

MUSIC IS THE MESSAGE

# SOUNDS

**ZEPPELIN  
ON THE ROAD**  
REPORT AND PICTURES PAGE 20

DECEMBER 9, 1972 7p

**Four days before  
Family start tour...**

# POLI QUITS

**Tony Ashton steps  
in on keyboards**

FAMILY'S KEYBOARD player Poli Palmer quit the band last week on the eve of the group's long-awaited British tour. Tony Ashton is standing in on keyboard throughout the tour and no decision has yet been made whether he will stay as a permanent member of the band.

"Tony had four days to rehearse and on the strength of their opening night at Brighton on Sunday appears to have brought just the right kind of keyboard work and personality into Family" said a spokesman for the band on Monday.

"Poli left for the usual reasons — a divergence of musical outlook. When they returned from the American tour Poli had decided he wanted to get into more Moog stuff while the band were doing pure rock and roll."

Palmer had been with Family for three years. Family's London date on the tour — which was originally to have been the Coliseum until their recent ban on rock shows — is now to be at the Festival Hall on January 19.

The band release a new single "My Friend The Sun" on January 12 due to "overwhelming public demand". The track is backed by "Glove" — both from Family's current album "Bandstand".



## INSIDE SLADE

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Humble Pie  
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# DON LP, SINGLE RUSHED OUT

THE NEW Don McLean album, and a new single, are to be rush released by United Artists in time for Christmas. It was announced this week. The single, taken from the album "Don McLean", will be called "Dreidle", which is a Jewish spinning top: the B-side is titled "Bronco Bill's Lament" and although no release date has been set it will definitely be out before Christmas.

**LED ZEPPELIN** press man BP Fallon was beaten up during Zeppelin's first concert at Green's Playhouse, Glasgow, on Sunday night. The band were playing two nights in Glasgow, and there had been some confusion over tickets — plus some forgeries in circulation.

Fallon was trying to sort things out, and approached someone who he'd been told had been selling tickets outside the theatre. "I'm not big enough to be aggressive, even if I wanted to be," said Fallon on Monday, "but I went up to him and said I understood there'd been some confusion about tickets." The guy and two friends jumped on BP and beat and kicked him. He was cut and bruised, but on Monday was "hobbling around" without serious injury. "Frankly, I'm glad I didn't get a knife in my back," he said.

Glasgow police took away a number of tickets, and were planning to keep a close watch on people selling them outside the theatre on Monday. On Sunday night, some people paid £5 for £1 tickets to see Zeppelin.

Last weekend 1,000 copies of "Don McLean" were imported from New York and will be moved into the shops this week. The issue date has been provisionally set for December 15 but UA are now certain to have the album released before this date.

## SOLO WOOD

ROY WOOD will release his first solo album next year. The album, which features Wood playing alto, tenor and baritone saxes, guitars, bass, keyboard, drums, cello and bassoon, will come out from Harvest soon after the new Wizzard album in February.

Wizzard who will tour America for the first time next year, will play a major British tour around late March. Their next British date is on December 16 at Kingston College.

Meanwhile two of Roy Wood's songs are to be recorded by the Everly Brothers for their new album. They start recording it in January and Wizzard's manager, Don

Arden, currently in America fixing their tour, reports that the Everlys have asked Roy to write some further material for them.

## BLONDEL ROBBED

AMAZING BLONDEL were forced to cut short a highly successful European tour when thieves stole their van and equipment from outside a hotel in Naples last week.

The van was later found by police but a new PA system and an antique harmonium were missing. The group plan to resume work on December 14 at St. George's Church, Sheffield.

## EXTRA BOWIE

DAVID BOWIE may play an extra concert at the Rainbow Theatre on December 23. The extra date precedes Bowie's scheduled Rainbow appearance, announced last week, on December 24.

Bowie's first two concerts of the New Year will take place at Green's Playhouse, Glasgow, on January 5 before going onto the Empire Theatre Edinburgh, on January 6 and Newcastle's City Hall on January 7. The only other Bowie date so far fixed for January is at Preston Guild Hall on 9.

## MAC ALBUM

FLEETWOOD MAC go into the studios this month to record tracks for their new album, probably released in early Spring. Fleetwood left last week for a short US tour.



ROY WOOD: Wizzard and solo albums

## Wood joins Rainbow 'Tommy'

RONNIE WOOD is to join Rod Stewart during the live gig of "Tommy" at the Rainbow Theatre this Saturday (December 9).

He will be playing guitar on "Pinball Wizard" — the track featured by Stewart in the opera.

The Faces' new single will be called "Cindy" and is scheduled for release early in the New Year, alongside the album "Oo La Lah".

## FRAMPTON LP

PETER FRAMPTON will be recording his first album with Camel from December 6 to 20 at Electric Lady Studios in New York. He is currently in the States writing material and was joined by the rest of the band at the weekend.

## ELLIS SINGLE

ELLIS RELEASE their second single "El Doomo" and "Your Games" on January 5. Ellis, which includes Steve Ellis and Zoot Money, go into the studio this week to start work on their second album, due for release in January. This is a follow up to Steve's album "Riding On The Crest Of A Slump" which he recorded with Roger Daltrey producing.

## Kevin gets Decadence

KEVIN AYERS and his new band Decadence will play a series of British college and concert dates for a month early next year.

Dates start on January 19 at Birmingham University and end in February when they go on to do dates in Holland. The British dates coincide with the release of Kevin's new album "Bananamour" in January and he returns to Britain in March to start work on the following album. Negotiations are currently in progress for Kevin's "Banana Man Review" to take on a number of late night theatre engagements throughout England in early summer.

## ROXY STATES

ROXY MUSIC have started their first American tour this week. The band were due to open at the Athens, Ohio, on December 7 after which they are to play fourteen dates including concerts at Madison Square Garden and the Orange Bowl, Miami. On their return Roxy start work on their second album.

## Osibisa record live

OSIBISA WILL record their appearance at Edmonton Sundown on December 15 for inclusion on their next album. The album will feature one side of live material — the first live tracks from the band since their "Mar Y Sol" Festival album.

Said Teddy Osei: "We think it will be a good way of capturing the atmosphere and happy vibes of Osibisa music."

The date at Edmonton will be the band's last British date before leaving for their tour of Nigeria and Ghana on December 22. The band return to Britain at the end of January to record studio material for their new album. They then leave for an extensive tour of America where their "Heads" album is currently climbing the US R&B chart.

Remaining Osibisa British dates are: Cheltenham Town Hall, December 7. Sheffield

University 8. Dagenham Roundhouse 9. Brixton Sundown 10.

## ELKIE ATTACKED

ELKIE BROOKS suffered severe bruising and shock after she was beaten up by two handbag snatchers last week. The incident happened as Elkie was walking from Putney Bridge underground station towards her home last Wednesday evening.

Her attackers escaped with £43 cash, a cheque book and other personal effects. Later Elkie was treated for injuries and shock at Putney Hospital but she decided, against medical and management advice, to appear at a Vinegar Joe appearance at Luton Technical College on Friday.

During December Vinegar Joe have only two further British dates — at Friars Club, Aylesbury on December 10 and the Marquee on December 23.

## Harper concert tour

ROY HARPER, whose new album is due for release on Harvest in January, will make a series of ten major British concert appearances in February.

These will be Harper's first live dates since February of this year.



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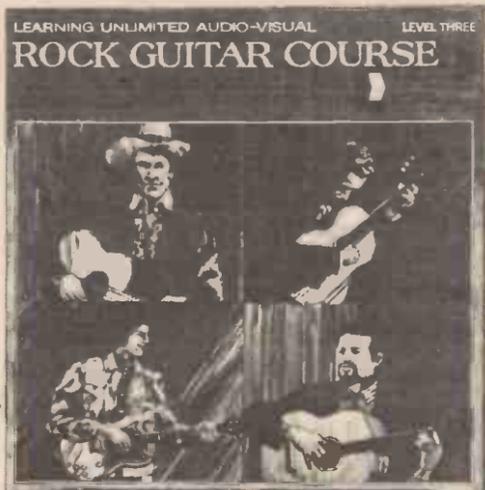
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# WINTER, J. GEILS UK TOURS

JOHNNY WINTER and the J. Geils Band are both expected to make UK tours early in the New Year. At presstime it was confirmed that J. Geils are to visit for a series of dates in January and rumours about the Johnny Winter tour persisted despite denials from Winter's US office.

CBS London confirmed that Johnny Winter is expected at the end of February though no dates have been set.

## JUICY GIANTS

A SPECIAL bumper 16 track album featuring Joe Cocker, T. Rex, The Move, Procul Harum and John Kongos. is released next week.

The album, selling for

SLADE ARE to play the London Palladium for the first time on Sunday January 7. Their performance will be at the request of H.M. Government who, through the British Arts Council have asked Great Western Express to stage a series of rock concerts as part of the "Fanfare For Europe" celebrations to mark Britain's entry into the Common Market.

Slade will make one performance at the Palladium at 7.30 p.m. and tickets go on sale at the box office next Tuesday (12), at prices between 60p and £2.

Plans are in an advanced stage for other concerts in the celebrations.

£1.49, is called "Juicy Giants". Tracks are: T. Rex's "Hot Love", "Jeepster", Ride A White Swan" and "Get It On"; Cocker's "Woman To Woman", "Midnight Rider", "High Time We Went", and "With A Little Help From My Friends"; Move's "I Can Hear The Grass Grow", and Night Of Fear"; John Kongos' "He's Gonna Step On You Again", and "Tokoloshe Man"; Tyrannasaurus Rex "Deborah"; Procul Harum's "Whiter Shade Of Pale", and Conquistador".

## PIE TOUR

HUMBLE PIE start two weeks' work in the States this weekend, where they will be augmented by Blackberries, the group featuring Vanessa Fields, Clydie King, Billie Barnham and Sidney George, sax player from the Memphis Horns.

A projected Spring tour in Britain has been announced for Pie along with Black-



● PROCOL HARUM: among the juicy giants.

berries, who are featured on the double album Pie are putting out in the New Year. The album features live and studio cuts.

## MARTYN OFF

JOHN MARTYN is to make his first US tour starting January 17 when he joins Traffic and Free on a four-week tour. He is currently working on a new album called "Solid Air" which will be released in Britain and the US early in the New Year.

MICK GREENWOOD'S band have been added to the special charity concert at Brighton Dome on December 14. Topping the bill are Budgie.

# FREE ALBUM DELAYED

FREE'S NEW album, "Heartbreaker", has been held up due to mixing problems. The album was due to be released this month but Paul Rodgers and Simon Kirke have gone to Kingston, Jamaica, to remix all the tracks with engineer Andy Johns. The album will now be released on

January 19.

The band, who fly to America for a four-week tour in early January, may make a major British tour in early Spring. Negotiations are in progress to tour here on their return from the States.

Meanwhile Free have made a special TV film, "Rock 'N' Roll Superstars", which will be networked coast-to-coast on American TV to tie in with their visit.

## New Who single

THE WHO will officially release their next single on Christmas day although it will be available in the shops a few days before. The A side is titled "Relay", written by Pete Townshend, and the B side is "Wasp Man" which is written and sung by Keith Moon.

The Who have been voted by the Munich Abendzeitung (German newspaper) as "Stars Of The Week" for what they describe as extraordinary performance in the cultural and political field during the Olympic Games.

## Cathedral Folk

THE ORIGINAL Young Tradition — Royston and Heather Wood and Peter Bellamy — will reform for a special carol concert in Southwark Cathedral this Saturday, December 9. Also on the bill are Martin Carthy, Carole Pegg, the Watsons, the Copper Family, the Chingford Morris Men, and many more.

Organised by Karl Dallas, the concert is in aid of the housing charity Shelter, and admission is by special programme, costing 75p, from Shelter or at the door.

It is titled "Lord Of The Dance" and will feature a wide variety of music — not all usually associated with cathedrals. The last number on the programme, says Mr. Dallas, will be "Knees Up Mother Brown."

**Curtis Mayfield**  
**Album**  
**Superfly**  
**Single**  
**Freddie's Dead**  
**Theme from Superfly**

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# Top 30 Best Selling Albums

- |    |    |  |                |
|----|----|--|----------------|
| 1  | 1  | 25 ROCKIN' AND ROLLIN' GREATS, Various Artists           | K-Tel          |
| 2  | 6  | 20 FANTASTIC HITS Vol. 2, Various Artists                | Arcade         |
| 3  | 2  | TWENTY ALL TIME GREATS OF THE 50s, Various Artists       | K-Tel          |
| 4  | 3  | 22 DYNAMIC HITS Vol. 2, Various Artists                  | K-Tel          |
| 5  | —  | SLAYED? Slade  | Polydor        |
| 6  | 4  | BACK TO FRONT, Gilbert O'Sullivan                        | MAM            |
| 7  | 5  | SEVENTH SOJOURN, Moody Blues                             | Threshold      |
| 8  | 9  | PORTRAIT OF DONNY, Donny Osmond                          | MGM            |
| 9  | 11 | MOTOWN CHARTBUSTERS Vol. 7, Various Artists              | Tamla Motown   |
| 10 | 7  | 20 STAR TRACKS, Various Artists                          | Ronco          |
| 11 | 8  | SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel | CBS            |
| 12 | 10 | SING ALONG WITH MAX, Max Bygraves                        | Pye            |
| 13 | 13 | NEVER A DULL MOMENT, Rod Stewart                         | Mercury        |
| 14 | 14 | CATCH BULL AT FOUR, Cat Stevens                          | Island         |
| 15 | —  | SING ALONG WITH MAX Vol. 2, Max Bygraves                 | Pye            |
| 16 | 12 | CARAVANSERAI, Santana                                    | CBS            |
| 17 | 15 | BOBBY CRUSH, Bobby Crush                                 | Philips        |
| 18 | 20 | BRIDGE OVER TROUBLED WATER, Simon and Garfunkel          | CBS            |
| 19 | 16 | LAST GOON SHOW OF ALL, The Goons                         | Radio Ent.     |
| 20 | 21 | CHERISH, David Cassidy                                   | Bell           |
| 21 | —  | HOME COMING, America                                     | Warner Bros.   |
| 22 | 18 | SLADE ALIVE, Slade                                       | Polydor        |
| 23 | 24 | GREATEST HITS, Jackson Five                              | Tamla Motown   |
| 24 | 29 | EVERY PICTURE TELLS A STORY, Rod Stewart                 | Mercury        |
| 25 | 23 | SPACE ODDITY, David Bowie                                | RCA            |
| 26 | —  | SING A FAVOURITE SONG, Des O'Connor                      | Pye            |
| 27 | —  | ONE MAN DOG, James Taylor                                | Warner Bros.   |
| 28 | —  | TWENTY DYNAMIC HITS, Various Artists                     | K-Tel          |
| 29 | —  | MOVING WAVES, Focus                                      | Polydor        |
| 30 | 26 | AND I LOVE YOU SO, Shirley Bassey                        | United Artists |

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

# Britain's Top 30 Singles

- |    |    |   |                 |
|----|----|---|-----------------|
| 1  | 1  | MY DING-A-LING, Chuck Berry                                   | Chess           |
| 2  | 2  | CRAZY HORSES, Osmonds   | MGM             |
| 3  | 4  | WHY, Dohny Osmond   | MGM             |
| 4  | 8  | GUDBUY T' JANE, Slade   | Polydor         |
| 5  | 5  | CROCODILE ROCK, Elton John                                    | DJM             |
| 6  | 10 | ANGEL/WHAT MADE MILWAUKEE FAMOUS, Rod Stewart                 | Mercury         |
| 7  | 3  | CLAIR, Gilbert O'Sullivan                                     | MAM             |
| 8  | 6  | LEADER OF THE PACK, Shengri-Las                               | Kama Sutra      |
| 9  | 13 | LOOKIN' THROUGH THE WINDOWS, Jackson Five                     | Tamla Motown    |
| 10 | 9  | I'M STONE IN LOVE WITH YOU, Stylistics                        | Avco            |
| 11 | 11 | LET'S DANCE, Chris Montez                                     | London          |
| 12 | —  | STAY WITH ME, Blue Mink                                       | Regal Zonophone |
| 13 | 20 | LAY DOWN, Strawbs   | A&M             |
| 14 | 12 | MOULDY OLD DOUGH, Lieutenant Pigeon                           | Decca           |
| 15 | 7  | LOOP DI LOVE, Shag  | UK              |
| 16 | 25 | BEN, Michael Jackson  | Tamla Motown    |
| 17 | 19 | HI HO SILVER LINING, Jeff Beck                                | RAK             |
| 18 | 28 | ROCK ME BABY, David Cassidy                                   | Bell            |
| 19 | 22 | OH CAROL/BREAKING UP IS HARD TO DO/LITTLE DEVIL, Neil Sedaka  | RCA             |
| 20 | 16 | DONNA, 10cc   | UK              |
| 21 | —  | SHOTGUN WEDDING, Roy C  | UK              |
| 22 | 15 | GOODBYE TO LOVE, Carpenters                                   | A&M             |
| 23 | 30 | KEEPER OF THE CASTLE, Four Tops                               | Probe           |
| 24 | 23 | YOU'LL ALWAYS BE A FRIEND, Hot Chocolate                      | RAK             |
| 25 | 17 | ELECTED, Alice Cooper   | Warner Bros.    |
| 26 | 14 | HERE I GO AGAIN, Archie Bell and the Drells                   | Atlantic        |
| 27 | —  | LONG HAired LOVER FROM LIVERPOOL, Jimmy Osmond                | MGM             |
| 28 | —  | HELP ME MAKE IT THROUGH THE NIGHT, Gladys Knight and the Pips | Tamla Motown    |
| 29 | 24 | IN A BROKEN DREAM, Python Lee Jackson                         | Youngblood      |
| 30 | 21 | BIG SIX, Judge Dread  | Big Shot        |

Supplied by: British Market Research Bureau/Music Week

# Virgin Top 30 Albums

- |    |    |   |                |
|----|----|---|----------------|
| 1  | 1  | CARAVANSERAI, Santana                           | CBS            |
| 2  | 18 | TRANSFORMER, Lou Reed                           | RCA            |
| 3  | 3  | EUROPE '72, Grateful Dead                       | Warner Bros.   |
| 4  | —  | HOME COMING, America                            | Warner Bros.   |
| 5  | 4  | SEVENTH SOJOURN, Moody Blues                    | Threshold      |
| 6  | —  | CATCH BULL AT FOUR, Cat Stevens                 | Island         |
| 7  | 2  | FOCUS 111, Focus                                | Polydor        |
| 8  | 5  | SPACE ODDITY, David Bowie                       | RCA            |
| 9  | 6  | MAN WHO SOLD THE WORLD, David Bowie             | RCA            |
| 10 | —  | ONE DOG MAN, James Taylor                       | Warner Bros.   |
| 11 | 7  | EARTHS PAN, Incredible String Band              | Island         |
| 12 | 25 | MOVING WAVES, Focus                             | Polydor        |
| 13 | 19 | LORD OF THE RINGS, Bo Hanson                    | Charisma       |
| 14 | —  | WOLF CITY, Amon Duul                            | United Artists |
| 15 | 14 | EARLY MORNING ONWARDS, Barclay James Harvest    | Harvest        |
| 16 | —  | CLEAR SPOT, Captain Beefheart                   | Reprise        |
| 17 | —  | FRIENDLINESS, Stackridge                        | MCA            |
| 18 | 10 | ROXY MUSIC, Roxy Music                          | Island         |
| 19 | 22 | SOMETIME IN NEW YORK CITY, John and Yoko Lennon | Apple          |
| 20 | —  | RHYMES AND REASONS, Carol King                  | Ode            |
| 21 | 13 | CLOSE TO THE EDGE, Yes                          | Atlantic       |
| 22 | 23 | TRIOLOGY, Emerson, Lake and Palmer              | Island         |
| 23 | —  | MY TIME, Boz Scaggs                             | CBS            |
| 24 | 12 | BACK TO FRONT, Gilbert O'Sullivan               | MAM            |
| 25 | 26 | LITTLE RED RECORD, Matching Mole                | CBS            |
| 26 | —  | HOGWASH, Groundhogs                             | United Artists |
| 27 | 15 | BELOW THE SALT, Steeleye Span                   | Chrysalis      |
| 28 | —  | ROCK 'N' ROLL GYPSIES, Vinegar Joe              | Island         |
| 29 | —  | INNER MOUNTING FLAME, John McLaughlin           | CBS            |
| 30 | —  | TRACTOR, Tractor                                | Dandelion      |

Supplied by: Virgin Records

# America's Top 30 Albums

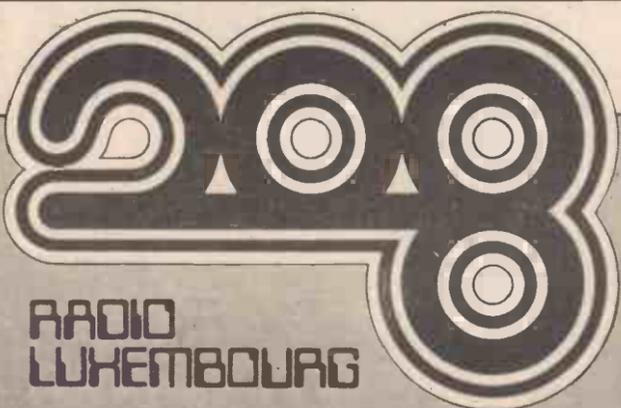
- |    |    |  |                   |
|----|----|--|-------------------|
| 1  | 1  | CATCH BULL AT FOUR, Cat Stevens                      | A&M               |
| 2  | 3  | ALL DIRECTIONS, Temptations                          | Gordy             |
| 3  | 4  | CLOSE TO THE EDGE, Yes                               | Atlantic          |
| 4  | 6  | RHYMES AND REASONS, Carole King                      | Ode               |
| 5  | 12 | SEVENTH SOJOURN, Moody Blues                         | Threshold         |
| 6  | 2  | SUPERFLY, Curtis Mayfield/Soundtrack                 | Curton            |
| 7  | 8  | PHOENIX, Grand Funk Railroad                         | Capitol           |
| 8  | 9  | CARAVANSERAI, Santana                                | Columbia          |
| 9  | 5  | BEN, Michael Jackson                                 | Motown            |
| 10 | 7  | ROCK OF AGES, Band                                   | Capitol           |
| 11 | 11 | BABY DON'T GET HOOKED ON ME, Mac Davis               | Columbia          |
| 12 | 13 | I'M STILL IN LOVE WITH YOU, Al Green                 | Hi                |
| 13 | 15 | SUMMER BREEZE, Seals and Crofts                      | Warner Bros.      |
| 14 | 10 | NEVER A DULL MOMENT, Rod Stewart                     | Mercury           |
| 15 | 14 | DAYS OF FUTURE PASSED, Moody Blues                   | Deram             |
| 16 | 24 | LIVING IN THE PAST, Jethro Tull                      | Chrysalis         |
| 17 | 18 | BLACK SABBATH Vol. 4, Black Sabbath                  | Warner Bros.      |
| 18 | 21 | CRAZY HORSES, Osmonds                                | MGM               |
| 19 | 19 | LIZA WITH A 'Z', Liza Minnelli                       | Columbia          |
| 20 | 17 | GREATEST HITS ON EARTH, Fifth Dimension              | Bell              |
| 21 | 22 | TOULOUSE STREET, Doobie Brothers                     | Warner Bros.      |
| 22 | 23 | CLASS CLOWN, George Carlin                           | Little David      |
| 23 | 29 | ROCKY MOUNTAIN HIGH, John Denver                     | RCA               |
| 24 | 25 | MOODS, Neil Diamond                                  | Uni               |
| 25 | 27 | I CAN SEE CLEARLY NOW, Johnny Nash                   | Epic              |
| 26 | 16 | LONDON SESSIONS, Chuck Berry                         | Chess             |
| 27 | 20 | CHICAGO V, Chicago                                   | Columbia          |
| 28 | 26 | BACK STABBERS, O'Jays                                | Philadelphia Int. |
| 29 | 28 | THE SLIDER, T. Rex                                   | Reprise           |
| 30 | —  | BURNING LOVE AND HITS FROM HIS MOVIES, Elvis Presley | RCA               |

Supplied by: BILLBOARD

# America's Top 30 Singles

- |    |    |   |                   |
|----|----|---|-------------------|
| 1  | 5  | PAPA WAS A ROLLING STONE, Temptations                         | Gordy             |
| 2  | 4  | I AM WOMAN, Helen Reddy                                       | Capitol           |
| 3  | 1  | I CAN SEE CLEARLY NOW, Johnny Nash                            | Epic              |
| 4  | 2  | I'D LOVE YOU TO WANT ME, Lobo                                 | Big Tree          |
| 5  | 7  | IF YOU DON'T WANT ME BY NOW, Harold Melvin and the Blue Notes | Philadelphia Int. |
| 6  | 6  | SUMMER BREEZE, Seals and Crofts                               | Warner Bros.      |
| 7  | 8  | YOU OUGHT TO BE WITH ME, Al Green                             | Hi                |
| 8  | 14 | IT NEVER RAINS IN SOUTHERN CALIFORNIA, Albert Hammond         | Mums              |
| 9  | 3  | I'LL BE AROUND, Spinners                                      | Atlantic          |
| 10 | 13 | VENTURA HIGHWAY, America                                      | Warner Bros.      |
| 11 | 15 | I'M STONE IN LOVE WITH YOU, Stylistics                        | Avco              |
| 12 | 17 | CLAIR, Gilbert O'Sullivan                                     | MAM               |
| 13 | 23 | ME AND MRS JONES, Billy Paul                                  | Epic              |
| 14 | 10 | IF I COULD REACH YOU, Fifth Dimension                         | Bell              |
| 15 | 19 | CRAZY HORSES, Osmonds   | MGM               |
| 16 | 18 | SOMETHING'S WRONG WITH ME, Austin Roberts                     | Chelsea           |
| 17 | 9  | NIGHTS IN WHITE SATIN, Moody Blues                            | Deram             |
| 18 | 20 | OPERATOR, Jim Croce   | Dunhill           |
| 19 | 26 | ROCKIN' PNEUMONIA, Johnny Rivers                              | United Artists    |
| 20 | 21 | FUNNY FACE, Donna Fargo                                       | Dot               |
| 21 | 11 | CONVENTION '72, Delegates                                     | Mainstream        |
| 22 | 27 | CORNER OF THE SKY, Jackson Five                               | Motown            |
| 23 | 12 | FREDDIE'S DEAD, Curtis Mayfield                               | Curton            |
| 24 | 30 | SWEET SURRENDER, Bread  | Elektra           |
| 25 | 16 | WITCHY WOMAN, Eagles  | Asylum            |
| 26 | 28 | DIALOGUE, Chicago   | Columbia          |
| 27 | —  | WALK ON WATER, Neil Diamond                                   | Uni               |
| 28 | 24 | GARDEN PARTY, Rick Nelson                                     | Decca             |
| 29 | 29 | ROCK AND ROLL SOUL, Grand Funk Railroad                       | Capitol           |
| 30 | —  | LIVING IN THE PAST, Jethro Tull                               | Chrysalis         |

Supplied by: BILLBOARD



RADIO LUXEMBOURG

NIGHTLY ON RADIO LUXEMBOURG

# KID JENSEN'S 'DIMENSION' 208 HOT HEAVY 20



- TOP TWENTY WEEK COMMENCING TUESDAY, DECEMBER 5
- |                |   |   |                     |                 |              |
|----------------|---|---|---------------------|-----------------|--------------|
| This Last Week | 1 | 3 | Tommy               | Various Artists | A&M          |
| Week           | 2 | 1 | Caravanserai        | Santana         | CBS          |
|                | 3 | 6 | Homecoming          | America         | Warner Bros. |
|                | 4 | 8 | One Man Dog         | James Taylor    | Warner Bros. |
|                | 5 | 4 | Magician's Birthday | Uriah Heep      | Bronze       |

- |    |    |   |                       |              |
|----|----|---|-----------------------|--------------|
| 6  | 2  | Focus 3                                   | Focus                 | Polydor      |
| 7  | 11 | String Driven Thing                       | String Driven Thing   | Charisma     |
| 8  | 9  | Roll 'em, Smoke 'em, Put Another Line Out | Patto                 | Island       |
| 9  | 7  | Lifeboat                                  | Sutherland Bros.      | Island       |
| 10 | 15 | Full House                                | J. Geils Band         | Atlantic     |
| 11 | 18 | Baby James                                | Barclay James Harvest | Harvest      |
| 12 | 5  | Stealers Wheel                            | Stealers Wheel        | A&M          |
| 13 | 13 | Freeway Madness                           | Pretty Things         | Warner Bros. |
| 14 | —  | Lark                                      | Linda Lewis           | Reprise      |

- |    |    |                            |                  |           |
|----|----|----------------------------|------------------|-----------|
| 15 | 12 | Seventh Sojourn            | Moody Blues      | Threshold |
| 16 | 17 | Veronique Sansen           | Veronique Sansen | Elektra   |
| 17 | 10 | Mar-Y-Sol Festival         | Various Artists  | Atlantic  |
| 18 | 14 | Home                       | Home             | CBS       |
| 19 | 16 | Below The Salt             | Steeleye Span    | Chrysalis |
| 20 | 19 | New Magic On A Dusty World | Various Artists  | Elektra   |

FEATURE ALBUM  
PILE DRIVER  
STATUS QUO  
PHILIPS

**WALKING** through the breezy fastnesses of the dark and central recesses of Notting Hill Gate one Wednesday morning came a bunch of hairy fellers, almost bursting with the joys of life.

Emerging from a rubbish-strewn basement, smiling and clicking their fingers, singing out loud — a passing pensioner looks squint-eyed at them as he shuffles across Lancaster Road and doubtless thinks that the place ain't what it used to be. Ten years go maybe he would have thought they were one of these new-fangled rock and roll groups.

And so they are. Leaping into a large, flashy and vicious-looking Pontiac Le Mans, they roar off up Ladbroke Grove at an unlikely speed, the driver grim-faced and implacable at the left-hand drive helm, the rest of the fellers clapping, rattling out a shuffle-beat on a matchbox, the seat backs, denim-clad knees, as Stevie Wonder's "Music Of My Mind" blasts out from the eight-track.

Ladeez an' gennlemen, may I present to you the latest red-hot British band to join the Island record label, one renowned in the past for retaining, with the vicissitudes of fame and fortune, a characteristically English sound? These are the Sharks and they are on their way to lunch, breaking off half-way through a day heavy with interview schedules to get a steak.

And I'd like to make it clear that this is a band. A band in the sense that they work together, groove together and if one of them's laughing then so are the rest.

Snips, from Hull speaking: "When we did the Continental tour we were all together all the time. We've been together practically twenty-four hours a day for three months — which is more than most married couples do!" The togetherness comes across really strongly as they mull over the plans for the Sharks.

They all chortle with laughter as they fantasise about travelling together in the Sharkmobile — in reality the aforementioned Pontiac. My interview tape comes across as a blur of voices cutting in and across, supplying ends to sentences, expounding what the band is all about and always, always laughter.

The Sharkmobile is a symbol, I suppose, that this is a real band, one which



# ABOARD THE SHARKMOBILE

By Martin Hayman

assumes the identity of all the players under a collective title. The plans for its conversion include a dorsal fin, teeth for the radiator grille, a blue and grey wavy colour scheme (for the sea of course), a harpoon on the roof... "only trouble is it's my car and I've got to go to the launderette in it, when I'm not feeling like a Shark at all," comments the dry humourist Chris Spedding.

It's a tradition which has been maintained through some respectable outfits: from Traffic and Spooky Tooth to Roxy Music and the Sharks: they have all shared the same reluctance to take themselves too seriously in their public pronouncements while at the same time working as hard as any to produce music which is as enjoyable to audiences as it is skilled in the playing.

Enough said from my side: let me introduce you to the group as we make our way to the steak-house. In the driver's seat, Chris Spedding, respected among musicians as a man of the highest competence on guitar. He has played on innumerable sessions and his live gig experiences include work with the Battered Ornaments, formerly Pete Brown's backing band; with Nucleus; and with the Jack Bruce Band. Two solo albums: "Backwards

Progression" and "The Only Lick I Know".

In the passenger seat: Marty Simon, lately drummer with Mylon Lefevre's band Holly Smoke, now fast becoming, as they say, a legend and so soon in its lifetime. He is Canadian and used to live in Atlanta, Georgia, until he came to England with a shoulder-bag of luggage to stay a few days. He has been here now nearly five months.

He has a vast experience of the music business and the US and tells tales of fabulous jam-session nights in New York and of Dr. John and Little Richard at work or casting spells. Has probably worked everywhere there is to work around America (it's a big place). He's due to fly back to Canada the next day to tie up the odds and ends of his life there and in the States.

On my right, bashing out the rhythms of "Every Little Thing" on a matchbox: Andy Fraser, late of Free and arguably the man who gave them their real oomph on the bass. He shared the song-writing with Paul Rogers and when you listen back to "Woman" and "I'll Be Cree-

pin'" that's talking about hot music.

