April / May 1977 No. 19 $1.00

Trouser Press

AMERICA'S ONLY BRITISH ROCK MAGAZINE

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GENTLE GIANT
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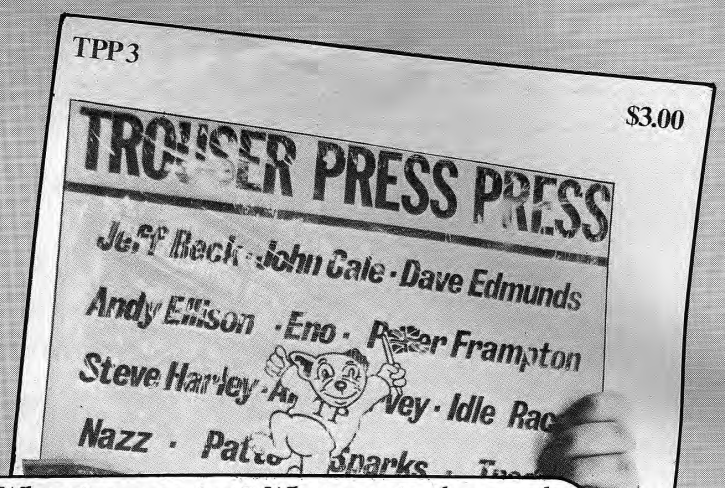

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- Reproductions of all the original covers
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- A retrospective commentary on the history of the Trouser Press by the editors
- An index for issues 1-12 for those lucky enough to own them.

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Trouser Press

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Contents

Hello, It's Me 2
Doubletake: Gentle Giant by Jim Green 3
Doubletake: Steve Harley interviewed by Ira Robbins 3
Lynott, Innit? by Peggy Wolfe 4
Lynott, Why Not? Interview by Dave Schulps 6
An Appraisal of Rare Tracks by Mr. Dave Bowie; Part 2 in a Series by John Walker 8
Chris Spedding: Do the Pogo! by Dave Schulps 12
Kings of Boogie: Dave Stewart interviewed by Bruce Gallanter 17
Rocking the Outback: Sherbet/Little River Band by Jim Green 19
English Ramblings by Paul Rambali 22
Across the Channel by Barry Taylor 23
America Underground by Jim Green 24
Green Circles by Jim Green 26
Long Playing Album Reviews by the gang 28
Money-Making Auction Ads 36

Intro

might have belonged to Johnny Rotten, but then one never knows about these things, does one? Would've been very . . . oh, is this the intro? Sorry.

Welcome to another chapter in the book of Trousers. A few new bits to report: we've added another (wot another?) section to the ever-dense Trouser Press. This one's called "Doubletake," the idea of which is to find out what former TP feature artistes have been up to since we last covered them. The format will vary from time to time, but will be primarily interrogations. Hope it appeals to you all.

Another change this issue is the format of our contents page—this page to be precise. As of this issue, due to Post Office prompting, Trouser Press is now officially Trouser Press. There used to be more to the magazine s name (which, if repeated here, would cause more hardship than it's worth), but no more. Trouser Press. That's all.

Thanks for the Stiff contest replies. Complaints of "too hard" have been duly noted, for which we apologize, but we hoped people would try anyway. Besides, most of the answers were in Jim Green's columns. No matter—winners' names will be published next issue, as will the conclusion of both the Bowie and Aussie sagas. Well worth the wait. Definitely maybe, n'est-ce pas?

—Ira

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Hello, It's Me

I have a few gripes to make. First of all, the artists you cover are too much above ground, so to speak. Like I mean who needs to read anything about Bowie? Who cares? I'd rather read an in-depth article on the Residents (though you do give less popular groups plugs here and there). I'm glad to see that you've put less emphasis on the NY bands because all they have turned out is commercialized, stagnant garbage; i.e., Television LP is total dullsville; Ramones second LP is no different from the first. Also in your British Punk Discography you didn't include the Saints, "(I'm) Stranded" (PX 242). Even though they're from Australia the 45 was released in England and they would knock Eddie and the Hot Rods on their asses. Also the Vibrators have released a 45 with Chris Spedding which you forgot to mention.

I also liked TP better when the cover mentioned ". . . and no disco."

Gregory Patrick Prevost
Rochester, NY

Issue number 17 was good but there are a few things I'd like to correct. Steve Ellis left Love Affair before it broke up and he was succeeded by Auguste Eadon, now in Zzebra. According to Foghat in Zoo World a couple of years ago, the Warren Phillips and the Rockets LP was recorded around the same time as Savoy Brown's **A Step Further** with the help of Bob Hall and Roger Earl's brother Colin.

I also enjoyed the **Greatest Hits**, especially the discographies in the back. A few comments: Isn't that the cover of Mott's *first* LP on the cover of issue #2? [Yeah, yeah, we know.—Ed.] Jimmy Page didn't play guitar on Roy Harper's "Hell's Angels"—Roy did, according to the liner notes he wrote. John Cale played on Chelsea's LP on Decca (is this the same band that included a member of Kiss?). Dave Edmunds produced other singles that can be found in Bomp's discography on him. Another Alex Harvey single is "Ain't That Just Too Bad," available on the **Rare Tracks** LP. Andy Mackay plays sax on Pavlov's Dog's **Sound of the Bell**. Kippington Lodge's "Rumours" was released in the US in Capitol. Finally, only the A-side of the Traffic Jam single appears on **Petal Pushers**.

Bernard Watts
Springfield, MO

Some Easybeat/Vanda and Young observations:

Apart from "St. Louis," most of the tracks included on **Friends** were basically songwriting demos recorded in George Young's flat in London. Stevie Wright did some vocals, and Vanda & Young the rest. They were forced to use the songwriting pseudonym of B. Russell because of contractual problems, presumably in the area of their British sub-contract, because in Australia they have remained with Alberts' Productions and Publishing.

When Vanda and Young returned to London they set up a loose deal where they provided songs and the musicians to record them, and exchanged the masters for enough money to live on and booze to make it bearable (their Friday Music period). They list the musicians involved as Vanda & Young, George Alexander of Grapefruit, Freddy Smith, singer Ian Campbell, Eddie Sparrell (this is presumably the drummer called Eddie Sparrow in TRM 3) and Howie Casey.

George Young refers to a Paintbox single for Youngblood which had "Get Ready For Lovin'" coupled with "Vietnam Rose," a Vanda/Young song about a Vietnam strain of the clap. Then Youngblood decided "Vietnam Rose" should be tried as an A-side, so released it again, this time coupled with "Can I Get to Know You" and using the name Tramp. (This conflicts with the usual listings. Also, TRM 10 lists a version of "Vietnam Rose" by Whichwhat on (UK) Beacon 169.)

Adam Finn
Balwyn, Australia

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DOUBLE TAKE

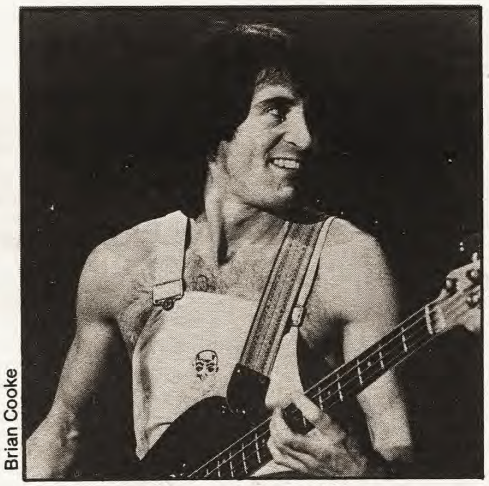
gentle giant

By Jim Green

In issue 13 TP featured an extended piece on the music and history of the iconoclastic aggregation called Gentle Giant, based on an interview conducted in October 1975. Much water has passed under the bridge since then, and the group are much sleeker and more self-assured than at that initial encounter at a Holiday Inn, so at this point some catching-up seems in order.

Giant's seventh LP, **Free Hand**, was an artistic success, neatly coinciding with its being the group's best seller here. At last it appeared all was beginning to come together for them.

The eighth record, **Interview**, was, in Ray Shulman's words, "an incredible flop." The band fully agreed with critics who called the LP a step sideways, an inferior rehash. The whys and wherefores were explored by the band over coffee in an empty boardroom at Capitol's NY offices. Though guitarist Gary Green and keyboardist Kerry Minnear were both there, neither said more than a handful of words unless spoken to, thus ceding the floor to the Shulman brothers—the initially aloof



Brian Cooke

RAY SHULMAN

(vocalist) Derek, and the always voluble Ray (bass and violin)—and that gracious Welshman, drummer John Weathers, attired in his Holmesian best, replete with deerstalker cap and knickers.

We warmed up to the subject while passing the non-dairy creamer, and after Derek sat down with the rest of us he got to the crux of the matter: "**Free Hand** was a good album, and what we should've done was sit down and say, 'OK, where do we go from here?' Instead we kept on touring." But the demand for product was pressing, so they took three weeks off to crank out an album. And this meant they'd have to write the material then too, because "we can't write on the road, in hotel rooms." Smiling ruefully, Ray said that everyone knew something was wrong, but none said a word. "We had three studios at Advision. Gary's downstairs doing a solo, I'm upstairs doing a vocal, Kerry's in another room writing something—it was insane."

This tour they've had some breathing space in which to write, owing to their putting out **Playing the Fool: The Official Live Gentle Giant** (the "official" is due to the many bootlegs issued which mostly use some permutation of **Playing the Fool** in the title; "We're just making that title official"), in lieu of an LP of all-new material. In addition, for the first time they're playing new material on their tour prior to recording it, part of a new policy of recording songs as they'll be performed live, rather than tailoring studio arrangements for the stage.

Continued on page 32

steve harley

Despite any contrary indications, the participants in the following exchange, a phone conversation between Los Angeles and New York in January, have great respect for each other. The bickering is presented without editorial comment for the edification and entertainment of all and sundry, not as any sort of attempt to poke fun at Harley. Considered as the party piece to go with last issue's LP review, this brief conversation answers a few obvious questions as well as a few not-so-obvious inquiries. Harley fans—stay tuned. The rest of you ought to go on to the next page.

Interview by Ira Robbins

TP: I remember the last time we spoke you said that your next album would be as different as the two previous had been with each other.

SH: Did I actually say that? I shouldn't say things like that because I never really know what it's going to be like.

TP: What is **Love's a Prima Donna** about?

SH: It makes perfect sense to me. It's very straightforward—the whole album is a parcel of love attitudes. Every song is a different aspect of the emotion we call love. Without wanting to sound pretentious, it's a simple concept.

TP: What about all the studio techniques? It sounds as if you're emulating Frank Zappa.

SH: Oh really! Where?

TP: On "Finally a Card Game."

SH: OK. That very first part—"GI Valentine" into "Finally a Card Game"—that section I could almost dedicate to him. It's almost a tribute to Zappa.

TP: Who sings that soul section?

SH: That's Yvonne Keeley. All the other voices are me.

TP: What is "Sidetrack Two" [a choral/orchestral instrumental] doing on a Steve Harley album?

SH: Well, I wrote it. Why shouldn't it be on my album?

TP: It seems rather out of context. . .

SH: It's perfectly in context or I wouldn't have put it there. I'm not stupid.

TP: Thematically it's in context, but not musically.

SH: I'm a man of many colors. I can't make an album that's that easy to grasp, all one style. I sometimes wish I could.

TP: Who's in your band these days?

SH: Jim Cregan did most of the album, but he's left the band and is now with Rod Stewart. The new guitarist is Jo Partridge—he's just as hot. The rest of the band is the same. I took singers on the road, so it was a nine-piece band.

TP: So what's next?

SH: I've got to mix some tapes of the British concert tour. There's a good possibility we may do a live album. We've got about seven or eight gigs on tape.

TP: What's your response to the people who have accused you of stealing the cover for **Love's a Prima Donna** from the Robert Palmer album?

SH: Various people who what?

TP: A Robert Palmer album has a cover that's very similar to your album.

SH: I'm not following your line of conversation at all. Robert who?

TP: Palmer. He used to be in a group called Vinegar Joe but is now an Island artist, solo.

SH: I know Vinegar Joe well enough.

TP: He was one of the vocalists in the group.

SH: With Elkie Brooks. Yeah, so? What was next?

TP: He's gone solo, has three albums out, and one of them has a cover which is a picture of him standing in the foreground in a room. The background is an open terrace and there's a nude young lady standing on the terrace. It's fairly similar to the cover of **Prima Donna.**

SH: I daresay there's millions of covers that are similar to millions of other covers. I've heard his name; I don't know the sleeve you're talking about. The first thing you said was something about 'response to the people that have accused. . .'

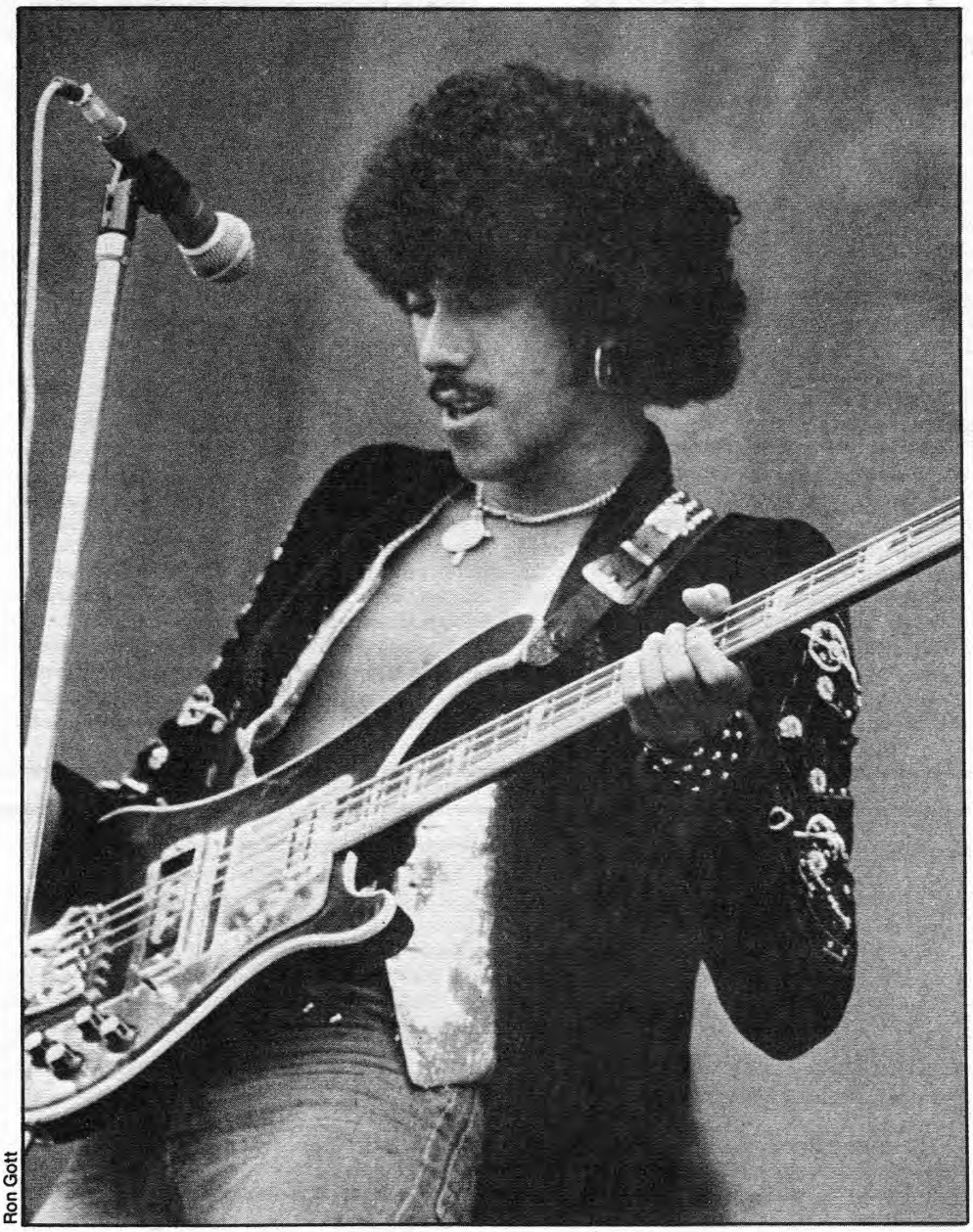
TP: The NME pointed it out.

