

1 Jimi Hendrix
2 Johnny Winter
3 Kim Simmonds

Pussy
1 Jimi Hendrix
2 Johnny Winter
3 Kim Simmonds

Chicago
1 Jimi Hendrix
2 John McLaughlin
3 Grant Green

Blackfoot Sue
1 Jimi Hendrix
2 Carlos Santana
3 Jose Feliciano

1 Buddy Guy
2 Muddy Waters
3 Doc Watson

1 John McLaughlin
2 Frank Zappa
3 Clarence White

1 Amos Garrett
2 Roy Nichols
3 John Hall

1 Jimi Hendrix
2 Steve Howe
3 Eric Clapton

1 Julian Bream
2 Charlie Christian
3 Les Paul

1 George Harrison
2 Chet Atkins
3 James Burton

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