Quick and confident, like an aggressive house-sparrow, he knows that he's into something good now after the demise of Free and the comparative failure of Toby.

On my left: Snips, they call him. Nobody much in London knew anything about him at all. But if you lived in Hull then maybe you did. He played and wrote for a while with a group — aptly named for the locality, he says — called Nothing Ever Happens. It didn't, either, and after a while he left and went on the road for a while as a solo artist with a guitar, equally at home in the folk clubs or the rock venues.

He badgered Island into signing him up for a song-writing contract, and they suggested he form a band. Instead, the chance came up with the Sharks. He looks like a lumberjack but he can talk about a multitude of topics and he can surely sing. In the office, in the street, in the motor, on his own, with the rest of the band or with the car stereo, he sings his way through.

This, then, is the Sharks. If they are all so good, what are they going to sound like, you may well ask. We agreed at the start of the interview that it was only of limited use talking about what music actually sounded like, so I'm going to duck the question.

You will have to imagine the combined forces of Fraser's work-out bass, Spedding's control from a whisper to a shriek, Simon's sure-footed drumming and Snip's tough vocals, all working together at full pelt. What do they in fact have to say about the band?

"About eighteen months ago, me and Chris were thinking about forming a band and this was kept pretty quiet," says Andy, "and in the end it didn't come together. But we always remembered each other and when the Sharks started developing we remembered him as the only guitarist, we invited him down to jam and the time was right."

This was during the Free split rumour horror period and Andy feels that the ramifications of the internal politics involved with the constant splits and re-formations required some explanation: "It would be good to clarify exactly what happened. As far as I'm concerned it was a good trip

and it finished. The band did all it could as a band and this started to show about eighteen months ago. The band was splitting regularly and this was being publicised every now and then.

"Earlier this year, when we came back from the States, we had ended the tour abruptly through arguments, confusion and self-doubt. The band split, thought it wasn't announced. Free reformed and I didn't join because I definitely thought it wasn't worth it. I just appreciated it for what it was and didn't want to trample it any further into the ground."

Though Toby, which followed, was a good band in Andy's estimation, its lack of experience (the other members were new to the business) told against it, though it both helped them and sorted out some of Andy's problems. Meantime, Spedding was working at rehearsing a band which included his old compatriots from the Battered Ornaments, Laurie Allen on drums and George Khan on sax. This was not successful either, as Chris could not seem to direct the band in the way he wanted it to go — which was as a strong boogie band.

"I was trying to do things that I'd never been able to do but always wanted to. I got together this team of musicians, hoping that it would go the way I wanted it to, but it didn't. Maybe I'm just not cut out to be a leader. I was beginning to get a bit disillusioned with it, we hadn't actually played anywhere or done any recording, we were still rehearsing, and that's when Andy called me up. When I played with Andy and Marty I thought I shouldn't really continue with my band because this was so much better."

Spedding partly attributes this to the piano player of the band, who was strongly jazz-influenced and tended to play 9/8 and 11/8 when the others wanted to boogie. There was also Chris's session work, which at times made life rather hectic. "This time I'm doing it properly," he says. "I'm a hundred per cent into the band."

Last word on the Sharks from Andy: "I hadn't even been thinking about getting on the road again or anything, but playing with Marty just gave me that get it on feeling instead of sitting around hibernating, rotting away, and we played and got Chris down there and it just zoomed. And then we got Snips down and the whole band just took off."

# Bring America Home

## AMERICA

HOME COMING



their new album 'Homecoming' / latest single Ventura Highway



There's something a bit sad and neglected about English seaside towns out of season. Once the buckets and spades and the few rays of sun have been chastened away by the bite of those northern winds, they are after all — just towns stripped of their bunting. But then maybe that's when they settle down.

Once the sightseers and intruders go back home everything goes back to normal, and the Bed and Breakfast signs left creaking in the wind are maybe not cleaned up again until early Spring.

Bournemouth — 70 miles along the motorway from London — huddles into itself on Wednesday night as high winds and torrential rain pound at it incessantly. It's raining so fiercely that the Christmas lights in the town centre are a coloured blur.

Bournemouth is a kind of middle class seaside town. Not as rich as Brighton, not as overloaded with toffee apples and candy floss as Blackpool.

The people who pack the Winter Gardens are very enthusiastic but not over demonstrative. They've come out to see Cat Stevens on a really filthy night and it's enough to prove their devotion and admiration that they did it. But then that's the kind of artist Stevens is — drawing people to him like a magnet when he's certainly not a rabid rock and roller in the true sense of the word, and certainly never comes up with any tricks to get the audience off on him.

Stevens' standing right now is really huge. I know some people who, not being able to get a smell of a ticket for the Royal Albert Hall, took to their wheels to go to Bournemouth without a moment's hesitation.

**Scared**

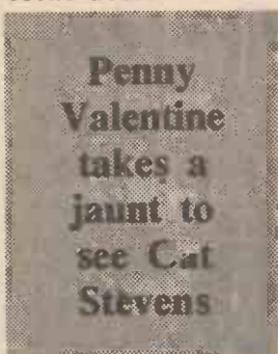
By the end of Wednesday's show — just 90 minutes after Cat walked on stage — the audience are up on their feet and down at the front for "Lady D'Arbanville", singing along too — but it's taken Cat quite a lot of talking to get it:

"It's funny — they were loving it but they seemed scared to move," he says later sitting coolly on an amplifier backstage. "I have to do a lot of rambling. It doesn't matter what rubbish I say it's just that all that talking makes them realise something. That you're really human".

These British dates are the rounding off of four months on the road — Cat Stevens World Tour. And everybody in the Stevens entourage tonight, aside from Alun Davis, Gerry Conway and the others, are wearing T. shirts that give you an indication of just how long they've all been out on the road.

There's been Australia and Japan and America before this lot, and yet tonight it's very obvious that something's up. That instead of an enormous feeling of exhaustion and sheer ploughing weight of so many live gigs, so many miles, there's an incredibly high energy level with everyone.

Most of it is emulating from Stevens himself. Everyone remarks on it backstage, but if you hadn't noticed it anyway you'd be pretty dumb. He's really exuberant and happy-joking, laughing, ribbing Conway, and singing "Dat little black dawg" with Jean Rouselle in a send-up of Alun's song.



With only ten minutes before he's due on stage there's none of the tension you normally get — not just from Stevens, but from any artist that is noticeably jumpy before those first couple of early numbers are tucked under their belt and they've had time to gauge what the audience is all about.

But there's just smiles and kisses and "let's do the interview now", which is really odd because it's the unwritten law of rock and roll that nobody does interviews before they go on — and any journalist who asks is a fool who just doesn't know what it's all about.

But he really does want to talk — urgently — he requires to explain this new found emotional peak he's going through. Why this inexplicable resurgence of energy should suddenly have hit him, three years after he came back to grow into the giant stature he's at now.

Success is probably the most sought after, most prayed for and certainly most admired quality in the twentieth century. Western life is built, packaged and ribboned around success. Success is not just the American dream anymore — it's everyone's dream. To the artist it's his incentive, to the outsider it appears to bring its own rewards.

**Strength**

But like everything pretty and shiny and smelling good it's something of a tender trap that brings its own problems. For three years Cat Stevens' success growth has been rapid and sure-footed. There hasn't been a slip on the way and now with four world-wide smash albums tucked under his arm and the knowledge of his pulling power (it transpires he could have sold the Albert Hall out twice with no problem at all) he is in an admirably secure position — some would say.

But in fact it's this very security that he appears to be fighting with all his new found strength.

In his dressing room he grins like a non-stop Cheshire cat. There is a friendly confusion in the air. Jean and bass player Alan James are indulging in some fine souped up Bach/jazz improvisation; Alun Davis is chatting with friends, Gerry Conway is drifting around as only he can — looking earnestly as though he's just lost some important train of thought.

The band's sound man,



A Cat breaks free



John, is working out whose tuned what. On stage the Sutherland Brothers are three minutes into the first half and

their harmonies can just be heard along the corridor when someone opens the door.

In the midst of the noise and rabble rousing Stevens talks with great determination — sometimes having to yell across the racket. Occasionally turning to Gerry to say — during a conversation about how the four months on the road have seemed like one year capsuled, how HE feels he's changed. "Not much, not me" mutters Gerry thoughtfully "You just get much more involved in the music — there's no diversion of energies on the road".

"Right", says Stevens enthusiastically "There's no wastage that's what it is. I think it's become very noticeable to everyone how much I've changed. My friends really expected me to be a wreck after the tour. They can't believe that you can do something you really dig and still come back digging it — and I did, I really did. I feel now I have all the energy in the world. And yet four

months ago I felt drained.

"Catchbull" was a determined effort. Now I feel like I'm starting all over again with all this inexhaustible energy coming in. It's so weird and yet so nice. I can't explain why it's happened I'm just thankful it has — because there's this awful fear of getting stale. All artists get it. When something like this happens you just thank it for happening."

We get on to "Catchbull". Cat says he sees it as the end of a four album period but it's probably more noticeable from that album that he was really trying to break away from a format that he's accidentally found himself trapped in on the previous three:

"I must admit I remember reading somewhere how alike the material had become and how only three songs stood out. I thought at the time that the fact they didn't even consider the other seven... well it got me a bit wild. So I thought some kind of change was in order. I'm fighting hard

now not to be too predictable in my writing and that's a danger once it becomes easy — which it has for me.

"Now I have to change something that comes naturally and that forces me to think why I'm doing it. I think that's why I haven't started work on a new album yet — I've got to figure out and go back to the roots of just singing and enjoying writing. Success does affect your music and I'd like to come out with something now that's freer and more natural and I think I will."

Success too has affected Stevens on a more personal level:

"I'm very determined not to become an institution. It's very easy to fall into that — put out a record, promote it, do tours, interviews, all the things that are expected of you and that everyone else does. It's hard not to and of course I take part in institutional things like everyone else.

"In the music scene you're branded once you start. The career tends to rule you. The Albert Hall frightened me as being an institution, it took me a long time to make up my mind to play there.

"You see to me I only have two involvements. One is my music and the other is my family. As my career develops so my life with my family and friends changes until you get to the point of saying 'well they've accepted me for doing what I'm doing and that's what I didn't want'. I wanted to break free of something that was already organised always — like school, art school, work. I think that's why I've changed now — because I'm against that kind of security so much. I just don't always want to do the accepted thing.

**Energy**

"No not like live appearances. They're very important. I wouldn't stop those — that's how you keep communication. The only time I did stop I was writing and it was all the same figures, the same chord structures. Live is the point where all things take place, it is the one take and you know when you're up there that if it takes off you're going to finish really well.

"I don't think people that withdraw progress fast enough. Neil Young and Van Morrison? Yes they're both cases in point. I really like their work but I don't feel they've progressed very much musically and that may very well be because they don't appear live enough.

"I don't think you can ever rely on success — directly you do, it's gone. But you do need a lot of energy not to fall into that trap. Now the way I use the success I've got and the energy I've got has to be just right. And I feel that, maybe it's a challenge in a way and perhaps that's why I feel this new enthusiasm so much."

Bournemouth Winter Gardens. Full house. The rain's stopped just for an hour. Up on stage Cat Stevens is perched over his piano, his black curls bouncing around and into "Miles From Nowhere" . . . "I have my freedom" he rightly pounds into the mike curling his growl round it. "I can make my own road".

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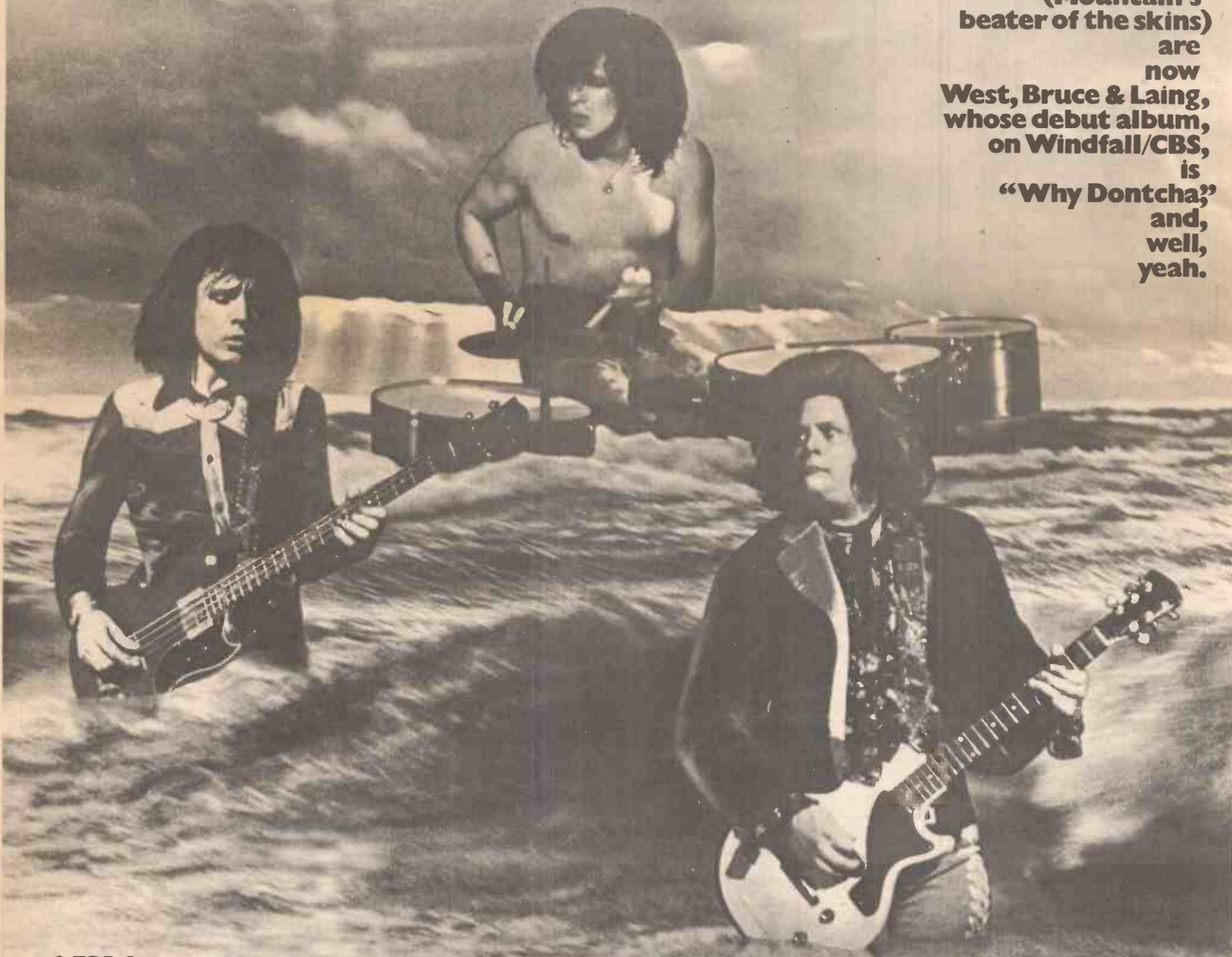
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# clem clempson in the talk-in

■ Not too many people know about what you were doing before you joined Colosseum so let's start at the beginning — when did you start playing music?

I started playing piano when I was about four and that lasted for eight years. I was doing a course with the Royal School of Music in Birmingham and that lasted until I got to a stage where I couldn't go on any further without going to the Royal School of Music full-time and at that time I was only 13 or something so it was completely out of the question. After that I kind of lost interest for a while because there was no challenge and so I turned to football but I

soon lost interest in that, too, because I started getting hankering to get back into music.

One day I bought the Bluesbreakers' LP with Eric Clapton playing on it — the second John Mayall album it was — and the guitar playing on that just blew my mind. I'd heard a lot about Eric Clapton, but where I came from there were no sort of influences locally so the only rock and roll I heard was what "Top Of The Pops" were play-

### Identify

That Bluesbreakers album with Clapton was the first thing I'd heard that I felt I could identify with in rock and roll so it was through that that I got into B. B. King and Albert King and the whole blues thing. That's when I took up guitar... about five years ago now. I formed a group with some friends and it was the usual scene of learning to play together, the only thing was, though, only two of us actually learnt to play and the others didn't so that group never lasted very long.

Then I formed another local group which started off as The Pinch and

later turned into Bakerloo Blues Line.

■ The Bakerloo Blues Line at that time seemed very popular in London.

Yeah, we did get a lot of work in the South then, though we were still based in Birmingham. We wanted to move to London permanently but our management scene at that time wasn't such that we could do that and the old story about coming to London and starving for a couple of years before anything happens didn't really appeal to me so the band broke up and I joined Colosseum.

■ Say things had worked out better for Bakerloo do you think they could've achieved much musically?

It's difficult to say, you know, because at the time we were in direct opposition. I suppose, to people like Rory Gallagher, Free and Black Sabbath and they all came through so who knows we might have succeeded as well.

■ Looking back, how do you see your time with Colosseum?

Well, it was valuable for what it was but it's hard to explain what all that was about

without making it sound as though I'm putting them down but it wasn't like that because that band did me a lot of good in some ways. See, towards the end both Jon (Hiseman) and I knew Colosseum wasn't going to get any further and it was really frustrating for everybody in the band. One of the things that made the band popular was because Jon did amazing drum solos and so we could never tell exactly how well we'd be going down at any one particular gig, you know, if it was good, bad or what, because Jon could win the audience over no matter what had gone before.

### Status

The thing that became the biggest problem and probably the thing which f-ked it up for good was the fact that there were so many strong personalities in the one band and everybody had equal status as far as the public was concerned because everybody was really good at what they did. Like, I needed to play my bits of rock and blues and Dave (Greenslade) needed to do his solo organ thing so there were too many different individual trips for one band to have.

I suppose we could've carried on and still have made money but I don't think anybody wanted to keep it alive just because of that. I'm sure everybody's a lot happier now it's over — Dick's (Heckstall-Smith) doing what he wants to do now and I'm doing what I want to do and Dave's got his band together.

I think Colosseum were at their peak when Dave Greenslade was sort of in charge of writing — not so much in charge, really, it's just that he was getting most of the writing to do, you know, things like "Valentyne Suite" and that was the peak but after



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## Interview Ray Telford Pictures Mike Putland



that Dave seemed to get a bit lost somehow and it was really difficult to replace the thing that Dave had laid out.

**What did you do after Colosseum split?**

Well, it was like this. I'd met some of the guys in Humble Pie but I didn't know them really well. Like, I'd heard that Peter Frampton had left but I didn't know whether they were looking for another guitarist or not so I phoned Steve Marriott to find out and he said come over and see how it sounds. That was it, really.

**Hadn't you thought of forming your own band after Colosseum?**

Yeah, I did. What happened was that after Bakerloo split I started to form a group with Cosy Powell and Dave Pegg but that really just lasted for a few weeks because we couldn't see any future in what the band was into. Really, we were in the same position as Bakerloo were when they split, you know, stuck in Birmingham with no money and no real management but, again it turned out best for everybody concerned.

**Adjust**

**Did you find you had to adjust much as a player between Colosseum and Humble Pie?**

No, because as I said when I joined Humble Pie it just meant that I was doing what I wanted to do all the time instead of just some of the time. With Colosseum I did what I wanted to do when it was my turn, if you see what I mean, whereas with Humble Pie I'm left to play purely what I feel. Humble Pie is really where I was at before I joined Colosseum and that's basically just blues-influenced rock.

**"Smokin'" has been your only album with Humble Pie so far. How do you feel about that album?**

Yeah, I was really happy with that actually. You see, I couldn't believe how easy it was. In a way I was expecting Steve to turn up with loads of songs and teach the rest of the band how to do them but it wasn't like that. What it was in fact, was what Colosseum had always hoped to achieve which was simply to go into a studio and just blow and that's what happened.

**Are Humble Pie an easy band to record?**

Oh yeah. Frighteningly easy. You know, we've done 14 or 15 tracks for this new double album we've been recording in just over two weeks which is pretty good. We haven't been pushing it, either, it's just all come out in the studio. Messy!

**Respect**

**Are they mostly Steve's songs?**

A lot of them on this album will be Steve's but, really, it's usually half his and half the band's stuff. That's how it works. The thing is, we've never actually sat down and tried to work something out together as a band. The songs that Steve has written he tells the band how he wants them to sound, which is fair enough. He's got an incredible head and he knows exactly what's needed so we all respect that. Most of the other things we play have just come out of having blows together.

Most of "Smokin'" happened that way. Like, "Hot 'n' Nasty" was just a blow that evolved when Steve Stills turned up in the studio and we started playing this chord sequence which sounded nice. We worked on it a bit then Steve went off into the loo and came out with the lyrics and it was a simple as that. It turned out to be quite a big single in the States.

**Will there be any live tracks on the new album?**

Yeah. We recorded a whole live album during that last British tour at the Green's Playhouse, Glasgow, gig and we originally wanted to put that out as our next British album as a kind of equivalent to the Fillmore album in the

**'We haven't spent much time here because we weren't sure if people were that interested'.**

States because that was the one that got us off the ground in America so we thought it'd maybe be a good idea to do the same thing here. But when we'd finished mixing it the general consensus was that it would probably interfere with the sales of "Eatin'", which is going to be the title of the next album, and it would've meant that we couldn't have released "Eatin'" in England.

That would've been pretty silly, really, so instead we're just using parts of the live album. "Eatin'" will also feature, apart from the band, a horn player called Sidney George who used to be with the Memphis Horns. He's a really brilliant player, you know, but he's always been in horn sections so he's never had a chance to come out of that, though, really, he could give Jr. Walker or King Curtis or any of these guys a good run for their money.

We've also got three chick singers on the new album — they're called The Blackberries — and they're led by Vanetta Fields who used to be with The Ikettes and The Raelets. We're going to do a version of "That's How Strong My Love Is" with Steve and Vanetta dueting, which should really turn out to be something.

**Why was it Humble Pie took off in the States before they did here do you think?**

Well, it was planned that way. I came in just before the band took off in the States and when I joined they hadn't any money at all on any of the American tours and the album sales had been pretty bad, too. In fact the first time they made money touring America was the first tour I went on. See, they had to aim for the States when the band first started out because immediately the news got out that Steve Marriott and Peter Frampton had formed a band they got all the supergroup bit thrown at them along with a whole lot of other shit about being more into the teenybop scene than playing music.

Basically, people in this country were saying they had no right to try and get into the rock scene so I don't think they'd have made it if they hadn't started playing America.

**Would you say the band are accepted in this country on a satisfactory level now?**

Oh, yeah. Sure. That last tour we did here really bowled

us over. We were talking about it and we can't think of another band who've played a sell-out British tour without having any hit records or massive publicity hype to help. The only other band I can think of who did that was Cream and even then they had a lot of advance publicity. Because the last tour was such a success we're going to be doing a lot more work here in the future... now we know people want us.

The only reason why we hadn't spent so much time here was because we weren't sure if people were that interested. I mean everybody seemed so hung up with Slade and T. Rex and all the rest of it. That sort of scene gives me the horrors because when I was living out in the wilds, as 90% of the population do, my only musical influences were what I saw on "Top Of The Pops", though some of that was quite healthy because there were people like Hendrix and the Cream on it and so they influenced what I'm doing now, but it really gives me the horrors to think of thousands of musicians starting out with only bands like Slade and T. Rex to go on.

It just makes me wonder if in three years time every band around will be like T. Rex.

**Adaptable**

**Let's go back to Colosseum. Would you have called it, basically, a rock band?**

No. Colosseum was a long way off being a rock band. I mean, whenever Jon tried to play rock it just brought me down because that wasn't what he was good at. I've heard a couple of demos of his new band and I think it's a bit sad in a way because he seems to be making an all-out effort to become a rock drummer and it's a shame because as a rock drummer he doesn't really make it but playing what he plays he must be one of the best in the world. It's like me giving up rock guitar to... I don't know, play violin or something.

**Though you say you didn't have to adjust much between Colosseum and the Pie, the change of drummers must have had some effect on your style?**

Yeah, I can see what you mean but I'm very adaptable and I can play most things be-

cause I've had such a wide musical training. The only thing I've never been that interested in has been jazz and that's because I've never heard any jazz guitarists that have inspired me, apart of Django. There was some nice jazz horn players that I liked to listen to occasionally.

When I joined Humble Pie I just played what I felt, what came naturally, and that's how it's been since then. It always seems to knock the others out so that's fine.

The "Smokin'" album was recorded three weeks after I'd joined the band, and, although the next album will be a whole lot better than that, I was well pleased with what I did on "Smokin'".

**Formula**

**Up to now Humble Pie have stuck to a strict rock/blues feel. Is it feasible to suppose that sometime you might head in a different direction?**

Yeah, I don't know when or what it'll be but I know we're capable of a lot more than what we're doing and we want to bring that out eventually. I agree that we seem to hit on a successful formula which also happens to be a very easy one. It just seems that the things that come out of us naturally, which is what we do in the studio and on stage, is what has made us. It's natural for Steve to leap around on stage because he couldn't keep still even if you nailed him to the floor. It's a natural thing for him to do and that's good because if there was any false showmanship about it we couldn't live with it and Steve couldn't live with it.

He had such a hard scene that way with the Faces because they were making hit singles and that's all the record company were interested in them for. It got to the stage where they were having to drink four bottles of Scotch every night — they had to be pissed before they slept at night because that's the only way they could live with it.

Probably when we get into some new things we'll have to improve technically because it can be lacking in that respect sometimes. The next album does have a few different things but they're still based on feeling — like a country feel or an R&B feel or whatever — and we feel we haven't even tapped our resources in that respect.

If we spent about four months really concentrating and planning an album who know what it'd be like. Up until "Revolver" the Beatles were doing what we're doing which is just laying down simple songs and relying on their feeling to get across, but when they started to think and plan their albums they came up with things like "Revolver" and "Sergeant Pepper".

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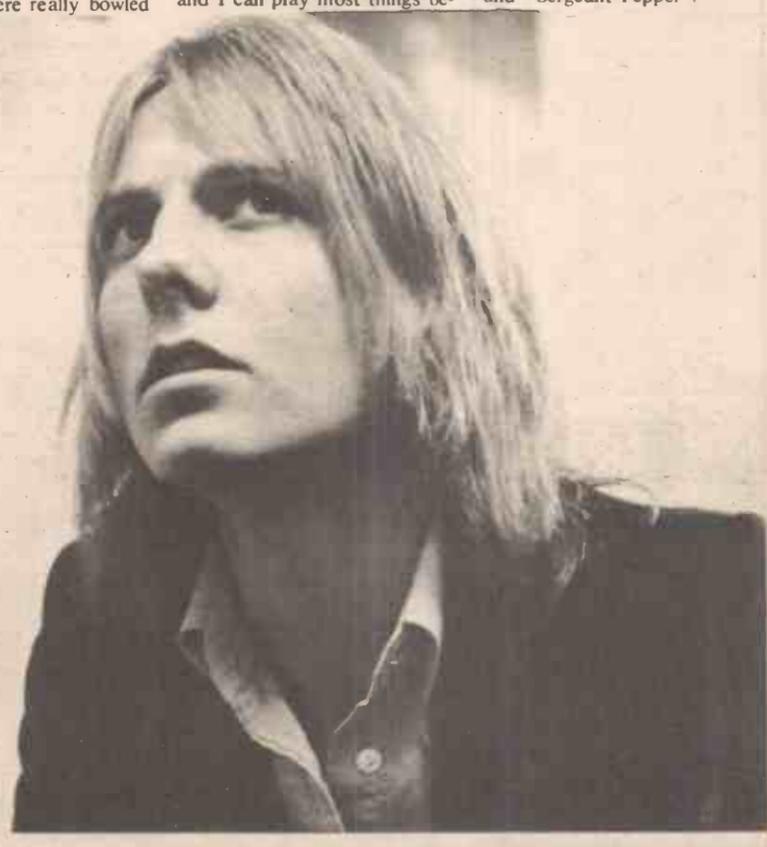
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■ IF ANYONE'S taken over the "nasty monsters" image from the Stones, exalting themselves into the position of the kind of people you WOULDN'T take home to meet your mother (or indeed your sister) — it has to be Slade. In just under two years Slade have done just about everything you could expect from any band in Britain and achieved a massive and enthusiastic following. The combination of cheeky humour, painted facades and un-frilly music has pushed Slade into home-grown super-stardom. To celebrate the end of a year in which Slade have cemented a flourishing, colourful adoration, SOUNDS begins the first of a four-part look at the individual members of the group. We start this week with bass and violin maestro JIMMY LEA — Dave, Don and Noddy to come!

**SLADE NEED** no introduction; their cheerful faces look out at us from the TV set every week. But even off-duty it's a riot too, with a laugh coming every minute. Dave Hill, playing the record machine at impossible volumes, was the main butt of humour as he hobbled round manager Chas Chandler's office with his leg encased in plaster, one foot in a silver platform-soled boot, the other in what appeared to be a silver spray-painted gym-shoe which had been cut open to accommodate the now-bulky foot.

Nod Holder waggishly tried out his crutches and lurched around

dragging one leg behind him. "I didn't think it was that funny," said Dave ruefully, and everyone laughed. But nobody is singled out, everyone comes in for a bit of a joke.

Jimmy Lea was getting his for the spiffy split-level cooker that he had recently been out to buy and install in his house, which was not yet even ready for occupation — thus the jokes.

Slade's rise to success has not been an overnight wonder. They may be able to buy their own houses in the smart belt of Wolverhampton now, but their dues have been paid. Previously as Ambrose Slade and before that as the In Betweens, they have seen their audience change gradually from the people who go to small clubs to concert-halls full of screaming girls of twelve or fourteen — or eight, accompanied by their parents.

Jimmy, violinist, bass guitarist and, with Nod, co-writer of most of Slade's material, says that the vibes rarely get too heavy at their concerts and admits only once to having been a little scared — on the current tour at Liverpool Stadium, which is where Dave broke his ankle.

Slade have been working hard over the last four months, with this British tour following close on the first visit to America, where they were somewhat of a success and captured the imaginations of quite a few people, not least for the crazy Press conference they gave to about sixty journalists when they first arrived in New York.

But their working schedule



# Slade: scruff bags who made it...

## interview by martin hayman

takes them to the Far East next year and to America again, meaning no chance of seeing Slade next year until about May. The work doesn't seem to bother them over-much, and Jimmy did not seem to have been that exhausted by the American trip.

Playing seems to be what they want to do most all the time. Jimmy shrugs off success, which has come to



Slade now in a big way, and must surely increase still further, and prefers to think of himself as an ordinary bloke from Wolverhampton. Here he talks about himself, about Slade, about their audience and their success.

"We've been knocking around for yonks, and then you have hit records. We had a great following and a great reputation, especially in some areas. We'd go on stage and everything would be fantastic. That was when we were skin-

heads. We were breaking down barriers but when we had our first hit it was as though people were almost scorning us for it, you know?"

"What I maintain is that the more successful you get before you move into a different sphere of success — there's different levels of success — you have a lull. And that was the lull, as soon as we had our first hit record. For a start, we had to play to a much younger crowd and ... we were a bit brought down. We thought, 'Is this what having hit records is all about?'"

"We were getting different audiences for a start, not the people who'd heard of us by reputation but who'd seen us on the telly. We were playing a lot of colleges ... our music has got simpler 'cos of playing to a younger market. We've always just gone along with the wave of things, so the next record came along and everything was fine."

"That skinhead thing was something we just did. We had short hair, we had it cut of our own free will, we couldn't be anything but skinheads. Like people said to us, 'You're not real skinheads'. But what is a real skinhead?"

"We did our first gig in London at what was Tiles Club then and it was a big thing just to play in London. This is as the In Betweens, we were just playing around Wolverhampton. To play in London was quite a big deal.

So we went down there, and there was this freak stuck up against the wall. He was an incredible character, we couldn't believe him."

"At that time — this was before flower power or freaky people — he was talking in the jargon, we couldn't understand most of what he was saying half the time. And he was Kim Fowley. He took us into the studio, we made a record with him, I think it cost thirteen quid to make, it was in and out, you couldn't make anything satisfactory out of a thirteen quid session."

"He was raving over us, give the bloke credit where it's due, he did see something in us. But the record was a flop



anyway, it sold about five copies.

"We've been Slade now about two years, Ambrose Slade a few months before that, I suppose we were the In Betweens about four years, but always the same group. This story has probably been told stacks of times. Dave and Don were in the In Betweens, which was a big local group. I was a gib fan of theirs, and they knew Nod from another group round locally, and they wanted to split the group up and form another one 'cos they'd had enough of the way things were going so Nod joined and I just got the job by audition. I was only fifteen at the time. I had just left school and I went straight into the group."

"There were a lot of local gigs we used to play in Wolverhampton, the Civic Hall which we could pack out time and time again now, which is ridiculous, because it used to seem so big to us then. But

now, especially since going to the States, it's just tiny."

"You were saying we came up fast. Well for a start we had all the slog for years before. We had the hit record, which was a lull for us and our stage reputation, but with the next record it all sorted itself out. We've gradually gone up and up and up. We did the first concert tour last May, which was a success, like filling the small halls — most of the smaller halls were sell-outs — but we were going down great. And then this last tour is a new level of success for us. We could have sold out three times over in most of the cities."