SH: They would. So what? I didn't read it. No one told me about it. I'm completely ignorant of what you're getting at. I'm sorry. I appreciate your mentioning it, but I couldn't give a shit. I don't know if the art director that did it with me knew about that.

TP: Who's the young lady on the cover?

SH: She's just a friend; a model. She's got an extremely appealing bum.

PHIL LYNOTT



Ron Gott

Catching up with Thin Lizzy's big bass man

By Peggy Wolfe

The Hampstead area of London probably fits most Americans' image of what England should be like. With its brownstone houses and pleasant, tree-lined streets, it is the current embodiment of upper-class hip, and a resting place for more than one well-to-do musician. A year and a half ago, save for the phenomenal success of **Jailbreak**, Philip Lynott would not be living here, nor would Thin Lizzy be considered one of the hottest bands in Britain. Their continued success is evident in their completely sold-out late fall British tour, and their simultaneously having three albums in the British charts—no small accomplishment.

But Thin Lizzy was not born in 1976; the band has been around in various forms since 1971, time enough to do seven albums. Also, the band's subject matter is a bit deeper than it might seem on the surface, drawing deeply from Phil's Celtic heritage. In a recent interview with Melody Maker, he explained: "In the early days, I hit on the principle of writing Irish songs for the 'seventies, for the period of time I was in... as opposed to taking old numbers and rocking them up. My policy was to write new Irish songs with the instruments we now play in Ireland ... to write modern Irish songs, as opposed to traditional Irish songs."

This band is Irish, friends, and don't ever make the mistake of calling them British. I made an innocuous remark during a rather frantic pre-American-tour rehearsal to Scott Gorham, something about being an American in a British band, and Phil, Brian Downey, and the substitute guitarist for the tour, Gary Moore, snarled, only half-kiddingly, "Irish!"

Phil and I talked later at his flat, between people dropping in and intermittent phone calls, about Lizzy's history. It's a comfortable, if somewhat disorganized, place, which he shares with Genesis's road manager. The gold album that Genesis received for **A Trick of the Tail** hangs on the wall, along with Thin Lizzy's silver one for **Jailbreak**. "Me mother's got the gold one," Phil smiled. "I hear Genesis all the time. I heard every mix on their new album—the backing tracks, the overdubs; the rough mix. The same with Brand X, too. Phil Collins is a very talented man... he's going to do the drums on my solo album."

After a good 45 minutes of watching an American murder mystery on the BBC, Phil proceeded to reminisce about the old days.

"We started in Dublin. Eric [Bell, the band's first guitarist] was from Belfast, but Dublin was where it was happening, so he came down there. He'd been playing in show bands. You see, the show band trip was, like, you got a lot of money but no satisfaction, 'cause you're just playing the Top Ten hits. They're caught in a paradox, show band musicians; they either starve and play the blues or they join a show band and have money but no sort of musical integrity. Me and Brian [Downey] had always been in groups, and we'd always done well. We met up with Eric Bell, and that was it. He was in a band called Shades of Blue, and we were in a band called Orphanage; that's where the name came from for the second album, **Shades of a Blue Orphanage**.

"After **Shades of a Blue Orphanage** we did **Vagabonds of the Western World**, which I think was the best album we did with Eric Bell in the band. I like the songs and it was the first time I'd co-produced. I'd finally got around to knowing how to record in the studio and the band had been in England long enough; we'd gotten through the 'Whisky in the Jar' thing [Lizzy's first successful single, which Phil's not too fond of] and we'd finally gotten a direction we wanted to go in. It got to be too much for Eric—he'd fallen for a chick and wanted to go back to Ireland; Ireland's a nice place, apart from all the trouble. So he left the band, and left me and Brian stuck, so Gary [Moore] stood in and recorded a few things.

"Gary was supposed to join us on a temporary basis, and it worked out so well that he decided to stay. But he had wanted to play with Jon Hiseman and that finally came together after about six months, so he split. Me and Brian decided that if we were going to go on, we'd go four-piece. We got another two guitarists who didn't work [Andy Gee and John Cann]—in fact, they were terrible—so we were going to go back to Ireland. But then **Vagabonds** went into the American charts, believe it or not,

talks...

around 100. It was a boost for us that somebody believed in what we were doing. We'd approached it professionally, and set out to make what actually appeared on the record —well, a lot of the tracks; not everything, obviously. It just gave us the heart to continue on. The management said, 'Look, there'll be money coming in now,' so we held auditions again. One of the road managers, Charlie—Big Charlie—brought down Brian Robertson, and then Scott. I met Scott through some Irish musicians. Bobby [Bob C. Benberg], his brother-in-law, who works with Supertramp, was playing with a band called Bees Make Honey at the time, who had all Irish boys in the band. They used to play the pub circuit, and Scott was doing the pub circuit with his band Fast Buck but wasn't really doing anything. They heard we were looking for a guitarist and advised him to come down—he fit like a glove. So that was it. We were three months together when we did the **Nightlife** album."

Scott had mentioned in an interview that the band as a whole wasn't too thrilled with **Nightlife**. Was Phil happy with it?

"Well, only on a professional basis. I like the album, but because we were only three months together and hadn't done any tours there was no aggression in it—and a lot of the tracks were for a solo album that I was preparing at the time. It was subdued, you know, because a lot of the stuff was romantic. So as far as an album representing the band as a live act, it wasn't really a very good debut album. But I like the **Nightlife** album—a couple of tracks. By **Fighting** we were back on the trail again of what we wanted to do, and then with **Jailbreak** we got it together. **Johnny the Fox**, I think, was a production improvement."

I was rather curious about Lynott's proposed solo album, which I'd found out about through Phil Collins. In asking Phil about his role in **Johnny the Fox**, he volunteered that he'd be drumming on the solo as well.

"I wanted to do a solo album but every time I'd get close the band broke up. I was even gonna do one now, because we were originally supposed to go out for just three weeks; then Brian [Robertson] hurt his hand and it got cancelled. I was going to come back and do the solo album now, in January, but because it got cancelled then the Queen tour came along and everything got switched around. I hope to do it this year. I'll definitely start on it this year." He had mentioned in passing during rehearsal that it was simply intended to be different from Thin Lizzy.

"Yeah, that's basically what I want to do —an album that doesn't sound like another Thin Lizzy album. Just original. The thing I try to do is get the songs down that I like, and then try to interpret the songs as best I can. I'll be apt to use things like strings. I won't be stuck in the rock format. I could just do anything I wanted to, and that would be the fun of doing it. I've been trying to get this together for two years.

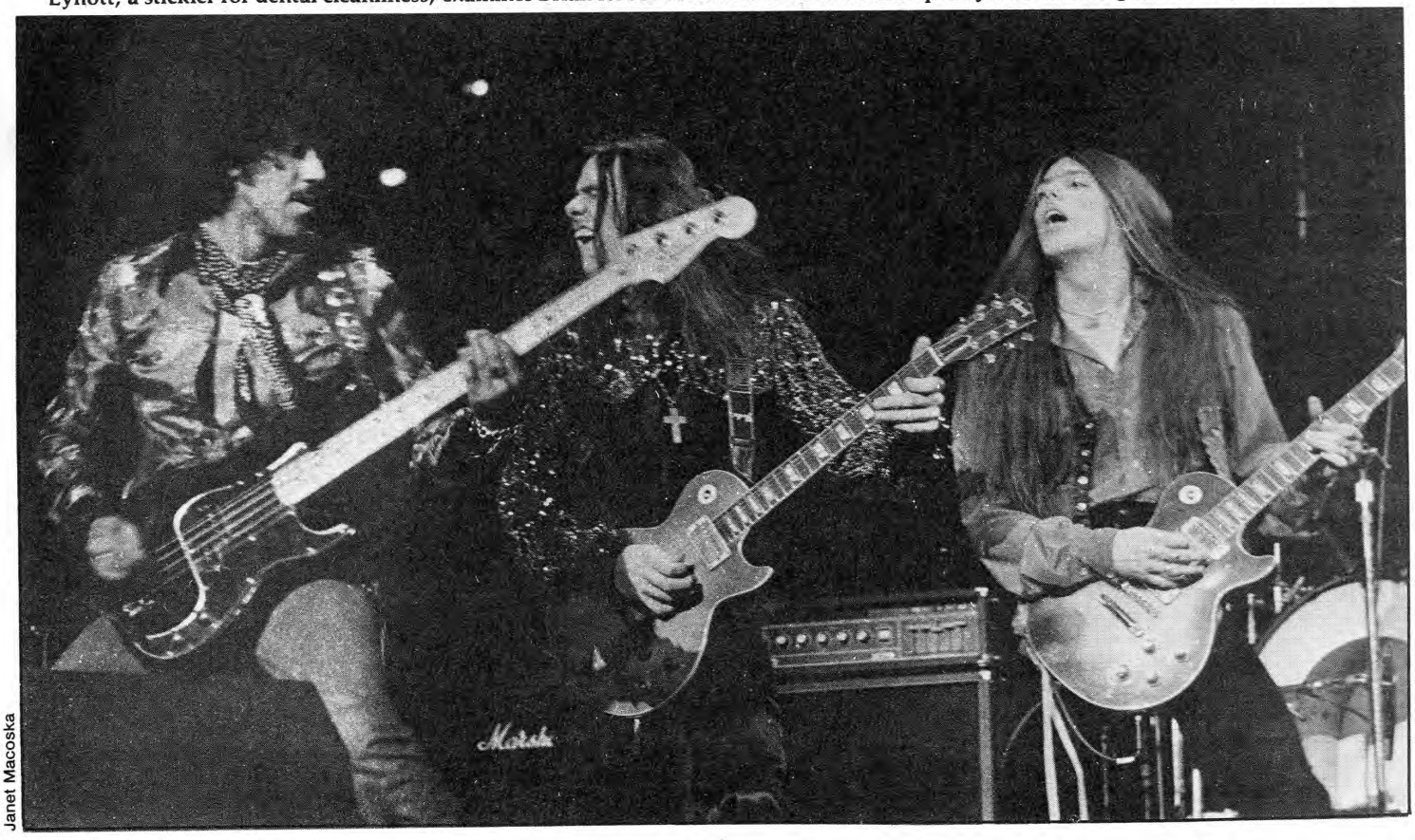
"I wouldn't be bothered too much by the sales—I'd leave that to the record company. I just want to get it out of me system. You see, the system we have in Thin Lizzy is that whereby I write most of the songs, the band sort of interprets them as Thin Lizzy would play it. Sometimes that's not the way I would do it, because I only have a quarter control over it, really." He lowered his voice conspiratorially, and smiled, "I'd like to have . . . all the control!"

I asked why Mercury/Phonogram was releasing different singles in the US and UK from **Johnny the Fox**—"Don't Believe a Word" in Britain, and "Johnny the Fox Meets Jimmy the Weed" in the States. It led to a discussion about musical mores in England as opposed to America.

"This is the great thing—the big phenomenon with the record company. Record companies are always looking for a single. I think it really shows the difference between America and England. In England, you have to take into consideration that it's got to get onto 'Top of the Pops,' get played on the BBC, and just be a general disco hit as well. Well, for some reason, they figured that "Don't Believe a Word" is more in the English style of a hit record than the American. In America, they release singles to promote the album . . . and the album went up and down because we didn't tour to promote it. So, they first released 'Rocky' in America, you know, as a track to push on the radio and now for this tour they're releasing 'Johnny the Fox.' I'm glad, in a way, because I prefer 'Johnny the Fox' to 'Rocky.'"

I volunteered that English radio was quite strange. "Oh, it's crap," he sighed. "American radio is great—I'm really impressed with it. I figure if America had a press system like England's press system, and England had America's radio, you'd really have an ideal situation.

Lynott, a stickler for dental cleanliness, examines Brian Robertson's and Scott Gorham's pearly whites during an actual performance!



Janet Macoska

"Springsteen writes more American than I do."

"The country's in a state of depression, and the tax laws are just driving everybody away. The government, I think, wants everybody to be the same. We may have to move because of the tax; they really stand to take a lot. I'm not adverse to paying a tax but I am adverse to paying the tax that they give in England—I mean, it can go up to 98%! They figure that the North Sea oil will save them . . . they're all just waiting for that North Sea oil to come in."

I was a bit hesitant about bringing up the next point—that of Brian Robertson's status with the band. I'd brought it up that afternoon at rehearsal because I'd seen Brian playing with the Pat Travers Band at the Marquee on New Year's Eve, and the dialogue had gone something like this:

Me: Now, why isn't Brian touring with you guys?

Phil: He cut an artery in his hand.

Me: But I saw him playing at the Marquee on New Year's Eve . . .

Scott: Brian who?

Gary: Nah, it's not that Brian Robertson!

(followed by general giggling)

Phil was more than happy to explain. "Well, he severed an artery in his hand, and while he can play the guitar, we can't take the risk—two tours have been cancelled, one with me with hepatitis, and one with him when he got the cut. And whereas it's healed, they're still worried about some of the tendons. We just can't take the chance, so we figured it would be best to leave him and just let him jam away, and let it heal properly. Forty-four dates in two months is fairly heavy touring, and he was a bit tired from the English tour.

"There's no heavy scene going down at all. Brian's cocky, you know. He's young, and it went to his head, and he got a bit . . . big-headed, you know? So a lot of people thought, 'Oh, this guy's got it coming!,' and when this happened, they figured, 'This is it.' They're putting the boot in. I'm sure Brian will find out a lot about himself over the next three weeks, with all these people.

"He joined the band when he was 17—he's 20 now. I'm 25—well, 26. I keep forgetting—I keep wanting to say 25. I'm over the quarter," he finished wistfully, and sniffled. In the throes of a beastly cold, he'd been sniffling all evening; he reflected on his fragile health that curtailed the last tour in mid-flight.

"I was just going berserk. I mean, it wasn't heavy drugs, or anything; I was run down, and I was doing everything—sniffing this and sniffing that, and drinking here and drinking there—you generally have a breakdown. I thought I'd gotten VD or something, so I went to the doctor. But he told me that I had hepatitis, and I said, 'What's that?' I was very run down, and I must have been in contact with someone who was a carrier. It's amazing; since I've had it, you get all these people coming up to you and saying, 'I had that.' I didn't think it was all that common; I'd always sort of associated it with smack.

"So the tour got cancelled and I got on a plane with a pair of dark glasses covering me yellow eyes and went straight home to mother, and they put me in the hospital for 2½ weeks." He rubbed some mentholatum under his nose and sniffled again.

It was getting rather late, so we finished off by watching a videotape of Rod Stewart's special, "A Night on the Town," on which Thin Lizzy guests. Phil darted around, picking up clutter and critiquing Rod simultaneously (his advice was, "Watch him with your eyes closed"). He became somewhat bashful when I asked about a couple of his recent personal achievements. One was a BBC special called "A Man and his Music," about which he said, "Yeah, well . . . I just did some of the songs from **Johnny the Fox**—the slow ones, like 'Sweet Marie,' 'Fool's Gold,' 'Borderline,' and 'Old Flame.' I was just on holiday, at home." The other was his writing, about which he said, "I don't really want to get out of the music business. I'm trying to write some short stories and stuff, but these are just projects, like the poetry book" (**Songs for While I'm Away**, just into its second printing). Phil will have a second book of poetry published in the near future, with a working title of **J Is for Johnny**.

After "A Night on the Town" was over, Phil was dead tired and none too healthy-looking, so I took my leave. We exchanged goodbyes, and I left him to some very badly needed rest.

...and talks...