"The thing is that you look down and see a bloke with his face all contorted at the front and you'll go down to him and go 'ye-eh' (demonstrates, thrusting his bass forward and down) and he'll put his fist up to you and pull a really grotty face. You can tell you're getting rid of aggression if you like. You can see it. It's better than going down the-fish and chip shop and bottlin' some old age pensioner."

"The audiences are getting younger. I would say the bulk of them are between thirteen and sixteen now. But we are getting a lot of eight-year-olds with their parents bringing them. The funny thing is, you see the ten-year-olds going berserk, and the eight-year-olds, and you also see the parents who're supposed just to be bringing the kids — fantastic! In Edinburgh, the tea-women, you know the ones sell the drink on a stick, they were really rocking it up! It was good to see, it makes a laugh."

"It's like being chaperoned all the time now. We have to have someone to make the way for us all the time now. It's not that we don't want to talk to people any more, it's just that if we went down into the hall, we'd just be ... well, mobbed, I suppose! It's ludicrous, you just can't do that sort of thing any more. At the time of 'Take Me Bak Ome' we were going out to the bar, but it's at a different peak now. You find that people are frightened of you — us being in a successful group, they're not on the same level any more, they tend to say, 'Oh, great, it's all praise, you don't talk to people any more. It's the same with our friends back home. We've only got a very few friends now, a very

close circle. Anyone else just wants to come and say 'Great'."

"We don't feel like stars, and I don't think we act like stars. We're just scruff-bags really, we admit it. We're just pint blokes really — I'm the only one that drinks beer, in fact, but that's the sort of image of the group. That's the sort of people we are, we're just ordinary blokes."



"You know what I was saying about people who come up and say, 'Hello Jimmy, how's it going, great!', I mean it's got down to a few people in Wolverhampton, there's no one in London really, people who can talk to you sensibly, just as people."

"You see, at first it was just Nod that was known, but now it's all of us. Like I went into town the other day and it was the Queen's Silver Wedding and all the kids were off school, and I didn't know, I was going to town to buy a cooker. I was going to the gas showrooms, walking through town, and there were people following me! And I was trying to walk faster and faster and they were walking up alongside me and looking at me ... 'Jimmy Lea? Jimmy! It is him!' And I was walking along, trying to keep out of the way, having to go into shops and all sorts. I was totally embarrassing, but you can understand kids because ... well, you know we used to come to London sometimes to buy clothes when we were the In Betweens and 'Woa! We saw Scott Walker today!' So you did it yourself, so you can understand it, but it's so embarrassing when it's you. We get a kick out of it, though. But our fans are tremendous to us anyway."



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BOB: left to right 1963, 1966, 1970, 1972.

"Ezra Pound and T. S. Eliot, fighting in the captain's tower, while calypso singers laugh at them and fishermen hold flowers."

To write the ideal book on Bob Dylan you would have to cast yourself in the role of the calypso player, knowing no more than the rhythm of the shuffle and the pure glow from within. Unfortunately, all three of the authors on Dylan, whose recent books I have in front of me, are committed to the projection of a point of view. And nobody ever writes a book in which he, the author, is invisible. Projections of Dylan, on the contrary, throw their writers into greater relief and reinforce the obscure mythology of the man who is not only the greatest songwriter of our time, but the most important of contemporary history.

Of the three writers — Anthony Scaduto, Michael Gray and Toby Thompson — Scaduto gives by far the most informative view. It is notable that as a writer he shows the lowest profile, though he has clearly put in years of travelling, interviewing, and sheer-hard work into the book which sets out to be "an intimate biography".

But though the story is there, from start to finish, in the form of taped interviews with many who knew Dylan intimately, no concrete portrait of the man emerges until Bob Dylan runs out of friends and Scaduto is forced to start drawing his own conclusions. It is a curious paradox that by projecting himself he gets closer to the man than in endless minutely detailed anecdotes.

Scaduto does hold the ace of trumps, of course — he has actually interviewed Dylan and even got his qualified endorsement of the book. "I like your book," he's reported to have said, "that's the weird thing about it." The same could not be said about the others.

Toby Thompson's "An Unorthodox View Of Bob Dylan" (it certainly is) is quite consciously a playful vignette of the mythology and its effects at ground level. Michael Gray's book is an altogether different bag, and a sorry one at that. He is at great pains to be honest and informative, but I question the book's usefulness and social stance from the outset. It's a bizarre offshoot of the Sixth Form, applied across the board in an attempt to hoist Bob Dylan into "serious artist" category.

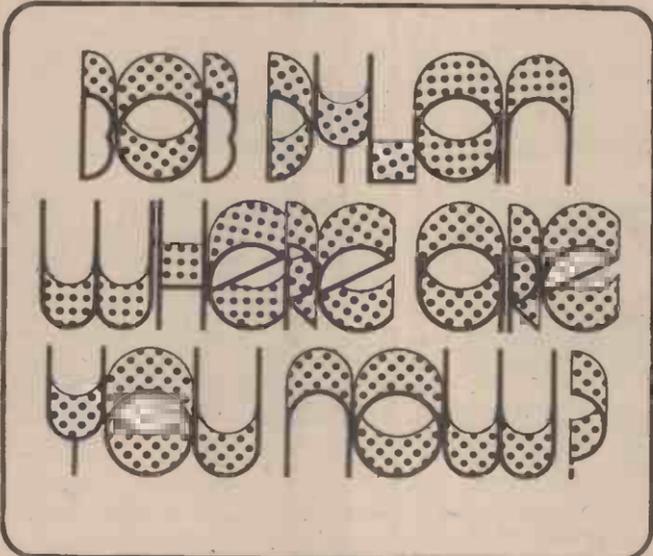
But it's the most factual book which scores heavily in the myth-making stakes. Scaduto provides a whole new body of information which can be retailed from hand to hand and gradually distorted and exaggerated. For every person who reads this book, maybe a score will pick up on its anecdotes.

The name for example: Where and how? Echo Helstrom, the Swedish girlfriend from Bob's early home town days in Hibbing, Minnesota (she was "The Girl From The North Country"), says he first used it with her in 1969 and she assumed it to have been taken from the Welsh poet Dylan Thomas.

She may be fabricating: Dylan says it was invented later on the spur of the moment, when he needed a professional name for a spot at the Scholar, a Minneapolis coffee house. He was later to invent a long tale about it having been either his mother's maiden name (his family name was Zimmerman), or that of a colourful uncle who was a Las Vegas gambler.

The anecdotes could go on forever. But two of the strongest voices to emerge in the book are those of singer and composer Dave Van Ronk and Izzy Young, a Village folksy stalwart, who both knew him well in his early days in New York when he was making his way at the Tuesday night "Hoots" at Gerde's Folk City.

They both provide a wealth of detail on the early Bob Dylan and his life — a scruffy, unkempt character who mostly crashed at other



## MARTIN HAYMAN DELVES INTO THE MYTH OF BOB DYLAN

people's places (at the Van Ronk's for some time — Dave's wife Terri was, informally, his manager for a while until Albert Grossman moved in). But already, by this time, the picture of Dylan is building up — a pushy, aggressive, and egocentric youth with a single minded devotion to music, who really worked on new songs and writing his own: though at this stage, 1961, he was still heavily under the influence of the dying Woodie Guthrie, who had been Dylan's original motivation for coming East to New York.

But at the same time he could be incredibly charming and had a little boy lost aura that turned on the maternal instincts of the many women he met. He was also a great mystifier and told all sorts of stories about his past, as an orphan from New Mexico instead of the son of a comfortably off small time Jewish businessman in Hibbing, Minnesota — and claimed that he had been on the road as a musician for years, playing piano with Bobby Vee and writing hillbilly songs for Carl Perkins.

Not that he did it systematically, for the news soon leaked that he was Zimmerman, but it didn't matter. Practically everyone Scaduto talked to, and particularly his warm and exhilarating interview with Joan Baez — who incidentally seems to bear Dylan nothing but love after his ego-scruncher on the 1966 tour of England — comments on Dylan's charms, his ability to attract people, to be the centre. Scaduto is aware of how he used that power, learning from a person or group of people and dropping them when their usefulness was at an end.

In the same way he ruthlessly dropped music that no longer reflected where he stood. Directly after he moved into the more personal style of "Another Side Of Bob Dylan", he completely disclaimed the "folk protest" of the Movement — telling Joan Baez that he only did it because "News would sell".

"He just denied everything he'd ever done as he went along," she told Scaduto.

With the motorcycle crash of July 30, 1966, Scaduto starts to run out of reminiscences. And this is where he has to tackle Dylan head on, not tangentially, through the anecdotes of Dylan's shifting entourage friends and acquaintances. Up until this

point he has used Dylan's songs only as further external "evidence" of his development. Now he brackets "Another Side Of", "Bringing It All Back Home", "Highway 61", and "Blonde On Blonde" together as a continuous self-discovery in song and demonstrates Dylan's influences in Rimbaud, Brecht, Ginsberg and Byron.

The next chapter on quotes "John Wesley Harding" in even more detail, with refer-

ences to the biblical imagery Dylan uses throughout. Scaduto casts Dylan as the main protagonist in most of the song's symbolism.

This, by contrast, is not how Michael Gray interprets Dylan. His is a projection of Dylan through the spectacles of Art. I disagree totally with Gray's thesis that the words even stress-marked can be divorced from the guts of the performance, which define the songs. I also suspect his slightly disingenuous attempt to dismiss a "sub culture" as impossible in the "global village", which merely paves the way for an elitist expropriation of Dylan.

But these criticisms aside, he has a penetrating eye for words on the page though I could do without stuff like "the railroad meant, or was at

least seen to mean. Freedom, Opportunity, Rebirth". He obviously loves the songs, but all the effort seems a little misplaced and who's going to buy it anyway?

Toby Thompson: Hmm. When he says "an unorthodox view of Bob Dylan," shouldn't he really say "an unorthodox view of Hibbing, Minnesota"? It's a short book, slight, and does not take itself very seriously. But his account of a couple of trips to Hibbing and Minneapolis to rediscover Robert Zimmerman through his friends and relatives, fizzes with wit and keen observation. It's rather sub-Wolfen, but it's an amusing hour's read.

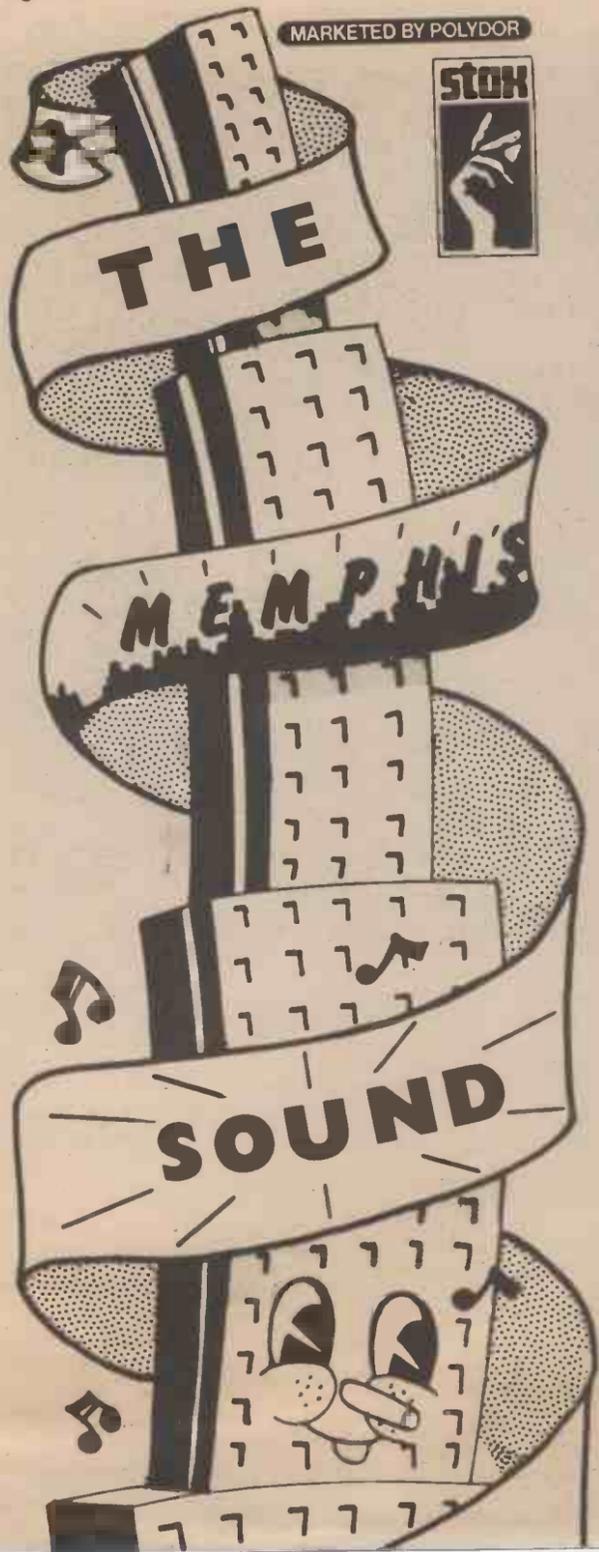
None of these books come to a satisfactory conclusion of where Dylan's at now. He has tired of being the country squire and moved back to the Village, but there has been no indication that he's following

up the "George Jackson" single or the Bangla Desh performance of "Blowin' In The Wind", the song that started the protest. Rumour has it that Dylan is still restless, has still not found his soul, and like Saul Bellow's Henderson who, however good things are going, has an inner voice which will never let him be: "I WANT! I WANT! I WANT!"

And for my own part, with the equally strong but unconfirmed rumours that Dylan is, right now, recording now with Leon Russell, I shall just wait for another album.

"Bob Dylan" by Anthony Scaduto [W. H. Allen], £2.50; "Song And Dance Man", by Michael Gray [Hart-Davies, McGibbon], £2.50; "Positively Main Street", by Toby Thompson [New English Library], 30p.





■ YOU WILL doubtless not be surprised to learn that SOUNDS is the most popular music paper in Camp Hill Prison, Isle of Wight. We received a really nice letter from a guy in there who's editing a new magazine at the prison called the "Camp Hill Grapevine", for which thanks, and premature Christmas greetings.

■ DEEP PURPLE'S new album — "Made In Japan" — arrived in the office along with a splendid bribe: a box full of genuine Japanese produce including a bottle of Saki. The album was all recorded in Japan and includes versions of "Highway Star", "Child In Time",

## Heard it thru the 'Grapevine'

"Smoke On The Water", "The Mule", "Strange Kind Of Woman", "Lazy", and "Space Truckin".

■ AH, CHRISTMAS is upon us once again. You can tell because the comedy records are flooding the office thick and fast (not that we don't get comedy records all the year round, but these are supposed to be funny). First, there's the double album of Groucho

Marx live concerts which looks like a good one but suffers from an extraordinary silly sleeve.

Next, there's an album by William Rushton — "The Collected Works" — who describes the tracks on the sleeve. Sample: "In which our hero finds himself in rustic parts, extricates himself with some difficulty, is almost savaged by a herd of instant powdered milk machines, is

grossly polluted, and lucky enough to find God, only to lose him in a traffic snarl up on the Reigate by-pass. He sings a plea for wild life — God knows he always tried to lead one." And so on.

And as if that wasn't enough, there's a new Monty Python album on the way, which includes a free "Teach Yourself Heath" record. Oh, or should I say ceow? My Brian, or rather brain, is beginning to hurt.

■ MORE RUMOURS: could it be true that a certain Radio One DJ, whose surname rhymes with Eel, is compere for the Faces tour. And that he's bought himself a spangled suit for the occasion?

## Jane's secret is out

A FEW choice words on "Gudbuy T'Jane" from Jimmy Lea (actually we couldn't fit it in on the other page).

"The idea for 'Gudbuy T'Jane' came to us on a plane in the States. We'd met this bloke on a TV show in San Francisco and he had this really thick bird up. used to startle us. y'know. just used to sit there. never said a word.

"She'd got what she called some "Forties trip boots". In America everyone's on a trip — you know. 'I'm on a beer trip' or 'I'm on a coffee trip' or whatever. And she was on about her Forties' trip boots. so if you listen to 'Gudbuy T'Jane' you'll hear 'Get a kick from the Forties trip boots', which is all about this bird." Hello Jane.

Rock with a

music people  
edited by steve peacock



... or not as you like. Wear any football (see the Galloping y, Monty Python are anxious

Suddenly Miller's roadies rushed up to him to whisper the information in his ear that none, other than B.B. King was in the audience.

At which Miller stopped playing and demanded that the nonsensical rumour should be dispelled. Riley King stood up — much to everyone's surprise — and relieved Miller's guitarist.

Seeing that there was some action, Buddy Miles, who had been drinking at the bar, shouldered aside the drummer.

And then Santana's bassist, who also just happened to be there, took over on bass.

"They just locked the doors and it went on for five hours. I've never seen such a bad-vibe evening at a club transformed like that," says Marty. Incidentally, Miller is highly likely to be making another British tour in May.

The second story concerns Dr. John. Rebennack is fond of doing what he calls "outer-views" (the opposite of an interview, of course). He talks to his subject at random about his life and experiences, noting down odd phrases, words and drawing pictures.

Marty happened to mention that he was from Canada, and the Doctor doodled a small picture of a mountain with a cross at the top — as it happens, the dominating feature of the town of Montreal. "It was incredible. You look at it afterwards and you find that it's a complete picture of you and your life," Marty reckoned.

### A nice place to go

BANANAS is the name of a group of "soul-based" musicians, and is now the name of a club they're running at the Albany Tavern, Great Portland Street. It runs on Sunday nights, costs 30p, and sounds like a nice place to go. As they say in their letter, come and have a really terrible time with boring people at the Albany.

### The potential of Albert

I FINALLY managed to drag myself along to an Albert gig last week, at the Kensington in Russell Gardens, and I was glad I did. It was a strange gig — few people there, and an odd Tuesday-night-is-nowhere atmosphere — but the band sounded pretty nice. The music's tightly arranged and I suppose, a bit flash, and the influences are fairly obvious; but they play well, and it's a kind of sense of humour in their playing — odd flashes and unexpected phrases dropped in occasionally — that gives them the edge. On Tuesday the impression I got was of a professional and enjoyable band; but they are potentially a very interesting one as well.

## and South Africa

by "guests" of the group, these "guests" being what is known in South Africa as non-Europeans.

2) They did not announce the tour in this country because, and it seems that they were right, they expected the same bigoted and dogmatic protest that has become apparent over the last few weeks. It should also be stated that at no time have the group privately or publically apologised for their visit. Your magazine is amongst those who purport to expound through music a new culture. If there is one thing South Africa desperately needs and the South African government desperately fears, it is a new culture for the young, whatever colour, in that country.

3) A distinction should be made between the people and the government of any country. Barclay James Harvest

regards apartheid as "morally reprehensible". They regard the South African government as "morally reprehensible". However, having been to South Africa, they are educated enough not to class, twenty million people as "morally reprehensible". Barclay James Harvest played to the people of South Africa and not the South African government.

4) Finally, it is of the utmost hypocrisy to regard the economic factor in respect of South Africa. Despite strained larynxes, strained in protest, not one musician, record company, publisher or pop paper has ever declared that it will not allow its product to be sold in South Africa, thus providing an economic and therefore, effective boycott on the South African government.

IAN CASSIE for BARCLAY JAMES HARVEST.

# Trying to follow the Pied Piper

**"THE PIED PIPER".** Donovan, Donald Pleasance, John Hurt, Michael Hordern, Roy Kinnear and Peter Vaughn. (Rank Circuit).

I REMEMBER hearing about Donovan making a film version of this fairy tale about 18 months ago and from the ominous silence that followed I assumed it had died on the cutting room floor. Now Rank have decided to make it one of their Christmas releases and they flourished the full 90 minute version for critical gaze.

Silly them, and poor Donovan (not to mention Messrs. Pleasance, Hordern etc.) If the film actually didn't expire in cutting, it will certainly wither in the light of day (or night depending on when it's seen). The visualisation is appalling, the dialogue dire, the acting atrocious, the settings sickening and the colour colourful.

During the hours the film dragged by (it seemed) I tried to see it as kiddies might and



the only thing they will possibly get excited by is the outrageous costume. Roy Kinnear is funny trying to be funny, Peter Vaughn as a bishop (a la inquisition) is steely eyed, and beautiful Michael Hordern as the jewish alchemist is himself. But they're all writhing with horrible embarrassment at a script that would disgrace the lower third and I should think they agreed to do the film for reasons that make the "Director's couch" attractive.

Only Donovan comes off with any style at all, and the reason is that he doesn't make the slightest effort to be anything but himself. — RAY HAMMOND.



● DONOVAN: being himself

**"JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT":** The Young Vic productions at the Roundhouse, Chalk Farm.

THIS IS described as the follow-up to Jesus Christ Superstar in some circles, but it was, in fact, written a couple of years before JCS. The success of the 35 minute "musical" at the Roundhouse is due more to the company's acting ability than the score.

## JESUS CHRIST SEQUAL

Preceding the work the company present a selection from the Genesis Mediaeval Mystery Plays and in comparison to this the "Dreamcoat" seems slightly facile.

Best part of Joseph is when Pharaoh (played by Gordon) leaps to his feet to do a five minute Elvis Presley impersonation. The whole thing is very well done and provides a very good highlight for the show. The music is no more than light pop and the lyrics are occasionally very clumsy.

The production is a cheap one, but I liked that because it allows the cast freedom to work. Particularly good are Joan Heal as both Jacob's and Potiphar's wives and Gary Bond as Joseph. Ian Trigger (Noah) is also outstanding. — RAY HAMMOND.

**"TEASER AND THE FIRECAT":** Cat Stevens (Published by Bernard Jacobson Ltd).

THIS IS really a delightful book based round Cat's album title and elongated into a simple, short story that tells the tale of Teaser and the Firecat, and their adventures in trying to get the moon unstuck from a barn roof and back into the sky.

Like all the best children's books both words and pictures are kept very direct and uncluttered, and the entire layout is beautifully done with a line each page — starting in English and running down in 10 other languages.

Cat wrote the words and did all the illustrations in what looks like poster paints so that the pictures are kept very precise and explicit. Teaser is drawn as a little boy in a blue top hat who trails a fish around with him (presumably to keep the firecat happy) and ends up travelling with the moon — across hill and vale, over waterfalls — finally ending up in Prickle Red Tree.

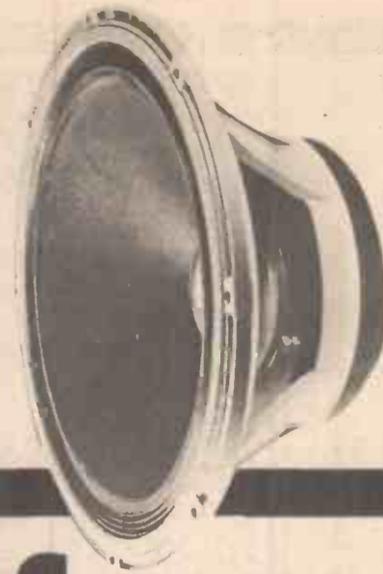
Fairly exhausted (having shot a rapid on the way) Teaser and the Firecat fall asleep on the moon and finally end their quest by being aided by five Red Owls (previous occupants of the tree) who fly the Moon back to the sky. — PENNY VALENTINE.

**"THE NIGHTCOMERS":** Marlon Brando, Stephanie Beacham, Thora Hird. Director Michael Winner. (Avco Embassy).

"THE NIGHTCOMERS", based on the characters in Henry James' "Turn Of The Screw", is set at the turn of the century, the film centres around Brando as Peter Quint, an Irishman employed on the house estate, and the effect he has on the household. He has a clandestine, sadistic relationship with the governess (Stephanie Beacham) who responds with expressions of shame and disgust necessary to the relationship.

As the film goes on, the children spend a lot of time with Quint, identifying with his aggressive sensuality rather than the school room virtues their governess and housekeeper (Thora Hird) attempts to impose. It leads to tragedy.

But for me the black / white contrasts and the moralising of the film become too stereotyped to be entirely believable: Brando is excellent, exuding a kind of primal energy that is both credible and hypnotic, and Verna Harvey's performance as Flora is chilling. Unfortunately, great performances within a basically unsound framework do not make a great film. — STEVE PEACOCK.



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# DEEP ROCK IN JAPAN

## DEEP PURPLE: "MADE IN JAPAN" (PURPLE TPSP 351)

PURPLE DECIDED that they wanted to capture their live sound on record so they recorded a series of concerts during their tour of Japan this summer. The recording quality is very good, although I'm pleased to say that the sound is very much a "live" one. Purple must be one of the most exciting bands in the world and on the seven numbers contained in this double album set they seem to develop a strong bond with their audiences. The group are totally together and they also shine as individual musicians. Glover's bass and Paice's drums fit perfectly throughout and Blackmore and Lord illustrate formidable front line talent. Ian Gillan is a fine vocalist and he has the strength to lead the band on into the face of their wildly enthusiastic Japanese fans. It's necessary for a live album to be representative and this is obviously why this is a double album set. I think the thing is a little heavy to listen to all at one go, the driving beat gets slightly monotonous when you're sitting in your armchair, as against swaying in the crowd, and I think the numbers chosen are far more suitable for live work than for recording. The performance is excellent — "Space Truckin'" is the best number — but the record is slightly monotonous. — R.H.

"THE BEST OF DELANEY & BONNIE" (ATLANTIC). ONE OF D&B's most endearing qualities was always the high standard of musicianship they employed when recording and when you can call on people like Leon Russell, Eric Clapton, Bobby Keys, Jim Price, Duane Allman, Dave Mason, Jim Keltner, Rita Coolidge, etc., you're sure to come up with something just a little special. All of those mentioned and many more are included in this "Best Of" compilation — a natural for Atlantic since the voice of Bonnie and the guitar/vocal of Delaney parted company and the tracks range from fairly ordinary to the outstanding, from the hard bassy sounds of "Dirty Old Man" (with Keys and Price) to Dave Mason's "Only You Know And I Know" with Dave and Clapton swapping guitar licks. On the other side of the coin there's "Never Ending Song Of Love" with the barest rhythm section comprising Delaney (guitar), Keltner (drums) and Radle (bass) with Bonnie and Bobby Whitlock taking the vocals.

Side two cooks much better overall and the nicest track by far is "The Love Of My Man", with the light brassy punch of the Memphis Horns making it such a standout. The section here — including D&B — numbers fourteen by the way. Some band and not a bad collection, but I can't help but feel it's more the "guest" musicians than Delaney and Bonnie's personal efforts. — B.W.

## CAN: "EGE BAMYASI" (UNITED ARTISTS UAS 294141)

CAN HAVE not yet performed much live in this country, so most people — including myself — have not had the chance to check out whether they are such a revolutionary, hypnotic outfit as they are cracked up to be. On the strength of this latest album I have yet to be altogether convinced, either. It's a sound which needs a lot of taking in — superficially conceived as a rambling assay into electronic riffs, closer listening reveals a constant, shifting flow of musical improvisation. A good analogy might be the microscopic view of an atom — each instrument like a separate proton, whizzing round on its own elliptical paths but controlled by its interaction with the magnetic centre. Even the voice of this curious, spidery Japanese singer Damo Suzuki is used just as a sound, flowing in and out of the song with its own bizarre texture, singing a pidgin English vocal stripped of any sense of meaning. The first side is the more accessible, particularly the "One More Night", which seems like a straight-ahead "jerk" (you can dance to it, or shake your head) but every now and then it seems to jump half a groove, slip slightly out of phase. Characteristically, it ends as abruptly as though the tape has broken, just when you're getting settled into groove the night away to the riff. "Soup" is rambling and elusive, but "I'm So Green" is almost a vaudeville tune, so they can play the notes as well as the rhythms if the mood takes them. — M.H.

## VARIOUS ARTISTS: "FROM 'BAM BAM' TO 'CHERRY OH! BABY'" (TROJAN TRJ 51)

(DON'T LOOK so agghast at the title — it may sound weird, but this isn't too bad a record at all. Nothing very heavy, just a sort of festival compilation from Canada and issued here by Trojan. It's reggae of course, but the selection is rather nicely balanced and includes cuts by the

# ALBUMS

Reviewers: Jerry Gilbert, Ray Hammond, Martin Hayman, Steve Peacock, Ray Telford, Penny Valentine, Billy Walker



● DELANEY AND BONNIE: not a bad collection.

Maytals and Desmond Dekker. I especially like it because it gathers together three good Maytals numbers — "Sweet And Dandy", "Pomps And Pride" and "Bam Bam", which are all impeccable demonstrations of how to use three voices without sounding contrived and pretty — just grooving naturally together in a way which gives you a real lift. The Jamaicans (yes! imagine a group here calling themselves anything as unlikely as the Englishmen, the Irishmen, the Scotsmen or the Welshmen) turn in an unwavering bit or rock steady with "Ba Ba Boom", with some sneaky trombone supporting the voices and a repetitious, slightly blue, slightly stoned and out-of-tune break from the horns. Eric Donaldson comes off well with "Cherry Oh! Baby", slightly better in fact than the better-known Desmond Dekker's "Intensified" which certainly isn't up to his best form. I do like the Maytals very much, though. I don't imagine for a minute hard line rock freaks will go for this record, but if you got into some of the music from "The Harder They Come" this will take you further in, and will also increase your inventiveness on the dance floor. — M.H.

## JIM McCANN: "McCANNED!" (Polydor 2489053)

JIM McCANN is an Irish singer of folk songs and on this album he illustrates why he is different enough to warrant recording an album of

other peoples' songs and songs he arranged himself. An interesting inclusion is Johnathon Kelly's "I Used To Know You" and Jim sings this in a rich vibrato voice. The arrangements are interesting but the recording is just a fraction overdone with a little too much echo here and there and far too much bass overall. — R.H.

## SPONTANEOUS COMBUSTION: "TRIAD" (HARVEST SHVL 805)

PRETTY DIRECT in its musical ideas and execution, and yet a little over florid in its lyrical style, this album is one of those that I can appreciate in the sense that it's technically proficient and competent throughout; but it doesn't move me at all. There seem to be an awful lot of groups getting into this kind of thing — heavy, chord-based structures, with much emphasis on riff themes, melodramatic production, virtuoso solos, and lyrics dripping with imagery. It's pop music on the Grand Scale, a style spawned by the King Crimson / Yes axis of about three years ago, and crossed liberally with everything from Liberace to Deep Purple. The three men of Spontaneous Combustion — Gary and Tris Margetts and Tony Brock — borrow liberally from the tradition (particularly King Crimson in stop-time effects), and construct an album as grand and impressive as one of those huge, ornate cinemas. But the effect is empty — SP.

gives out with "Green Onions" and Uncle Otis rasps out "Respect". I assure you — you've heard it all before. — R.T.

## COUNTRY GAZETTE: "A TRAITOR IN OUR MIDST" (UNITED ARTISTS UAG 29404)

ANYONE WHO'S EVER come into contact, however fleetingly, with modern country music will almost certainly know about Country Gazette. They are a four-piece outfit comprised mainly of ex-flying Burrito and Dillard and Clarke sidemen and this fine album is testimony to their prodigious talent, both individually and as a group. The material here has a slightly more ethnic feel than what the Burrito used to put down, that is to say there's less emphasis on country music's rockier side, though "A Traitor In Our Midst" sounds as though it should have a pretty wide appeal. The group includes Byron Berline, fiddle, mandolin and vocals; Alan Munde, banjo and guitar, and Kenny Wertz, guitar and vocals — virtuosos all who've been part of the country rock scene for a long time and who, between them, seem to have defined the art of country picking. As mentioned Roger Bush's acoustic bass is responsible for Country Gazette's mellower approach and the absence of drums heightens the feeling. Two of the outstanding tracks on the album are a version of Lonnie Mack's "I Might Take You Back Again" and Gene Clark composition called "Keep On Pushin'" which is a vehicle for Byron Berline's brilliant fiddle work. The album is produced by Jim Dickson (always a good sign), who also is known for his work with the Burritos and Ry Cooder, no less. — R.T.

## CHRISTOPHER MONEY: (RCA SF 8313)

I SUPPOSE you should like people who don't sing lyrics like pseudo-Americans, but I always get a bit put off by terribly English pronunciation.

I fear Mr. Money is rather fond of definitely ending his words in a very straight way



## THE ROSKO SHOW (ATLANTIC K40432)

YET ANOTHER totally superfluous compilation of long-established R&B hits which no doubt will sell at a reasonable pace even though every soul buff will already have most of the material included here on their record shelves. As the title suggests, the choice of material has been taken care of by Rosko who also takes it on himself to introduce each track in a style which may suit his radio show but which on record sounds misplaced. As for the artists concerned there's Wilson Pickett, Otis Redding, Sam and Dave, Aretha Franklin, Booker T and The Drells, The Bar-Kays, Arthur Conley, Percy Sledge, The Drifters and Clarence Carter, all of whom are excellent in their own right but on albums such as this and the glibness of its presentation they are somehow cheapened. However, for those who are interested, Pickett sings "Everybody Needs Somebody To Love", Aretha sings "I Say A Little Prayer", Sam and Dave's contribution is "Soul Man" while Booker T.

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# TURNING FULL CIRCLE

Feature by Jerry Gilbert

MARC BENNO, the forgotten Asylum Chorister, has left Hollywood and returned home to Austin, Texas, to plan his next campaign.

His first move has been to employ Dee Anthony as his manager — with the immediate view to setting up a decent tour for Benno and his band, the Nightcrawlers. "It's a four piece band — all Texas cats that I've been wanting to get for a long time. You know, just the standard guitar, keyboard, drums and bass."

Last time I spoke to Marc he had just finished recording his new album "Ambush" and was eagerly awaiting its release. In view of the fact that Rita Coolidge had already recorded two of the tracks for her own new album it looked as though Benno had again put the emphasis on songs — this time with collusion from his younger brother Irvin about whom Marc had been raving. But a lot's happened since then. The album is now out, it's scarcely a "songs" album, and when I asked him what had happened to Irvin . . .

"We're through — my brother's crazy. He kind of drifts far out and then comes back again, but we aren't doing anything together." It seemed futile to pursue this line of conversation so I asked where Marc's plans had backfired, for he had initially planned to recruit the services of Jim Keltner, Carl Radle and Mike Utley to back him on the road as well as on album.

"We couldn't fit it in so I went back to Texas in September. I had some guys in mind to form a band with but they were already in a band. I had always played with these guys but at that time I was in a different band. They've been together for years and were once the Chessmen. But then the drummer and keyboard player wanted to leave anyway so they joined me and now I've got the exact guys I wanted.

"So luckily I didn't have to split up the band because it was falling apart on its own. But it's a pity because although they only did old blues they did blues so good — better than any white band around."

## Blowing the roof off

Marc was fairly ecstatic about the way the new band was being received in Texas. "We been blowing the roof off and that's no shit man. It's hard to make it in your own town because although a lot of people remember me, they remember me for how I was and a lot of people have never seen me play guitar."

Marc explained that the album "Ambush" was the last thing he had done with "these guys from Hollywood." He added: "What I have now is definitely a more permanent band — with a lot of rock and roll, a few ballads . . . James Brown almost, but not too much of the blue-jeans stuff anymore." And what of "Ambush"? "It was the best thing I could do in California without a permanent band."

It's easy to see what Benno means and just as easy to see why a lot of people will denounce it for being too loose and low keyed, ragged in parts and with songs which sound like they were ad-libbed from beginning to end. But out of that record comes something far deeper — an honest, insistent blues, with Keltner's brilliant drumming held flat and right into the background. Benno sings evocatively and Ed Davis, almost certainly the most soulful white blues guitarist in Los Angeles, wailing out some beautiful lines.

"What our band has been doing has been a wonderful education, playing around the state with people standing on tables and chairs. No, I haven't been playing any keyboards — my urge to play keyboards hasn't really been kept alive. But we've retained some of the old songs. For instance, "Hall Street Jive" (from "Ambush") has really been happening on stage and "Sunshine Feeling" we're doing up-tempo, too.

"We're also doing "Don't Let The Sun Go Down" from the "Minnows" album and "Second Storey Window" and "Franny" as more of a nigger bossa nova song. "Southern Women" is the one we close the show with."

Marc emphasised that he'd very much like to get over to England with his band, although he seemed to be having a mighty fine time down in Austin, Texas. He underlined this with a final exuberant valediction "What we're doing now just about completes the whole cycle of living," he proclaimed with just a shade too much ambiguity for comfort.

"BUT FOR the Beatles, Dylan could have had a pop hit record with 'Desolation Row.'" Eric Andersen was speaking in his suite at Roger Miller's plush "King of the Road" Motor Hotel.

No wonder he was in a philosophical frame of mind — he'd just shown me what the tornado had done to his previous room on the sixth floor. He was lucky to be alive. Though it barely made the papers here, Nashville had survived 13 "twisters" that day. Thanks to advance radar warning, no one had been killed, but wherever a twister had touched down, the destruction was total.

After that experience, maybe it was natural to reflect. But first of all, just who is Eric Andersen?

## Unheard

"A lot of people have heard my songs but never knew who wrote them. I'll sing a song like 'Rolling Home' which Peter, Paul and Mary recorded, and someone will come up and say 'Sure liked that Peter, Paul and Mary song.'"

"One time I read an article in the San Francisco Chronicle by Ralph Gleason about Tim Hardin. The only song he mentioned was a song that I wrote, called 'Violets of Dawn'. 'One of Tim Hardin's greatest songs', he wrote. Blew my mind. Another of my songs which I particularly like is 'Close The Door Lightly.'" You mean the Dillards' song? "You see, that's the problem," Eric laughed.

Tom Paxton brought Eric to New York around 1964. Promptly signed by Vanguard Records — "It was all very small when I started, you know. You blew into town on the wind and got plucked out of the air" — he became known for writing love songs when everyone else, following Dylan, was writing protest songs.

Eric Andersen is not bitter, he's far too gentle and honest with himself for that, but he quite candidly believes that "The English Invasion", led by the Beatles, changed the course of American music — for the worse.

## Feelings

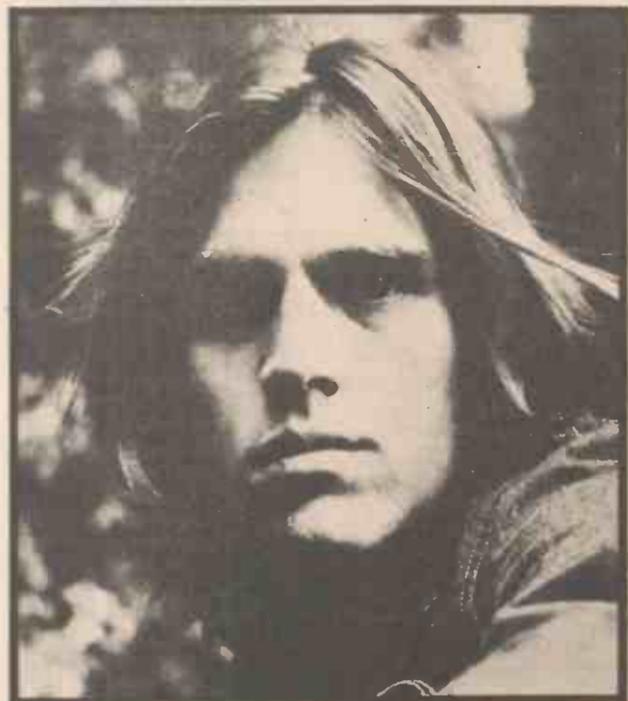
He knows what he's talking about, too. He was about to sign with Brian Epstein when Epstein died, and Clapton has played on his sessions.

Eric put it like this: "Feelings are what music is about. I think if the 'English Invasion' hadn't occurred, a lot of those political songs — which actually I shied away from writing — could have changed music faster, changed the attitudes.

"It was getting really close to the media, people like Dylan could have . . . Dylan could have been the Beatles,

# Knowing when the time is ripe

## NASHVILLE by Geoff Lane



ERIC ANDERSEN

he was that close. 'Desolation Row' could have been a hit single and the imagery of pop music would have started to change. The Beatles swung it back to conservatism.

"Later on, of course, they became affected by the New York writers. They got into their more meaningful things by coming into contact with what was happening in New York. Acoustic guitars started coming back into Rolling Stones albums and people began to listen again to singer/song writers.

"Music in America was heading into a very communicative phase where writers were singing what they felt. Had the Beatles not arrived the way they did, I think these songs would probably have had more widespread appeal."

## Listen

I believe Eric is right. It took a long while for "Imagine" to arrive. An awful lot of good writers struggled to get heard in the mid-sixties and those same writers are now "superstars" — like Kristofferson — or coming out of the shadows, like Eric Andersen. People are learning to listen again.

Eric provides the classic example. You can hear his early stuff, you can hear what he's doing now, but several albums in the late '60s were never released here.

Vanguard have issued a double-album compilation, "The Best of Eric Andersen", which includes most of his good early songs plus five tracks from his "Country Dream" album which he made in Nashville in 1969.

Only "Come To My Bed-

side" of his early songs should be there but isn't, and along with "Violets of Dawn", "Close The Door Lightly" and "Thirsty Boots" are the finest songs he's written. That is, until he cut "Blue River", his first Columbia album, in Nashville this Spring. It hasn't been released here, but Eric is touring America promoting it and getting applause he hasn't heard in years.

Look out for "Blue River" when it is released. Not just for Joni Mitchel, David Bromberg or any of the Nashville cats on it, not even just for the songs. Listen to "Blue River" because it has so much presence it breathes.

When you can write a song that equals "Imagine", you've earned the right to criticise the Beatles.

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**IF 1972 has been anyone's year on the folk scene, it must surely have been Harvey Andrews.**

With the Harvey Andrews songbook published, a satisfactory recording contract and an extremely fine recording under his belt, plus a final breakthrough into airtime, he can hardly be disappointed with the events of the past few months. One, could, in fact, excuse or least understand a bit of laurel-sitting.

Actually, nothing is further from the truth. If Harvey Andrews struggled doggedly through years of adversity, success has merely stimulated him to further efforts and further explorations.

This Friday (7) sees him at the Fairfield Hall, Croydon, with his new partner Graham Cooper on guitar and piano. They've only been together for six weeks, but they've got four songs that they've written together, three of which are already in the repertoire. The songs are different, too, representing an extension of the old style and old approach.

**Tougher**

"Teaming up with Graham has got rid of a lot of inhibitions", Harvey admits. "I seem to have spent so long getting rid of that English reticence which used to hold me back. Half of me would get angry, and the other couldn't. 'Hey Sandy' was the beginning of the new tougher approach, and 'Soldier' really clinched it for me. Now I'm getting away from folk music as such and getting into songwriting."

Which is a pretty odd thing to say when you've been working folk clubs for seven years and songwriting for as long. "Yes, but — I'm beginning to look at songwriting as



● HARVEY ANDREWS

# Harvey—call him contented

an art form now. I don't want to be limited to any one style. I want to explore what I can do. I'd reached the end of one particular road with 'Soldier', and I hadn't written anything since. But I suddenly discovered I needed more intricate work, more than just what I could get from the style popularly known in folk circles as 'the Andrews thrash'.

"I'd known Graham for a long time — we have identical musical tastes — and it just seemed right that we should team up. The only question was whether we could work together temperamentally. We've found we can, and we've just clicked."

Now Graham writes most of the music and Harvey most of the words, with a little bit of occasional crossover. And the interesting thing is that the jointly-composed songs fit Harvey's voice so well that they still bear that distinctive Harvey Andrews trademark. His virtual abdication from

musical side — on the surface strange for such a successful composer — emphasises one of the newly strengthened aims of Harvey's writing.

"I want above all to write literate songs — songs that people can get pleasure from by reading them. And I want to write songs for people across the board — from your intellectuals to your Radio One listeners. I believe that the average person in the audience is vastly underrated. When I've played things like 'Soldier' at social clubs, for instance, I've had an immediate reaction. The BBC won't play it though, probably because it actually says something."

"I'd like, if possible, to be a sort of English version of the French chansonnier, like Brel, for instance. We don't have the same tradition over here of the singer as a social commentator as he can be on the continent. But that's the aim, or at least one of them."

One of the other aims is to

get away from the dully conventional that seems to him to afflict British songs. "The Americans are lucky in one respect — they have some first-class interpretive artists who can take the song of a beginner — like Judy Collins did for Joni Mitchell and Cohen — and put it across to a mass audience. We simply don't have that sort of artist in this country, and this must inevitably affect the standard of songwriting. Songwriters so often treat the audience merely as a target to aim at — I've done it myself — and this is really a form of writing down."

In essence, the points that Harvey is making are points he's always made. But now the strength behind them is greater because he himself knows exactly where he's going. "For years I wanted to be a pop star, but that's long gone. Now I want to be a songwriter and write songs that will contribute perhaps just a bit more than mere passing entertainment."

**Third-rate**

"To an extent I've limited myself by writing so-called contemporary folksongs. Now I just want to write songs. Above all, I don't want to be associated with the singer-songwriter tag because, frankly, so much stuff is passed off by third-rate artists that the tag's beginning to become a dirty word. So I just want to sit back and write. If they're good, then great; if not, too bad. But I'm through with compromise. I'll write precisely what I want."

There's an album on the way as well, to be recorded in February or March next year, which will contain both joint songs and Andrews songs. Half of them are already written and, judging by those I've heard, there will be no lessening of standard from that of the most recent, "Writer Of Songs". The pair are also working on an album of new children's songs.

Meanwhile the round of one night stands goes on as Harvey continues what he regards — even after so long — as his apprenticeship. But he admits "You can call me content for the first time in two years." — FRED WOODS.

# SINGLES

**FREE: "WISHING WELL" (ISLAND).** Young Billy Walker, Free fanatic extraordinaire and our ed. to boot, reckons this is "..... fantastic" and that most of the blame for that lies with Andy Johns' engineering. So be it. In a calmer frame of mind I must admit this is an excellent little ole track. Perhaps not so instant as "Little Bit Of Love" but grows on you the more you play it. It's slightly disconcerting to start with because everything is levelled on a very bass sound — both musically and vocally — but it's so damn solid and funky it really gets hold of you: "I know what you're wishing for — love in a peaceful world" sings Rodgers. Right on Paul.

**LEON RUSSELL: "SLIPPING INTO CHRISTMAS" (A&M).** While everyone else is bounding around with thoughts of snow and mistletoe, and a lot of artists are trying to get back to a real Christmas feeling — well old Leon is feeling downright sorry for himself. Here's a horny bluesy Christmas record with Leon sounding pretty saucy: "That special thing you give me I won't find underneath my tree". Quite so. Christmas really isn't about those naughty feelings Mr. Russell. Still, when you're feeling lonely and down I guess it's even worse over the festive season. All those happy rotters. Boo.

**Detail**

**CAROLE KING: "BEEN TO CANAAN" (A&M).** From her "Rhymes And Reasons" album is a very carefully executed pleasant track with all Carole's usual meticulous attention to detail. Having said that I have to admit that much as I love her voice I felt a horrible lethargy creeping over me. It's a very professional and nicely put together track, but there's a very strong lack of impetus about it I fear.

**Memories**

**STEELEYE SPAN: "GAUDETE" (CHRYSALIS).** And so back to yuletide. A traditional song that sounds as though it's in latin (although being a dolt I'm no doubt wrong and it's probably Swahili). It brings back amazing memories of my school days (yes, I did go to school) and the many happy hours I spent showing off in the Madrigal Choir. We did a lot of this unaccompanied merry stuff — mostly in olde English/Elizabethan, looking deceptively innocent and clean minded. However... Steeleye come across as though they're surfs and villains, singing in their Lord's castle all those winters ago — when meat didn't come in little boxes and everything was deep and crisp and even. Very nice too.

**SALLY ANGIE: "CHILD OF ALLAH" (PHILIPS).** Mandolin intro made me expect old Rodney to come prancing in. But no — instead a lady who sings underneath all that's going on, in a strangely disconcerting way. It's pleasant and okay but not for me I'm afraid.

**BARKING AND HOUNSDITCH CHORAL SOCIETY. "QUEEN OF THE ALLEY DOGS". (TRACK).** My god daughter — a very beautiful soul



**REVIEWER: PENNY VALENTINE**



● LEON RUSSELL

indeed and aged 2½ — loves this and refuses to nosh her breakfast while it's on. "Dogs" she says observantly as the barking gets under way. Quite right, and anything that brings a smile on her face wins my approval. However, I do have a sneaky feeling about these barking records that someone may be pulling their tails, which takes the gloss off a bit. Still, they do a bit of "God Save The Queen" and a few other ditties while the orchestra bumps and grinds. She liked "Ding-A-Ling" a lot, did that child, which may bode well.

**Gentle**

**PLAINSONG: "EVEN THE GUIDING LIGHT" (ELEKTRA).** I remember with fondness a track called "Clear White Light" which never did anything (sad) and has practically nothing to do with this so I'll stop rambling. Ian Matthews and Co. seem to have developed that laid back ease to a real art now and this — the title track from a three track single — is incredibly gentle and nicely acoustic and reminds me of Loggins and Messina. The other two are from "In Search Of Amelia Earhart" and they won't hurt you either.

**Sifting**

**DECOYS: "CHRISTMAS TIME" (POLYDOR).** Like this one a lot. Produced and written by one Dejohnette, it has a sifting Labi Siffre type opening and comes on later like a tighter and stranger Stylistics. I can see it being huge and I won't object at all.

**ELVIS PRESLEY: "ALWAYS ON MY MIND" (RCA).** Elvis is back to his former sincerity and throat wobbling. It's going to be a huge hit and I suppose the lyrics aren't too bad considering it's all about contrition (and he does that so well doesn't he?). It could have built up better, something more flourishing I felt and more extravagant. But still watch it move.

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**"ON THE SWINGIN' SIDE OF SARAH VAUGHAN". (ROULETTE 2682 043).** A bargain for a Miss Vaughan fanatic this double album with songs conducted and arranged by four of the top men in the business — Quincy Jones, Benny Carter, Gerald Wilson and Lalo Schifrin. Among the 32 first-class offerings are "Baubles, Bangles And Beads", "Moonglow", "I Can't Give You Anything But Love", "Rough Midnight" and "Baby, Won't You Please Come Home".

**GEORGE CHISHOLM'S ALL-STARS: "ALONG THE CHISHOLM TRAIL". (77 RECORDS SEU 12/43).** This is a live recording at a party at London's 100 Club to celebrate trombonist George Chisholm's 42 years as a professional musician. He plays here with Kenny Baker, Tommy Whittle, Brian Lemon, Lennie Bush and Bobby Orr. It's difficult to get the balance right in such circumstances, but there's still some superb jazz to be heard on this album. Kenny Baker's trumpet is delightful, fast, exciting and driving. What a pity we don't hear him more often in such company.

**GEORGE MELLY: "NUTS". (WARNER BROS. RECORDS K46188).** George made this album with the Chilton-Fawkes Feetwarmers at London's Ronnie Scott Club one Sunday night recently when the booze bill came to £625.75. Much of the spirit engendered has managed to get onto the album and George belts away in typical Melly fashion on such numbers as "Dr. Jazz", "Sugar", "I Want A Little Girl" and "Nobody Knows You". Of the backing musicians, Bruce Turner is outstanding. George is essentially a visual performer but, as we

## JAZZ ALBUMS Reviewer Jack Hutton

said, a lot of the spirit has come over.

**BREW MOORE: "BREW'S STOCKHOLM DEW". (SONET SNIF 624).** Recorded live in a Stockholm club, this features American tenor veteran Moore with pianist Lars Sjosten, bassist Sture Nordin and drummer Fredrik Noren. Brew is a blower, gutsy, articulate and with plenty of drive. He includes the beautiful ballad "Old Folks" and turns in a sensitive performance.

**THE DEFINITIVE CHARLIE PARKER VOLS. 6 AND 7. (METRO 2356 091 /2356 095).** Another two valuable additions to the chronological re-issues Parker made for Norman Granz. Vol. 6 features Parker with a small group (including Benny Harris, Walter Bishop), a big band and his own quartet with Hank Jones, on piano. Titles include "Begin The Beguine", "I Can't Get Started" and "Cosmic Rays". Vol. 7 features Parker with his quartet, quintet and orchestra which includes Hal McKusick on clarinet plus French horn, flute, oboe and bassoon. Titles include "In The Still Of The Night", "Old Folks", "I Remember You", "I've Got You Under My Skin". No matter the settings, distractions, strange atmospheres, unsuitable or inferior musicians, Parker plays always like

a giant. Heavily recommended. **THE BEST OF DELLA REESE. (RCA SF 8265).** The arrangers and conductors on this album include Glenn Osser, Mercer Ellington and Neal Hefti. Della belts into her songs with great abandon. "Bill Bailey" gets torn apart, but she's a bit heavy on a ballad like "Everyday". Other titles — "Someday", "Blue Skies", "Thou Swell" and "Diamonds Are A Girl's Best Friend".

**THE INTIMATE JOE WILLIAMS. (ROULETTE 2682 046).** Frankly, I enjoyed some of the accompanying musicians on this double album more than Joe Williams. Such men as Count Basie, Freddie Green, George Duvivier, Harry Edison, Jimmy Forrest, Sir Charles Thompson and Jimmy Jones.

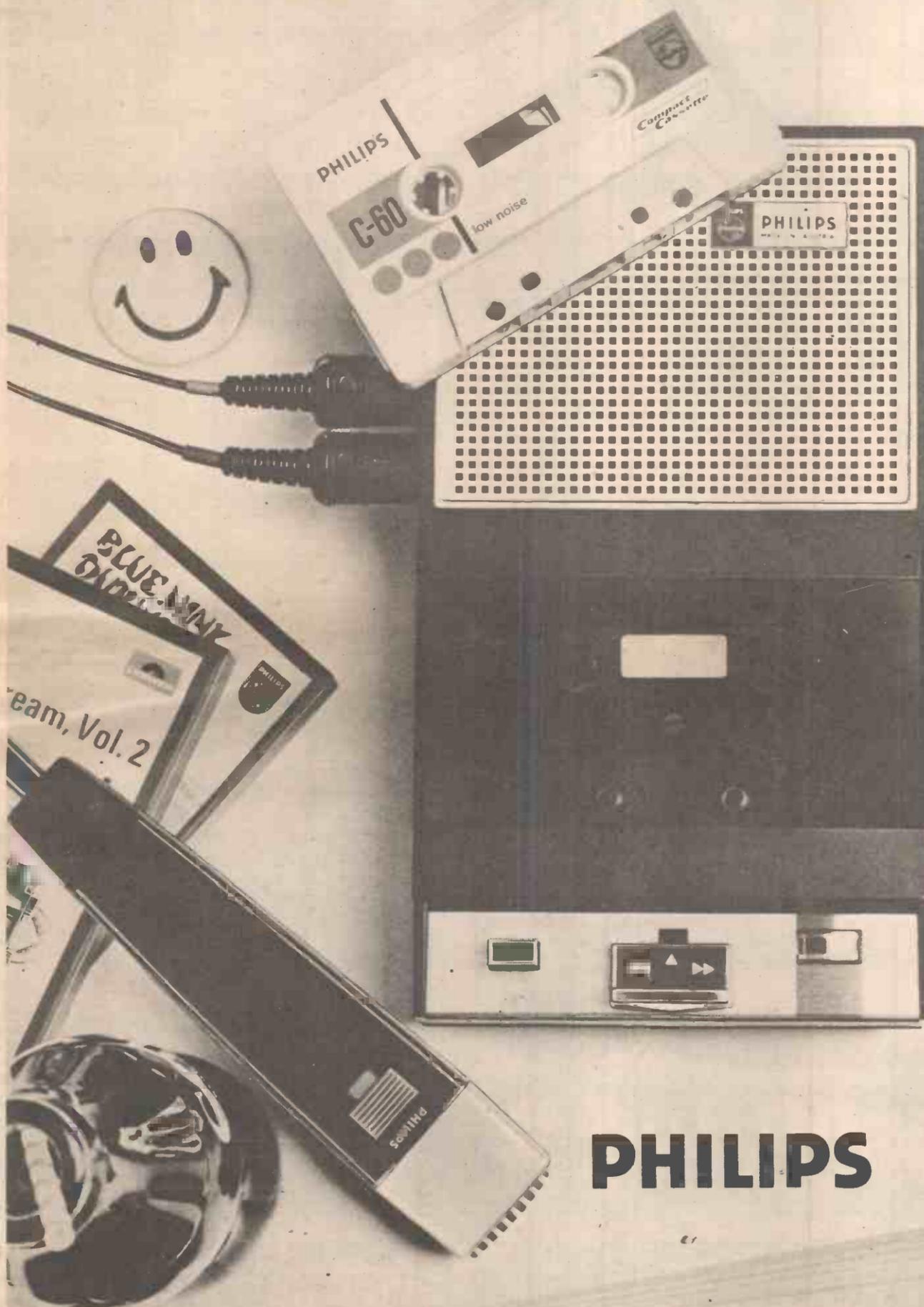
Joe always struck me as a ponderous singer and his various performances here haven't changed that view. Included are "Ain't Misbehavin'", "If I Could Be With You", "September In The Rain", "Out Of Nowhere" and "Moonlight In Vermont".

**ALTON PURNELL, BARRY MARTYN'S BAND: "IT'S THE TALK OF THE TOWN". (77 RECORDS SEU 12/44).** Purnell was the pianist with Bunk Johnson's New Orleans Jazz Band and used to drive them along in fine style. He does the same here for Martyn's band and is featured on fetching solos as well. Not a great technician but an exciting jazzman.

**BARRY MARTYN: "WHERE HE LEADS ME". (SWIFT 6).** The Martyn band made this album in a church in Stow, Massachusetts. After a sticky start the audience seemed to enjoy the spirited New Orleans sound. So will many devotees in this country.



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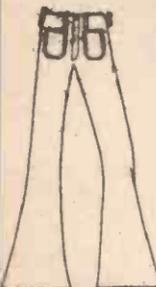
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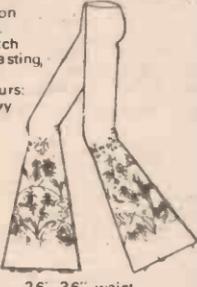
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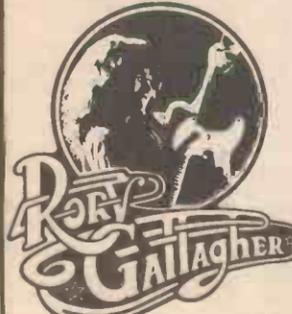


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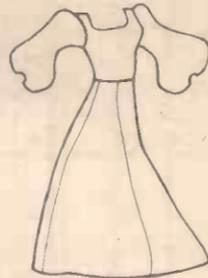
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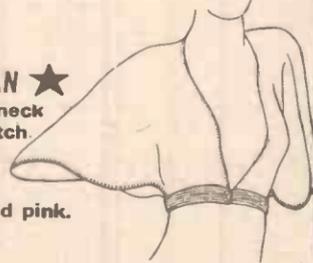


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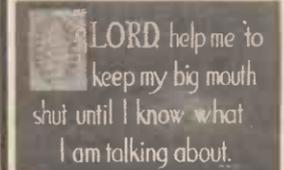
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THE KINKS piece together relics and fragments of an eminent career to provide a tremendous hour of entertainment here in 1972.

By musical standards their appearance with Silverhead at Hatfield Polytechnic last weekend was not one of their most memorable, but Ray Davies, looking like the new Messiah in his slick white suit, had the audience in the palm of his hand.

I can only echo the sentiments I expressed a few weeks ago after seeing the band in Washington: the format of the set was the same, only a few numbers were changed such as "Dedicated Follower Of Fashion" which probably crept in in place of one of their other hits, although it is interesting to observe that despite cries for "Lola", Kinks fans don't depend on hearing old hits in quite the same way that Who fans do.

Aside from that there was a lot of good rock and roll which was reinforced by the horn section mid-set, some loose country favourites a la Muswell Hillbillies like "Acute Schizophrenic Blues" and, of course, Ray's "Demon Alcohol" where the set really jumps off and the unenlightened who dare to creep too close to the stage become showered with Newcastle. Brown Ale as Davies goes through his drunken routines with John Gosling laying down a sombre, funeral organ in the background.

So all in all it was a great piece of theatre to follow the impressive start provided by Silverhead. And although some of the Kinks' music was fairly loose and carefree, the expansive, exuberant demeanour of Ray Davies carried the show through brilliantly — right up to the point where the band launched into "You Really Got Me" which signalled the final medley and brought home the fact that the hour had passed all too quickly. — JERRY GILBERT.

## Spring

OF THE growing number of musicians employing electronic effects in rock, there are few as skilful as McKendree Spring's Mike Dreyfuss. At Kingston Polytechnic on Saturday, Dreyfuss — reared on classical chamber music — completely stunned the audience with his electric violin masterpiece "God Bless The Conspiracy", a ten minute solo which seeks to illustrate the past decade of repression and violence in the US by a grotesquely distorted arrangement of the patriotic and anthem "God Bless America".

Using wah-wah, echos effects, and Moog and Arp synthesizers, Dreyfuss has to be heard to be believed. And yet McKendree Spring are by no means dependent upon him: with a mixture of folk, rock and country influences, this New York drummerless

quartet excelled on Tom Rush's "No Regrets" and vocalist Fran McKendree's "Don't Keep Me Waiting", a song from their forthcoming album "Tracks". McKendree, who has a more, mellow voice, also sang solo on Arlo Guthrie's "Oh In Morning", a throwback to the days when he played the New York coffee house circuit as a folk singer.

As for the rock element in the band, Marty Slutsky is a fine guitarist, who came into his own on Frans' up tempo "Friends Die Easy". The lack of a drummer is noticeable only occasionally, since McKendree plays a forceful rhythm guitar style to take most of the load. — TODD GILLIES.

## Marsha Hunt

REMEMBER Marsha Hunt from a few years back? Leaping around on "Top of the Pops", a halo of frizzy hair, her boobs gradually easing their way out from under a suede waistcoat. Right now I can't remember what the song was.

Well, she's back, and her stage-act is as tantalisingly dramatic as ever. Now she has a four-piece group called "22" backing her up. They teeter about on platformed clogs, looking slightly awkward in leather knickerbockers and striped socks, but they rock proficiently, and even if Marsha keeps suggesting that they turn down the volume, they can do a soul boogie with the best of the rest.

Miss Hunt has retained her flair for dramatic touches, leading into Neil Young's "Southern Man" with a black slave chorus, or standing still stage-centre under a single spot while the bassist sings to her. Visual impact can hide a lot. Marsha had only to wiggle her hot-pants and roll her eyes to get the audience to forgive her for an hour's delay with PA problems at Leicester Poly. Mid-set she makes a costume change into a silver suit with a zip from chin to crotch, the raising and lowering of that zipper made an act in itself, but zip in some other form was what her show still lacks. — MARTIN KIRKUP.

## Music force

NUMBED BY the cold rain, a couple of buskers serenaded the empty Manchester street outside the Houldsworth Hall as the third Music Force multi-media spectacular got off to a desultory start on Saturday night.

Hankh couldn't get a big enough truck in time so the gig was let off by Hamilton Grey, a strident little band from Cambridge. At the end of their raucous set the bar had actually opened, the people had arrived wet and Snoh Fun, a University based political theatre group began their



● KINKS: great piece of theatre

# LIVE SOUNDS

series of bizarre sketches in exclusively BBC accents.

They were followed by Greasy Bear, Manchester's major freewheeling rock band driven by the ever-maniac Bruce Mitchell on drums. The witty and compelling set was joined by two fancy dress goons on acoustic guitars from Harry Odin and the Thunderers.

Then while Easy Street plus Mike Hart from the Liverpool Scene set up their gear, folk singer Tom MacMasters, direct from Strangeways jail, delivered himself of some melancholy ditties.

As an exercise in anti-hype the raison d'être of Music Force the evening turned out to be well balanced and thoroughly enjoyable with the added attractions of cheap food, go-go dancers and fair light show. And at 50p it was certainly cheap at the price. — DAVID CLARK.

## Mackerel

AFTER COMING on stage almost an hour later than anticipated, Holy Mackerel were not particularly well applauded at Malcolm's Disco, Hull, last Thursday.

Home had just apologised to the audience for not playing at all — their equipment was apparently stuck somewhere

down the A1. So the youngsters could hardly be blamed for feeling a little cheated at that point in the evening.

However, Mackerel are a damn good group and will get even better as their reputation grows. Terry Clark, their lead singer, was afterwards enthusiastic about the performance but joked about the group's "very commercial" single, "Rock-a-bye". No matter what is said though, it is a top twenty certainty for me.

Their act includes several songs written by one of the two lead guitarists, Derek Smallcombe. "Waterfall" is the best number, a slow ballad which, dare I say it, sounds vaguely like Free.

Mackerel's bass guitarist, Tony Wood, is a very dominant member of the group but all five of them are very professional and obviously talented.

They tend to play too much old style rock and roll for me but their own material more than makes up for that.

It's a pity Home couldn't have made it a double bill but Holy Mackerel would have taken some following anyway. I hope their album sells well because the group have put a lot of work into their long set — and by the way they are a good visual act, something which is very necessary these days. — SIMON ORRELL.

challenge to admit that this casual clowning and halting performance is anything but the most carefully rehearsed. And so it goes on, "My Friend The Sun" — two acoustic guitars and Chapman singing with some seriousness is good, and music is king again — the loose-limbed ladies at the side of the stage look happy, and Linda Lewis, who was captivating in her set to start the show, jigs about all smiles. A roadie rushes on to get the electric piano working for "Burlesque" which could hardly go without it, and from here to the end it's all togetherness.