Interview by Dave Schulps

TP: I'd like to talk about your musical education, as such, when you started playing, that type of thing . . .

PL: I started as a singer. They really wanted my uncle, who was a good-looking fellow, as their singer. He was going to take the job but he got an offer from another band so they offered me the job, hoping that I'd tell him this band is great, and then he'd want to join them. So that was it. I was from a rough area, not too rough, but rough enough. So the boys had to be fairly hard men; good fighters. I wasn't that good so I figured I'd join a group, since it's easier to pull chicks being in a group than gettin' your face pushed in proving it every night. That started me off.

TP: Did you start on bass?

PL: No. I was just the singer and Brian Downey was the drummer. Me and Brian have known each other straight from school and we've always palled around together. When I finished school it was better than working. I took up the bass when Thin Lizzy started, that was around '71. I was in a band called Skid Row at the time. Jethro Tull had just started and it was all timings, 13/4s and all that and I found I was just standing around the side of the stage for an hour while the band went through 16/4 tempos . . . I was just the singer and I thought, "I'm going to get thrown out of this band," so I left before they could throw me out. The bass player in Skid Row taught me the bass and I started playing it in Thin Lizzy.

TP: Did you ever play regular guitar?

PL: I had always used the acoustic for writing. When I got blown out the first time by the girlfriend, that got me writing songs and I used a six-string. Even now I'm a really bad six-string player. The thing is that on record I can play things so simple that a more adequate guitarist wouldn't play.

TP: Do you do demos of your songs and give them out to the group?

PL: I have a Teac at home, but most of the time I can write songs on the bass guitar. I write them out any way and every way. Recently I've got the Teac and a drum machine and I prepare it like that. The way I do the songs and the way the band do the songs are completely different. That's how I know Thin Lizzy is a band. I just present them my song and I let the band develop it. Everybody has the veto if they don't like the way a song's turned out.

TP: Your songs all seem to be romantic, but not in a love song type of way. Most of them are pretty depressing.

PL: Sad things appeal to me much more than happy things. The main reason I write is to share. Somebody like John Lennon preaches at you and it's great because it forces you into an opinion. Too many people listen to a stereo and think it's God speaking to you. Once it's recorded on wax they think it's the law, the way it should be. And I like Lennon because he says things you can disagree with. I disagree with him an awful lot, but when he gets it right I go, "Brilliant." The only time I'll preach is when I know I'm right; say, on ecology or man's injustice to man or a racial thing or Ireland.

TP: Are you sad yourself or does writing sad songs work the sadness out of you?

PL: I like being melancholy. I like that tinge of the lonely guy. Like Marvel comic heroes, they're admired, yet behind it all they're a bit sad. I write mainly to share and the romantic songs are mostly about being hurt and the hard ones, the rock ones. I write a lot of gang lyrics like "Showdown" and "The Rocker" and "Jailbreak." When I write fight songs they're basically because when you're about fourteen you get a lot of strength that you don't know what to do with. You're stronger than girls all of a sudden and you've got all this energy and I try to channel it into songs, to show kids that it happens to everybody, that you get these feelings that you want to kick down doors.

TP: Don't you think that's what rock 'n' roll is all about? Energy.

PL: Yeah. And I think that energy can be channeled to good things. That's why I went and wrote sleeve notes to **Jailbreak**, 'cause I don't want the kids to think I was saying, "Go out and smash, kill, rape and plunder." I wanted to show that under certain conditions it would be cool to release those aggressions, like in the story in the sleeve notes. It's very black and white, but it could be applied to a teacher at school or somebody that's coming on too strong-handed. We do it at rock concerts. I'm very soft-spoken offstage, but onstage I really do get very vicious and very power conscious. It's like on a bike when you really feel the power...

TP: What about the comparisons between you and Bruce Springsteen? Does he have any influence on you?

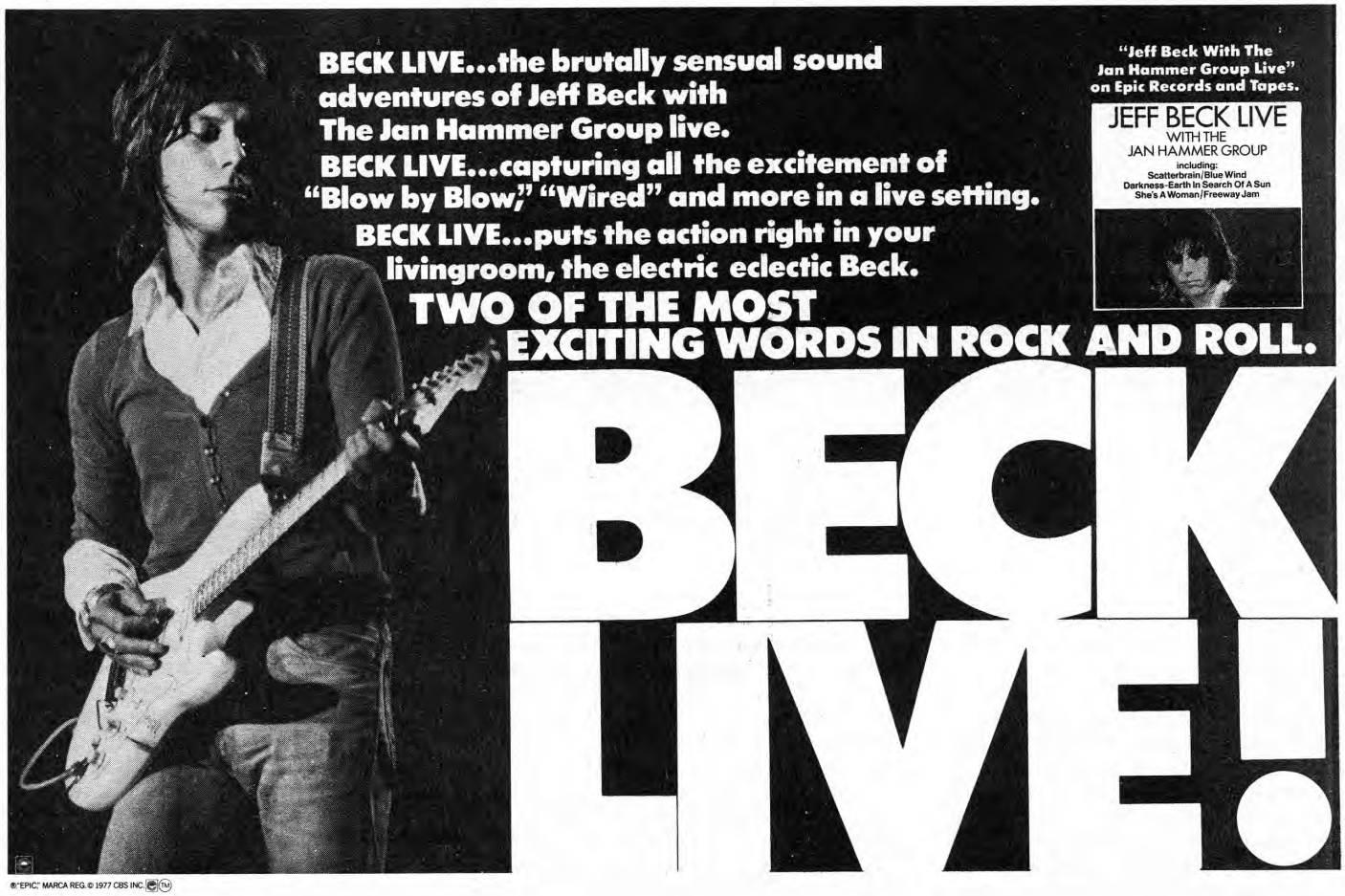
PL: No. The first time I heard of Bruce Springsteen was about three years ago. A guy came up with the first album and said, "I thought this was you. Here's a present." So I put it on and I thought it was terrible, 'cause you have to listen to him a few times to appreciate him. But I make up cassettes for when I'm on the road, and I put one of Springsteen's tracks on. It was "Sandy" and I really became fond of it and got into his other albums, but that's as far as it goes. I mean, I have all of Van Morrison's albums and all of Stevie Wonder's, but I never consciously sat down and said, "I'm going to be like Bruce Springsteen." We do work in similar areas but he writes much more

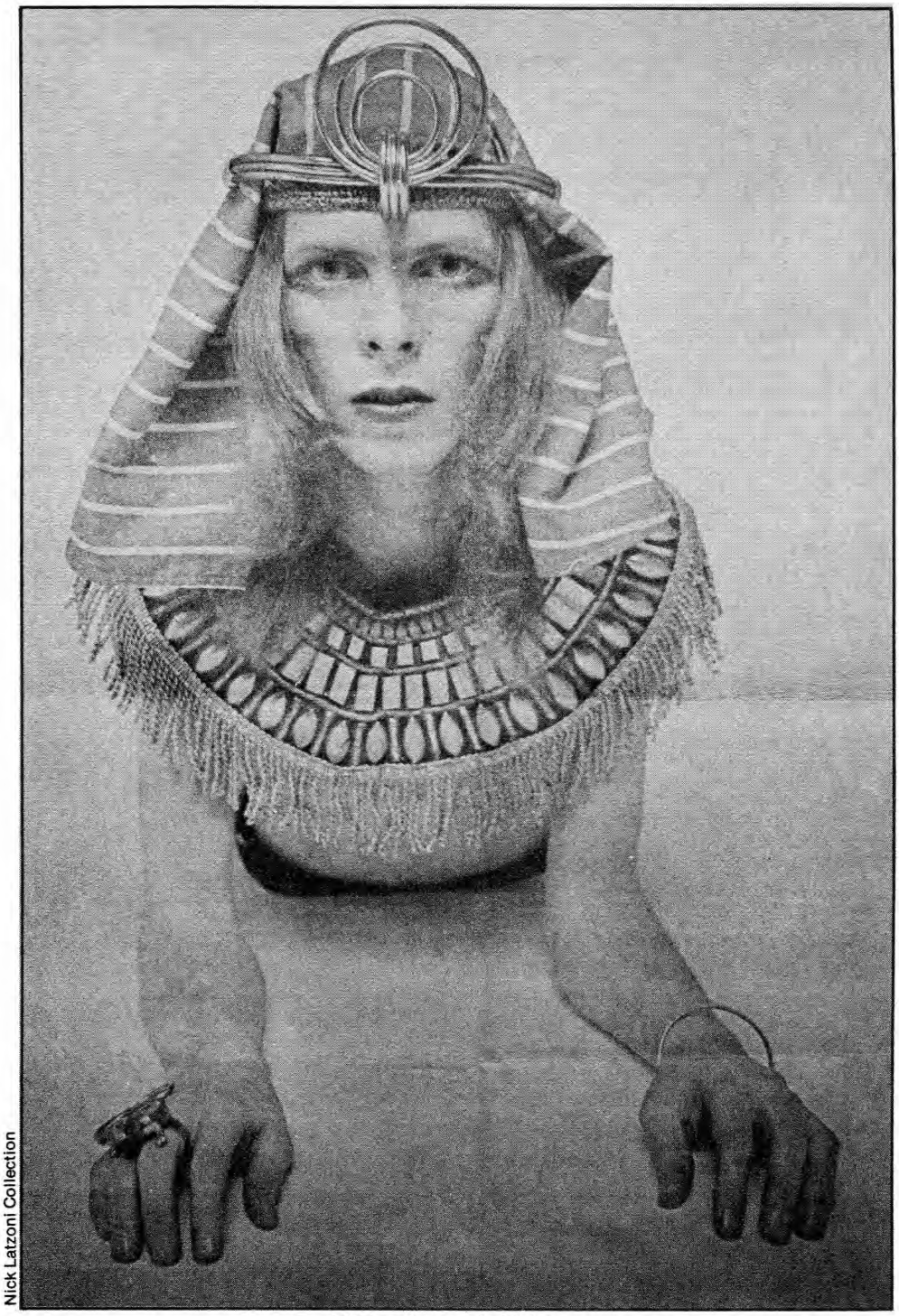
Continued on page 34

THIN LIZZY DISCOGRAPHY

	ALBUMS	US	UK
6/71	THIN LIZZY	London PS 594	Decca SKL 5082
6/72	SHADES OF A BLUE ORPHANAGE	NR	Decca TXS 108
73	VAGABONDS OF THE WESTERN WORLD	London XPS 636	Decca SKL 5170
11/74	NIGHTLIFE	Mercury 1107	Vertigo 6360 116
9/75	FIGHTING	Vertigo VEL 2005	Vertigo 6360 121
3/76	JAILBREAK	Mercury SRM1-1081	Vertigo 9102 008
8/76	REMEMBERING PART I	NR	Decca SKL 5249
10/76	JOHNNY THE FOX	Mercury SRM1-1119	Vertigo 9102 012
2/77	THE ROCKER (1971-1974)	London LC 50004	NR
	SINGLES		
72	Whisky in the Jar/Black Boys on the Corner	London 20076	Decca F13355
73	Randolph's Tango/Broken Dreams	NR	Decca F13402
11/73	The Rocker/Here I Go Again	NR	Decca F13467
5/74	Little Darling/Buffalo Gal	NR	Decca F13507
74	The Rocker/Little Darling	London 20082	NR
11/74	Sha La La/Philomena	NR	Vertigo 6059 111
11/74	Showdown/Nightlife	Vertigo 202	NR
6/75	Rosalie/Half Caste	NR	Vertigo 6059 124
10/75	Wild One/Freedom Song	Vertigo 205	NR
10/75	Wild One/For Those Who Love to Live	NR	Vertigo 6059 129
4/76	The Boys Are Back in Town/Emerald	NR	Vertigo 6059 139
4/76	The Boys Are Back in Town/Jailbreak	Mercury 73786	NR
8/76	Jailbreak/Running Back	NR	Vertigo 6059 150
8/76	Cowboy Song/Angel from the Coast	Mercury 73841	NR
9/76	The Rocker/Here I Go Again (RE)	NR	Decca F13467
11/76	Rocky/Half Caste	Mercury 73867	NR
11/76	Don't Believe a Word/Old Flame	NR	Vertigo LIZZY 1
1/77	The Boys are Back in Town/Jailbreak (RE)	Mercury 30174	NR
1/77	Johnny the Fox Meets Jimmy the Weed/Old Flame	Mercury 73882	NR
2/77	Don't Believe a Word/Boogie Woogie Dance	Mercury 73892	NR

In addition, Phil tells us that he did "a couple of singles while I was with Skid Row for an Irish label." That was all the information he was able to give and, frankly, we're in the dark, so if any readers have the poop, please let us know. Happy hunting.





Nick Latzoni Collection

Ah, for the good old days. . .

RARE BOWI for fun an

By John Walker

So you think you

This is it. Three years in the making. The definitive collection of Bowie esoterica, at least until something new turns up. As the deadline nears, the most pressing problem is deciding what to leave out. Some items defy verification, which is half their appeal. Sometimes the verification process itself is disappointing. Large sums of money can force the hopelessly nebulous into a perverse focus, which is to say that, for three hundred dollars, an old Spaniels 45 can be willed into sounding like David Bowie. Try convincing a desperate collector that his Frick and Frack record really is Frick and Frack.

To those who consider it blasphemous to exclude a complete discography from a "definitive" study of a recording artist, I should point out that this piece was conceived as an antidote to those dry compilations of titles and numbers. This is an attempt to determine what generates the heat under a hot item. The music's the thing, remember?

I consider everything that follows to be of potential interest to someone, and have included a few items that may seem out of place. I feel that most of the people who will read this piece are familiar with the main body of Bowie's

Bowie Singles

The following list consists of tracks released as singles that are unavailable (in a given particular version) on a long player. Some are rarer than diamonds.

'64 Louie Louie Go Home/Liza Jane
Vocalion 9221 (E)

This is certainly the one to have. Released under the name "Davie Jones and the King Bees," this is assumed to be Bowie's first record ever. While that is debatable, it does seem clear that this is the first record with Bowie/Jones's name on it. The A-side was written by Paul Revere and appears on the first Paul Revere and the Raiders album. "Liza Jane," penned by Mr. Jones, conveys all the depth that a teenager recording in the early 'sixties could hope to convey: "Well I got a gal that's good for me/Well now she ain't more than five-foot three."