"The Weaver's Answer" marks the close just when it's really beginning, and to prove it, there are three encores, because they don't want to stop now they've found the way. Almost half an hour, standing there rocking, and backstage the scenes are triumphal, with much hugging and slapping of backs.

I don't know if it's an insult or a tribute to say that their first gig without Poli Palmer seemed not too remarkable — if you know and love Family, it's nearly always haphazard, and you accept and like it. This time it was near chaos, but they made it in the end — they usually do. — HOWARD FIELDING.



● FAMILY: made it in the end

crept on stage.

Next off it's "Top Of The Hill" — Roger Chapman in full flight, words tripping out in careful disorder, and they all play together in the chorus. Yes, they all play together and it's nice, the first signs of the old Family power. They looked more like it now, the people are happy too and the heads start to toss with the rhythm.

If only they'd put on some lights facing the band, instead of behind and to the side. But never mind, there they are, Chapman all in black, rocking backwards with the microphone, marching on the spot, Cregan and Townsend driving

"ROLLING AND Tumbling ain't done me no harm, gonna boogie my night owl away" — remember the words, because that's how Family are at the moment, still enigmatic, still charismatic, turning disasters into successes, on their terms anyway.

The first notice of Poli Palmer's absence from the band was on some little hand-outs littering Oxford's New Theatre on arrival. Just a hand-out advertising "My Friend The Sun" with four faces on it. Can't be an official one then, only four of them on it. Think no more about it.

Then there's Tony Ashton, black leather head to foot, lumbering affably onto the stage with Family and sitting down at the keyboards, a Tam O' Shanter perched at a jaunty angle suggesting more cocky confidence than lay beneath it. His book of music open, the band begins to play.

It's meant to be jerky, rhythmic song, but it's no way for a guy with only six hours rehearsal under his belt to have to start to replace someone with Palmer's feeling for Family's music. Never mind, Family are always like this, and maybe it's a joke, like the strains of "The Big Country" and the raucous tap room singing in the darkness when they

# THE GALLOPING GILBERT

An occasional series in which Jerry Gilbert takes a personal look at the world of rock and roll

I REMEMBER a time when everyone wanted a good London venue where they could see and hear good rock music in relative comfort. Along came the Rainbow and the people flocked to see the very best names in rock — but the Rainbow died because it was too ambitious.

Then it made a spirited second stand flanked by three converted picture houses in the unlikely suburbs of Edmonton, stuck out on the North Circular, Mile End — which in olden days was singled out as the worst example of East End squalor — and Brixton. And we all know about Brixton.

So the Rank Organisation either knew something we didn't or else they were chumps. Audiences appeared to diminish and diminish until . . . this week the rumours started going about that the Sunday chain of theatres was to close.

So from a situation of good rock venues, good acts, good crowds, but no remuneration at the original Rainbow it appears that we now have a situation of good venues, inept bookings and poor crowds.

But on top of it all Rank have found themselves at the centre of another controversy — by clashing with the Rainbow after banning the preview showing of the Pink Floyd film "Pink Floyd At Pompeii".

How were they in a position to ban it? Well, they're also the landlords of the Rainbow. Why did they ban it? Presumably because they could see promoter Peter Bowyer taking away much-needed custom from Rank Organisation houses.

Various reasons have been bandied about by Rank, most of them coming down to the inevitable "clause in the lease". But here we have the most ludicrous situation of all — ideal venue, enterprising promotion, crowds who turned up at the door to see the Floyd . . . and then turned away. Reason: no show.

All we need now is for the "Pink Floyd At Pompeii" to turn up at one of the Sundowns. But before urging Rank to pull out their theatrical fingers I would suggest that it's high time some central committee was formed. Not to provide a monopoly, but to enable something constitutional to be done to prevent a repeat of this ludicrous situation.

And now for an appeal. A few weeks ago my treasured set of Searchers albums, from which I still derive great pleasure, became depleted because I foolishly attempted to lend out a copy of "Meet The Searchers" via the GPO's wonder service. Swaddled in a heavy cardboard packet and bearing the perfunctory line "Fragile — Do Not Bend" it nevertheless arrived at its desti-

nation folded neatly down the centre. Shattered no less.

Should anyone possess a copy of such an album of yesteryear gathering dust and buried without trace, never again to see the thirty-three revolutions of a turntable, I shall pay handsomely.

Assuming you skipped the above paragraphs I shall press on dynamically with this week's daring adventure story. The scene is a familiar one — in fact, one of those nice ephemeral little occasions where the strong-willed but biologically improbable in our midst turn out for the football.

Let me tell you that the effusion of unlikely odours from the dressing room told a far more comprehensive story than I could ever manage. Nothing as common as sweaty armpits, linament or last season's unwashed football socks as we donned our motley collection of strip, more a breeding ground of Scotch and surgical weed.

And so we line up inconspicuously for the kick off — a five-a-side indoor tournament featuring a Pop Press team, a Monty Python Team (the Monty Python Team), a Radio One Team (consisting largely of John Peel) and a Charisma Team (captained by Peter Hammill).

The prize: an effigy of Charlie George's gold plated Y-fronts; the purpose of the tournament to celebrate the release of the new Python album, "Monty Python's Previous Album".

Folks, let me tell you it was a bizarre evening. Possibly because it started with an invitation match between Monty Python (Cleese, Palin, Idle, Gilliam, Jones and Chapman were all there) and a team of bunnies from the Playboy Club).

Arthur Mullard assisted with the commentary throwing in a few rousing verses of a song which has never been heard at Wembley (nor doubtless in a rugby team dressing room, come to that).

We gallant lads of the Pop Press went down 1-0 to Charisma after being robbed by a disallowed goal. Python snaked all over the Radio One squad but lost to Charisma in the final despite an exemplary display by Mr. Cleese (whose ball control really is dazzling).

The tournament, however, was generally unfair as at least two of the teams had undergone preparatory training.

Only *deja vu* aspect of the entire evening was provided by the promoter of the tournament, Mr. Tony Stratton-Smith who was still to be found at the bar.

I always figured that if football and rock music joined hands under one roof, Mr. Stratton-Smith would be there to witness the occasion. In fact, he was spotted in the hall but when his name was put forward to referee an invitation match he was seen to beat a hasty retreat — back to the compassionate comforts of cognac.

# SOUNDS AROUND

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

## WEDNESDAY

**GENESIS/CAPABILITY BROWN**, Sundown Theatre, Mile End Road, London E.3.  
**GROUNDHOGS / BADGER / FUSION ORCHESTRA**, Memorial Hall, Barry.  
**GEORRDIE / JERICHO / BUPERT'S PUDDING**, College of Technology, Ealing.  
**FAMILY / LINDA LEWIS / SUTHERLAND BROTHERS**, Town Hall, Birmingham.  
**WISHBONE ASH**, Guildhall, Preston.  
**CROWBAR**, Polytechnic, Manchester.  
**CAT STEVENS**, Hippodrome, Birmingham.  
**SOPHROSZYNE**, Goldsmith's College, Lewisham Way, London S.E.14.  
**MIKE ABSALOM**, College of Education, Worcester.  
**KING CRIMSON**, University, Swansea.  
**BUDGIE / COPPERFIELD**, Pier, Hastings.  
**SAMMY**, Marquee, 90 Wardour Street, London W.1.  
**KINGDOM COME**, Primary School, Hounslow Heath.  
**AMON DUUL II**, University, Keele.  
**IAN McCANN**, Barmy Arms, Riverside, Twickenham.  
**BROWNSVILLE BANNED**, Park Hall Hotel, Wolverhampton.  
**DAVE CARTWRIGHT**, Opposite Lock, Birmingham.  
**SOLUTION**, College of Art, Leek.  
**NAZARETH**, Caledonia, Inverness.  
**PINK FAIRIES / CLEAR BLUE SKY**, Town Hall, Oxford.  
**VELVET UNDERGROUND**, Saint David's College, Lampeter.  
**SNAKE EYE / MUNCH**, North London Polytechnic, Prince of Wales Road, London N.W.5.  
**JOHN MARTYN / SANDY DENNY**, City Hall, Newcastle.  
**HACKENSACK**, British Legion Club, Cwmbach.  
**DADDY STOVEPIPE / SILLY BALLS**, Art College, Maldstone.  
**HOME**, Polytechnic, Liverpool.  
**GYPSY**, Tivertly Ballroom, Buckley, Wales.  
**CLIMAX CHICAGO**, Top Rank, Cardiff.  
**STACKRIDGE / PIGSTY HILL LIGHT ORCHESTRA**, University, Cardiff.  
**LABI SIFFRE**, Talk of the South, Southend.  
**MAN / ALAN BROWN**, Latayette, Wolverhampton.  
**BRUSH**, Greyhound, 175 Fulham Palace Road, London W.6.  
**RALPH McTELL / GASWORKS**, University of London Union, Malet Street, London W.C.1.  
**SPARKS**, Growing Budgie, 63 High Road, Ilford, Essex.  
**UNCLE DOG AND CAROL GRIMES**, Tally Ho, 9 Fortess Road, London N.W.5.  
**BEES MAKE HONEY**, Kensington, Russell Gardens, Holland Road, London W.14.  
**SCARECROW**, Lord Palmerston, Kings Road, Chelsea.  
**COME ALL YE**, Uxbridge Folk, Load of Hay, Villier Street, Uxbridge.  
**DAVE ELLIS / HOWARD BOND**, Troubador, 265 Old Brompton Road, London S.W.5.  
**PETER BELLAMY**, Dingles, Adams Arms, Conway Street, London W.1.  
**CHRIS NICCOLL**, Pastures, 136a Westbourne Terrace, London W.2.  
**ELVIN JONES 4 / GEORGE MELLY**, Ronnie Scott's, 47 Frith Street, London W.1.  
**KEN COLYER'S ALLSTARS**, 100 Club, 100 Oxford Street, London W.1.  
**MICHAEL GARRICK**, 6, phoenix, Cavendish Square, London W.1.  
**ALAN STEWART B**, Bull's Head, Barnes Bridge, London S.W.13.  
**BRIERLEY CROSS**, Wentworth Castle, College of Education.

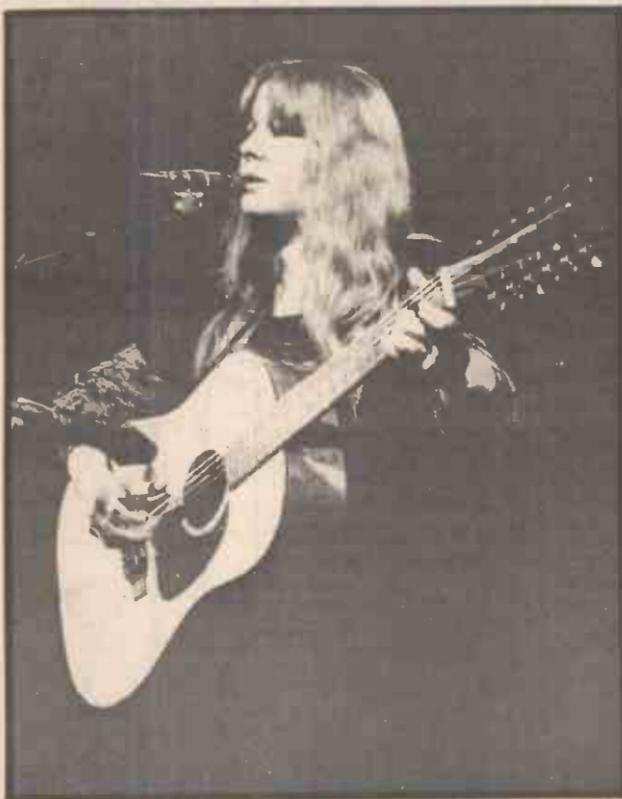
## THURSDAY

**JSD BAND / HARVEY ANDREWS / JOAN ARMSTRADING**, Fairfield Hall, Croydon.  
**LED ZEPPELIN**, Hardrock, Stretford, Manchester.

**FACES**, Caird Hall, Dundee.  
**OSIBISA / CAPABILITY BROWN**, Town Hall, Cheltenham.  
**WISHBONE ASH**, Green's Playhouse, Glasgow.  
**HAWKWIND**, Kings Hall, Derby.  
**INCREDIBLE STRING BAND**, City Hall, Newcastle.  
**GENESIS / HARD STUFF**, University, Southampton.  
**McKENDREE SPRING**, Hypnotique, York.  
**BLACKFOOT SUE / MEDICINE HEAD**, City Hall, Sheffield.  
**GARY GLITTER**, Country Bumkin, Andover.  
**KINGDOM COME**, Assembly Rooms, Worthing.  
**AMON DUUL II**, Cavern, Liverpool.  
**GNIDROLOG**, Kensington Court Club, Newport.  
**SOLUTION**, Hill College, Coventry.  
**FUSION ORCHESTRA**, Tavern Club, Dorchester.  
**NAZARETH**, Music Hall, Aberdeen.  
**GEORRDIE / JERICHO / THE REELISTS / LOL COXHILL**, Bedford College, Regent's Park, London N.W.1.  
**HACKENSACK**, Old Granary, Bristol.  
**HOME / WHEELS**, Sundown, Stockwell Road, London S.W.9.  
**BLUNDERPUSS**, Wake Arms, New Epping Road, Epping.  
**SPARKS**, Marquee, 90 Wardour Street, London W.1.  
**ALEX HARVEY BAND**, Greyhound, 175 Fulham Palace Road, London W.6.  
**BANANAS**, Tally Ho, 9 Fortess Road, London N.W.5.  
**RENIA**, Growing Budgie, 63 High Road, Ilford, Essex.  
**ALEX ATTERTSON**, Shakespeare's Head, Carnaby Street, London W.1.  
**TIGHT LIKE THAT / TINA MULLINGER / PETE RENYARD**, Central Library, Saint John Street, London E.C.1.  
**ELVIN JONES 4 / GEORGE MELLY**, Ronnie Scott's, 47 Frith Street, London W.1.  
**TERRY SMITH / DAVE QUINCEY GROUP / NAIMA**, Laker's Hotel, Redhill.  
**PAZ**, Bull's Head, Barnes Bridge, London S.W.13.

## FRIDAY

**STONE THE CROWS**, Polytechnic, Lancaster.  
**FAMILY / LINDA LEWIS**, Colston Hall, Bristol.  
**LED ZEPPELIN**, Hardrock, Manchester.  
**HAWKWIND**, Dreamland Ballroom, Margate.  
**KING CRIMSON**, Odeon, Newcastle.  
**McKENDREE SPRING**, Penthouse, Scarborough.  
**OSIBISA**, Ashton University, Birmingham.  
**RALPH McTELL**, Royal Spa Centre, Leamington Spa.  
**PENTANGLE / WIZZ JONES / COB**, Memorial Hall, Barry.  
**JOHN JAMES**, The Cobden Arms, Peterborough.  
**VELVET UNDERGROUND**, Polytechnic, Rotary Street, London S.E.1.  
**WISHBONE ASH**, Empire Theatre, Edinburgh.  
**GREEN MANTLE**, Half Moon, Lower Richmond Road, Putney.  
**MIKE ABSALOM**, British Council, Portland Place, London W.1.  
**CROWBAR**, Teachers' Training College, Hereford.  
**GROUNDHOGS / STRAY GENTLE GIANT**, Winter Gardens, Bournemouth.  
**HOOKFOOT**, Lawns Centre, Hull.  
**JOHN MARTYN / DANDO SHAFT / PISCES / COUNTRY JUG**, College of Technology, Twickenham.  
**KINGDOM COME**, University, Sheffield.  
**AMON DUUL II**, Polytechnic, Bristol.  
**QUINTESSANCE**, Champness Hall, Rochdale.  
**ALEX CAMPBELL**, Folk Club, Leo Lodge, Windmill Hill, Gravesend.  
**SULLIVAN / HIGH HEAT**, Sirius, Alan Pullinger Centre, High Street, London N.14.  
**HARVEY ANDREWS**, Trades Hall, Leeds.  
**BROWNSVILLE BANNED**, University, Manchester.  
**DAVE CARTWRIGHT**, Youth Club, Sparkbrook.  
**SOLUTION**, University, Liverpool.  
**GRAPHITE**, University, York.  
**FUSION ORCHESTRA**, Saint Luke's College, Exeter.  
**CLEAR BLUE SKY**, Youth Centre, Cuffey.  
**FRUUPP**, Kensington Court Club, Newport.  
**SUTHERLAND BROTHERS**, Moulton College, Northampton.



● SANDY DENNY: Southwark Cathedral, Saturday.

**CLAIRE HAMILL**, King Edward VI School, Warwick.  
**HACKENSACK**, Trinity and All Saints' College, York.  
**GASWORKS / FROGMORTON**, Technical College, Ealing, London W.5.  
**BLUNDERPUSS / BRIERLEY CROSS**, Polytechnic, Middlesex.  
**ROY YOUNG BAND / RACCOON**, Technical College, Hendon.  
**CAPABILITY BROWN**, Atomic Energy Authority, Abingdon.  
**NAZARETH**, Technical College, Paisley.  
**SILLY BALLS**, Polytechnic, Oxford.  
**WIZZARD**, College, Hull.  
**HOME**, Sundown Theatre, North Circular Road, Edmonton.  
**GYPSY**, Avery Hill College, Eltham, London S.E.9.  
**GRAIN OF SAND / STAIRWAY**, College of Furniture, Commercial Road, London E.1.  
**THE FLAMIN' GROOVIES**, Wake Arms, New Epping Road, Epping.  
**SUPERTRAMP / UFO / COTTONWOOD**, Brunel University, Park Road, Uxbridge.  
**STACKRIDGE**, Royal Holloway College, Englefield Green, Egham.  
**THE PIONEERS**, Sundown Theatre, Charing Cross Road, London.

## SATURDAY

**TOMMY**, Rainbow Theatre, 232 Seven Sisters Road, London N.4.  
**KINKS**, Imperial College, Prince Consort Road, London S.W.7.  
**OSIBISA / MIKE MARAN**, Roundhouse, Dagenham.  
**HAWKWIND / MAGIC MUSCLE**, Sports Centre, Bracknell.  
**QUINTESSANCE**, Stadium, Liverpool.  
**WISHBONE ASH**, Caird Hall, Dundee.  
**RALPH McTELL**, Winter Gardens, Weston-super-Mare.  
**HAMISH IMLACH**, Highcliffe Folk Club, Sheffield.



● WIZZARD: Hull, Friday

**KINGDOM COME**, Technical College, Ewell.  
**AMON DUUL II / RENAISSANCE**, Technical College, Watford.  
**SILLY BALLS**, Westminster Technical College, London W.1.  
**HACKENSACK**, College of Education, Portsmouth.  
**GRAPHITE**, University, Reading.  
**FUSION ORCHESTRA**, Technical College, Barking.  
**CLEAR BLUE SKY**, Old Granary, Bristol.  
**25 VIEWS OF WORTHING**, Saint George College of Education, Darlington.  
**SUTHERLAND BROTHERS**, Technical College, Southend.  
**DAVE CARTWRIGHT**, Hydroplane Club, Sutton Coldfield.  
**HARVEY ANDREWS**, Jubilee Hall, Brewod.  
**MAN / SOLUTION**, Institute of Technology, Bolton.  
**HOME**, Corn Exchange, Cambridge.  
**GYPSY**, Christ College, Liverpool.  
**MCS / DOCTOR ROSS**, London School of Economics, Houghton Street, London W.C.2.

## SUNDAY

**FREE**, Hardrock, Stretford, Manchester.  
**OSIBISA / SILVERHEAD**, Sundown Theatre, Stockwell Road, London S.W.9.  
**KING CRIMSON**, Town Hall, Birmingham.  
**FACES**, Opera House, Blackpool.  
**CROWBAR**, George Hotel, Stoke.  
**FAMILY / LINDA LEWIS**, Winter Gardens, Bournemouth.  
**VELVET UNDERGROUND / McKENDREE SPRING**, Chelsea Bowl, Bournemouth.  
**TASAVALLAN PRESIDENTTI**, Torrington, 4 Lodge Lane, London N.12.  
**INCREDIBLE STRING BAND**, Jazz Club, Redcar.  
**STOMU YAMASH'TA**, Arts Centre, Hull.  
**GARY GLITTER**, Woods Social Hall, Colchester.  
**AMON DUUL II**, Greyhound, Park Lane, Croydon.  
**SOLUTION**, Lakeland Lounge, Accrington.  
**QUINTESSANCE**, Mister Smith's, Manchester.  
**FUSION ORCHESTRA**, Locarno, Stevenage.  
**NAZARETH**, Caley Cinema, Edinburgh.  
**GYPSY**, Pandora's, Swansea.  
**CRICKETS**, Cosmo Club, Carlisle.  
**MIKE HARDING**, Adelphi Leeds Bridge, Leeds.  
**RALPH McTELL**, Woodville Halls, Gravesend.  
**BERNARD WRIGLEY**, The Goat, Sopwell Lane, Hertfordshire.

## MONDAY

**LED ZEPPELIN**, Capitol Theatre, Cardiff.  
**GENESIS**, Guildhall, Plymouth.  
**KING CRIMSON**, Dome, Brighton.  
**STOMU YAMASH'TA**, Polytechnic, Newcastle.  
**HARVEY ANDREWS**, Worksop College, Nottinghamshire.  
**NAZARETH**, College, Taunton.  
**FLAMIN' GROOVIES**, Kensington Court, Newport.  
**GYPSY**, Bishop Lonsdale College, Derby.

## TUESDAY

**FACES**, Stadium, Liverpool.  
**LED ZEPPELIN**, Capitol Theatre, Cardiff.  
**GROUNDHOGS / STRAY / GENTLE GIANT**, City Hall, Hull.  
**RALPH McTELL**, Cliffs Pavilion, Southend.  
**ALBION COUNTRY BAND**, Town Hall, Ilford.  
**WISHBONE ASH**, Guildhall, Portsmouth.  
**STACKRIDGE / PIGSTY HILL LIGHT ORCHESTRA**, University, East Anglia.  
**STOMU YAMASH'TA**, Polytechnic, Leeds.  
**GYPSY**, British Legion Club, Cwmbach.  
**UFO**, Nightingale Hotel, Wood Green.

## COMING EVENTS

**STRAWBS**, Imperial College, London (December 13).  
**YES / BADGER**, Rainbow Theatre, London (December 15).  
**FACES**, Sundown Theatre, Brixton (December 16).  
**DONOVAN**, Albert Hall, London (December 21).  
**STATUS QUO / BYZANTIUM**, Sundown Theatre, Mile End (December 21).  
**T. REX**, Sundown Theatre, Edmonton (December 22).  
**LED ZEPPELIN**, Alexandra Palace, London (December 22).  
**DAVID BOWIE**, Rainbow Theatre, London (December 24).  
**RORY GALLAGHER**, Nashville Stadium, Dublin (December 27).  
**HAWKWIND**, Sundown Theatre, Edmonton (December 29).

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**PETER BARDENS** (gc) £1 "Cristo, Redentor" Harvey Mandel (Fair) 75p "Paranoid, Black Sabbath (fair) 85p — Steve, 31 Roworth Road, Middlesbrough, Teesside.

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**ROXY MUSIC**, Hunky Dory, Beard Of Stars, Killer, Schools Out, All new, £2 each. — Barrie Pullen, 23 Clifton Street, Fell Lane, Keighley, Yorkshire.

**RARITIES**, "LITTLE Egypt", Coast-ers; "Hunter" Albert King; "Follow Me", Drifters; "Dirty Man", Laura Lee. Offers. — Terry Allan, 18 Hartley Street, Hartlepool, Co. Durham.

**OBITUARY**, Hendrix, Jimi, on September 18, 1970. He died tragically but he lives on. — D.M. A. Manchester.

**OLD 45s**, London label, Fats Domino, HMV Early Cliff and Elvis. Highest offer secures. Tal — Norman Peters Jnr., 11E Pitalan Court, Dundee, Scotland.

**RICK NELSON**, 4 1958 London singles, 1 1960 London single. All gc. Any offers / swops. — T. Ryder, 29 Wharion Street, Hartlepool, Co. Durham.

**ROCKING-GOOSE**, Johnny and Hurricanes, any offers? — Frances, 31 Cleveland Road, Heaton, Mersey, Stockport, Cheshire.

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**RECORD MIRROR**, October 9, 1971, including Paul Simon feature. — Marv, 8 Crowland Walk, Morden, Surrey.

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**RARE** N. Diamond single, Two-Bit Manchild (1968), highest offer or exchange for Nights In White Satin, Graham Brashaw, 119 Jute Road, Acomb, York YO2 5EW.

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**SWOP**, T. Rex Fly 2, & Warrior (as new), for D.P. In Rock, Fireball, g.c. — G. S. C. Walker, 171 Waveney Road, Longhill, Hull HU8 9LZ, Yorks.

**SWOP**, G.F.R. Live, for School's Out, or Hendrix, Jon Price, Oaklands, Millans Park, Ambleside, Westmorland.

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**SLIDER**, T. Rex, for sale, v.g.c., £1.75. Alright Now, Free; What Is Love, Harrison 35p each. — Martin, 190 Sherwell Valley Road, Chelston, Torquay, Devon.

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**SABBATH'S** 1st for sale, quite good condition, £1.50, S.A.E. and P.O. to — D. Kennedy, 51 Wyndham Ave., Newcastle-on-Tyne.

**SABBATH'S** 1st for s.a.e. Quite good condition, £1.50, S.A.E. and P.O. to — D. Kennedy, 51 Wyndham Ave., Newcastle-on-Tyne.

**SWOP** Squawk for Hunky Dory, also I.S.O.S. for School's Out. — Junior Pancott, 1 Brookmount Cresc., Omagh, Co. Tyrone, N.I.

**SWOP** Stones G.Y.Y.O. (scratch end side 1) or Imagine for Roxy, Meddle, Hawkwind's I.S.O.S., a Purple/Zepplin Trilogy, both for Ummagumma, L.I.P., Eric's History. — Write T. McMenamin, 15 Jedburgh Place, East Kilbride, G74 4EH.

**SINGLES** for sale, old and new from 10p. Send s.a.e. for lists. — D. McDonnell, 32 Clive House, Union Grove, London SW8.

**SELL** LP's by Tull, Crimson, Free, Roxy, Gunne, Carole King, Greasy Truckers Band, Procol S.A.E. — Clive Mitcheiner, 42 Brentfield Way, Penrith, Cumberland CA11 8DL.

**SMOKIN'**, Humble Pie. Swop for Argus, Wishbone Ash, or Search of Space, Hawkwind. S.A.E. please. — David Milligan, 16 Conisborough Road, Glasgow G34 9NR.

**SEND** S.A.E. for list of singles including A.B.C., Band Of Gold, Venus and 25 others. — Marv, 89 Buckingham Road, Maghull, Liverpool L31 7DW.

**STRAWBS**, G.N.W., £1.50, good nick or swop for Meaty Beaty, Who. Also will sell Backtrack 7. — E. Heywood, 28 Manorstead, Skelmanthorpe, Nr. Huddersfield, Yorkshire.

**SWOP** New Age Atlantic, g.c. for Earthbound, Crimson (g.c.). — Tom, 29 Cannon Hill, Ashton, Preston.

**SOUL** 100s of import 45s, from 15p to 25p, s.a.e. — 77 Bristol Road, London E7.

**SWOP** Mungo "Y.D.H.T.B.I.T.A." with wordsheet, s.a.e. to — George Hemans, Y.M.C.A., Southampton, The Avenue, SO2 JCG.

**SINGLES**, Air, Pie, Free and more, also LP's, s.a.e. list. — Tony, 49 The Causeway, Southport, Lancs.

**SWOP:** Mountain Live for F.O.T.T., Lindisfarne or £1.30, v.g.c. — Nikki, 29 Westmead Avenue, Wisbech, Cambs.

**SWOP** Greasy Truckers Party, Man — Live, for C.S.N.Y., Sgt. Pepper or B.J.H. Must be v.g.c. — J. George, 17 Spring Terrace, Swansea, Galm SA1 3TD.

**SOUL** Clap '69, Booker T. & M.G.'s mint condition, 40p. Write. — B. Davies, 75 Greenvale Road, Eitham, S.E.9.

**SWOP** My Imagine or Velvet undergrounds, White Light for Hawkwind's I.S.O.S., Floyd's Soursucker Secrets, Matching. — Babs, 11 Fern Street, Middlesbrough, Teesside.

**SCHOOL'S OUT** LP, for sale, £2 or nearest offer, ex. condition, plus Bowie, A. Cooper singles. — John Hartly, 76 Kintyre Crescent, Plains Airdrie, Lanarkshire, Scotland.

**SWOP** Dylan's "Self-Portrait" for Carpenter's "A Song For You" or Young's "Harvest", all g.c., only hurry, s.a.e. please. — Ed Broadley, 709 Ferry Road, Edinburgh EH4 2TZ.

**S. & G.** Graduate Soundtrack LP, played twice, mint condition, £1.50. — R. Barnes, 12 Albemarle Road, Beckenham, Kent.

**STEPHENWOLF MONSTER** in perfect condition, £1.50. Write first. — Ian Sanders, Grianagh, Surby, Port Erin, L.O.M.

**SWOP** Argus, v.g.c., for Imagine, Sgt. Pepper, Fragile, Ram, DeJavu or Yes's 1st, v.g.c., s.a.e. — Colin Emerson, 119 Fold Croft, Harlow, Essex.

**SLIDER** for sale. Offers to — Paul Brown, 57 Thorn Hill, Briar Hill Estate, Northampton.

**SWOP** my Curved Air 1st or Flock 1st (scratched), for any Van Der Graff LP. — Adrian Smith, 7 Vanfield Close, Castle Park, Caerphilly, Glam.

**SELL** Graham Bond & Magick 1st LP, incl. "12 Gates To The City", played twice, as new, £1.25. — Rob Swift, 36 Mercia House, Lower Precinct, Coventry, CV1 1NQ.

**SUPERGROUPS** 1 and 2 for sale, 50p each, 90p for both or swop for any rock album, s.a.e. — Alison Coward, 57 Fishponds Road, Sheffield S13 8FX.

**SWOP** Haven's "Alarm Clock" for F.O.T.T. (Lindisfarne). Write first. — Frank O'Mahony, 19 Knockacre Park, Dalkey, Co. Dublin, Ireland.

**SELL/SWOP** C.T.A., Chicago (double), perfect, £1.50. Cry Of Love (Hendrix), v.g.c., £1.50, L. Zep, I, £1.25. Good condition, swop for Deep, Sabbath, Yes, ELP, Fairies and Alice or Roxy. — A. Whitehead, 22 Granville Road, Blackpool, Lancs.

**SWOP** "WARRIOR" (mint), for "Gasoline", Stewart or any Bowie LP (mint), s.a.e. to — R. Jephote, 56 Abbotford Road, Nuneaton, Warwick.

**SWOP** Vertigo double for Ummagumma or Progressive, offers to — Stephen, 27 Cairn Drive, Lincluden, DFS.

**SOUL** pop / rock oldies from 25p. Many disco classics, s.a.e. lists. — Marion, 14 Castle Avenue, Crosshill, Lochgelly, Fife.

**SWOP:** Paul Simon or Fleetwood Great Hits for Fire And Water, must be v.g.c.-mint. — D. Robertson, 15 Firbanks, Hedworth

**RECORDS WANTED**

**BLACKMORE** Godis, Purple's Strange Kinda Woman wanted, in v.g.c. 50p paid. Write first. Ta! - Keith Richardson, 95 Dunbar Road, Oxton Manor Estate, Hartlepool.

**BUDDY GRECO**, Gene Vincent, anything LPs, singles. Please state condition and prices. Rita Minshall, 36 Salisbury Avenue, Cheltenham.

**BOLAN** - "Wizard", "Gumbo", "Dee Dee", "John's Children", "Sara Crazy Child", Bowie, "Prettiest Star". Also Ankh. Pav. Linda Cornish, 37 Rockingham Road, Mannamere, Plymouth, Devon PL3 5BV.

**BARRY McGUIRE** (Eye Of Destruction LP) and any coloured LPs, singles and 78 wanted. - J. Gabriel, 4A Penryn Street, Redruth, Cornwall.

**B.V.C.** Space Oddity, single, pay 50p if v.g.c. - Janet Cooper, 24 The Avenue, Dronfield, Sheffield S18 6LS.

**BLACK Sabbath**, Ziggy Stardust P. Floyd, anything by N. Young Knights in White Satin, Moody Blues, Nadia Soltysik, 73 Waver Cres., Stoke, Coventry, CV2 5LU.

**BEACH BOYS** Sufferin' Safari album, will pay your price if in good nick. Rob Whitehead, 57 Windmill Ave., Grimethorpe, Barnsley, Wks.

**CAT STEVENS** pics, info wanted, sorry no swaps, will refund postage. Thanks. Isobel, 2 May Ave, Norris Bank, Stockport.

**EULENSPYGEL** 2, released Switzerland, brand new or perfect condition. - Jack Rabbit, 392 Charter Avenue, Canvey, Coventry.