'64 Jezebel/ Pye

I know absolutely nothing about this record, although a very mellow Bleecker Bob promises that the record exists somewhere in the UK segment of his collection. The disc went out under the name "David Jones." This could prove to be a hotter item than "Liza Jane."

'65 The Mannish Boys: I Pity the Fool/Take My Tip Parlophone R5250 (E)

Little is known about this group apart from the membership of Davie Jones, who wrote "Take My Tip." Davie handles the lead vocals on "I Pity the Fool" (the D. Malone standard), and one listen proves that Bowie's recent soul-stylings didn't pop up out of thin air. There is a bit of controversy surrounding the identity of the vocalist on "Take My Tip." Some say that it's Bowie, and the fact that he wrote the song would encourage that theory. To be honest, it doesn't sound like Bowie. Of course, one can pick out a couple of moments where the vocalist hits a note as Bowie might, but,

E

d profit

know David . . .

work, so I have not discussed records that are impossible to overlook, e.g., **Images** (London compilation of Deram material); **Space Oddity** (re-issue of **Man of Words**), **The Man Who Sold the World, Hunky Dory, The Rise and Fall of Ziggy Stardust and the Spiders from Mars, Aladdin Sane, Pin-Ups, Diamond Dogs, David Live, Young Americans, Station To Station,** and **Low** (all RCA).

Consider the basic problem: If somebody gave the first baby of 1977 every David Bowie album in print, that baby would be sadly lacking significant chunks of Bowie's musical history. Well, now that kid is in luck. As soon as he learns to read, he'll be able to use the following scads of information to reconstruct the Bowie saga.

Finally, I would like to extend my gratitude to Wayne Formola, Joe Williams and Nick Latzoni, Bowiephiles who provided most of the information here (and from whom I've quoted liberally), and to Bleecker Bob for "Jezebel" and the David John tip.

Thanks, boys, you were fantastic. Finally, to David: I may give you a hard time once in a while, but you know I wouldn't have written this piece if I didn't think a lot of you. Y'know? — JW

given that Bowie would have taught the song to any other vocalist chosen to sing it, it's more than likely that any resemblance to the Bowie style comes as a result of unconscious imitation. The song itself is atypical of Bowie and actually bears more resemblance to Georgie Fame. Real cool.

'65 Davy Jones: You've Got a Habit of Leaving/Baby Loves That Way
Parlophone R5315 (E)

"You've Got a Habit" is pure High Numbers, with a couple of odd chunks of Yardbirds-style rave-up stuck in here and there. It has an edge to it that one wouldn't ordinarily associate with the fledgling Bowie, and the song could've found a happy home on **Pin-Ups.** "Baby Loves That Way" opens with a guitar intro very similar to the opening of the Stones' "Tell Me," then turns into a rousing pop-rocker on which David sounds remarkably like a young Peter Noone.



. . . when men were men, and—waitaminute!

'66 David Bowie and the Lower Third: Can't Help Thinking about Me/And I Say to Myself
Pye 7N 17020 (E); Warner Bros. 5815 (A)
David Bowie: Do Anything You Say/Good Morning Girl Pye 7N 17079 (E)
David Bowie: I Dig Everything/I'm Not Losing Sleep Pye 7N 17157 (E)

These songs are so simple that they pretty much defy analysis. With the exception of "And I Say to Myself" and "Good Morning Girl," they are available on an English Pye re-issue EP (Pye 7NX 8002). In deference to their rarity, I'll attempt a brief description of the remaining two tracks. "And I Say to Myself" is a soft, Beatlish number about falling for a girl who is strictly n.g. The best part comes when David tells the back-ups to "Sing it to me: 'I'm a fool'" and they comply, parroting "I'm a fool." How come he got them to share the rap? They should have answered, "You're a fool." That boy . . . just no sense of humor.

"Good Morning Girl" offers another round of simplistic pop, distinctive only in that it sounds a little older and rawer than the other Pye tracks.

'67 Love You Till Tuesday/Did You Ever Have a Dream
Deram DM135(E); 85016(A)

This single version of "Love You Till Tuesday" is a more commercial re-recording of the track found on the first Deram LP.

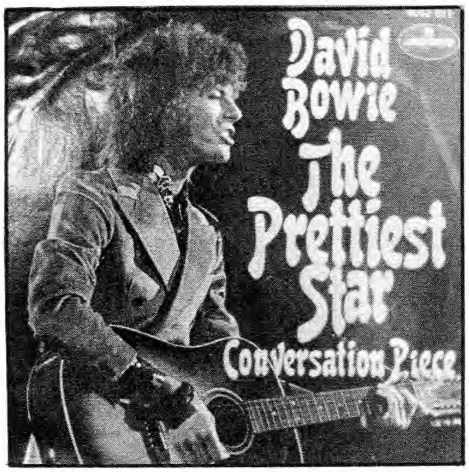
'69 Space Oddity/Wild Eyed Boy from Freecloud Philips BF 1801 (E); Mercury 72949 (A)

There are a total of three different versions of "Wild Eyed Boy"; the British single features Bowie accompanied only by his own acoustic guitar. The American single is orchestrated, but shorter and entirely different from the album version. (P.S. The Dutch copy [Philips 704 201 BW] opens with Bowie announcing: "'The Wild Eyed Boy from Freecloud,' featuring Paul Buckmaster on cello-bass.")

'69 Ragazza Sola, Ragazzo Solo
Italian Philips BW 704 208

Here's a real collector's item: "Space Oddity" sung in Italian! The musical track has a different and slightly longer ending than the domestic version. Out of four friends who are descendants of actual inhabitants of the boot-shaped land (plus one Sicilian), only one knew that the Italian title translated literally as "Lonely Girl,

Lonely Boy," which makes sense if you think about it. A very rare and valuable piece of plastic.



'70 The Prettiest Star/Conversation Piece
Mercury MF 1135 (E)

This here is the original version of "The Prettiest Star," which featured Marc Bolan on guitar, Tony Visconti on bass, and John Cambridge on drums. The production is very low-key and this version makes the **Aladdin Sane** track appear just the slightest bit tasteless. In the latter context the song takes on a different, almost auto-erotic, meaning, whereas the original lacks that guilt-by-association self-consciousness. One wonders if Marc Bolan's guitar part will last forever.

"Conversation Piece" is a more obscure title. Imagine, if you can, a prose piece dealing with isolation and non-communication which is then sung/read over a lilting country-western background replete with pedal steel. "I live above a grocery store owned by an Austrian/He often calls me down to eat/And he jokes about his broken English/He tries to be a friend to me/But for all my years of reading conversation/I stand without a word to say." If you can deal with the lyrics (or ignore them if they come down a bit too heavily), the song reveals a subtle beauty that comes back to haunt you at six in the morning.

'70 Memory of a Free Festival (Parts 1&2) Mercury 6052 026(E); 73075 (A)

This is a rockier re-working of the original, done with Ronson and, most likely, Tony Visconti and John Cambridge. There is a good deal of synthesizer as well, possibly by Ralph Mace (who played same on **Man Who Sold the World**). Heard consecutively, parts one and two seem to go on forever, yet there's not an ounce of fat on the production. Part one consists of the verses and a respectable amount of the "Sun Machine" repetition. Part two is that same repetition done for the entire side. A fantastic introduction to the Bowie of the '70s.

'71 Holy Holy/Black Country Rock
Mercury 6052 049 (E)

"Holy Holy/Hold onto anyone/Hold onto anyone/Let go of me." This odd track seems to tell of the backlash that may follow religious conversion; in this case, the Eastern bent of the music makes one wonder if the images are autobiographical references to Bowie's flirtation with the Buddhists. "Slowly, he gets good and holy . . . Give me back the night time." A plea for decadence, perhaps. This version features Ronson, Mick Woodmansey, Herbie Flowers (bass), and Tony Visconti as the engineer.

'72 John I'm Only Dancing/Hang on to Yourself RCA 2263 (E)

"John I'm Only Dancing" could be considered the first collector's item to surface in the US following Bowie's official rise to superstar status, for while it is not terribly difficult to come by (in one form or another, heh heh—read on), the disc was the first RCA single not to have an American release. Perhaps RCA considered "John" too risqué to palm off on the American public since, by most accounts, it dealt thematically with a boy-boy relationship. The song was released at the height of Bowie's reign as the Master of the Double Gender and seemed perfectly normal in that context; it is doubtful that the Yankee masses would have snapped up enough copies to make it a hit (though imported copies apparently received a fair amount of airplay in, of all places, Memphis, Tennessee).

Any song that begins, "Annie's pretty neat/She always eats her meat" would have seemed a trifle out of place in the '72 American Hit Parade. Indeed, the chorus ("John, I'm only dancing/She turns me on/But I'm only dancing. . . .") played hob with the very foundation of Western musical culture —the heterosexual relationship—and offered in its place a perversion of the eternal triangle. The dilemma of a young lad who discovers his boyfriend doing the latest steps with a lady wasn't (outside of Memphis, at least) destined to capture the sympathetic ears of stateside record buyers.

One might argue that its non-release in the US was based on promotional/tactical considerations; e.g., that given the different approach to singles marketing in the US it might have been canned due to the fact that it wasn't available on an album and would not be for nearly six months (if at all). Of course, that didn't stop RCA from releasing "The Jean Genie," which suffered the fate that "John" probably would have had it been released. A big moot point here.

Meanwhile, Bowie was performing the number at virtually every gig played in the US during the first two tours, and no one was knocking it. Though the original single kept (officially) to its side of the Atlantic, a new, raunchier version was recorded during the **Aladdin Sane** sessions, ostensibly for inclusion on said LP. For reasons unknown, the song was scrapped.

In 1976, RCA released **Changesonebowie**, a greatest hits package which included, for the first time on American vinyl, the original single track of "John I'm Only Dancing." This version begins with an acoustic guitar intro which is heard initially in one channel then jumps to both channels as the drums come in. Apart from the trademark squeaks and catches, Bowie's vocal is fairly low-key, reaching an almost dreamy quality on the chorus. The song builds to a frenetic climax thanks to Mick Ronson's ability to control vast quantities of electrical power, and the song concludes with a pulsating power chord feeding back rhythmically over and over until it grinds to a halt.

The version described above is currently available on all US copies of **Changesone**, as well as most British copies currently available. However, early British pressings of **Changesone** include the second version originally intended for **Aladdin Sane**. This second version is easily distinguished from its predecessor, as the acoustic intro bursts from both channels and, after the requisite number of beats, the guitar is joined by drums and a powerful saxophone (most likely Ken Fordham). Bowie pounces in with the vocal, singing "Annie's very sweet" rather than "Annie's pretty neat." The song zooms along, ending with a variation at a glass-shattering pitch miles higher than the original. The first single version sounds positively anemic compared to this ill-fated **Aladdin Sane** track.

The circumstances behind the all-too-brief resurrection of "John I'm Only Dancing 2" (not to be confused with "John I'm Only Dancing Again"; see unreleased section, next issue) remain a mystery, although some feel that it was a deliberate tip of the cap to Bowie collectors from some hip fellow with the necessary power. Apart from that theory, there is only a shadowy mystery. Yet, thanks to either a cosmic goof or the hand of the mysterious benefactor, "John 2" is, as of this writing, readily available on recent pressings of the import single. Though most copies of the new pressing are identifiable by a blue and orange sleeve and a punch-out (rather than solid) center, the only positive distinction between the two versions/pressings is in the different matrix numbers etched into the vinyl A-side. Both labels (of the old and new pressings) list the matrix number as BGBS 1056, but while the original has this number etched into the vinyl, the new pressing is etched BGBS 1056-A-2E. As for the British **Changesone**, the matrix number on side one of the first pressing is RS 1055A-2E, while later pressings are stamped RS 1055A-5E. Got it?

'72 The Jean Genie/Ziggy Stardust
RCA 2302 (E)
The Jean Genie/Hang on to Yourself
RCA 74-0838 (A)

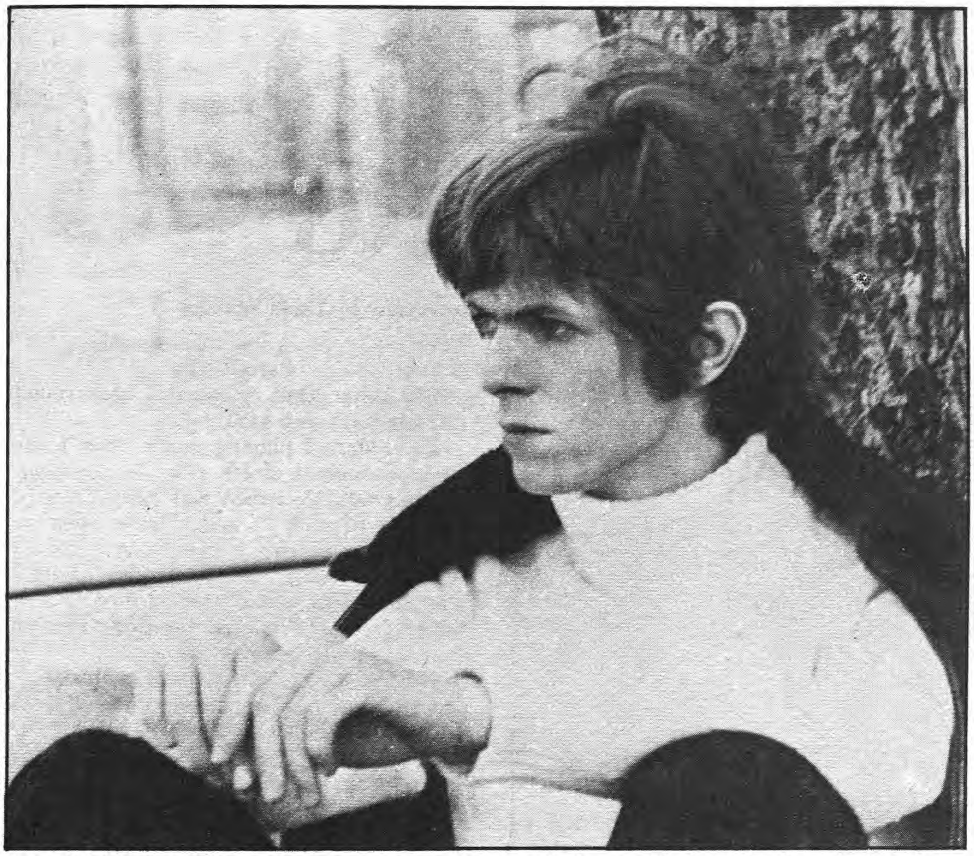
Both versions are exactly the same as the **Aladdin Sane** track, except that the British single features a slightly different bass intro and the American single is mixed differently (and better, most agree).

'73 Drive-In Saturday/Round and Round
RCA 2352 (E)

"Round and Round" is the Chuck Berry staple, featuring some futuristic Chuck Berry riffs from Ronson and some pre-**Diamond Dogs** barking from David. This track was almost released on **Ziggy Stardust** but was yanked at the last minute to make room for "Starman."

'73 Sorrow/Amsterdam
RCA 2424 (E); RCA APBO 0160 (A)

"Amsterdam" is a Jacques Brel song about the subtly seamy goings-on on the waterfront. Bowie sings M. Shuman's English translation accompanying himself on the old acoustic.



Nick Latzoni Collection

'74 Rebel Rebel/Queen Bitch
RCA LPBO 5009 (E)
Rebel Rebel/Lady Grinning Soul
RCA APBO 0287 (A)

The British single is mixed differently from the **Diamond Dogs** track, otherwise it's basically the same. The American single is edited, re-mixed, and has added back-up vocals and percussion; it's generally similar to the version on **David Live**.