**KISS HIM** Goodbye, Steam, and Slade singles, perfect nick. - J. Wischhusen, 118 Russells Ride, Cheshunt, Herts.

**KOSSOFF**, Kirke, Tetsu, etc., Machine H., Roxy M., Free, will give Grave N. World, Rainbow 8., Highway (Free), Hendrix, I.T.W., all v.g.c. - Douglas Radin, 38 Sydney Terr., Edinburgh EH7 6SL.

**KILLER**, give Fill Your Head With Rock, plus Eternal Fire Of Jimi Hendrix. - Janice S., 96 Gallowhill Rd., Fraserburgh.

**"LET'S SEE ACTION"**, v.g.c., only, accept cheapest, s.a.e. - Deriaz, 68 Highway Avenue, SL6 5AQ.

**LINDISFARNE**, Clear White Light, single, v.g.c., will pay 60p, s.a.e. - Dawn Anderson, 12 Sharnhill Rd., Edwalton, Notts.

**McTELL'S** Spiral Staircase (LP), Lindisfarne's (singles) Clear White Light, Meet Me, etc., after August 7. - Chris Pain, 29 Riley Hse., Gremorne Estate, Chelsea, London SW10.

**MORE SUPREMES** records are needed, in v.g.c., also "Lonely Girl Am I" (v.g.c.), Velvellettes single. - Roamer Yood, 3 Rose Mount, Brook St., Buckley, Flintshire.

**MELANIE** L.P. sleeves wanted, good condition and reasonable price please. - Paul, 9 Woodrows, Telford, Shropshire.

**MUNGO JERRY** singles and L.P.s wanted, will buy or swap for World East of Eden. - Dave Colebrooke, 27 Maytree Rd., Chandlers Ford, Hants.

**MANIAC** needs ELP 1st and Tarkus, give Wheels Of Fire (single E.L.P.) or Islands (Crimson). - M. N. Cunningham, 8 Portway, Old Sarum, Salisbury, Wilt.

**MOODY BLUES** pictures, info, cuttings, etc., wanted, send or give. - 14 Westwood Ave., Linthorpe, Middlesbrough, Teesside.

**MOODIES**, every single release wanted, send list, state price. - Frank Doran, 13 Herma Street, Glasgow.

**MAGGIE**, Universal Soldier, Je T'Aime (desperate), Tokoloshe, lowest prices? S.a.e. - Toni, 12 Distaff Rd., Poynton, Ches.

**MOTT'S** Midnight Lady, and Downtown, wanted, v.g.c., 40p each. - Anne, 19 Birch Ave., Biddulph, Stoke-on-Trent, Staffs.

**MELANIE'S** Alexander Beetle, single, wanted, must be in perfect condition, please state price. - Frazer Fairlie, 251 Montford Ave., Rutherglen, Glasgow G73 2EG.

**MIKE** will swap 2 L.P.s for 1 Duul, Floyd, Tonto's, etc., ta. - Mike, 52 Irburdale, Sleights, Yorks.

**MOVE CUTTINGS**, pics, 1966-72, cash paid, your price, s.a.e., also E.L.O. Wizzard. - Philip Jenkins, 6 Pleasant Terrace, Ystrad, Rhondda, Glamorgan, S. Wales.

**MUST HAVE** (Stones) "Sticky Fingers", "Beggar's Banquet", will give "Let It Be", and "Help...!" - Mark, 2 Grangecliffs, Upton, Macclesfield, Cheshire.

**MIKEI** Wants Slade's first three singles (v.g.c.), state prices, or swap for T. Rex, Move, singles. - Mike, 38 Lyham Road, Brixton, SW2 5QA.

**NEEDED**, "Idlewild South", by Allman Bros. Band, write first, stating the condition and price. - Andy, 82 St. David's Rd., Thornbury, Bristol.

**PLEASE**, has anyone got Snake In The Grass, on Dr. Bird label, pay up to 60p if in good nick, thanks a lot. - Tommy Forster, 37 Morrish Road, Brixton Hill, London SW2 4EE.

**PINK FLOYD** "Point Me To The Sky", single, all offers considered, swap for "Emily". - David Riddell, 2 Cluny Drive, Edinburgh EH10 8DN.

**PINK FLOYD** singles, "Point Me", "Apples", "Would Be Nice", Fairport, "Be Thankful", single, "Lavia". - David Riddell, 2 Cluny Drive, Edinburgh EH10 8DN.

**PLEASE** can anyone sell me singles, She's Alright, by McKenna Mendelson, also Move Over, Janis Joplin, much thanks. - Avril Briggs, 39 Harborough Rise, Sheffield 2.

**PROGRESSIVE RECORDS** wanted for 200+ football programmes '65-71. - Les Roberts, 149 Racecommon Road, Barnsley, Yorks.

**REGGAE** and soul LPs or singles wanted cheap. Anyone got any James Brown records to sell me. - 1 Belton Road Leicester.

**REX** L.P.s, wanted: "Stars", "Uncorn", "T. Rex", "Bolton Boogie", s.a.e. stating price, title, condition, to (Pics?). - John Hart, 76 Kintyre Crescent, Plains Airdrie, Lanarkshire, Scotland.

**ROCK & ROLL!!!** Discs by Lord Sutch, Jerry Lee, Berry, Little Richard, etc. 45s/78s, albums, v.g.c. - T. A. Scott, 16 Neptune Road, SW Denton, Newcastle upon Tyne.

**ROUNDABOUT**, Your Move, Yes, single wanted urgently. State price, good nick. - M. Dewhurst, 56 Dracena Avenue, Falmouth, Cornwall.

**ROLLING STONES**, any "Rare and Unusual" LPs wanted. - Ron, 7 Gernons Lee, Chapel South, Basildon, Essex.

**ROD STEWART**, Gasoline Alley and An Old Raincoat Will Never Let You Down. Thanks. - Peter L. Fleming, 21 Hillcrest Drive, Queensbury, nr. Bradford, Yorks.

**ROD STEWART** records. Have you any? - Write: Paul Meredith, 139 Mount Pleasant Road, Hastings Sussex.

**REVOLVER**, Beatles For Sale, L.P.s, £1.25 each. - Ian, 24 Hawthorne Terrace, Crosland Moor, Huddersfield.

**SWOP** Mott drumstick for Sound's Mountain and Zeppelin posters. - Stipple, 52 Barrs Court Road, Hereford.

**SWOP** v.g.c. C.C.R. Poorboys for any v.g.c. P. Floyd, Zep. IV, A. Cooper, Faust, Yes, Bowie, Write first. - M. J. Mooney, 96 Bournbrook Road., Selly Park, Birmingham 29.

**SWOP**, Let It Be, Beatles and Left Over Wine, Melanie for any Family albums (good condition). - Wendy, 50 Wordsworth Road, Wallington, Surrey.

**SCRATCHY** by Travis Walmack wanted. Will pay £1 if in very good condition. - L. Hill, 17 Tudsbury Terrace, Sutton-in-Ashfield, Notts.

**SWEETNESS**, Yes: It Would Be So Nice, Pink Floyd: A Tribute To A King, William Bell: Long Live Our Love, Shanqui-Las: My Friend Jack, Smoke, State Price. - John Gough, 16 Oxleaze, Hartcliffe, Bristol 3.

**SWOP** MY "Love Me Do" single for pre-Parlophone Beatles records, any condition. - Max Hughes, 116 Glenhurst Avenue, Bexley, Kent.

**SLADE** Singles before Get Down And Get With It. State price and condition. - Lloyd Davies, 4 Sunnynbank Way, Greenway Estate, Griffithstown, Pontypool, Mon. S. Wales.

**STICKY** Fingers, anyone swap for Electric Warrior. - 35 Princess Street, Clapham, Beds.

**STAN KENTON**, Nat Cole, Frankie Laine records wanted, s.a.e. to. - 18 Rutland Drive, Morden, Surrey.

**SAUCERFUL** Of Secrets, will pay £2. - R. Peter, Dean House, West Vale, nr. Halifax, Yorks.

**SMALL FACES**, Patterns single will pay good price for good condition. - C. Cooper, 39A Melstead Road, Hemel Hempstead, Herts.

**SINGLE WANTED**: Tennessee Saturday Night by Elvis Presley, will pay well. Thank you, good night. - Graham Hodge, 92 The Pyglike, Wellingborough, Northants, NN8 4RS.

**WE WILL BUY ALL OF YOUR UNWANTED RECORDS & CASSETTES. PLEASE SEND LIST, PLUS STAMPED ADDRESS ENVELOPE TO:**

**ROBINS RECORDS  
CHAPEL COTTAGE  
GREAT BARDFIELD  
BRAINTREE, ESSEX  
CM7 4SD**

**SOUNDS** Posters wanted, Hendrix, 15p; Stewart, 10p; Zeppelin, 10p; Who, 10p; Emerson, 5p. Write first. Ta. - H. Turner, 40 Longleaze, Wootton Bassett, Wiltshire.

**SAM COOKE'S** L.P. "Hits Of The 50s". - L. Tattersall, 3 Alpha Street, Salford 6, Lancs.

**SLADE**, Get Down, Get With It, pay 50p if g.c. - Pete Kaye, 1 Gooder Avenue, Royston, Barnsley, Yorks S71 4NW.

**SMALL FACES** singles, L.P.s wanted. State price (cheap if possible, because I've not much bread!). - Jane Burgess, 44 Heacham Drive, Stadium Estate, Leicester.

**SWOP** Live Cream or Tarkus for any Soft Machine or buy. State price, s.a.e. please. - Greg Davidson, 28 Woodland Avenue, Long Ridings, Shenfield, Essex.

**SPOTNIKS** LP/EPs in fair condition, any information? - Ken, Dory's Cottage, The Street, Taverham, Norfolk NOR 53X.

**SWOP** Dr. John Sun, Moon, Herbs or Steppenwolf 2nd and 25p for any Alice's albums. - A. Proudfoot, 37 Eastcroft, Rutherglen, Glasgow.

**SLADE**, Get Down And Get With It, if v.g.c., 35p. - G. Davies, 11 Gartliston Terrace, Bargeddie, Glasgow.

**"SAN FRANCISCO"** Scott McKenzie, will pay 50p if in playable condition. - Simon Webster, 16 Guildford Street, Brighton.

**SLADE** SINGLES wanted (except Craze). Pay 35p if in v.g.c. Write with details, Hurry! - Glenn Steel, 17 Linzey Close, Sacriston, Durham DH7 6AL.

**SLADE**, L.P.s, singles, before Get Down With It, any posters, pics or info wanted (please). - S. Bradley, 5 Highfield Road, Hertford, Herts.

**SLADE** Ambrose Slade LPs wanted except Play It Loud and Slade Alive. Thank You. - S. Bradley, 5 Highfield Road, Hertford, Herts.

**"SWITCHED ON BACH"** and "The Well Tempered Synthesizer", both by Walter Carlos, will pay your price, covers must be good condition, records no scratches. - Joseph White, 93 Denbeck Street, Shettleston, Glasgow G32 7HX.

**SWOP** Electric Warrior for any Fleetwood Mac, Hoople, Lindisfarne or sell for £1. - Dave Goldhook, 27 Maytree Road, Chandlers Ford, Hants.

**SWOP MACHINE** Head plus 15p for Wishbone Ash first album or for Ummagumma. - Gerry Maguire, 115 Bruce Road, Gallowhill, Paisley, Renfrewshire, Scotland.

**SWOP** Argus v.g.c. for 1st ELP v.g.c. local chicks, also needed 17-19, ta! - Steve Blakemore (19), 2 Northfleet Street, Stoke-on-Trent.

**THANKS** to all who replied to ad for Space Oddity, too many to reply to all. - R. Lamming, 3 Westgate Close, Norwich.

**TALOATUIN** Single Life, Funny Life, Strange on the Merry Makers label, up to 60p paid. - Thereasa, c/o Bob, 35 Ormiston Grove, London W12.

**TULL'S** Love Story, will pay upwards of 60p. - Alan, 21 Balfour, Whitehead, Carrick, Co. Antrim, N. Ireland.

**TASTE** at IOV, must be mint, s.a.e. - Peter Webster, 26 Sonning Avenue, Liverpool L21 9JY.

**URGENT**, Cry Of Love wanted in very good nick, pay your price, ta. - Alan Evans, Dorrie Moel View Road, Gronant, Flintshire, N. Wales.

**UNEMPLOYED** child must have Stray's Sat morn pics, will pay £1 + Slade + will give a single (Ome). - Wendy, 50 Wordsworth Road, Wallington, Surrey.

**UNICORN**, T. Tex, v.g.c. state price. - Michael Olszewski, 55 Ruskington Drive, Wigton, Leeds, Leicesters.

**URGENT!** Slade singles wanted (except Craze Now), pay up to 35p if in v.g.c. hurry! - Glenn Steel, 17 Linzey Close, Sacriston, Durham DH7 6AC.

**VAN MORRISON'S** Blowin' Your Mind, must be flawless, your price, also Chuck Berry's Golden Decade. - Mike O'Neill, Gurraneane House, Cahiriveen, Co. Kerry, Ireland.

**WANTED** all Strawbs singles before Benedictus, 30p each if v.g.c. - Jackson, 39 Baroness Drive, Newcastle 5.

**WANTED**, Tami LP or singles, price and condition to. - Stuart Graham, 23 The Crescent, Chester-le-Street, Co. Durham.

**WANTED**, any info on Taste/Gallagher, pics, rare singles etc. will pay. - Phil, 42 Church Road, Bishops Cleeve, Cheltenham.

**WILL SWOP** Abbey Road, Yellow Submarine, Beatles, for Beard Of St. Tryan, Rex, must be v.g.c. - Peter Skelton, 43 Shrewton Avenue, Druids Heath, Birmingham 14.

**WANTED**, Rod Stewart's Old Raincoat, will swap for T. Rex LP, or will pay. - Miss June Smith, 32 Gorst Road, London SW11.

**WANTED**, Doors singles, Light My Fire, Wishful Sinful, Roadhogs Blues, Break On Thru, good nick. - Denise Anderson, c/o Wilson, 6 Murdoch Terrace, Edinburgh EH11 1AY.

**WANTED**, Zappa's 200 Motels, will give Zepp II and Live Cream Vol. II. - R. Bevin, 12 Riverbank L19 9DM.

**WANTED**, old Bolan singles, will pay £1 to £1.50 each. - D. Brown, 12/2 Symon Tower, Falkirk, Stirlingshire.

**WANTED** Weavers Answer, Family + American Woman by the Guess Who, good nick, state price, ta, thanks to Sounds Jimi. - Jimi Hendrix, 22 Springmount Drive, Chorley Road, Hilldale, Parbold, Nr. Chorley.

**WANTED**, any singles, albums by The Herd with Pete Frampton, send price and details, thanks. - Alan, 16 Springfield Crescent, Solihull, Warwickshire.

**WANTED**, Leader of the Pack, Shang Rila, state price, will pay up to 75p. - Jo Spencer, 24 Hilllylaid Road, Thornton Nr. Blackpool, Lancs.

**WISHBONE'S** 1st and Argus wanted, will pay £1.30, must be v.g.c. - Lynn Weed, 17 St. Oswald Road, Bridlington, E. Yorks.

**WANTED**, Hawkwind's 1st album, I will pay your price. - Mick Ebdon, 44 Dittisham Road, Mottingham, London SE9 4BH.

**WANTED** Hendrix singles, Gypsy Eyes, will give 50p. - P. Jaskey, 78 Shortwood Avenue, Hucknall, Notts.

**WANTED**, singles, Schools Out, Alice, Silver Machine, Hawkwind, will give R. Stewart or D. Cassidy scrapbook, s.a.e. please. - Chns, 88 Wobaston Estate, Wobaston, Wolverhampton.

**WOOLEY BOOLEY** single, Sam Sham, swap singles by Joni, Traffic, Kinks, Melanie (for buy). - Philip Darbyshire, 12\* Cunningham Road, Ardrossan, Ayrshire, Scotland.

**WILL GIVE** Stones LIB and 150 D. Cassidy pics for Hoople's ATYD. - Anne Evans, 12 Reeves Avenue, Bootle 20, Lancs.

**WANTED** Pretty Things Parachute LP, pay £1.50 if in v.g.c. or swap for Hendrix Experience. - Ian Poole, 37 Manorville Road, Apsley, Herts.

**WANTED** any Zeppelin records, singles or LPS besides III and IV, thanks, write stating price. - Stephen Dickman, 53 Chatsworth Avenue, Carlton, Nottingham NG4 3JL.

**WANTED**, Pink Fairies, Never Never Land (gc), state price (sae). - J. Ferris, Austin Friars, Carlisle, Cumberland.

**WANTED**, anything by Slade, fairly cheap. - Paul Snape, Montfort College, Romsay, Hants SO5 8ZR.

**WILL PAY** £1 for Sabbath, Faces, Hoople, Mountain, Pie LPs, must be v.g.c. send s.a.e. - David Thom, 7 Broadleaves Avenue, Bishopbriggs, Glasgow, Scotland.

**WANTED**, Warrior, Bolan's Boogie, Slider, ELPs first, good condition please, will pay £1.10 each, s.a.e. - Robert Williams, 17 St. Antony's Drive, Chelmsford, Essex, England.

**WANTED**, My People And Prophets, originals, Tyrann, Rex. - Eric, Ottilie Green Farm, Mellor, Nr. Blackburn, Lancs.

**WANTED**, any book, paperbacks, mags on Elvis. - Terry, 66 Leyshon Road, GGC, Nr. Ammanford, Carmarthenshire.

**WOODSTOCK**, wanted, original three albums please state price. - Colin, 9 Constitution Road, Chatham, Kent.

**WILL SWOP** New Morning (Dylan), gc, for Roxby LP, Or In Search Of Space (gc). - Keith E. Allison, 1 Ghyllbank, Broughton, Cockermouth, Cumberland CA13 0LH.

**WANTED** Bowie pics, swap for pics, almost anyone. - Sue, 58 Broadoak Road, Ashton under Lyne.

**WANTED** 1st ELP, swap for Argus Females, also write ELP Focus etc.

**STEVE** Blakemore, 2 North Fleet Street, Stoke-on-Trent.

**WANTED** Family In My Own Time, will pay 40p if in good nick. - R. Gould, 6 West View, Newcastle, Staffs ST5 8DL.

**WANTED**, copy of Fabulous 208 mag, dated September 14, 1968, good price paid. - Mandv, 49 Courtland Crescent, Woodford, Plympton, Plymouth, Devon PL7 4HL.

**WANTED**, Top Twenty records from 1968 onwards, write first stating price. - Mick Norton, 63 Grantham Road, Waddington, Lincoln.

**WANTED**, Goodbye Cream, must be mint, give £2, also 1st Black Sabbath, give £1.50. - R. J. Locker, 35 Smorall Lane, Bedworth, Nr. Nuneaton.

**WANTED**, Bowie, Space Oddity single, pay 50p if v.g.c. - Janet Cooper, 24 The Avenue, Dronfield, Sheffield.

**WANTED URGENT**, Going To California, v.g.c. only. - G. Wilkins, 60 Purlieugh Avenue, Woodford Bridge, Essex.

**WANTED URGENTLY**, Lindisfarne's Clear White Light single, will pay 55p, all we need is Hull! - Chris Hawtree, 1 North Links Road, Flackwell Heath, High Wycombe, Bucks.

**WANTED**, Call Me A Liar (Broughton), Fire And Rain (Taylor), will pay 30p each, Cheers! - Phil, 11 Railway Street, Hadfield, Via Hyde, Cheshire.

**WANTED**, Morning Has Broken single, Cat Stevens. - Steve, 4 Welland Walk, Kings Heath, Northampton.

**WANTED**, early Who, Flood singles, state price, condition. - Paul Gallagher, 133 Salisbury Road, Liverpool L15 2HU.

**WANTED**, Love Me Do, Beatles, state price, condition. - 24 Casewell Road Sweved Green, Stoke-on-Trent.

**WANTED**, Man Who Sold The World, Bowie, s.a.e. appreciated. - Jackie, 14 Sterndale Road, London W.4.

**WANTED**, records, Zappa, Bowie, Mothers, will swap Purple, E.L.P., Beatles, Gallagher and more. - Ron, 16 Thackeray Road, East Ham, London, E.6.

**WANTED**, Cheap Thrills and Kozmic Blues by Janis Joplin, good money paid. - R. Pilkington, School House, Carlton, Barnsley, Yorks.

**WANTED**, Faces, Flying single, Rod's Gasoline Alley, 50p single, £1 album. - Sharon, 17 Olive Grove, Chaddesden, Derby.

**WANTED**, Unicorn (T. Rex), will swap Paul Simon and Abbey Road, Hurry. - G. Richardson, 32 Abington Grove, Woltan, Liverpool 4.

**WISHBONE**, Argus, v.g.c. for any Santana, Zeppelin, of Imagine, Sabbath, 4, DE Ja Vu, v.g.c. Hurry, write first. Colin Emerson, 119 Fold Croft, Harlow, Essex.

**WISHBONE** ASH "Pilgrimage" L.P., £1.25, v.g.c. - Alan Hewitt, "Mareland Farm", Barns Green, Horsham, Sussex.

**WILL EXCHANGE** Sabbath III, v.g.c. for Purple's Talsen. - Brian, 29 Medcaif Road, Enfield Lock, Middx. EN3 6HJ.

**WILL SWOP** three albums for a mike and stand. - Tom, 29 Cannon Hill, Ashton, Preston.

**WILL SELL**, Zeppelin III for £1.25. Send first to. - 32 Pontardulas Road Tyross, Ammanford, Wales.

**WILL SWOP** Black Sabbath's Master LP, mint condition for Arous Wishbone Ash, also mint condition. Contact as soon as possible please. John Bonarius Jones, 11 Green Crescent, Coxhoe, Co. Durham.

**WILL SWOP** Sgt. Pepper and 12 singles for three Cream LPs. Singles include Dave Clark 5. S.a.e. to. - David Gill, 153a Victoria Road, Edmonton, London N.9.

**WILL SWOP** Crosby Nash "Live" cassette for C.S.N.Y. single "Ohio". Bob, 6 Seaford Terrace, Bonnyrigg, Midlothian.

**WANTED**, Jamaican reggae records, send lists to. - Elaine Dowell, 67 Rushes Mead, Harlow, Essex.

**WILL SWOP** Tweedle Dee, in The Summertime, for any C.C.S. - S.J. 8 Kent Road, Harrogate, Yorkshire.

**WILL GIVE** Kongos (excellent condition) for Fire And Water, Free (must be ex. con.). Send s.a.e. - Andy Davidson, 21 Brankholm Brae, Hillhouse, Hamilton, Lanarkshire, Scotland.

**WILL SWOP** L.A. Woman, Doors (good condition), for Highway, Free (good condition). Send s.a.e. - Andy Davidson, 21 Brankholm Brae, Hillhouse, Hamilton, Lanarkshire, Scotland.

**WILL GIVE** Doors, Other Voices, for Tons Of Sobs, Free (in good nick). Send s.a.e. - Andy Davidson, 21 Brankholm Brae, Hillhouse, Hamilton, Lanarkshire, Scotland.

**WINGS**, Wild Life, played once, swap Tapestry (C.K.) or American Pie or sell £1.50 o.n.o. - R. Evans, 45 Manor Road, Ashford, Middlesex, TW15 2SL.

**WHO'S** M.B.B.+B., Purple, Fireball, v.g.c. good condition, £1.80 each. - Hurwood, 15 Panshaw View, Wardle, Gateshead 10, Co. Durham.

**WILL SWOP** Rod's E.P.T.A.S. for Play It Loud (Slade) or the Yes Album. Sheena, 96 Gallowhill Road, Fraserburgh, Aberdeenshire AB4 5JH.

**WILL SWOP** two Stones' LPs for any Alice Copper. - Neil, 13 Almond Avenue, Kidlington, Oxford.

**WHO'S** Tommy for sale, good condition plus booklet, £3. - Ben, Brock Hill Farm, Warfield, Bracknell, Berks. RG12 6JU.

**WISHBONE** ASH, Argus, mint, £1.60, s.a.e. to. - S. Rae, 23 Downie Park, Dundee.

**WINGS** Wild Life, v.g.c., offers or swap for John Lennon/Plastic Ono Band, v.g.c. - N. Hadden, 65 Grosvenor Road, Rugby, Warwick.

**WANTED**, Original "My People" wordsheet, will pay 35p, s.a.e. please, must be in good nick. - Steve, 19 Westbury Street, Llanelli, S. Wales.

**YOU TOO** can have a copy of "Himself" 1 Jump, £1.20. - F. Loblev, 89 Long Lane, Chalfont, Lancs.

**"YES** Album", £1.80; "Trilogy" ELP, £1.85; "Ziggy Stardust", £1.85. All mint. Write. - D. Sharkey, 61F Cumbræ Crescent North, Castlehill, Dumbarrow, Scotland.

**ZEPPELIN THREE**, Paranoid, Stones, Shelter Salisbury, for any ELP, Wishbone, Let It Be, Beatles, Who's Next, Good nick only. - Norm Wilson, 204 Pontefract Road, Lundwood, Barnsley, Yorks S71 5JH.

**ZEPPELIN THREE**, £1.50 or swap for progressive L.P., s.a.e., hurry. - Dazza Gill, 7 Cherry Tree Road, Chesterton, Newcastle, Staffs.

**ZEPP** 2 and Heep's Salisbury (fair) 75p each, "Valentine Suite, Colosseum (gc), 75p. - Steve, 31 Roworth Road, Middlesbrough, Teesside.

**ZERO TIME** Forever Changes Inner Mounting Flame. - S. Amor, 22a Warwick Mansions, Cromwell Crescent, London S.W.5.

**ZAPPA** AND MOTHERS albums wanted, anv. - Eamonn Fitzmaurice, 32 Tranmere Road, Whitton, Twickenham TW2 7JB.

**99p**, Golden Hour of Kinks, unplayed, written application, s.a.e. - P. Jary, 23 Marlborough Gardens, Upminster, Essex.

**13 SINGLES**, vno, Hendrix, Family, T. Rex (R.A.W.S.), R. Stewart, s.a.e. 25 Westbourne Road, Walton, Cheshire, WA4 6SE.

**100s OF** press cuttings, Bowie, Bolan, Ahs, Rory, Slade, Free, 20p, large s.a.e. - A. N. Robinson, 29 Keighley Road, Crossflats, Bingley, Yorkshire.

**50 DISCS** for sale from 10p-20p, including Who, Cream, Beatles and Creedence. S.a.e. for list. - Stewart McOwan, 123 Grove Road, Sutton, Surrey.

**108 MINS** for £1.25 o.n.o. Rockbuster - Double sampler, new cond., inc. Dylan, Argent, Santana, Soft Machine and 22 more. Or swap for Elton, Alice, Zepp, L.P. - Antony Curran, "Windermere", Lee Common, Nr. Great Missenden, Buckinghamshire.

**18 POSTERS** (24 x 18) to swap for £1 note. S.a.e. for complete list and details. - Jeff Sutherland, 5 Macaulay Road, Hartlepool, Co. Durham.

LPs and singles, Hendrix, Zeppelin, Beatles, s.a.e. lists. - Kenneth Hall, 37 Marlborough Avenue, Glasgow G11 7BP.

**1960-72** ex-top thirty hits, send long s.a.e. for list. - 5 Ashley Road, Bathford, Bath, Somerset.

**50P CAN** get you a genuine Rory Gallagher autograph, so can "Sad Dav", Stones, "See Mee, Feel Me" (maxil), Who or "Holy Holy", Bowie. - Mark Pappazian, 41 St. Jude's, Earlowood, Toqher, Cork.

**9 CT**, Eternity ring, £2. Fourteen Sounds posters, 30p. Genuine. - Sue, 1A Kelvin Road, Beechdale Estate, Walsall.

**44 SINGLES** for sale, s.a.e. for details. Sarah Dunhurst, Bedales, Petersfield, Hants.

**1967** hits LP and 13 Sounds/Disc posters, £1.25, s.a.e. please. - Colin Hill, 285 Bricknell Avenue, Hull, HU5 4JS.

**68-71** SELL mint Van Der Graff LP for £1 or swap for Ya Yas, in good nick please. - Colin Keegan, 67 Becketts Park Crescent, Headinglev, Leeds 6.

**9 SINGLES**, Blackberry Way, 45p. Fox On Run, 45p. Let's See Action, 35p. For list, write to. - Trev House, 54 Acacia Road, Camp Hill, Nuneaton, Warks.

**4 TOPS II**, Motown Six couple of reggae LPs, will sell or swap for Prog. or Folk LP. - Anne, 78 Glascote Road, Tamworth, Staffs.

**22** Sounds Posters for sale, £1.60 the lot, o.n.o. Slade, Faces, A. Cooper, Rod Stewart, s.a.e. to. - G. C. Morrison, 21 Linn-walk, Garelochhead, Dunbartonshire.

**WANTED**, Yellow Matier, Custard, urgent, state price, s.a.e. - Pamela, Law, 130/2 Glasgow Road, Burnbank, Hamilton, Lanarkshire ML3 0NR.

**WILL PAY** any price for Hippy Gumbo, Third Degree by Marc Bolan, Mick Routt, 21 Cairns Wav, Fawdon, Newcastle-on-Tyne 3.

**WANTED**, Lifetime concert photos, state nick and price. - H. Fallon, 6 Borrowstown Crescent, Boiness, W. Lothian, Scotland.

**WANTED**, Four Way Street, swop F. Cream, L. Taste, Led I & III, Goodbye Cream, Live Cream, immaculate cond., s.a.e. etc. - William Gallacher, 26 Bogan Terrace, Glasgow G45 9JW, Scotland

**WANTED**, Cream singles, I Feel Free, White Room, Anyone For Tennis, Wrapping Paper, Sunshine, Ta. Please write to - A. J. Craven, 15 Parkland Close, Mansfield, Notts.

**WANTED**, Beatles monthlies, will give 1 price paid, also pics, info, etc. wanted. Write - Maureen Levy, 49 Lawrence Court, Hendon, Sunderland.

**WANTED**, all you can sell about Beatles + Sounds posters, Thanks, Jacques Giscland, Avenue LeBrun, 92160 (Antony), France.

**WANTED**, Are You Experienced, Axis, Bold As Love, must be v.g.c. - B. Horne, 23 Lincoln Road, St. James, Northampton.

**WANTED**, Stars Of Liberty LP, will pay £3 if in v.g.c. - Sam Devins, 45 Church Hill, Sligo, Ire.

**WANTED**, T. Rex singles, Pewter Suitor, Rumbling Ropes. - T. Davies, 129 Lorrimer Road, Walworth, S.E.17, London 3NA.

**WANTED**, anv singles by David Essex, good cond., please write, state price, and send s.a.e. - Jill Clowes, 98 Westwood Road, Leek, Staffs.

**WILL SOMEONE** please sell me I've Passed This Way Before, Jimmie Ruffin, under 75p. - Valerie Thornlieve, 8 Milnrow Close, Chorlton-on-Medlock, Manchester M13 9UZ.

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RECORDS WANTED

WANTED, Born To Be Wild. Step. Black Night. D.P. Cream singles (g.c.). s.a.e. — Bill, 32 Chestnut Avenue, Redcar, Teesside.
WANTED, Muddy Waters After The Rain. v.g.c. your price paid. — David Snell, 65 Elson Lane, Gosport, Hants, PO12 4EJ.
WOTCHER! T. Rex tapes for sale, s.a.e. — Bonnie, 22 Sparcraft Road, Ossett, Yorks.
WANTED, Deck Of Cards. Shotgun Wedding, state price. — Sandra May, 2 Raydons Gardens, Dagenham, Essex.
WARRIOR, FLYBACK, "T. Rex", swap for any albums. — Walker, 171 Waveney Road, Longhill, Hull, HU8 9LZ.
YOUNG GIRL, rock Around The Clock, reasonable offers. — Lorraine Pope, 17E Hoylake Court, Arder, Dundee.
ZAPPED (various bizarre artists), will pay £1.50 if (v.g.c.). — M. Walton, 9 St. David's Close, Leamington Spa, Warwickshire.
ZIGGY STARDUST LP, will give Curved Air's Phantastoria + 50p. must be perfect condition (Phant. in g.c.). — Douglas Radin, 38 Sydney Terrace, Edinburgh EH7 6SL.