'74 Diamond Dogs/Holy Holy
RCA APBO 0293 (E)

This version of "Holy Holy" is a high-voltage re-recording of the '71 track, done with the Spiders and released a couple of years after the fact. The big thing this time is the use of a phaser on the chorus vocals.

'74 Knock on Wood/Panic in Detroit
RCA 2466 (E)
Rock 'n' Roll with Me/Panic in Detroit
RCA PB 10105 (A)

"Panic in Detroit" was recorded live at the Tower Theater in Philadelphia at the **David Live** performances. This particular version is Latinized, lots of horns and percussion.

'75 Young Americans/Knock on Wood
RCA 10152 (A)

The single version of "Young Americans" is mixed differently and edited.

'75 Space Oddity/Changes/Velvet Goldmine
RCA 2593 (E)

"Velvet Goldmine" is a catchy tune that dates back to the early MainMan days. It begins rather abruptly with Bowie bopping "You got crazy legs/You got crazy head/You got rings on your fingers/And your hair's hot red/You got the tip of my tongue/You make me act real dumb," etc. Considered along with the title, these lyrics almost seem to be a commentary on the whole sexual scam syndrome and the entities that master-minded it. "Velvet Goldmine" indeed. After a while, the chorus begins to sound as if it were being sung by the marching Russian soldiers in "Alexander Nevsky."

LPs of Distinction

'67 **David Bowie** Deram SML 1007 (E); Deram DES 18003 (A)

Bowie's first album. The American LP lacks two songs from the British, but all are



available on the **Images** collection. The jacket, however, is indispensable if you require a picture of young David with a page-boy hairdo. The black and white photo on the back cover of the US album is different from the black and white photo on the back cover of the British album. Apart from that, everything pretty much matches.

Continued on page 34



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This Guitar for Hire—
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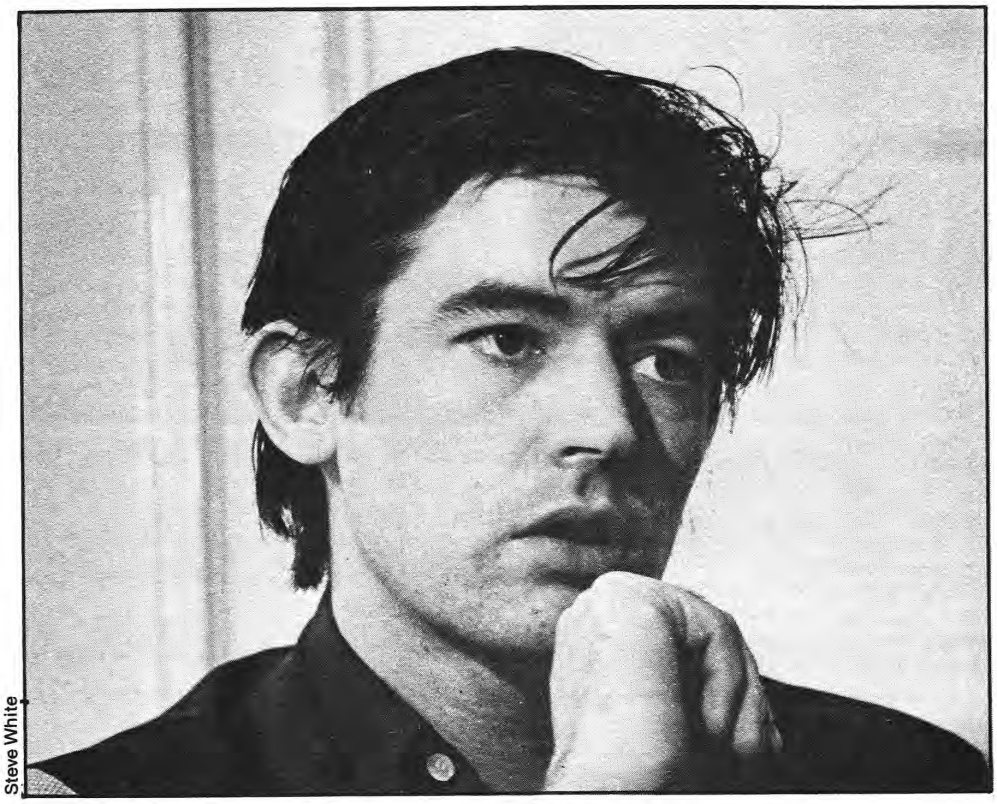


Steve White

Sessionman asserts himself

Just who is Chris Spedding?

*That's what I wanted to find out when I arranged to interview him at the offices of RAK Records, his present label, in London this past November. I mean, here's a guy who's been involved in so many different and important phases of the British rock scene since the late 'sixties that trying to pin him down to a particular style of his own has become a problem in itself. As a session guitarist he's played behind such diverse artists as Jack Bruce, Roy Harper, David Essex, and John Cale—not to mention his role with Mike Batt's furry Wombles. As a band member he's run the gamut from art-rock (Battered Ornaments, the late-'sixties group built around poet Pete Brown which Spedding subsequently led after Brown's departure) to jazz-rock (Nucleus, Mike Gibbs Band) to straight hard rock (Sharks) to stints on the road with Bruce, Harper and Cale, to his current affiliation with a so-called "punk" band, the Vibrators. As a solo artist he's released three varied albums (***Backwood Progression*, *The Only Lick I Know*, *Chris Spedding***); the first two fairly low-keyed rock for Harvest, the third simple bubblegum pop produced by RAK's Mickie Most which contains Spedding's British chart single "Motorbikin'."*

All of which presents a pretty fuzzy picture of Spedding's own musical preferences. Is he primarily a session musician or a solo artist? How does he relate to the music and viewpoints of the people with which he has done sessions? Lots of questions, coupled with Spedding's reputation as something of an eccentric—this should be quite interesting.

Spedding was, as expected, a bit difficult to interview. Very businesslike, I don't think he laughed or cracked a smile during the entire interview. He seemed alternately uneasy, detached, and defensive, but he fielded all questions and explained thoroughly his rather unusual working philosophy.

Interview by Dave Schulps

Early Days

TP: What kind of musical background did you have as a kid?

CS: I started playing violin when I was nine, though I don't play it anymore. When I was 13, which was 1957, I started listening to rock 'n' roll. That's when we first started hearing it over here. It started with Bill Haley, Buddy Holly, Elvis. I started playing guitar around then. I must have always been quite musical, because I've never really practiced.

TP: Were you in any school groups?

CS: Yeah [the Vulcans]. I was always messing around with things like that. I've never really been in a group for any length of time, though.

TP: Why?

CS: I was always working at a different pace than everybody else. I never seemed to fit into the idea of sitting down for six months to rehearse. I was always too busy for that. There was one conscious period in 1972 when I gave up sessions to stay in a group for a certain amount of time, after which I agreed with myself that it wasn't a success, so I stopped it.

TP: What were the first bands you worked with on leaving school?

CS: After I left school [1960] I was in Sheffield. I worked in a music shop and did semi-pro gigs with a country-western group [Bill Jordan and the Country Boys] which played American air force bases in England. I played a bit of jazz at the time, too.

TP: What about a group called Smile?

CS: We played the Isle of Wight festival in 1967. It was the only gig we ever did. I played bass. A couple of the guys eventually played in Matthews Southern Comfort. The group just sort of fizzled out after that first gig.

TP: Were you a bassist when you first started?

CS: I was playing guitar. Then I got fed up and started playing bass. I played bass on sessions with Alan Price and Dusty Springfield at the time [1966-67].

TP: Were you doing sessions on guitar as well?

CS: No. I was sitting at home playing guitar. It was the time of the blues boom and I didn't like playing guitar in that style. Instead of not enjoying myself playing guitar, I played bass until I found a guitar style that fit in with what I felt was needed, which was nothing like the blues at that time.

TP: What was it?

CS: It was like rhythm guitar from Motown records, really. In that period I

was quite into that, which is eventually what got me into sessions. That tasty rhythm guitar sound is quite in demand for sessions.

TP: What were your earliest guitar sessions?

CS: Jack Bruce's **Songs for a Tailor** was the first time I went into the studio on guitar. I was sort of thrown in the deep end. I suppose my session career really started with that album.

TP: Were you immediately in much demand?

CS: Well, the phone started ringing. Not necessarily because of that album, but it helped get my name about. Everything seemed to switch into a session phase just after that.



Pete Brown's Battered Ornaments, 1968: Butch Potter, George Khan, Pete Brown, Chris Spedding, Charlie Hart (sitting).

Battered Ornaments, Nucleus, Mike Gibbs, Jack Bruce

During what he calls his "session phase" Spedding never went too long without a band. He enjoys being on stage and told me he's "never really been more than six months without doing some kind of stage appearance." From the time of the **Songs for a Tailor** *session until the formation of Sharks in late '72 (when he quit doing sessions) Spedding gigged and recorded with a variety of groups, and during the same period recorded his first two solo albums.*

Of the bands, he spent the longest time with the Battered Ornaments. He joined the group, at first the backing band for Jack Bruce's lyricist Pete Brown, in late '67. They gigged intermittently throughout '68, and in July '69 released **A Meal You Can Shake Hands With**. *Shortly after the release of that album Brown lift to form Piblokto with a number of Welsh musicians including Phil Ryan, and Spedding became the leader of Battered Ornaments. The second and final Battered Ornaments album,* **Mantle Piece**, *followed in December without too much success and after a farewell single ("Rock 'n' Roll Band"/"Good-Bye, We Love You Madly") they broke up.*

Spedding then worked on his first solo disc, **Backwood Progression**, *released in October '70. The album shows a very Dylan/Band influenced side of Spedding down to the organ/piano line-up. While much of the material is quite nice, Spedding's Dylanesque vocals begin to wear thin rather quickly, pointing out a problem that has plagued all three of his solo albums—he's just not a very good singer. Still, there's enough good playing on the album to make it worthwhile seeking out, if just for a short ditty called "Session Man" which stands alongside Ray Davies' identically named tune as the ultimate statement on the subject.*

After the completion of the album, Spedding kept himself busy with sessions for awhile, working on a few albums with Ian Carr's Nucleus before joining up with Nucleus for a short time.

TP: Tell me about Nucleus. Had you played much jazz before you joined them?

CS: We played at the Newport Jazz Festival once. I enjoyed it. I was playing what I considered to be reasonably straightforward Steve Cropper-style guitar, but because it was with a jazz rhythm section all these so-called jazz experts thought it was something amazingly fresh and new. Maybe the combination of Steve Cropper guitar and Elvin Jones/Tony Williams styled drums was fresh and new. I was just doing what I wanted to do on guitar and he [John Marshall] was just doing the kind of drumming he wanted to do. I wasn't really playing jazz at all, everyone around me was playing in a different idiom. That's what I think, anyway.

TP: So basically you stick to your own style.

CS: I'm quite adaptable. I can play the same licks in a jazz context as I can in a rock context.

Around the time of Spedding's short stint with Nucleus he also gigged around London with another jazz-rock outfit, the Mike Gibbs Band. Gibbs is a respected trombonist and composer who has worked with Gary Burton and Jack Bruce, among others.

Meanwhile, Spedding worked on his second album, **The Only Lick I Know**, *and did the sessions for Bruce's* **Harmony Row**. *With the release of that album, Bruce put together a band to tour Britain and Europe which included Spedding, John Marshall on drums and Graham Bond on keyboards and saxes.*

Sharks: "Sheer Musical Idealism"

After the European Jack Bruce Band tour ended the group split, with Bruce going to America to join Leslie West and Corky Laing. Spedding finally felt the time was right to give up the lucrative but unexciting life of session man and sometime-group-member for a permanent membership in an honest to goodness rock band.

The first announcement of Sharks created quite a stir among music biz cognoscenti. Not only was there Spedding, but the superb Andy Fraser on bass straight from Free, a gritty Joe Cockeresque singer called only "Snips" (nee Steve Parsons) from an obscure Northern group called Nothingeverhappens, and powerful drummer Marty Simon who came from Canada via Mylon Lefevre's Holy Smoke band. Quite a combo.

Sharks signed with Island (MCA here) and soon after released **First Water**, *a good debut album if not quite the stunner that was expected. It was pure straightforward rock with few frills, the type of music which Bad Company would eventually grow rich on, but for Sharks it wasn't to be; right music, wrong time. The erratic, mercurial Fraser chose to leave the band before the recording of the second album was to begin and was replaced by a monstrous black bassist from Memphis with the menacing moniker of "Buster Cherry" Jones; former Audience keyboard player Nick Judd also joined.*

With Jones and Judd the band recorded **Jab It in Yore Eye**, *a big improvement over* **First Water** *especially in the area of Snips' vocals. A single, "Kung Fu," did well in Britain and made a showing here. An American tour was arranged for Sharks and it went extremely well as far as audiences were concerned. Management-wise, it was another story. . .*

TP: What did you consider the problem with Sharks?

CS: It was built through sheer musical idealism and no sound commercial sense.

TP: Don't you think it was just a little ahead of its time?

CS: We thought we were thinking very commercially. We thought there was a wide open market for what we had. We've since been proven correct by the sort of thing Bad Company is doing, only we couldn't convince anybody at Island that it was so. We could see Bad Company becomming a success just when we were at our lowest ebb and there was nothing we could do to pick ourselves up out of it 'cause we'd been messed about so much by bad management and bad dealings all the way along the line.

TP: What about when Sharks played the States?

CS: That was the most successful time in the band's history. That audience was our type of audience. There was an atmosphere that we had been waiting for that we knew was over there and we really got off on it. The chemistry worked between the band and the audiences to a greater extent than it did between the band and English audiences. This was calculated on our part by the style of music we were playing. If we had stayed in the States we probably would have done very well.

TP: Why didn't you?

CS: Bad management. They couldn't afford the hotels and silly things like that. If you're in a group that's going to make everybody millionaires you don't worry about paying a few thousand dollars in hotel bills to keep the band together. Our management did.

TP: As an artist do you think Sharks was a success?

CS: Yes, because it was totally put together as an idealistic artistic idea. There was no management at all until it was too late.

TP: Are you still into that sound?

CS: Yeah, I like that sort of thing.

On returning to Britain from the American tour Sharks were, as Chris said, "at their lowest ebb." But they were together (although "Buster Cherry" mysteriously disappeared and had to be replaced by another Memphis musician, Dave Cochran) and they actually did record a third album. The record (or tape, it was never actually pressed) was co-produced by John Alcock and John Entwistle (who also played bass on about half of the numbers), and having heard the tape I can say with some confidence that had Sharks not broken up before its scheduled release, thereby cancelling the LP's appearance, they probably would have had a huge hit album on their hands. What a shame. The album was by far the most fully realized effort they had yet done with great material and stunning performances, especially by Snips (who had come a long way since **First Water***) and Spedding. Maybe someday Island, who still owns it, will find a good reason to release the record, but for now it's one of those great, lost albums we may never get to hear.*



Sharks grin and bear it: Spedding, Buster Cherry Jones, Snips, Nick Judd, Marty Simon.