PERSONAL

ANY BORED Cassidy / Stewart-type blokes, 19+, place ad, I'll write. — Honest Val.
A SUPARODIE (19) needs tolerant local chick, letters only. — Flat 5, 532A Wilbraham Rd., Chorlton, Manchester.
ALEX, come out soon, we miss you. — Georgie, Dim Pete, and the Korova Gang.
ALL FREAKS provide cash for Neil Young concert at Corn Exchange, Melton Mowbray, Leics., please. — Three Young Heads, 64 Eastfield Ave., Melton Mowbray, Leics.
ALLAN WHITE, I love you, Allan, and I always will. — Marc Bolan fan; thanks Sounds.
ANY chick into Soft Machine, or Matching Mole, please write, love, peace. — R. Andrew, 1 South Avenue, Renfrew, Renfrewshire.
WE want you back again, Colin and Gilbert,luv Marie and Gillian. — Gillian Liddle, 55 Firhill Cres., Edinburgh 13.
AHOY! ONE male DJ, 19 years, Elton's double, needs penfriend, thanks. — Noel Edmunds, 51 Chartwell Rd., Hereford.
ALI, I still love you, see you soon. — Love and peace.
ALASTAIR (17) seeks girl-friend in Worcester area, please write to — Saxon House, Wrekin College, Wellington, Salop.
ALL the pseudos - self - named freaks, "with - it" "chick - requirers" "into" "in" bands, all identical. — Nigel Ross, 25 Roundwood Dr., W.G.C., Herts.
ANY GUY who looks like Mick Jagger or likes the Stones, please write to a crazy Stones fan. — Debbie, 43 Rushgrove Est., Stanton, Bury St. Eds., Suffolk.
BOYS, 14 upwards, meet Wendy holidaying South Wales, October. — 33 Hawthorn Road, Bognor Regis, Sussex.
BEST of luck in your driving test, Gordon, sixth time lucky, I hope, don't be nervous. — "Chappo" Bell, 48 Whitehill Ave., Stepps, Lanarkshire.
BLOKE, 18, wants girl to write, photo if poss. — Derek, "Four Winds", Taney Road, Dublin 14.
BILLY (19) would like to meet disillusioned local chick, dig? Into nothing. — W. Clark, 2 Dinduff St., Glasgow G34 0LH.
BOB, 17, needs letters from girls, all answered. — Bob O'Connor, 75 Broadmead, Birmingham, SE6 3SD.
BOY, 19, would like to write / meet girl, 16+, must like J.S.D., Steeleye, Fairport. — Brian, 48 Rosslyn Ave., East Kilbride, Glasgow.
BORED GIRL wants guys (18-21) to write / meet. — Sue Kent, Wentworth College Road, Boscombe, Bournemouth.
BARRA Sneaky Bacon, I need you, you will always be my gutter cat (Clouds Glasgow). — Susan, Glasgow.
BEARD / Stars, Debora, Locomotion, all originals, offers please, all v.g.c. — Steve Daglish, 133 Silverhill Drive, Denton Burn, Newcastle-upon-Tyne 5.
BAND Of Gypsies, wanted, Rainbowe Bridge, s.a.e., thanks, peace. — 81 Kings Ave., New Malden KT3 4DU, Surrey.
BOOZING, lazy, raving romantic fool wants chick to befriend. — Steve, 85 Sunnyside Gardens, Uppminster, Essex.
CRIPP RUSP is pig grudge wert dung and knotty waff. — Rufus Longue, 22 London Road, Derby.
CAROLINE MURRAY (Coatbridge High), I still remember your middle name, please contact me. (It's Macara). — Dougle Sheal, 134 Barrachnie Road, Carrowhill, Glasgow.
CHRIS, shy, lonely, wishes to meet girl (15-17), write. — Whitgates, Harraton, Washington, Co. Durham.
CHICK needs guy (16/18) to write to, into Tull, Floyd. — Wendy, 34 Radwinter Road, Saffron Walden, Essex.
CHICK wants guy to write to, age 14-17, digs T. Rex, David Cassidy, Slade, Free, etc. — Josephine Hammond, 57 King Street, Whitecreek, Clydebank, Scotland.
CATH, I really love you, hope you love me half that I love you, Steve. — Stephen McNulty, 58 Woodholm Road, Sheffield 10.
CHICK, 18, wants boy 18/20 to write to, digs the Pie, Alice, Bowie, Free, prefers Hampstead area. — Margaret Beedie, 120 Davidson Street, Whins of Milton, Bannockburn, Stirlingshire, Scotland.
CRAZY CHICK seeks hairy Alice freak (17-20), into Zepp, Cooper, Ziggy pop. — Write Jill, 23 Moor Road South, Gosforth NE3 1NP.
DAVID BOWIE, thanks for playing Liverpool, September 4, and for autograph and talk. — John Deery, 9 Brookland Road, Birkenhead, Cheshire.
DYLAN LOVER seeks girls 18+ to write/meet, photo, please all letters answered, thanks. — Dave, 19 Clint Road, Liverpool 7, Lancs.
DOWN HEARTED girl seeks "sincere" male 15+ with nice personality for friendship, thank you. — Contact: Jeanette, 28 Urwin Street, Camberwell, London SE8 0NF.

DANNY, Steve, want two chicks, dig all music. — 4 Lecondale, Gateshead, Co. Durham NE10 8QY.
DRUNKEN hairy seeks female dart player, into jazz beer and reconciliation. — Reynolds Farm, Morden Surrey.
DON McLEAN, this world was never meant for one as beautiful as you. — Rosey, Gateshead.
DAVE, tall, 17, seeks girl to write/meet, all answered. — David Hayes, 74 Firhill Road, Bellingham, London SE6.
DICK, our love will survive, you're my love, my life, my dream. Love forever, tattyhead. — Maggie, 81 Bader Way, Rainham, Essex.
DOORS, LA, and first, £1.50 each, or swap your White Noise, Argus or 4 Way Street. — Jacky, Spinney Farm, Warwick Road, Stratford-on-Avon.
DATES ARRANGED by post, Age 16 upwards, everywhere. — For free brochure, write stating age: Mayfair Introductions (Dept. S1), 291 Finchley Road, London NW3 6ND.
ELAINE, love you and miss you, please write and send photo. — Nick Cleeve, 39 Westbrooke Road, Bristol.
ELTON FREAKS, write, preferably male over 21. (photo). — Sue, 19 Castle Street, Southborough, Kent.
EDDIE 16+, seeks girl penfriend, into Cat Faces, photo. — 2A Brooklands Ave., Thornton, Bradford, Yorks.
FEMALE WANTED to accompany female aged 19, across Europe from May '73. Working way there. — Miss Anne Keer, 17 Brisland Street, Greenock, Renfrewshire, Scotland.
FEMALS WANTED, (18-22), for penfriends/friendship for 23 year old male. — Dave Littler, 111 Dimsdale View West, Wolstanton, Newcastle, Staffs.
FACES fans of the World unite, write to me. — Pat, 1 Birch Ave., Burscough, Lancs.
FELLA, 19 years, needs soul, loving girl, local, maybe meet, own pad, please write, send photo. — Eddie, 39 Talbot St., Southport, Lancs.
FOUR CHICKS wanted, fifteen-seventeen, into heavy music, pic's if poss, South London area, thanks. — W. Woodley, 3 Patio House, Lanercost Close, Tulse Hill London SW2 3DS.
FEMALE, 17, liked Faces, Slade, Males around Brum, please write. — Wendy, 11 Farquhar Road East, Edgbaston, Birmingham 15.
FACES, Roxy, freak, 17; any females want to write? Also digs Eddie Waring, far out. — Paul Brassett, 102 Creighton Road, Tottenham, London N17.
GUY, 25, seeks girl, 18-30, write/meet. Personality more important than looks or colour. Photo appreciated. — Andy Young, 16 Fyde Street, Bolton, Lancs.
GIRL (17-20) wanted, all letters answered. Write soon. — Simon, The Orchard, Batleys Lane, Holypot, Berks.
GUY, 16, likes Soul, Oslbisa, Santana, meet girl, 14-16. Sincere. — Steve, 28 Hasfield Road, Liverpool 11.
GUY, 24, seeks girl. Likes cars, pop. — Write Dave G., 33 Five Elms, Fairstead Est., King's Lynn, Norfolk.
GIRL (15), wants hairy guys to write to (16+). Likes T. Rex, Alice, Mott, etc. Photo? — Kim Hope, 9 Abbey Road, Hough Green, Widnes, Lancs, WA8 8AJ.
GUY, 16, wants quiet chick, into T. Rex. Photo if possible. — Martin S., Whitegate Road, Wrexham LL13 8RB.
GIRL WANTED for concerts, age 16+, photo. — Write John, 6 Hamlet Court, Opal Street, S.E.11, London.
GIRL, 14+, wishes to write to male, 15+. Digs progressive music, photo if possible. — Miss Vivien Allport, 27 Grove Vale, Wheatley Hills, Doncaster, Yorkshire.
GIRL (14), wants insane male (15+) to write. Into rock, e.g. Alice, Hawkwind, etc. — Ann, 33 Masfield Road, Wheatley Hills, Doncaster, Yorks.
GIRL FOR skin, image Rod Stewart, age 12. — Simone, 6 Old Forge Crescent, Shepperton, Middlesex.
GUY, 17, seeks girl penfriends, 16+, must like T.Rex. Please send photo. All letters answered. — Dave, 6 Trafford Road, Eccles, Manchester, Lancashire.
GARBI! Lots of love on your birthday. Keep those letters rolling. K.O.T. — Sue, 10 Marshall Street, Middlesbrough, Teesside TS1 5NH.
GIR, 16+, seeks boy, 17-19, into Slade, Bowie, Sabbath. Photo necessary. — Teresa Sleet, 22 Rossford Road, Sundon Park, Luton; Beds.
GUY seeks girl, meet/write, 16+, must like folk music, J.S.D., Steeleye Span, etc. — 48 Rosslyn Avenue, East Kilbride, Glasgow.
GIRLS, many thanks for your letters, sorry I could not answer all. — Raymond Stewart, 1 Parkmount Gardens, Shore Road, Belfast BT15 4GP, N.I.
GUY (17), wants chicks to write, must dig T. Rex, Slade. Don't delay, write today. Luv. — H. Greenwell, 36 Ralston Path, Glasgow G32 3LM.
GIRL desires boy penfriend 15+, please send photo, all replies answered. — 34 Hill Brow, Hove, Sussex.
GORGEOUS, sincere birds write to Rob, 17 (pics). Into T. Rex, football. — Rob, 37 Mayfair Avenue, Liverpool 14.
GUY (15+), seeks chick, write/meet. Into Alice, Bowie, Hawkwind, All answered. Love, peace, happiness. — Gordon Evans, 12 Charter Way, Southgate, London N14 4JT.
HAIRY GUY, 20, wants freaky chick to write to. Into Floyd, Hawkwind, Dali and more. — Keith, 42 Birkbeck Road, Hutton, Brentwood, Essex.
HELP chick wanted, desperate, suicidal, feel rejected. Luv Blodwyn. — 15 Railway Cottages, Fence Houses, Co. Durham.
HAPPY GUY seeks happy girl (15-18), into Broughton, Hendrix, Beeheart (photo if poss.). Love and peace. — P. Sharland, 15 Puckshot Way, Haslemere, Surrey.
HEY HAZEL have you freaked out or something? Or maybe your cat died? — The Mad Hatter, Scotland.
HITCHING to India soon? Please tell me first. — Bryan McGregor, 40 Bromar Road, London, S.E.5.
HARVEY the inflatable rabbit still remembers Julia, Ron, Frazier, Cliff, Nigel, Arfah, Kaffy, Brandy? Orrible! — Nigel Ross, 25 Rowndwood Drive, Welwyn Garden City, Herts.
HOME you're great. You can come back to Wolverhampton any time. — Zan.
ISABEL Selig, Hi, you sexy thing you. Missing you as usual. Luv and Peace. — Derek.

ICELANDIC girl wants pen-pals (16-20). Likes E.L.P., Heep, Tull, Face, etc. Photo if possible. — Gudmundsdottir, Heidargardi 51, Reykjavik, Iceland.
INGRID BOARDMAN, I am zanily in love with you. Remember Iford at High Wycombe. — Rob (17).
I LOVE you Pete, never leave me. — Jo.
IF ANYONE knows Weezil, Gourcock, please tell him I love him. Peace. — Jackie (Tribes).
JILTED, 17-year-old needs sincere girl write/meet, 15-16. Into Lindisfarne. Roxy music. — Photo appreciated. — "Hinky", 46 Castle Street, Wellington, Northants.
JACKIE I love you, and think of you each day. See you soon. — Rab.
JOOLS, thank for your electric eye babe, I was really happy. — Love Mick. XXXXX
JULIE and Lee (Surrey), remember us? Croyde 72. — Chas, Andy, Steve, John, Kerunch, Wallerip, bye.
JOHN, remember me? I'm the girl that loves you! — Mandy Douglas, Dundee, Scotland.
KAREN from Cleethorpes, remember me? Please write to: Keith, 6 St. Crispin's Close, Southall, Middlesex.
KEVIN Bennet from Essex, please get in touch. — Pat, 1 Birch Avenue, Burscough, Lancs.
KNOW anyone starting September, Newcastle upon Tyne College of Education? Me neither! — Contact Box No. — Judith Battell, 38 Walton Avenue, North Shields, Northumberland.
KAYE REMEMBER, Give A Little Bit Of Love. I'll Be Creepin', Mr. Big, Clydach. — D. H. Davies, 142 Court Street, Clydach Vale, Rhondda, Glam. CF40 2RL.
LONELY CHICK (15), wants lonely guy (16-19), Beds-Bucks area. Photo please. Into Slade, T. Rex, etc. — Shona Spreadbury, 8 Maple Walk, Floral Way, Andover, Hants.
LONELY GUY (15+), into Zepp, Bowie, Family, Ash, seeks hairy chick (13-16). Write!! Meet? — Kevin White, 5 Corporation Terrace, Newport, Barnstaple, N. Devon.
LOOK OUT! It's Aura! Today Having, tomorrow the world! Aura! Aura! Aura!
LONELY GUY, 20, seeks chick into Slade/Hendrix lives on. — Write to: Geordie Sanderson, 27 Runswick Avenue, Longbenton Estate, Newcastle 12.
LIFT wanted to Grangemouth Festival, Friday night if possible. — Anne and Jackie, 2 Kalmshill Cottage, Bellfield Avenue, Hurford, Kilmarnock, KA1 5AR.
LONELY, SHY guy, 21, needs shy girl 17+. Photograph appreciated. — Mike Powell, 30 Burgess Street, Leominster, Herefordshire.
LONELY CHICK (16), seeks hairy monsters, into Alice Cooper, Mott, Argent. Photo please. Age (17-19). — Vanessa Street, 1 Carnaby Grove, Hull HU6 8SR, E. Yorkshire.
LUST CHICK in dead town needs guy. — Contact: Mary, 11 Queen Mary Avenue, Colchester, Essex.
LONELY smoothy seeks smoothy chicks, 16-18. Digs Soul, Tania, Rod Stewart. All letters answered. — Kevin Griffiths, 145 Allerton Road, Harlecott, Shrewsbury, Shropshire.
LONELY GUY into Taylor, King, desperately needs sincere gal, 18+ for friendship, etc. Please write. — John, Wildmoor Country Club, Stratford-on-Avon.
LONELY GUY (20), seeks attractive girlfriend, London area. — Karim, 88 Wickstead House, Country Street, London SE1.
LIZ ROBINSON I love you more than anything else on this earth. Thanks love. — Phil.
LONELY, SINCERE boy (16), would like to meet pretty, sincere girl, about same age. — Write: Dave, 13 Brough Street, Heaton, Newcastle-on-Tyne 6.
LONELY CHICK, wants nice, hairy boy, 14-16, to write. Digs Stewart, Hoople, Alice. Photo please. — Mary Cliff, 9 Airle Grds., Springfield, Rutherglen.
LADDIE (16), seeks female, 14+, Edinburgh if possible, to meet or write to. Photo if possible. — Michael Banks, 20 Caledonian Road, Edinburgh EH11 2DF, Scotland.
LONELY GUY (18), seeks sincere girlfriend (16-19), genuine replies only please. Batley/Dewsbury area. — Box No. 266.
LONELY good looking guy, 22, with car, seeks attractive, understanding, long-haired girl, 19-20, photo please, ten-mile radius of Stevenage. — Box No. 265.
MAKE NEW FRIENDS of the opposite sex in the most reliable inexpensive way available. — Free details from: S.I.M. (S/X), Braemar House, Queens Road, Reading.
MARK, 16, seeks chick, 14+, to write possibly meet, Edinburgh area. Photo please. Zeppelin, Cream. — Mark Stirling, Tyneholm, Pencaitland, East Lothian, Scotland.
MAKE ME a deal and make it straight, all signed and sealed, I take it.
MALE (23), West Coast rock freak, seeks freaky, crazy females (18-22), for penfriend/friendship. — Dave Littler, 111 Dimsdale View, West Wolstanton, Newcastle, Staffs.
"MARC" on table, crossed legged, Wembley, T. Rex (Satin, Velvet, Glitter). — Write: Linda, 50 Colomberis, St. Helier, Jersey, Channel Islands.
"MARC" above, 2nd performance, March 18, had dark hair, with friend. Important please write. — Linda, Flat 1, 50 Colomberis, St. Helier, Jersey, Channel Islands.
MARSHALL Cavendish Book of Football, parts 1-48, who'll give me two lips for the lot. — Mike Rhind, 30 Rosehill Court, Rosehill, Aberdein, Scotland.
NICE GUY, (16+), seeks good looking female penpals (15-17), very much into Slade, Roxy, Bowie. — Simon Hole, 7 The Points, Cox Green, Maidenhead, Berks.
NUMBER of guys aged 18+ seek friendly girls, into Cooper, Dylan, folk replies to all. — K. Hendry, The Hill, Gretna, Carlisle.
NEW CRUSTY nostrils, juicy name? Mine's John, (18), intelligent chicks please write. — 91 Pennhill, Bath.
NUDGE, NUDGE, say no more, Sacrifice are such a fine band, Melksham. — M. A. Chambers, 41 Sandridge Road, Melksham, Wilts.

NICE GUY needs new chick, 17-20 for concerts. Essex only, swap photos. — Mick, Box No. 267.
"OPEN", mixed up, I need a girl to close with, together, attractive girl, 16+, please write I need you. — Anthony, 1 Stoughton Street, Leicester.
OUT of work, can't sing or play instruments, any groups interested, 19. — Dave Collier, 327 Francis Street, Woolwich, London.
OVER 20 LPs for sale, all perfect, send s.a.e. for lists, send money, ta. — D. Moore, 2 Ballinderry Gardens, Lisburn, Co. Antrim, N. Ireland.
OBSCURED By Clouds, slightly scotched, £1, Nilsson Schmilsson, g.c., £1, Electric Warrior, v.g.c., £1.25. — Pete Hulston, 31 Crofts Enf, Sherington, Bucks.
PAUL (17), wants London girl penfriend (15-17), photo please, into Mountain, Cream. — 37 Grange Road, St. Annes, Lancs.
PENFRIEND wanted! Norwegian girl (15), liking classical and folk music (photo). — Aud Ingunn Rui, Porsgrunnsveien 13, 3700 Skien, Norway.
PAT, Saturday night is our moonance night, "Love Mr. Big", Jimmy the Joint, Dumfries, Scotland. — James Kerr, 133A St. Michael's Street, Dumfries, Scotland.
PAULINE (16), wants boy 16+ to write, digs Rex, Purple, Alice. — P. Morigan, 55 Burley Lodge Terrace, Leeds LS6 19D., Yorks.
PENFRIENDS galore, all ages, England and abroad, send s.a.e. to. — Ray, 9 Stanhope Avenue, Horsthor, Leeds.
PLAIN Don would like to meet plain female. — 62 Sibley Grove, Manor Park E12.
PADDY wants female Groundhogs freak, 14-18, to meet. — Paddy, 22 Edendale Sutton, Park, Hull.
PARANOIAC, Wishbone freak seeks chick 14-16, to write to. — Ian, 5 Wesley Terrace, Prudhoe, Northumberland NE42 5AB.
PHIL, I think of you always, sorry you won't be home until January, love Karen. — Karen Hallsworth, 52 Aberley Road, Brandhall Estate, Oldbury, Warley, Worcs.
PIGGY WIGGY, good luck at Southampton gig, next time the Stadium? Jackie (famous motor cyclist). — Jackie Wood, 79 Bermuda Road, Moreton, Wirral, Cheshire, C46 6AV.
POEM WANTED, Urgently send s.a.e. for free editorial opinion, Strand Literary Editions, (BD), 30 Baker Street, London W1E 2EJ.
PHOTODATES, You can choose from hundreds. Details free, Send now. — CEIS, 24 Cranbourn Street, London WC2.
PENFRIENDS WANTED, S.a.e. to. — Findafriend, P.O.B. 4, Liverpool 23.
PENFRIENDS WANTED, All ages, S.A.E. — Postal Penfriends, P.O.B. 14, Faverham, Kent.
POEMS WANTED now, £1,200 in prizes. Beginners welcome. Send poems for free opinion and subscription details. — Atlantic Press (CP), 122 Grand Buildings, London WC2N 5EP.
QUIET JUNK, heap wants, males hairy to correspond. — Pat, 1 Birch Ave., Burscough, Lancs.
QUIET FREAKY, long hair, wants to meet genuine hippy girl, must be sincere, Leeds. — T. Doharty, 41 Torry Hill, York Road, Leeds 9.
QUIET girl, 17, wants quiet guy for correspondence, into ELP, Led Zep, Who, Tull, Bowie, ta. — Sylvia White, 55 Langdale Ave., Chichester, Sussex.
QUIET LAD, 16, seeks loving chick, 14-16, write. — Colin, 52 Heol Llan, North Cornelly, Nr. Bridgend, Glam, S. Wales.
QUIET, shy male, seeks female, 20-22, write/meet, likes Creedence, McTell, Wrie Steve (20), photo please. — S. Brookes, 7 Water Street, Denton M/c, Lancashire.
RUNNING IN, needs servicing, preferably by expert, urgent. — David Blackmore, 1 Kings Mead, Newnham, Glos.
REQUIRED two sexy chicks (photos), Salford area, into Cream, Stewart, Clapton, 15, good looking, OK. — Phil and Bry, 158 Claremont Road, Westate, Salford 6, Lancs.
ROACHY please don't mess me around, cause I love you dearly, Ronnie.
RICK (18) wants girl (Beatles, Doors), Peace, luv you. — 24 Seascale Park, Seascale, Cumb. CA20 1HP.
ROB STAMPER: Hello and happy birthday for November 2. — Lotsa luv from Sandi, Thanks Sounds.
SINCERE GUY, 22, seeks quiet romantic, lovable girlfriend, 17/24, sincere relationship, in Manchester, local area. — Trevor Taylor, 59 Watkin Street, Rochdale, Lancs.
SHY GUY, 17, seeks local girl, 15-17, photo please. — Graeme, 8 Hunters Way, Croydon, CR0 5JJ.
SUE, ALI would like hairies, 15+ to write or meet. — 10 Manor Way, Totnes, Devon.
SUE GARRARA, I will love you, if you love me. — Gerry, Please.
SHY LONELY girl, 15+, wants male penpal, 15-18, into Slade, Free, Who, London area only. — Carroll Anne Brahmer, 163 Blackstock Road, Finsbury Park, London, N4 2JS.
SEXY CHICK seeks suede boy, 16+, must live near. Send s.a.e. please. Send photo, urgent. Must be sincere. — Sue Bailey, 9 Greasbrod Road, Parkgate Nr. Rotherham, Yorkshire.
SHY GUY (5 ft. 3 in.) seeks local or Manchester girl, age 16+. Lindisfarne, Stones, Roxy, etc., and all pop. (But nowt heavy). — Nick, 27 Appley Lane, North Appley Bridge, Wigan, WN6 9AD.
SINCERE GAL wishes correspondence from "Free" fanatics to discuss. — Katya, c/o Pitcaln, 32 Abel Place, Dunfermline, Fife, KY12 7ES.
SHY GIRL, 16 needs shy boy, 17-19 into Rod Stewart, Slade, Photo, Midlothian area. — Love, Debbie Melrose, 14 Pentland Avenue, Gowkhill, Gorebridge, Midlothian EH23 4PG.
SEVEN female Python fanatics seek blokes, 17+. — Write Gaye, 3 Lowlands Crescent, Great Kingshill, Bucks.
SNAIL wants to contact Ferny, remember Room 39 in hotel Du Nord. Yeah man. — Blacky.
TICKETS WANTED, Three Zeppelin tickets wanted for Alexandra Palace. Thanks. — Julie Blewitt, 64 Station Way, Buckhurst Hill, Essex.
TAATA ALLRIGHT, c/w Blue Moon Of Kentucky on Sun 11/29, £2.50 cheque/P.O. to — Peter Lenton, 101 Pytchley Road, Kettering, Northamptonshire.
T. REX fans write to Jill at 493a London Road, Westcliffe on Sea, Essex. Age immaterial. Nice surprise for first 20 replies. — so hurry.

THANKS to all who replied to my advert. Sorry I couldn't reply to everyone. — Dave Lockley, 29 Marple Crescent, Wistaston, Crewe, Cheshire.
TWO GIRLS want two guys for wild parties, Maureen and Julie. All letters answered. Thanks. — M. Cain, 104 Ripon Street, Blackburn.
TEN GUYS needed for ten gals. — Write to Alison, 15 Mansfield Ave., Musselburgh, Midlothian, Scotland.
TO ANYONE who knows Rosser Grainger. Tell him Anita needs him bad. — Miss A. Webb, 2 Bailey Street, Wavts Town, Rhondda.
TWO HAIRY cavemen require two rock birds, aged 15. Photo. — Fred Filntstone, Barney Rubble, 7 Wells Street, Clydebank, Scotland.
TWO BOYS, 15, want two girl penfriends, into anything. Photo if poss. — Nigel Wakelin, 2 Hero Walk, Warren Wood, Rochester, Kent.
TOM, South Shields, met Penthouse, Scarborough, July, please write. — Pat, 164 Chinewood Avenue, Batley, York-shire.
THROW ME a line, I'm sinking fast, clutching at Straws, can't make it.
TINY HOBBIT, rock musician, seeks freaky female, local contact. — Merry, 25a Castle Street, Kingston, Surrey.
THANKS for replies to the ad. Sorry I can't reply to them all. — Paul, Swansea.
TO GRAHAM, Colin, Andy, Jim, plus one, thanks for help in Scotstun, on August 21, from the four girls you gave a lift to Milton. Thanks. — Fiona Willis, 395 Paisley Road West, Ibrox, Glasgow.
TWO GIRLS (14+), want boys to write/meet. Photo? T. Rex, Slade, MacLean. Ta very much! — Helen Davies, Oakhurst, Oswestry, Shropshire, SY10 7BZ.
TWO HANDSOME freaks require freaky chicks (14-16) to write to (etc.). — Paul Sweet, 95 Ringswell Gardens, Bath.
TWO GIRLS seek two guys to write into Tania, Soul, rock. Photos please. — Ros Denton, 60 Chesterton Way, Leyfields, Tamworth, Staffs.
TONY of Clayton (7), I'm very sorry about Sunday night, honest. Rod rules. — Lynn.
TRISHY, so glad we are now engaged. All my love, Paul. Oh my, oh my.
THREE GUYS (22), seek chicks to write. No boppers. — Les, Pete and John, 45a Liverpool Road South, Maghull, Woodend, Nr. Liverpool.
TWO SKIN fellas want birds to write. 17-18. — 197 Russells Hall Road, Dudley, Worcs. J&J.
TWO SOLDIERS would like penpals of the opposite sex, about 15 years old. — J/Rct R. Marrin; Ltsgt Hill's Sqd., BNT, RCT, COY, JGW, Pirbright Camp, Woking, Surrey.
TO ANGELA from Newcastle. We love Rod forever. Hope you had a safe flight home. — Diane Smith, 1 Hall Road, Temple Hill, Dartford, Kent.
THREE GIRLS seek freaky guys, 18+, in Manchester area. Photos please. All letters answered. — Gill Schofield, 103 Hind Hill Street, Heywood, Lancs.
TWO Grimsby guys would like to hear from girls anywhere (15-19). Write soon. Love. — Paul and Mark, 112 Gilbey Road, Grimsby, Lincs.
URGENT! Can anyone (in London) attending Melanie concert (Oct. 17) put up an 18-year-old freak for night? — Write immediately, thanks. K. Barratt, 6 Grange View, Hemsworth, Nr. Ponte, Yorkshire.
UNUSUAL PENFRIENDS excitingly different. Special service and married couple department. Members' magazine, largest club in Europe for music lovers! Your special interests catered for. Send s.a.e. now to — Dept. S, Bureau of Amies, PO Box 54, Rugby Works.

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SOUNDS was the first music paper to offer its readers free classified ads in an effort to cut the cost of music. And the results have been fantastic.
Now Spotlight Publications Ltd, publishers of SOUNDS, have extended this free reader service to its other music publication, the monthly GOOD LISTENING.
GOOD LISTENING is devoted to every kind of music, from rock through to light classics. It is the only publication of its kind covering the wide spectrum of popular music.
So we are offering the chance to buy, sell or exchange records in all categories except hard rock in GOOD LISTENING. Hard rock can still be advertised free in SOUNDS.
Use this coupon to send your ad to GOOD LISTENING — the free advertisement categories are stated below — and it will appear free in the February issue, on sale at the end of January.
SOUNDS and GOOD LISTENING between them offer the chance to advertise all kinds of records absolutely free. Complete musical coverage at no cost to the readers.
That's the sort of service we are offering YOU. Why not use it now. It will cost you nothing.
REMEMBER! SOUNDS for free rock classifieds; GOOD LISTENING for free ads for all other kinds of music.
ADVERTISE FREE UNDER THE FOLLOWING CLASSIFIED SECTIONS:
SOUND EQUIPMENT FOR SALE (HEADING NUMBER 4), SOUND EQUIPMENT WANTED (5), RECORDS FOR SALE (6), RECORDS WANTED (7).
To: GOOD LISTENING CLASSIFIED ADS, 12 Sutton Row, London, W1V 5FH. Please publish my advertisement under the heading No ..... in the first possible issue. MY ADVERTISEMENT IS AS FOLLOWS:
(BLOCK CAPITALS PLEASE)
Maximum 20 words including address
No telephone numbers
Name
Address
Maximum 20 words. Only one insertion per coupon. The Company cannot accept responsibility for statements made in these advertisements and reserve the right to amend or reject any advertisement submitted, especially if, in the Company's opinion, they are contrary to the law. Advertisements cannot be accepted from commercial advertisers.

ANY BORED Cassidy / Stewart-type blokes, 19+, place ad, I'll write. — Honest Val.
A SUPARODIE (19) needs tolerant local chick, letters only. — Flat 5, 532A Wilbraham Rd., Chorlton, Manchester.
ALEX, come out soon, we miss you. — Georgie, Dim Pete, and the Korova Gang.
ALL FREAKS provide cash for Neil Young concert at Corn Exchange, Melton Mowbray, Leics., please. — Three Young Heads, 64 Eastfield Ave., Melton Mowbray, Leics.
ALLAN WHITE, I love you, Allan, and I always will. — Marc Bolan fan; thanks Sounds.
ANY chick into Soft Machine, or Matching Mole, please write, love, peace. — R. Andrew, 1 South Avenue, Renfrew, Renfrewshire.
WE want you back again, Colin and Gilbert,luv Marie and Gillian. — Gillian Liddle, 55 Firhill Cres., Edinburgh 13.
AHOY! ONE male DJ, 19 years, Elton's double, needs penfriend, thanks. — Noel Edmunds, 51 Chartwell Rd., Hereford.
ALI, I still love you, see you soon. — Love and peace.
ALASTAIR (17) seeks girl-friend in Worcester area, please write to — Saxon House, Wrekin College, Wellington, Salop.
ALL the pseudos - self - named freaks, "with - it" "chick - requirers" "into" "in" bands, all identical. — Nigel Ross, 25 Roundwood Dr., W.G.C., Herts.
ANY GUY who looks like Mick Jagger or likes the Stones, please write to a crazy Stones fan. — Debbie, 43 Rushgrove Est., Stanton, Bury St. Eds., Suffolk.
BOYS, 14 upwards, meet Wendy holidaying South Wales, October. — 33 Hawthorn Road, Bognor Regis, Sussex.
BEST of luck in your driving test, Gordon, sixth time lucky, I hope, don't be nervous. — "Chappo" Bell, 48 Whitehill Ave., Stepps, Lanarkshire.
BLOKE, 18, wants girl to write, photo if poss. — Derek, "Four Winds", Taney Road, Dublin 14.
BILLY (19) would like to meet disillusioned local chick, dig? Into nothing. — W. Clark, 2 Dinduff St., Glasgow G34 0LH.
BOB, 17, needs letters from girls, all answered. — Bob O'Connor, 75 Broadmead, Birmingham, SE6 3SD.
BOY, 19, would like to write / meet girl, 16+, must like J.S.D., Steeleye, Fairport. — Brian, 48 Rosslyn Ave., East Kilbride, Glasgow.
BORED GIRL wants guys (18-21) to write / meet. — Sue Kent, Wentworth College Road, Boscombe, Bournemouth.
BARRA Sneaky Bacon, I need you, you will always be my gutter cat (Clouds Glasgow). — Susan, Glasgow.
BEARD / Stars, Debora, Locomotion, all originals, offers please, all v.g.c. — Steve Daglish, 133 Silverhill Drive, Denton Burn, Newcastle-upon-Tyne 5.
BAND Of Gypsies, wanted, Rainbowe Bridge, s.a.e., thanks, peace. — 81 Kings Ave., New Malden KT3 4DU, Surrey.
BOOZING, lazy, raving romantic fool wants chick to befriend. — Steve, 85 Sunnyside Gardens, Uppminster, Essex.
CRIPP RUSP is pig grudge wert dung and knotty waff. — Rufus Longue, 22 London Road, Derby.
CAROLINE MURRAY (Coatbridge High), I still remember your middle name, please contact me. (It's Macara). — Dougle Sheal, 134 Barrachnie Road, Carrowhill, Glasgow.
CHRIS, shy, lonely, wishes to meet girl (15-17), write. — Whitgates, Harraton, Washington, Co. Durham.
CHICK needs guy (16/18) to write to, into Tull, Floyd. — Wendy, 34 Radwinter Road, Saffron Walden, Essex.
CHICK wants guy to write to, age 14-17, digs T. Rex, David Cassidy, Slade, Free, etc. — Josephine Hammond, 57 King Street, Whitecreek, Clydebank, Scotland.
CATH, I really love you, hope you love me half that I love you, Steve. — Stephen McNulty, 58 Woodholm Road, Sheffield 10.
CHICK, 18, wants boy 18/20 to write to, digs the Pie, Alice, Bowie, Free, prefers Hampstead area. — Margaret Beedie, 120 Davidson Street, Whins of Milton, Bannockburn, Stirlingshire, Scotland.
CRAZY CHICK seeks hairy Alice freak (17-20), into Zepp, Cooper, Ziggy pop. — Write Jill, 23 Moor Road South, Gosforth NE3 1NP.
DAVID BOWIE, thanks for playing Liverpool, September 4, and for autograph and talk. — John Deery, 9 Brookland Road, Birkenhead, Cheshire.
DYLAN LOVER seeks girls 18+ to write/meet, photo, please all letters answered, thanks. — Dave, 19 Clint Road, Liverpool 7, Lancs.
DOWN HEARTED girl seeks "sincere" male 15+ with nice personality for friendship, thank you. — Contact: Jeanette, 28 Urwin Street, Camberwell, London SE8 0NF.