Art and Craft; Sessions and Singles

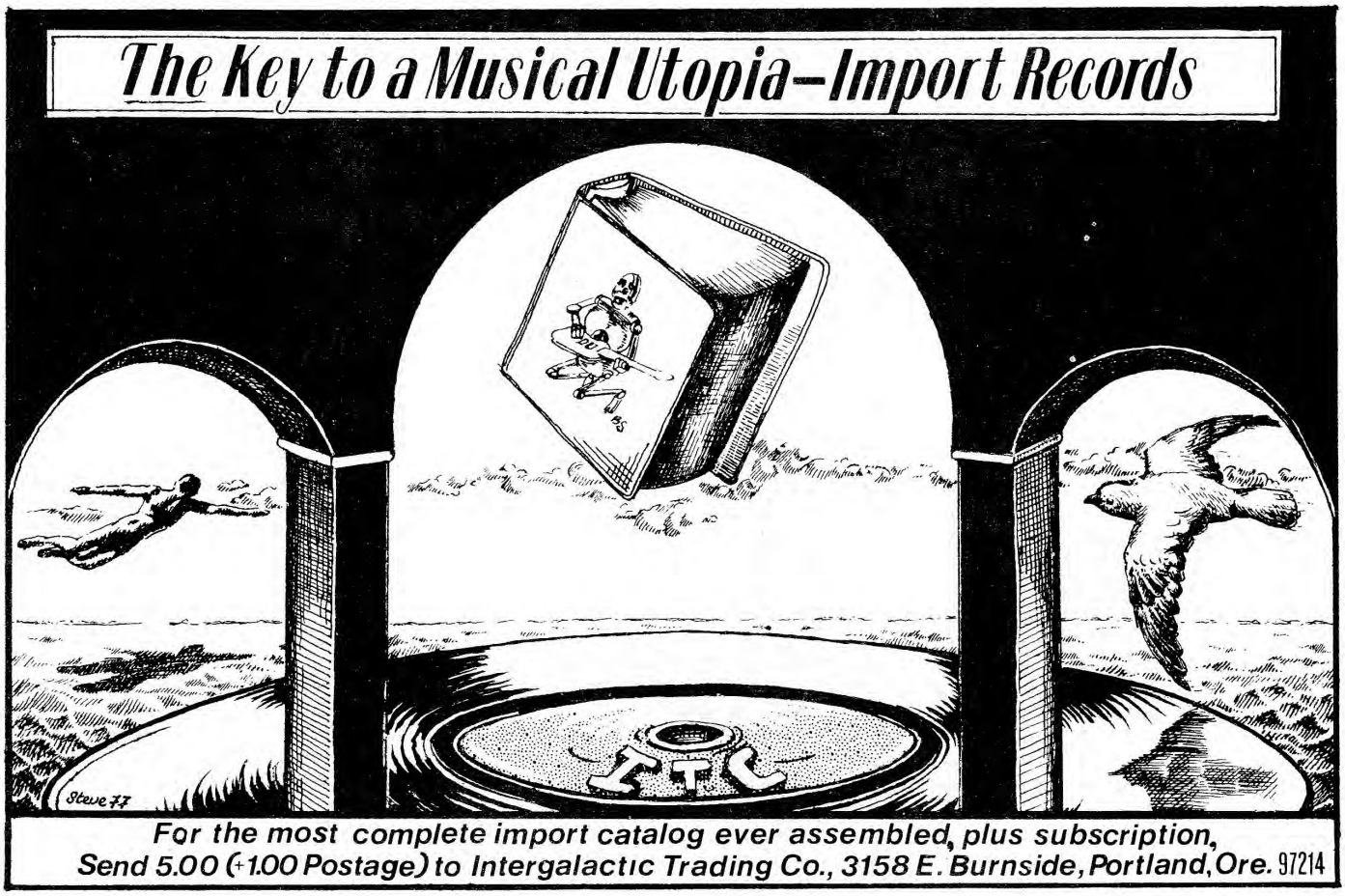
After the demise of Sharks, Spedding went back to doing sessions, working in rapid succession with John Cale, David Essex, the Wombles, Roy Harper, and Leslie Duncan. During this time (late '74 to late '75) Spedding also joined the short-lived touring bands of both Cale and Harper (Roy Harper and Trigger), released one solo single on Island ("My Bucket's Got a Hole in It"/I Can't Boogie"), and finally signed with Mickie Most's RAK label as a solo artist.

TP: Do you have very eclectic tastes musically? As a session man you probably have to be well versed in a lot of styles.

CS: I've found from a professional standpoint that it's a lot wiser to stick to a certain type of music, because you'll confuse the shit out of people otherwise. I've found that I have to limit myself in order to made a living. Otherwise people don't take me seriously.

TP: Then you're purposely limiting your music as a solo artist when you could probably play more varied styles?

CS: Yeah, I've chosen to play this bubblegum pop style which I quite like. If I



"'Serious' rock music bores the shit out of me."

had to choose a style I feel comfortable in, it's that. There's no half-baked philosophy that goes with it. It's straight music for pleasure and enjoyment and getting off and dancing around to. It's the sort of thing that got me interested in music in the first place. For somebody my age, there were only singles. So anyone my age that's turned on to music had to be turned on by pop. Top 20 it was in those days, it wasn't even Top 30 or Top 40. If I've got a mission in life, it's to turn on the 13 and 14 year olds the same way I was turned on when I was 13 or 14. That's why I'm doing this now. It's as simple as that. I've pared it down to that kind of simplicity, which is why I don't get sidetracked into so-called "more serious" forms of rock music—they just bore the shit out of me.

TP: You played with Roy Harper for awhile.

CS: Just because I played with Roy Harper doesn't mean I endorse his philosophy. I was hired. I probably made more money out of Roy Harper in two months than I did with the Sharks in two years. He just hired me to make his music non-acoustic. He wanted to sound like Led Zeppelin so he said, "Let's get him, he can do it." So I said, "Alright, that'll cost you so and so," and did it. That's the sort of thing I ought not to do because people get confused by it. They say, "Look at these lyrics Roy Harper is writing and look at Chris Spedding's name" and they link the two. I don't want that. I've done a musical job of work in return for cash—pure technical expertise No philosophy needed to be unwritten or anything. I've enjoyed other jobs more. I got off as a craftsman doing it because I was doing a good job of work.

TP: Do you find doing a lot of sessions boring or stifling?

CS: It's just another session. I'm not doing that many now. I find that if I'm not doing it every day I quite enjoy myself in the studio. It's quite a challenge. You learn things and get to work with good artists. I find that if there's a certain style of guitar I'm not very good at and I find myself in a session situation where they expect me to do it, I first of all think, "Oh no, I'm not going to do it"; then the craftsman side of me takes over and says,"I ought to be able to do this." Then, if you do it and find you enjoy it, it's another thing you can do. A lot of people who don't do sessions or don't agree with the philosophy of sessions are really limiting themselves. They think they're limiting themselves by doing someone else's material, but by learning someone else's material they're extending their ability to do what they can with their own material. I've found that very useful.

TP: Which sessions have you enjoyed recently?

CS: [Thinks for awhile] I liked the Wombles. I went on Top of the Pops in the costume.

TP: What about John Cale?

CS: John Cale was quite enjoyable. He works very hit and miss, though. You don't get a chance to craft a finished thing. It's a bit like painting a picture by throwing paint against the wall and seeing what sticks—his way of working. It was interesting. Very effective on stage, but quite frustrating in the studio.



Chris (far left) remembers he's a Womble.

TP: You keep using the word "craftmanship."

CS: That's the only way I can describe to you why I'm doing all this other shit. That's the only way I can stop you from being confused between the artist and the craftsman. My art is what I do on my own, my craft is what I play for other people. There is a distinction, you see, that not everybody can draw. The things I've done as a craftsman have been more publicized and more successful than the things I've done as an artist. They get confused. The things I did with the Sharks and what I'm doing now (as a solo) are me, other things like Jace Bruce and Roy Harper are just a guy being payed to play the guitar.

TP: But you found them constructive...

CS: I found them useful.

Session man, you gotta play it like you mean it
Session man, even though you've never seen it before
Gimme a little bit of James Brown, Stax sound, Motown
But play it loud
Oh, everybody wants a session man
It could be any kind of band
Session man, you gotta do the best you can for them all
Gimme a little bit of Juicy Lucy, Richie Havens,
Roll over Debussy, "I Ain't Misbehavin'"
Everybody wants a session man.
—Chris Spedding, "Session Man," from **Backwood Progression** *(1970)*

On His Own: Spedding the Artist

Since signing with RAK, Spedding has released five singles and one album (the first four A-sides and the "Sweet Disposition" B-side are on the LP—see discography). The first single, "Motor Bikin'," reached #14 in the British charts, but none of the follow-ups had quite the impact. The music is, as Spedding noted, bubblegum pop; competent, but generally uninspired for a performer of Spedding's talent. Personally, I prefer Gary Glitter. One track on the album received quite a bit of airplay in the States on some FM stations, though. "Guitar Jamboree" is a well contrived novelty cut on which Spedding gets a chance to do about a dozen imitations of famous guitarists styles in rapid fire succession, including Albert King, Chuck Berry, Hendrix, Townshend, Richards, Clapton, Page, Beck et al.

TP: Tell me about "Guitar Jamboree."

CS: That's not typical of the material I'm doing. That's just a one-off track that I thought of. Actually, the reason that I did it was that the rest of the album was so full of very short two minute pop performances with guitar fills but no solos. I figured that I ought to give all the people who know me as a guitar player a bit of flash guitar—which I don't normally do. This is a bit of chicken before the egg thing. I don't know why they expect flash guitar from me because I've never, ever done it, but I get the distinct impression that people expect me to be a flash guitarist. The reason I don't normally do it is because I find it incredibly boring to hear and to play. I find it very easy to play, but very boring and unfulfilling. So what I did was to construct "Guitar Jamboree," an interesting song about lots of interesting things, around a few flash guitar solos. That's why the song

was like that, but it's not typical of the album.

TP: You're with a group now . . .

CS: I've been recording with a group. The idea is when the records come out and are successful we'll have a unit to take on the road.

TP: The group you're playing with, the Vibrators, has been aligned with the punk-rock movement. Do you consider yourself a punk-rocker?

CS: Class of '59. I'm using a group that's aligned with punk-rock, but even they don't call themselves that. They think they're a pop group. Punk is just something that's been created by the musical press to sell papers. I've never endorsed any of these offshoots, whether it was jazz-rock or underground. I've been through all those. I was just playing me music. I did "Motor Bikin'" eighteen months ago—that's in the punk-rock idiom—but the word just wasn't bandied about then. Now they think I'm jumping on the bandwagon, but that came out nearly two years ago.

TP: Would you call yourself a pop artist?

CS: If if helps people to understand what I'm doing. But I don't need that framework to understand what I'm doing. I just do it.

TP: Are you working on another album right now?

CS: I was. I'd written enough songs for an album, but we've decided to just choose two for a single. If those are hits we'll know what to do. The idea is not to do an album until a single is in the charts.

TP: Would you consider yourself fairly cynical about the rock business?

CS: No. I enjoy it.

TP: I get the feeling you're a bit disgusted because the artist in you might not be as commercially successful as the craftsman.

CS: It's not a definition of art to be successful, it's only a definition of stardom. If you're playing bubblegum music, it's no good having records that aren't in the Top 40.

TP: That's just what I meant.

CS: Well, I've had a record in the Top 40, so it's alright. At least I've broken in.

TP: How many Top 40 records have you had?

CS: Just one, but we've released a few that were just outside.

At this point, Spedding's new single, "Pogo Dancing," comes on loud in the room directly below us. We can hear it perfectly through the floor.]

TP: Sounds like Eddie Cochran.

CS: Some people think it sounds like the Velvet Underground. Some people think it sounds like the Sex Pistols. I don't care, as long as they buy the record. That riff there is pinched from "Telegram Sam," y'know, the Marc Bolan record. I've stolen everything.

TP: Is everything you record put together from stolen riffs?

CS: That's right. Like the Beatles and Stones.

TP Do you think the best pop occurs when you put just the right combination of stolen riffs together?

CS: That's how everybody makes music all down the line. We've just become more conscious of it since there have been copyright laws. That's only come into play quite recently.

TP: What do you think makes the difference between a bad pop song and a great one?

CS: If you like it.

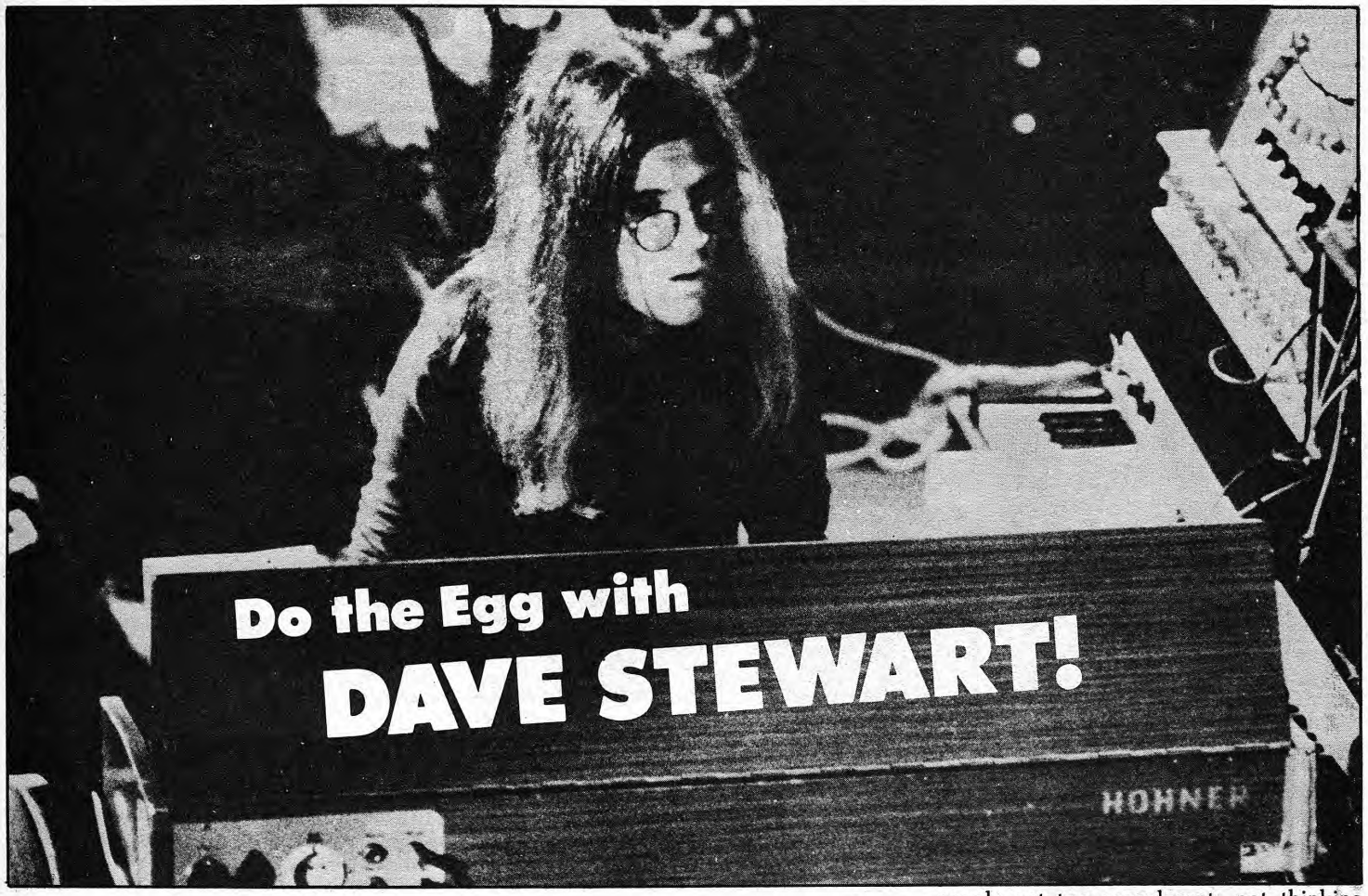
TP: That's the only criterion?

CS: Yeah. If the public likes that record it'll be a hit. If they don't, it won't. And you might as well throw it away if it's not a hit, because it's only made to be a hit.

CHRIS SPEDDING DISCOGRAPHY

		US	UK
	BATTERED ORNAMENTS		
7/69	A MEAL YOU CAN SHAKE HANDS WITH IN THE DARK	NR	Harvest SHVL 752
11/69	MANTLE PIECE	Harvest SKAO 422	Harvest SHVL 758
2/70	Rock and Roll Band/Goodbye We Loved You (Madly)	NR	Harvest 5013
	SHARKS		
4/73	FIRST WATER	MCA 351	Island ILPS 9233
3/74	JAB IT IN YORE EYE	MCA 415	Island ILPS 9271
	SOLO		
10/70	BACKWOOD PROGRESSION	NR	Harvest SHSP 4004
3/72	THE ONLY LICK I KNOW	NR	Harvest SHSP 4017
2/75	SKELETONS IN THE CUPBOARD [cancelled]	NR	Harvest SHSM 2006
2/75	My Bucket's Got a Hole in It/I Can't Boogie	NR	Island WIP 6225
75	Motor Bikin'/Working for the Union	NR	RAK 210
4/76	CHRIS SPEDDING	NR	RAK SRAK 519
76	Jump in My Car/Running Around	NR	RAK 228
76	New Girl in the Neighbourhood/Truck Drivin' Man	NR	RAK 232
76	Guitar Jamboree/Sweet Disposition	NR	RAK 236
12/76	Pogo Dancing/The Pose	NR	RAK 246
	SESSIONS		
11/69	Jack Bruce SONGS FOR A TAILOR	Atco SD 33-306	Polydor 583 058
6/70	Bob Downes Open Music ELECTRIC CITY	NR	Vertigo 6360 005
6/70	Nucleus ELASTIC ROCK	NR	Vertigo 6360 008
2/71	Nucleus WE'LL TALK ABOUT IT LATER	NR	Vertigo 6360 027
9/70	Ian Carr/Neil Ardley GREEK VARIATIONS	NR	Columbia SCX 6414
6/71	Ian Carr SOLAR PLEXUS	NR	Vertigo 6360 039
7/71	Jack Bruce HARMONY ROW	Atco SD 33-365	Polydor 2310 107
12/71	Linda Hoyle PIECES OF ME	NR	Vertigo 6360 060
72	PANHANDLE	NR	Decca SKL 5105
11/72	SCHUNGE	NR	Regal Zonophone SLRZ 1033
73	Nicky Hopkins THE TIN MAN WAS A DREAMER	Columbia KC 32074	CBS
73	Chris Youlden NOWHERE ROAD	London XPS 633	Deram SML 1099
73	The Wombles WOMBLING SONGS	NR	CBS 65803
6/74	The Wombles REMEMBER YOU'RE A WOMBLE	Columbia KC 33140	CBS 80191
6/74	David Essex DAVID ESSEX	Columbia PC 33289	CBS 69088
11/74	The Wombles KEEP ON WOMBLING		CBS 80526
11/74	The Wombles CHRISTMAS PACKAGE	NR	CBS 66323
11/74	John Cale SLOW DAZZLE	Island ILPS 9317	Island ILPS 9317
75	Jim Capaldi SHORT CUT DRAW BLOOD	Island ILPS 9336	Island ILPS 9336
5/75	Roy Harper WHEN AN OLD CRICKETER LEAVES THE CREASE	Chrysalis CHR1105	NR
	HQ	NR	Harvest SHSP 4046
6/75	Lesley Duncan MOONBATHING	MCA 2207	GM GML 1017
9/75	The Wombles SUPERWOMBLING	NR	CBS 80997
9/75	David Essex ALL THE FUN OF THE FAIR	Columbia PC 33813	CBS 69160
11/75	John Cale HELEN OF TROY	NR	Island ILPS 9350
76	Bryan Ferry EP	NR	Island IEP 1
9/76	Bryan Ferry LET'S STICK TOGETHER	Atco SD 18187	Island ILPS 9367
2/77	Michael Mantler SILENCE	Watt 5	
2/77	Bryan Ferry IN YOUR MIND	Atlantic SD 18216	Polydor 2302 055

Thanks to Rod MacAlpine



The article that answers the question: Who?

Interview by Bruce Gallanter

TP: Could you give a personal musical history?

DS: Mostly self taught, took a few piano lessons at 13. Got interested in pop music and started a soul band at 15. Then I formed Egg. I didn't start writing music until I was 19, seriously. Before that I was lacking in confidence, I wrote a riff or chord sequence here and there, but didn't finish anything. Actually, Uriel was formed before Egg with some school buddies of mine—Steve Hillage, Mont Campbell and Clive Brooks. Steve split when the other three of us decided not to continue with school, taking our music more seriously and then we formed Egg.

TP: Who have you played with besides Uriel, Egg, Khan, Epstein & Fischer, and Steve Hillage?

DS: You've heard of Epstein & Fischer? Wow, actually they were just friends of Mont's and they asked him why we weren't recording. I only remember small bits of that session. I wonder how that record turned out. We did quite a bit of session work at that time, but didn't get paid for any of it because of a crooked arranger. I played organ and harmonium on the first Nazareth album. I don't remember who the rest of the sessions were for.

TP: Who has influenced your playing?

DS: Quite a lot of people. The Nice, when I first started playing, then of course Soft Machine, Mike Ratledge extremely. Recently I've been listening to more jazz pianists—Joe Zawinul, Herbie Hancock, Chick Corea, Keith Jarrett especially, many others. I was also influenced by classical music—Stravinsky, Bach, Holst and Messiaen. I think all of those people had an equal bearing on me. I don't try to follow any one artist too much, get into his style and emulate it—that's a waste of time. You can't help remembering what they've done, because it's so good.

TP: How did Hatfield and the North form?

DS: The group was already formed by Pip Pyle, Phil Miller and Richard Sinclair because Matching Mole had broken up, leaving Phil free and Richard was living with Pip. They were all good friends and enjoyed playing with each other, so they thought if they could get a gig, they'd form a group, earn money and have fun along the way. They got Phil's brother Steve on keyboards, but he lost interest, so they got Dave Sinclair, originally from Caravan. He stayed for about six or seven gigs, but didn't continue because it wasn't what he wanted to do. So Richard phoned me up, I auditioned and made it. It was good motivation, all spontaneous friendly feelings—the best way to form a group.

TP: Why did Richard leave Caravan?

DS: He got fed up with the music basically. He really loved it for two years when the group started off, but it got regimented, people got too complacent, not thinking about what they were doing. Richard wanted to do more stimulating things so he split. He got so much better when he joined Hatfield, everybody did, that's what was good about it. When I first joined, I didn't have a very good opinion of Phil's playing. I didn't like any of their playing very much, which is partially because I wasn't used to it and I was listening to different things, being closed off to a lot. They weren't very good live but they were good in the studio. I didn't like Phil's playing, although Richard's playing was good and I was unsure about Pip, since he was so different from the drummer I was playing with before. I had nothing to compare him to. After a while I began to think that Phil and Richard were better than I thought, but I had a lot of doubts about Pip, he was such a busy drummer, his tempo seemed to be a bit inaccurate to me. I had been used to a very rigid group with tempos like a metronome and I was worried about it. And then Pip started making amazing leaps and bounds, laying it down, which is what everyone always wanted him to do. He got very self-disciplined, it was lovely. On record he really concentrated, while live he went off the handle more.

TP: I noticed a good deal of change of style in the playing of the Hatfield members on the first LP as opposed to what I had heard them do previously. Everyone sounds more confident and thoughtful, even aggressive at times. Why the big change?

DS: We were all at a point in our playing where everyone was good but not good enough. Just going over the edge, to the point where everyone was developing a bit

of confidence in their own style, but luckily it hadn't happened until we were all in the group and it fit together so well. I had to fit in with Richard's songs, and it wasn't good for me to play the type of organ I played with Egg on his songs. I had to find ways of playing more quietly and sensitively, rather than what I was used to. With Egg, it was just flat out, you'd have dynamics, rise and fall in the music, but there wasn't a good deal of change in sound between the loud and soft parts. With Hatfield, it was a case of listening more and being spontaneous. By being flexible, you were actually helping out, by strengthening what was going on. It was new for me and I enjoyed it.



Hatfield and the North: Phil Miller, Dave Stewart, Richard Sinclair, Pip Pyle, Let's eat again—real soon!

TP: Besides the one and a half year space between the two Hatfield LPs why the great change of style? Your first record seems to be more rocking, spacier, and doesn't stay in one place for very long, whereas your second album is mellower and jazzier.

DS: The main difference was that on the first record we had about 24 tunes which we wanted to squeeze in—a great number of separate tunes. The problem wasn't getting all the tunes right but getting them so that they vaguely sounded like they should go together. You have all of this linked material, especially the composed parts which tie all of the pieces together. Whereas, on **The Rotter's Club**, it was much easier because we had a month off just for writing before we went into the studios. Everyone was to come up with about 15 minutes of material each. Actually, I came up with about half an hour of material, while Phil came up with about six minutes, and Richard was also under 15 minutes. We then could have a bit more time playing around with each piece, making it smoother throughout. On the first record we were always saying to ourselves, "Oh Christ, there's another tune coming up in 30 seconds —rush, rush!"

We felt a bit self-indulgent on the first LP, we thought we'd really blown it a bit. It took us too much time, we were so finicky on it. It didn't seem to do much good anyway because we had spent a lot of money on studio time which we weren't going to get back. So for the second one we said we'd just go in and do it fast, worry about the small mistakes later and then take care of them. It worked out much better in that there was a stronger discipline to work to. We had to work harder and play better, and the results were more immediate.

It is very difficult to do this sort of music in England. At the moment, people are getting this very mindless scene going. They don't want to get into that music anymore, they want music that hits you right between the eyes, you know what it is immediately. Everyone is into immediate identity. This is basically because all the money is drying up, so companies are only going to back safe bets. What they think is safe is usually the crudest and least interesting of what's happening. I've had reports of many people enjoying our type of music in the US, and it seemed to be a good place to play if it were possible. The possibility of doing that now is less and less because the backing of that type of music is getting worse. I just started this new group, obviously the type of music I've always been into, and it's difficult to get even Virgin interested in it—Virgin! The company that built its reputation on that type of music! They're shying away from it because there's no money in it. It just takes a bit more imagination to handle this type of music. . .

TP: Tell me about the members of your new band, National Health.

DS: There's Alan Gowen on piano and synthesizer. We're very good friends; he was the leader of Gilgamesh, who have an album out on Caroline which I helped with a bit. He's come up through the jazz side of music, whereas I've come up through the rock side; this gives the band a different approach and makes it more interesting. There's Phil and Phil. Phil Lee on guitar, has come up also through jazz skiffle bands, he's been around for a long time and is also from Gilgamesh. Phil Miller, from Hatfield, has come up through rock and is a much different guitarist. The bass player is Mont Campbell from Egg. We went to school together and have quite a lot in common—our birthdays are even the same. He was into Stravinsky and got me into some very complex music. Everything he plays makes a lot of sense to me because I know exactly where he's at. The drummer right now is Richard Burgess, and I don't know much about him, he was brought in by Phil Lee. We had a very hard time with drummers, tried out a lot of them. We were thinking of asking Pierre Moerlin but he was in Gong. We had Bill Bruford for a while and he worked out beautifully but we couldn't afford to pay him what he wanted. So we got Mr. Burgess because we have a tour coming. It's temporary as it now stands. After the tour we'll sit back for a while and then decide what's best for the band.

TP: Why does the group have the extraordinary line-up of two keyboard players and two guitarists?

DS: That's because Alan and I wanted to have more voicings in our music. We'd always overdubbed additional keyboard parts to our records, so it seemed to be advantageous to get a band where you could do that type of material live and get all that sonic facility. I did a gig with Gilgamesh recently, their last London gig, and it worked very well. Alan and I have worked out many parts together.

TP: What are your plans for the future, besides this band?

DS: I'd like to write some film music. I'd like to do a solo record too but I don't want it to get in the way of the group thing, since I'm more into that than anything else. I'd love for someone to offer me to do some film music for a really good film At some point, though, I'd like to do a very distinctive solo record which gets across my points very strongly, as opposed to the ideas I create which have to be modified for the group framework.

TP: How do you feel about the present music scene in England?

DS: I think its a bit duff, it leaves a lot to be desired. People are falling into the trap of making money more than making music; mixing those two things up is always fatal. If they just thought about music and kept it separate from any financial problems, it would be a lot healthier.

TP: What about the States?

DS: In the States a minority following is worth more; a minority following in England doesn't amount to very much.

DAVE STEWART DISCOGRAPHY

		US	UK
	URIEL		
69	ARZACHEL	NR	
	EGG		
70	EGG	Deram DES 18039	Decca SDN 14
70	THE POLITE FORCE	Deram DES 18056	Decca SML 1074
75	CIVIL SURFACE	NR	Caroline C 1510
	HATFIELD AND THE NORTH		
74	HATFIELD AND THE NORTH	Virgin VR 13-110	Virgin V 2008
75	THE ROTTER'S CLUB	NR	Virgin V 2030
75	appear on OVER THE RAINBOW	NR	Chrysalis CHR 1079
75	Let's Eat (Real Soon)/ Fitter Stoke Has a Bath	NR	Virgin VS 116
	ALSO APPEARS ON		
71	NAZARETH	Warner Bros. BS 2615	Mountain TOPS 500
72	**KHAN** SPACE SHANTY	NR	Decca
73	**FISCHER & EPSTEIN** TWO FACED	Greene Bottle GBS 1006	
75	**STEVE HILLAGE** FISH RISING	Virgin VR 13-118	Virgin V 2031

even more

ROCKIN' DOWN UNDER

By Jim Green



James Fortune

The big Little River Band on stage: David Briggs, Beeb Birtles, Glenn Shorrock, Derek Pellici, George McArdle, Graham Goble.

Anyone still interested? Part 3

Little River Band

OK, boys and girls, back to school for a history lesson—rock history, that is, because if any one group embodies the history of Australian rock 'n' roll, it's the Little River Band. Its members have, in previous aggregations, been involved in several of the groups most significant in—and representative of—the Australian rock experience. Some of these groups will be more closely examined next issue, but for now their story will be confined to the drawing together of the threads from which was woven the Little River Band.

The longest thread, as it were, is the one spun by vocalist and songwriter Glen Shorrock. In the early '60s Glen's teen-age rock band metamorphosed into the Twilights, one of Down Under's steadiest homegrown hit machines. Glen Baker, an authority on Australian rock presently writing the definitive tome on that subject as well as managing an upcoming Aussie combo known as Ol' 55, ranks the Twilights as the greatest of all Australian rock bands, quality-wise often on a par with or surpassing the Beatles! What have we been missing down there?

As a matter of fact, the Twilights emerged at a time when emulation—even outright imitation—of the Fab Four was enormously popular. "We were very well known for doing Beatle songs. Beatle imitators were the biggest things in their localities, and we were really good ones," Glen recalled. Yet, he declared, savoring his most treasured rock 'n' roll memory, "The Twilights had a lot of originality. We were one of the first bands to break out of that copy thing. All of our singles were original compositions, as were our album tracks, and we were always a progressive band in that respect. We had a writer, our guitarist Terry Britton, who just wrote 'Devil Woman' for Cliff Richard."

Their main rivals were the Easybeats—"probably the more teenybopper of the two"—and in late 1966, just a few months behind the 'Beats, the Twilights went to London to record. "We were in the studio next door to the Beatles when they were doing 'Penny Lane' and 'Strawberry Fields.' George Martin even came in and heard a bit of our session."

Nothing much came of the results aside from Australia, however, and eventually when one of the members left, the group split up. Starting in late '63 they issued 12 singles and two albums, enjoying a high rate of success with such tunes as "Needle in the Haystack," "Bad Boy," "Cathy Come Home" and others, but as Glenn put it, "The music came out of friendship, not business like nowadays. We just didn't feel like getting a replacement in, so we called it quits, staying friends and moving on." It was 1969.

Meanwhile, Beeb Birtles was beginning to work out his own pop destiny. Born Gerard Birtlekamp in Holland (birthplace of two Easybeats as well; see TP 17), his parents emigrated when he was 10. "Growing up in South Australia, I was influenced by English groups like the Hollies, the Who, the Move, the Beatles, the Tremeloes..." He started to sort out his musical sensibilities in earnest with a band called the Times Unlimited who, after changing the name to Zoot and moving to Melbourne, became "a real teenybopper favorite" nationwide, with a repertoire of ultra-commercial tunes.