ICELANDIC girl wants pen-pals (16-20). Likes E.L.P., Heep, Tull, Face, etc. Photo if possible. — Gudmundsdottir, Heidargardi 51, Reykjavik, Iceland.
INGRID BOARDMAN, I am zanily in love with you. Remember Iford at High Wycombe. — Rob (17).
I LOVE you Pete, never leave me. — Jo.
IF ANYONE knows Weezil, Gourcock, please tell him I love him. Peace. — Jackie (Tribes).
JILTED, 17-year-old needs sincere girl write/meet, 15-16. Into Lindisfarne. Roxy music. — Photo appreciated. — "Hinky", 46 Castle Street, Wellington, Northants.
JACKIE I love you, and think of you each day. See you soon. — Rab.
JOOLS, thank for your electric eye babe, I was really happy. — Love Mick. XXXXX
JULIE and Lee (Surrey), remember us? Croyde 72. — Chas, Andy, Steve, John, Kerunch, Wallerip, bye.
JOHN, remember me? I'm the girl that loves you! — Mandy Douglas, Dundee, Scotland.
KAREN from Cleethorpes, remember me? Please write to: Keith, 6 St. Crispin's Close, Southall, Middlesex.
KEVIN Bennet from Essex, please get in touch. — Pat, 1 Birch Avenue, Burscough, Lancs.
KNOW anyone starting September, Newcastle upon Tyne College of Education? Me neither! — Contact Box No. — Judith Battell, 38 Walton Avenue, North Shields, Northumberland.
KAYE REMEMBER, Give A Little Bit Of Love. I'll Be Creepin', Mr. Big, Clydach. — D. H. Davies, 142 Court Street, Clydach Vale, Rhondda, Glam. CF40 2RL.
LONELY CHICK (15), wants lonely guy (16-19), Beds-Bucks area. Photo please. Into Slade, T. Rex, etc. — Shona Spreadbury, 8 Maple Walk, Floral Way, Andover, Hants.
LONELY GUY (15+), into Zepp, Bowie, Family, Ash, seeks hairy chick (13-16). Write!! Meet? — Kevin White, 5 Corporation Terrace, Newport, Barnstaple, N. Devon.
LOOK OUT! It's Aura! Today Having, tomorrow the world! Aura! Aura! Aura!
LONELY GUY, 20, seeks chick into Slade/Hendrix lives on. — Write to: Geordie Sanderson, 27 Runswick Avenue, Longbenton Estate, Newcastle 12.
LIFT wanted to Grangemouth Festival, Friday night if possible. — Anne and Jackie, 2 Kalmshill Cottage, Bellfield Avenue, Hurford, Kilmarnock, KA1 5AR.
LONELY, SHY guy, 21, needs shy girl 17+. Photograph appreciated. — Mike Powell, 30 Burgess Street, Leominster, Herefordshire.
LONELY CHICK (16), seeks hairy monsters, into Alice Cooper, Mott, Argent. Photo please. Age (17-19). — Vanessa Street, 1 Carnaby Grove, Hull HU6 8SR, E. Yorkshire.
LUST CHICK in dead town needs guy. — Contact: Mary, 11 Queen Mary Avenue, Colchester, Essex.
LONELY smoothy seeks smoothy chicks, 16-18. Digs Soul, Tania, Rod Stewart. All letters answered. — Kevin Griffiths, 145 Allerton Road, Harlecott, Shrewsbury, Shropshire.
LONELY GUY into Taylor, King, desperately needs sincere gal, 18+ for friendship, etc. Please write. — John, Wildmoor Country Club, Stratford-on-Avon.
LONELY GUY (20), seeks attractive girlfriend, London area. — Karim, 88 Wickstead House, Country Street, London SE1.
LIZ ROBINSON I love you more than anything else on this earth. Thanks love. — Phil.
LONELY, SINCERE boy (16), would like to meet pretty, sincere girl, about same age. — Write: Dave, 13 Brough Street, Heaton, Newcastle-on-Tyne 6.
LONELY CHICK, wants nice, hairy boy, 14-16, to write. Digs Stewart, Hoople, Alice. Photo please. — Mary Cliff, 9 Airle Grds., Springfield, Rutherglen.
LADDIE (16), seeks female, 14+, Edinburgh if possible, to meet or write to. Photo if possible. — Michael Banks, 20 Caledonian Road, Edinburgh EH11 2DF, Scotland.
LONELY GUY (18), seeks sincere girlfriend (16-19), genuine replies only please. Batley/Dewsbury area. — Box No. 266.
LONELY good looking guy, 22, with car, seeks attractive, understanding, long-haired girl, 19-20, photo please, ten-mile radius of Stevenage. — Box No. 265.
MAKE NEW FRIENDS of the opposite sex in the most reliable inexpensive way available. — Free details from: S.I.M. (S/X), Braemar House, Queens Road, Reading.
MARK, 16, seeks chick, 14+, to write possibly meet, Edinburgh area. Photo please. Zeppelin, Cream. — Mark Stirling, Tyneholm, Pencaitland, East Lothian, Scotland.
MAKE ME a deal and make it straight, all signed and sealed, I take it.
MALE (23), West Coast rock freak, seeks freaky, crazy females (18-22), for penfriend/friendship. — Dave Littler, 111 Dimsdale View, West Wolstanton, Newcastle, Staffs.
"MARC" on table, crossed legged, Wembley, T. Rex (Satin, Velvet, Glitter). — Write: Linda, 50 Colomberis, St. Helier, Jersey, Channel Islands.
"MARC" above, 2nd performance, March 18, had dark hair, with friend. Important please write. — Linda, Flat 1, 50 Colomberis, St. Helier, Jersey, Channel Islands.
MARSHALL Cavendish Book of Football, parts 1-48, who'll give me two lips for the lot. — Mike Rhind, 30 Rosehill Court, Rosehill, Aberdein, Scotland.
NICE GUY, (16+), seeks good looking female penpals (15-17), very much into Slade, Roxy, Bowie. — Simon Hole, 7 The Points, Cox Green, Maidenhead, Berks.
NUMBER of guys aged 18+ seek friendly girls, into Cooper, Dylan, folk replies to all. — K. Hendry, The Hill, Gretna, Carlisle.
NEW CRUSTY nostrils, juicy name? Mine's John, (18), intelligent chicks please write. — 91 Pennhill, Bath.
NUDGE, NUDGE, say no more, Sacrifice are such a fine band, Melksham. — M. A. Chambers, 41 Sandridge Road, Melksham, Wilts.

THANKS to all who replied to my advert. Sorry I couldn't reply to everyone. — Dave Lockley, 29 Marple Crescent, Wistaston, Crewe, Cheshire.
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THROW ME a line, I'm sinking fast, clutching at Straws, can't make it.
TINY HOBBIT, rock musician, seeks freaky female, local contact. — Merry, 25a Castle Street, Kingston, Surrey.
TH

PERSONAL

WANTED: 3, 15+ chicks, into Heep, Hawkwind. Write to David, Martin, Colin, 33 Florence Road, Purley, Surrey. WILL SOMEBODY PLEASE TELL SCUNTHORPE, tell Anne, I love her very much. — Stu. WHO needs girls when you've got "Aura"? "Aura", of course!!!! More details soon! WHEN SLADE hear Aura, they will start wearin' sandals! Put some class into your life. WILL SOMEBODY PLEASE TELL Jan I Love her, and wish her a happy birthday. — Paul. WANTED, freaky, chicks (16) for concerts/friendship. — Ian, 99 Kings Road, Old Trafford, Manchester 16. WILL SOMEBODY PLEASE TELL Wayne Stafford, of Oxton, Birkenhead, That I love him very much. — Jane Kaye, 603 Woodchurch Road, Prenton, Birkenhead, Cheshire, England. WANTED chick, 15-18, to write/meet. Photo? Likes Bowie, Zep. — Ian, 99 St. Pauls Wood Hill, Orpington, Kent. WANTED faded Levi jacket, size 38. No Rips or stains. Pay £2. — Frankie Macbeth, 8 Attadale Road, Inverness, Scotland. WOULD ALL chicks who replied to Pete and Paul, hold on more letters than expected. — Paul, 77 Orangefield Road, Belfast 5, N. Ireland. FEMALE ONLY CLUB. Send s.a.e. in confidence. — "Ariane", The Golden Whgel, Liverpool 15.

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Dateline

WOULD TWO knights in shining armour please rescue Jackie and Helen from loneliness and write. Helen Caruth, 52 North Road, Belfast 5, Northern Ireland.

3 BISHY guys wanted for 3 fun loving chicks. Photos a must. Love and peace. — Sue, 14 Avon Road West, Christchurch, Hampshire.

WARM CHICK wanted to unfold my winter poetry. — Paul Barron (18), 4 Black Horse Close, Amersham, Bucks.

WANTED FEMALE penpal, London, 16+. Photo into Mountain, Cream, Sabbath. — Paul, 37 Grange Road, St. Annes, Lancs.

QUIET GUY, 19 into Slade, Stewart, seeks similar 16-19 for pen friend. All letters answered. — Wesley Cordner, 8 McMaster Street, Belfast BT5 4HP, N. Ireland.

2 GUYS wants attractive birds to write to. Dig T. Rex, Slade and Garry Glitter. — Mr. C. Davies, 11 Telfer Terrace, Adpar, Newcastle, Emlyn, Cards.

3 FEMALE pen pals wanted for 3 boys. Digs Roky Music, Rex, Bowie, Photos. — Please write to: — John Reynolds, 77 Churchwalk, Walker, Newcastle Upon Tyne NE6 3HT.

5 GOOD looking chicks. Ages 14 to 16. Must enclose picture. Into Slade, Rex, Blackfoot. — Keith English, 11 Fields Park Crescent, Chadwell Heath, Romford, Essex.

5 GIRLS (17), seek male pen pals. Foreign? 18-26, photo? — Sue, 16 Aspin Ave., Knarborough, Yorkshire.

2 GUYS to write, later meet 2 chicks (13-16). Photos please, Glasgow area. Tel — Iain MacGregor, 131 Locksley Av., Knightswood, Glasgow G13 3XL.

2 GUYS seek good looking chicks. 15-17. Photos please. (All returned). Into Slade, Stewart, Purple, Led Zep. Cheers. — Eddie Hillion, 1 Stockton Road, Tott. N.17 7HX.

3 GUYS seek 3 girls into progress. Ipswich area. All letters answered, 15 years. — Pete Everson, Halls House, Woolverstone Hall, Ipswich Suffolk.

2 ALICE freaks want crazy chicks to write to. All letters answered. Please send photo. Thanks. — Mike Spragg, 7 St. David's Crescent, Ely, Cardiff, Glam.

INSTRUMENTS WANTED

ALL GOOD quality equipment purchased for cash. Will call. — Orange 01-836 7811.

ACCOMMODATION TO SHARE

DOUG the man with the single brain cell has just come out of his coma. — Doug Smith, Funn Farm Cottages.

FEMALE to share flat with male, halves on everything, own room, love and peace. — John Cosh, 31A Argus Road, Bedminster, Bristol BS3 3NY Gloucestershire.

HAVE any Coventry 'Heads' got a pad that I could share? Peace and love. — Jill, The Manor House, The Green, Shustoke, Nr. Coleshill, Warks.

GUY, 19, seeks nice chick to share flat in Birmingham, write. — Jim, Flat 9, 104 Alcester Road, Moseley, Birmingham.

MARGATE will share large bedsitter, congenial musical person. — Phone Frank 0843-32015.

MOTHER (19) and son (23), seek accommodation sharing with genuine happy music loving people, any-one need our love? — Susan, "Swan Inn", Stones Green, Harwich, Essex.

SHARE bedsitter in London, urgent, rent cheap. — Miss E. Hannah, 34 March Burn Avenue, Prestwick, Ayrshire.

SUMMER holiday, London, accomm. till money runs out. Please. — Jim, 42 Greenhill Road, Bonnybridge, Stirlingshire.

ZONKED out freak requires chick with crash pad for summer. — Yul, 42 Greenhill Road, Bonnybridge, Stirlingshire.

SOUND EQUIPMENT

DISCO LAMPS at a fraction of cost! PRICE ONLY £3-75 (incl. p&p)



A fantastic offer that will make your party season. Disco lamps is the new, ultra-violet light that gives authentic disco atmosphere. Plug into any bulb holder. Just switch on and suddenly you've got a happening. No special fittings required. Average life 3,000 hours. Send £3.75 today to:

E. Brill Ltd. Dept 5, 110 Northcote Road, London, S.W.11. Callers welcomed

A PAIR of headphones. Please state condition and price. — Write, Keith Rae, 117 Garvock Hill, Dunfermline.

ARMAGEDDON need you unwanted amps, mikes, speakers, etc. Sorry, no cash, but will pay p. & p. — Ker Pike, 87 St. Albans Road, Kingston upon Thames, Surrey, KT2 5HN.

ANY SOUND equipment for new group. Must be cheap. — Dug, 173d Purpitt, Atworth, Melksham, Wilts.

ACOUSTIC GUITAR pick up, no bread, but postage refunded. — Dave, 30 Duncan Avenue, Arbroath, Angus.

ANYBODY swap my ace nick Budgie/Squawk for Jericho/Jericho. Details and s.a.e. please. — 76 Boxley Drive, W. Bridgford, Notts.

AMPS, speakers, decks, etc. Sorry little bread. — M. S. Smith, Russvinnen, Fore Street, Praze, Camborne CW6L.

ANYONE with very cheap gear please write, as quickly as possible. — Pauline, 91 Colby Court, Newcastle upon Tyne.

AMBITIOUS new rock group need amps, etc. urgently, must be cheap cos we're broke. — Pete Withey, 91 Bridlington Square, Nottingham NG7 5BE.

ANY unwanted disc/sounds/equipment, any condition, we'll appreciate. Sorry no cash. — J. Pearcey, 84 Mackets Lane, Woolton, Liverpool 25.

ANY amps/speakers going really cheap, about £37 Please contact. — M. Green, 15 Peaslands, Desborough, Northants.

ARMAGEDDON home for retired amps. We will take care. Ta! — Kev, 87 St. Albans Road, Kingston upon Thames, Surrey.

ARMAGEDDON take the pleasure of a performance to all givers of old amps, etc. — Kev & Co., 87 St. Albans Road, Kingston upon Thames, Surrey.

AMPS and cabinets wanted (good condition). State details and price. — David Cock, 15 Duke Street, Dalton-in-Furness, Lancashire.

ANYTHING of any condition. Sorry no dough. Pay postage and packing. — Steve, Seaview, Troon, Camborne.

AMP donations gratefully received as presents, thanks, please. — Bruce Armageddon, 87 St. Albans Road, Kingston, Surrey.

AMPS, speakers, gear wanted. Sorry, no cash. We collect, please!! — N. Davies, 26D Cliff Road, Paignton, Devon.

ANY old amps, mics, etc. No bread, but will refund postage. — Mark, 18 King's Avenue, Woodford Green, Essex.

AMPLIFIER over 40 watts going cheap. Also nice good but cheap electric or acoustic guitar. — Brett Riley, House No. 7, The College, Malvern, Worcs.

BROKEN SOUND gear, will rebuild for new group. — Chris, 40 Park Drive, Whitby, Ellesmere Port, Cheshire.

BASS amp and speakers wanted, 30 watt. — 12 Darent Avenue, Barrow-in-Furness, Lancs.

BROKE school kids desperately need gear, smashed or otherwise, can pay postage. Rock on. — Dave Wess, Maltese Cross House, Rossall School, Fleetwood, Lancs.

BASS cabinet wanted, will pay £15-£18, 60 w, 4 or 8 ohm. Write describing please. — Bernard Bearne, 49 Monkton, Pembroke, S. Wales.

DO YOU have any amps/speakers, any condition. Then send them to us. Sorry little bread. Sincere. — J. Pearcey, 84 Mackets Lane, Woolton, Liverpool 25.

DESPERATE newly formed schoolboy band needs amps, speakers, etc. Sorry, no bread, will pay p. & p. — Philip Crum, 32 Harcourt Drive, Glasgow G31 3HQ.

DEJECTED musicians need old, unwanted sound equipment to make muzak. Sorry moneyless. — 47 Acom Way, York.

EARSIGHT split the suns together, we need a good cheap P.A. We're on the headline. Many thanks to Sounds. — Barry Watkins, Sea Spray, Jetty Road, Warden Bay, Isle of Sheppey, Kent.

EXCHANGE new Wren/auto cassette for amp, and/or Speakers, 50 wt. — 77 Longford Road, Bognor Regis, Sussex.

EMPTY 4 x 12 speaker cab wanted (not columns). Marshall Hi-Watt, Laney, etc. Must be cheap. — Jim Houston, 16 Orchard Brae Gardens West, Edinburgh 4.

FUZZ BOX or Wah Wah pedal wanted must be in good working order, around £3. — Alistair Macdonald, 1 Hillnook Drive, Bearsden, Glasgow G61 3PU.

GRUNTING Goliwoq, Barrow's top band, reforming soon. Watch this space! (Remember Folkestone, Von and Miriam?). — Ron, Barrow-in-Furness.

GOOD SECOND-HAND tape recorder wanted for £10. Write to. — Frances, 99 Dynevor Road, N.16.

GUITAR amp, wanted urgently, 10 watt or over. Willing to pay £10. — Keith, 10 Fitzroy Way, Liverpool 6, Lancs.

GIMME YOUR amps. I'll pay carriage, you'll be remembered when I'm famous. Thanks! — Wally, 11 St. Barnabas' Road, Linthorpe, Middlesbrough, Teesside.

HELPI! Urgently any unwanted cassette recorder, audio mixer and amp. Little bread. Refund postage. Thanks! — Chris, 5 Sandy Lane, Dereham, Norfolk.

HAVE you any spare equipment? We need it desperately. Little money. — 6 Avon Road, Shipham, Torquay, Devon.

ARTISTS WANTED

ANDY PRATT, "Records Are Like Life", is superb, any more records available or any information. — A. Bowler, 6 Maple Avenue, Whitley Bay, Northumberland.

ALICE COOPER come to Glasgow and thanks for School's Out LP. — Eddie M., 13 Neilston Place, Kilsyth, Glasgow G65 9AW.

ALICE COOPER, have loved you for three years, you are always in my thoughts, love. — Sally, Nr. Lincoln. (Tealby).

CAROLE KING, make a new record and come to London, please, I'm desperate. — Chris, London.

DAVID BOWIE, I love you, come back to Bristol, you were just groovy. — Judith, Somerset.

DAVID BOWIE freak desperately wants information on Bowies Rare old discs, pix/articles wanted, your prices paid. — Miss Ginger Stanley, 473 Fairfield Circle, Memphis, Tennessee 38117 U.S.A.

FREE, I wish that you would come to or near Hertfordshire, Big. — Maurice Charge, 34 Woodlands Road, Thundridge, Nr. Ware, Herts.

HAPPY BIRTHDAY, Keith Emerson, November 2.

KEITH EMERSON, Happy Birthday, Nov. 2nd, luv and xxx. — Beverly, Harwich, Essex.

MUSIC for Woodstock, Cohen, Moodies, 85p. Stones big hits and past darkly 70p, send s.a.e. for list. — Martin Roscoe, 52 Buckley Lane, Milnrow, Rochdale, Lancs.

PLEASE put me in touch with Gilbert O'Sullivan. — Lynn Brown, 8 Regent Road, Wallsend, N/land.

ROD, Two Ronnies, Kenny, Ian, New Hard Rock arena, awaits you, peace lads, Pete, Manchester. — Peter Houghton, 1 Chidwall Road, Woodhouse Park, Wythenshawe, Manchester M22 6GD.

STACIA is God. Stacia is master of the universe. I love you. Comfort me, Corum. — Prince Corum, Jhaelen Irsei, Castle Eron, The Vadgha Race, The 15 Planes.

SHERYF'S BADGE weekly is coming. North, potential contributors, write. — Rodo, 3 Grosvenor Street, Eland, Yorks.

T2, please contact me, photos took at Smiths Ready. — Barry Borcel, 4 Stothard Road, Stretford.

POSTERS

POSTER SPECIALS! Giant colour, New Seekers, Michael Jackson, 85p each p&p incl. — Cards and Posters, 22 Moor Street, Birmingham 4.

POSTERS GALORE! New, bigger, fully illustrated catalogue. Send 12p stamps/PO to Poster Express, Dept. SO 277, Gray's Inn Road, London, WC1X 80F.

POSTER BARGAINS. Fully illustrated catalogues containing all the best posters. Send only 10p PO/stamps to. — Art Tempo Posters Ltd. (Dept. S), 42 Greenways, Beckenham, Kent.

LIGHTING EQUIPMENT

CEREBRUM LIGHTS offer virtually any item of new discotheque lighting equipment at up to 1/3 of normal price, plus secondhand equipment. Hire, mail order, etc. — 01-942 3804 for free list.

ELECTRONIC STROBES, four doubles £25; ten doubles £56; Rainbow £132. Sound light converters, three channel, three kW £25; 1.2 kW £18; 10 channel sequential £92; Liquid wheel projectors from £25, also spares repairs, mail order or call. — 74 Bedford Avenue, Barnet, Herts. Tel. 449128.

REHEARSAL ROOMS

REHEARSAL ROOM, Soho, evenings and weekends, reasonable. — 935 6181 or 437 3886.

SOUND EQUIPMENT WANTED

ALL GOOD quality equipment purchased for cash. Will call. — Orange 01-836 7811.

JESTER folk need old gear to make PA, little bread. — 53a High Street, Chislehurst, Kent.

LIGHTS wanted for disco, secondhand, cheap, own gear stolen. — Contact Rob Central Stores, Main Road, Hutton, Weston-Super-Mare, Somerset, BS24 9SP.

MARC Botan (alias Fred Bloggs) would greatly appreciate some amps. 30+ watts, sorry no cash. Please. — Vive la Gibbon?, 77 Turnway, Moreton, Wirral, Cheshire.

NEEDED. A lead guitar and amp. will swap for 5 LP's and 30 singles. Ta! — Martin Haines, 23 Solent Way, Millford-on-Sea, Hampshire.

NEEDED, guitar amp, willing to pay £10 if in good nick, s.a.e. please. Ta! 10 watt. — Crawford Jackson, 89 Moorhill Crescent, Newton Mearns, Glasgow, Scotland.

NODDY Holder (alias Jonn) would also greatly appreciate some amps. 30+ watts, still no cash. Please!! — 'Big Grobba', 95 Bermuda Road, Moreton, Wirral, Cheshire.

NECK for Eko Ranger 5lx wanted, will pay. — Phone for address to Dublin 855696.

NECROSIS need more speakers, will exchange lots of unusual objects or a camping holiday with our rhythm guitarist. — David I. Gray, 8 The Meadow, Horley, Surrey.

OLYMPIC flush base cymbal stand wanted. — James Loudon, South Lodge, Bell Hill, Billerica, Essex.

POOR BAND need amps and speakers, limited money, Cheers! S.a.e. — Andy, 23 Bramble Close, Hildenborough, Kent.

PLEASE! Help broke band, need amps and speakers, sorry no money, will pay postage. Thanks. — Jimmy Page, 176 Trallown Road, Llanisamet, Swansea, Glam.

PLEASE help, broke band with old fuzz, wah-wah, broken or otherwise, genuine, postage paid willingly. — John Rand, Chasemore Farm, Downside, Cobham, Surrey.

PICK-UPS and circuits wanted, write, stating make and price wanted, working condition only. — Gas, 196 Albert Road, Stechford, Birmingham 33.

SOUND EQUIPMENT WANTED

PORNOGRAPHY ATTRACTS Rock-folk group (nameless) requires amps, 30+ watts, swap for something interesting, write first. — Johnnie G. Silvershine, 20 Orchard Road, Moreton, Wirral, Cheshire.

PLEASE, PLEASE, please! Any old single channel amp and speaker please. — Please phone Bruce at 051-486 3521, 192 Higher Road, Halewood Liverpool 26.

RECORD PLAYER wanted, must be cheap, anything considered. — Stephen J. Hunt, 9 Thelma Gardens, Blackheath, S.E.3.

START it rolling, we'll do rocking group equipment wanted, sorry no bread, only gratitude. Thanks. — Fax the Ax, c/o 28 Benfield Drive, Prestwick, Ayrshire, Scotland.

STARTING group need equipment urgently, details in price. — Grahams, 22 Manor Park Way, Lepton, Huddersfield, Yorkshire.

SINGLES. My Sweet Lord, Tragedy, Fireball, Look At Yourself, offers, with s.a.e. please. — 76 Boxley Drive, W. Bridgford, Notts.

SKINT rock group desperately need all types of equipment in any condition. Phone now! Sorry no bread. — Tel. 061-775 8266.

TWO GUYS need guitars, amps, etc. sorry no bread, will collect, in or around Bristol. — Robert Harper, 202 Stapleton Road, Bristol 5.

TOP LP'S given for any secondhand DJ equipment, write. — Peter Lockhart, 2 Divis Way, Lisburn, Co. Antrim.

TEN or twelve inch, 15-20 watt speaker wanted, must be very cheap. — Colin Keegan, 67 Beckett's Park Crescent, Headingley, Leeds 6.

TWO GUYS need any unwanted gear, no bread, refund postage. Thanks. — J. R. Perry, 40 Jeruis Crescent, 'treetly, Sutton Coldfield, Warks.

UNWANTED / OLD equipment wanted to start young band, sorry no cash, carriage paid. — Chrys, 021-744 6534.

UNWANTED amps needed, no cash, will pay postage. — 60 Grampian Way, Sundon Park, Luton, Beds.

VOX AC30 wanted, terms available. — Steve, 18 Yew Tree Gdns., Barrow-in-Furness, Lancs.

WANTED, good stereo amp, 7 watts minimum, for around £10, please send offers to. — Cib, 21 Rennets Wood Road, Eltham, London SE9.

WANTED, strobes and light effects in good nick. — Peter Slade, 115 Chandrag Road, Keynsham, Bristol.

WOULD appreciate any equipment, sorry no bread, pay p. & p. — Phil, 21 Albert St., Camborne, Cornwall.

WANTED, cheap disco gear, own considered, just starting up. — Mick, 19 Kings Road, Doncaster.

ORANGE HIRE AVAILABLE FOR ALL OVER THE WORLD 836 7811

WANTED, VC33 Ludwig Super Classic 1000 Pounds Monopoly, money waiting. — Gary, 12 Thrush Lane, Cuffley, Herts.

WANTED, fuzz box, custom built or standard, good price paid, send telephone number / address. — Brian Noble, 19 Whinhill Road, Ayr.

WANTED, 4 x 12" cab (200 w) swap for 200 singles + cash, or tape recorder + cash. — Philip Aving, 207 Stoughton Road, Guildford, Surrey.

WANTED, your old bass, sorry no cash. — Garry, 78 Barnhill Road, Hayes, Middx.

WANTED, wah-wah pedal, preferably "cry-baby" type. — Gaz Swinden, 104 Dodworth Road, Barnsley, Yorkshire.

WAH-WAH pedal wanted, must be in good working order, will pay around £5. — S. Driscoll, 293 Roundway, Tottenham, London N17.

WANTED, 15 watt amp, will pay up to £7. — 19 Glencoe Place, Annieston, Glasgow.

WANTED, Audio Tone Gen., will pay £150 if in g.c., s.a.e. to — M. Smith, 14 Gorsey Cop Way, Liverpool L25.

WANTED, amp & speaker, 50w, will pay well if in good condition, must be Deeside area. — Steve, Police Station House, Connah's Quay, Deeside, N. Wales.

WANTED, empty cabinets for 2 15" Fanes, not much bread. — 9 Duffryn Avenue, Rhydylfelin, Pontypridd, Glam.

WANTED, combined, separate, 20-50 guitar amp and cabinet, I'll pay postage, write first, thanks. — Sounds. — Steve Graham, 31 Summerhill Park, Knock, Belfast, N. Ireland.

WE WANT old equipment free, amps, speakers, fuzz boxes, etc., good vibes to all. — Armageddon, 87 St. Albans Rd., Kingston, Surrey.

WANTED, cheap guitar, speakers, 10 watts or more, write. — 2 Verity's Place, Loughton, Pudgey, Leeds.

WILL exchange 100w bass cabinets for 4 x 12 cabinets. — M. A. Carson, 61 Exton Close, Bransholme, Hull HU7 4EP.

WANTED, wah-wah, offers, but maximum paid is £3, no bust trash, ta. — Ian Frost, 65 Charnley Ave., Sheffield S11 9FR.

WANTED, dead or alive. Vox AC30. — Steve, 18 Yew Tree Gardens, Barrow-in-Furness, Lancs.

WANTED, pick-up for electric guitar, not much bread, thanks. — Frank Pickard, 6 Cuerden Walk, Northenden, Manchester M22 4HZ.

WANTED, old 30 watt amps, sorry, no bread, will refund postage, thanks. — Mark Stuart, 196 High St., Lye, Stourbridge, Worcs.

WANTED, any amps, speakers, second-hand, will pay, send lists to — S. Hunsdon, 219 Rydal Drive, Bexleyheath, Kent.

W.E.M. Copicat Mk IV wanted, also wah-wah pedal, Vox or Cry Baby, details and price to — Mr. R. Gearty, 94 Broadholm St., Parkhouse, Glasgow G22 6SN.

50 watt amp, with speakers, wanted. — Steve, 18 Yew Tree Gdns., Barrow-in-Furness, Lancs.

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EARN MONEY song writing. Amazing free book tells how. — L.S.S., 10-11 S. Dreyden Chambers, 119 Oxford Street, London W1, 24p stamp.

HOLLYWOOD COMPANY needs lyrics for new songs. All types wanted. Free details. — Musical services, 1035E North Highland, Hollywood, California, USA.

JJ STUDIO, multi-tracking demo tapes. £3.50 per hour. — 01-673 5055.

LYRICS WANTED: free recording of your song when successful. — 11 St. Albans Avenue, London W4.

VOCALISTS WANTED

A vocalist for very inexperienced group, Birmingham Reddich area (14-15). — Noel, Leybridge Farm, Reddich Road, Alvechurch.

CHALKEY, Where are you Devil's Children, may be reforming no go without you. — Mick Bates.

FLIGHT, Yes type band, require wide range vocalist. — 228 Doddington Road, Lincoln, Lancs.

FOR rock group (14/15/16), must be local. — Simon Grist, 37 The Shimmings, Boxgrove Road, Guildford.

FOR SALE, solid body guitar/amplifier, speaker, in excellent condition £50, cost £83. — Alan Murphy, 15 Telford House, Moorfields, Bath.

GIRL(S), vocalist, instrumentalist wanted for group, free to move, good prospects. — Colin Grist, 23 Seafield Ave., St. Crossby, Liverpool L23 0TG.

HEY Stewarty when you and the Faces come to Oxford wear a pink top hat. — Helen and Jan, 56 Crosslands Dr., Abingdon, Berks.



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ILPS 9218

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# PHILLIP UPCHURCH Darkness, Darkness

ILPS 9219

Produced by Tommy Lipuma and Phillip Upchurch



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