"We were popular from '68 to '71," remembered Beeb, "and towards the later stages, when the music in England was changing, groups like Black Sabbath and Deep Purple coming out, we started changing our music also. We used to do some Beatle songs, but rearranged and much heavier. One was 'Eleanor Rigby' and we had our biggest-ever selling single with that." (Australia's answer to Vanilla Fudge?)

After they failed to interest Capital in releasing "Rigby" in the US, and the band knew it wasn't going overseas, lead guitarist Rick Springfield left the band to pursue a solo career with limited success both in England and, latterly, in the US (see last issue), and the group broke up. But before it was over, they'd had several large hits in addition to "Rigby" (which was the Aussie equivalent of a gold single) and topped the Go Set (teen-zine) pop poll in 1969.

After Zoot disbanded, Beeb worked in a talent agency for about three months before he was approached by the nucleus of a new band called Mississippi. Russell Johnson, John Mower and Graham Goble were in fact the remnants of a group called Allison Gros (named for the same mythic witch that Steeleye Span sing of on **Parcel of Rogues**). They had gone into the studio and cut an album under their new name, and "Kings of the World," the Goble-penned single they'd released from it, was swiftly climbing the charts. The next step was to take it out on the road to promote it, which meant acquiring a permanent rhythm section.

Beeb joined, switching from bass to guitar. Soon after, they added drummer Derek Pelicci.

After a while the band settled on New Zealander Charley Tumahai on bass and Harvey James on lead guitar. "Kings" had been voted into a tie for "Best Single of 1972" by the Australian Federation of Commercial Broadcasters, and the longplayer copped the top spot too. "Early Morning" and "Will I" were top tenners. As usual, the group, looking for greener pastures, took off for England. "It was a bad mistake," admitted Beeb. After three months there, playing clubs like the Speakeasy, the Grey-

hound and such, the band broke up.

"Why? No finances. We'd saved $7000, peanuts, to go there, and every time we played, we played for a loss, hiring extra equipment to impress people. The money ran out, and we tossed it in.

"Charley was lucky," recalled Beeb. "He stayed on in England, was approached by Be-Bop Deluxe, and he got the gig. You know, he once was in a band called Healing Force, and he sang a song they recorded called 'The Golden Mile,' which is one of the classic singles in Australian pop, the kind of thing which would still stand up today."

Harvey James went back to Australia, joined a band called Ariel (to be covered next issue), and is now, of course, with Sherbet. The rest of the group returned to Australia and obscurity, except for Graham, Derek and Beeb, who, before they went back, had met up with a pair of Glens, Shorrock and Wheatley. Said Beeb, "We made a loose arrangement to meet back in Australia in early '75 to reform the band."

How did Glen Shorrock wind up in England? Why else: "Every band that I've been in has attempted to crack England at one stage or another. Axiom was no exception." We'd left off Glen's story in 1969, after the Twilights had split up. Not long after that, he was invited to join the first Australian "super-group" (a phenomenon just then coming into vogue).

He'd come from the "biggest band in the country at the time," and in Axiom joined forces with Brian Cadd (of The Groop) and Don Mooney. "I've always been involved with good songwriters in my groups," said Glen, "and although in Axiom we were strongly influenced by the Band, we did all originals. [Cadd and Mooney] were probably the strongest pop writers at the time in Australia, and wrote lots of songs for other artists as well." [It's interesting to note here that around this time there was another Band-influenced unit, even more no-nonsense and serious, called Fraternity—and its lead singer was one Bon Scott, wearing a much different demeanor than the visage he presents today with teen-scream titans AC/DC.]

Axiom put out an LP and enjoyed a pair of hits before venturing a voyage to England, "Arkansas Grass" and "A Little Ray of Sunshine." The latter is regarded as an absolutely classic track Down Under. In London they cut an album and a couple of singles for Warner Brothers, produced by Britrock legend (and producer of "Friday on My Mind" for ex-Twilights rivals the Easybeats) Shel Talmy.

In 1972 he joined Esperanto, a 12-piece, multi-national "rock orchestra," featuring a four-piece string section and four vocalists.

"An enjoyable time, those couple of years," continued Glen. "Such an energy band with all the singers, the strings, a huge drum kit, lots of keyboards. Really powerful onstage, but doomed to failure. It got a bit wearing after a time; 12 pieces can be somewhat unwieldy." After their first album, **Esperanto Rock Orchestra** (A&M SP 4399), they trimmed down to an eight-piece. "I quit them as a singer and became their manager, and was on the second album only as a songwriter and producer [**Danse Macabre**, A&M SP 3624]. I left after that; the third album I had nothing to do with [**Last Tango**, A&M SP 4524]."

So it was back to MAM, this time also as an artist. Two singles, "Let's Get the Band Together" and "Rock 'n' Roll Lullabye" (a cover of the B.J. Thomas hit), were released, but in spite of ample BBC exposure neither sold much. "My fault, I guess. I wasn't into touring and plugging 'em. I was content to do studio sessions and write songs. I was working with Cliff Richard's organization, because a few of his band were Australian—Terry Britton, John Farrar [the Shadow added by Hank Marvin and company when he was spotted on an Australian tour, and who is now producing fellow expatriate Aussie Olivia Newton-John], David MacKay [rhymes with "reply"—one of the Twilights' producers]. . . It was a pretty tight community of Australians in London at that time, and we all helped each other. But I had a whole bunch of songs that no one could make use of. Fortunately, I met Beeb and Graham, who are songwriters by nature."

They had also met the man who was to become Little River Band's manager, Glen Wheatley, who'd been the bassist and, for a while, the manager, of yet another landmark Australian band (also to be covered next issue), Master's Apprentice. They were Australia's premier progressive rock outfit, and one of the nation's most prolific bands as well: from their inception in the summer of '65 until their break-up in 1972, they yielded 14 singles, three EPs and six albums. Glen W. was working for the company that managed Sweet, Gary Glitter and the New Seekers when he encountered the future members of LRB, and he agreed to meet them back Down Under too.

"We all sort of dribbled back into Australia," remembered Beeb, "and worked under the name of Mississippi for a while. But since we were criticized for being an Australian band with an American name, we changed it. Little River is a place about 30 miles outside Melbourne, holds about five houses and a hotel—that's all! We found a bass player, Roger MacLachlan, and a lead guitarist, Rick Formosa, and within a couple of months we'd recorded **Little River Band**, the same LP as came out in the States last year.

Little River Band certainly hit its homeland hard and fast—in the equivalent of the Grammy awards, LRB walked off with "Album of the Year," and their initial 45, a top-fiver called "Curiosity (Killed the Cat)," was voted "Best Performance by a Group on Record." They've had subsequent hit singles and a second LP as well, called **After Hours.**

While they made little impression in England, LRB's concentration on the US market has paid off handsomely. For an unknown band with a limited promotional budget, it's no small accomplishment to reach #28 for a first single ("It's a Long Way There," an edit of the LP track) and #80 for a first album. Their second single here, "I'll Always Call Your Name," a delightfully lightweight number with Hollies overtones (in contrast to "Long Way"'s dark mood), was a spotlighted pick in all the trades and has made chart noise immediately following release.

Also, unlike most Aussie rockers LRB has been able to complete an extensive and worthwhile US tour. Prior to the tour, MacLachlan and Formosa announced that they didn't have it in them to undertake the sort of grueling tours that the group had planned worldwide, especially in the US. Formosa, himself an experienced sessioneer and arranger, wooed unsuccessfully at the tender age of 16 by the Edgar Winter Band and educated musically at the Conservatorium of Florence, Italy, is an incisive axeman whose sharp licks lend an edge to the harmony-sweetened first album. The loss of him and MacLachlan might have been exceedingly vexing had he not highly recommended bassist George McArdle and lead guitarist David Briggs (whom he considers one of the best in Australia).

A hit first time out, looking very likely to make it two in a row as we go to press ("I'll Always Call Your Name" is #90 with a bullet in Billboard at press time), and that's only from their first album. They're recording their third Australian LP with John Boylan (who most recently did Boston) producing and plan to cull the best from that and from the remixed tracks of **After Hours** for their second American album, which is slated for release on May 9.



Sherbet

I was in the Plaza Suite of manager Roger Davies to discover the ingredients of Australia's number one rock combo, Sherbet.

They were all there: Daryl Braithwaite (lead vocals), Harvey James (guitar), Tony Mitchell (bass), Garth Porter (keyboards) and Alan Sandow (drums), plus Roger, who is indeed as much a part of the group as if he played onstage with them. Naturally, I wanted to know straight off, just how big are they Down Under?

BIG. "Seventeen straight hit records," said Roger. "Seven platinum albums. That's about 550,000 singles and about 550,000 albums, in a country with a population of 13 million." Big enough to be cautious about showing up in public places, for fear of being mobbed and chased (a fact of their existence that they learned the hard way).

"And," continued Roger, "we've just come from England, where our single 'Howzat' was #2 when we left, and had sold

Oops!

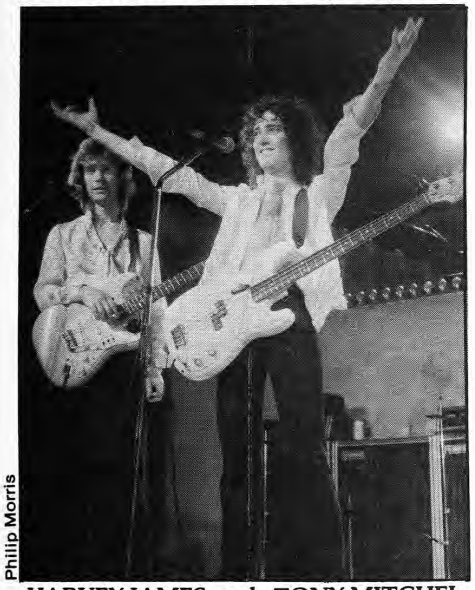
One more omission from our Australian discographies in TP 17. To the Grapefruit discography, add this US single: "Thunder and Lightning"/ Blues in Your Head, RCA 74-0241.

350,000 copies to date! You get a silver disc in England for 250,000."

"I've been with Sherbet 7½ years," said Alan, the member of longest standing. "But I wasn't really a founding member—I joined three months after they started." So, there was an entirely different Sherbet from the one that was in the room now? "Yes, but that band never happened, never recorded," said Rogers, and Alan added, "Within two years after I joined, Garth, Tony and Daryl joined."

Daryl was the next of the present company to join up, for a time singing alongside the original vocalist. "I would sing and he would, uh, entertain," but eventually he got frustrated and left Daryl, who'd acquired some showmanship himself, to front it alone.

Indeed, Daryl onstage is the center attraction, and is generally acknowledged to be the cornerstone of the group's appeal. In addition to his work with the band, he took the lead in the '73 Aussie production of "Tommy," has had three hit solo singles (with members of Sherbet backing him up), and has been voted the top Australian vocalist for the past two years. In spite of all this Daryl, whose most obvious influence would seem to be Stevie Winwood, has focused his ambitions on the success of Sherbet.



Philip Morris

HARVEY JAMES and TONY MITCHEL

Garth, who is the main writer of the group's material, is originally from New Zealand. When asked about why he left New Zealand, Garth mumbled something about cabaret, life as a beach bum, an accounting career... I couldn't hear what he was saying, so I asked him to speak louder.

(In mock-agonized thespian tones:) "IT TOOK THREE YEARS FOR ME TO REALIZE THAT ACCOUNTANCY WASN'T REALLY MY THING..." The room burst into applause and guffaws.

At any rate, Garth explained that after that monumental realization, and having come to Sydney to play music only to find no satisfactory bands to join, he decided to engage in the serious study of music. There was one band, Sherbet, for whom he'd have given up those studies, but they already had a keyboard player. But sure enough, just after he'd enrolled, "I got a knock on my door at 2 AM. It was one of the band, asking me if I'd like to audition for Sherbet."

The band soon were signed by Infinity Records, a subsidiary of the Rupert Murdoch-owned Festival Records, and had a couple of hits. They hadn't truly broken nationwide when bassist Bruce Worrall left, bringing the group almost to the point of splitting up. Meanwhile, Tony Mitchell was playing in a band called Sabbath, often gigging on the same bills with Sherbet and becoming acquainted with them. Sabbath managed one local hit but couldn't follow it up, and disbanded. While club-hopping one night, Sherbet and Tony met up, and the group realized he'd be just right for them.

Shortly thereafter the breaks started coming—a tour supporting Creedence Clearwater Revival, more recording and more and bigger hits...

Not having any access to their material previous to **Howzat**, and owing to the further inroads alcohol was making on my—and their—consciousness, no discussion of their other work was coherently carried on, and neither were they anxious to talk about Clive Shakespeare, who played a dominant role in the making of Sherbet music until early 1976. But Roger did send us several albums after they returned to Australia, and a survey of pre-**Howzat** output is definitely in order.

We weren't sent their first LP, but were able to sample their first five hits (which are, one would presume, on that first platter, or at least representative of their music around that time) via their **Greatest Hits** LP. At the outset they seemed to be a relatively faceless band purveying a poppy brand of R&B. "Can You Feel It, Baby" and "Free the People" were the two they issued prior to Tony's joining up; the former is a Cook/Greenway composition, the latter by Barbara Keith and popularized by Delaney and Bonnie (among others). Next was "You're All Woman" by Ted Mulry, a friend of the band who now fronts a Status Quo-type bunch going under the moniker of TMG (the Ted Mulry Gang) who are also managed by Roger Davies. Speaking of Roger, it was around this time that he began running the boys' affairs (spring '72).

The fourth of these was "You've Got the Gun," the first 45 that the group wrote themselves, and by far the best thing they'd done yet. A hypnotic bass riff underpins the fine harmonies of this bluesy tune. The fifth was the old chestnut, "Hound Dog," recorded mainly as a sop to the home audiences in Melbourne; the song was long a set-closer for the band, and wanting a rock 'n' roll single they knocked this off in one take. Not being from Melbourne I find this one merely boring.

Not that the boys couldn't rock at all, though; their next LP (1973) was **On with the Show**, mostly a collection of middleweight blues-rockers, with the notable exceptions of "Cassandra" (another hit single), a bit of light pop-rock and an extended "organized jam" on Graham Nash's "Chicago"—none of which is terribly inspiring except for the snappy, slightly Slady side-closer "Roll Me Over." But on the following year's release the boys found themselves somewhat, with a fuller, more consistent sound to all the songs. With the possible exception of "You've Got the Gun", the **Slipstream** LP tracks are the first which merit serious attention from listeners outside Australia. The instrumentation is more varied, the production and arrangements more ear-catching (at times reminiscent of Traffic, as on the title track), and the songs—all originals—much stronger. (Another interesting part of **Slipstream** is the band's appearance in the photos—they're certainly garbed in rock star drag, rhymes with fag, make-up and all. What a bunch of sweeties, as the Pink Fairies might say.)



Philip Morris

DARYL BRAITHWAITE

Next was a live LP, which we didn't get, followed by the **Greatest Hits** compilation of singles and B-sides (the B-sides include a couple of impressive rockers). After that is the band's concept album, **Life...Is for Living** ('75). Like most concept albums this is weaker taken as a whole than the songs are when taken individually. Stylistically it is varied as usual, but a new kink is added —Garth's newly found affinity for synthesizers adds a tinge of "progressive rock" sound to a couple of the tracks, which also regrettably suffer from the progressive-rock and concept-album pitfall of specious and/or pretentious lyrics. Nonetheless, solid stuff.

The next LP is all the title implies and no more—**The Sherbet Collection** is a hodgepodge of cuts appearing on either side of their singles since **Greatest Hits**, including some of Daryl's "solo" sides. Quite inconsistent in style and quality, but it does have their most recent hit, a revamped version of "You've Got the Gun" (backed with the pleasant "Rock Me Gently"), a splendid

Continued on page 32

English Ramblings

By Paul Rambali

If all success depends on is a captivating character and honest commitment, the **Gorillas** are going to make it. They come from Shepherd's Bush, and their music has its roots in the '60s mod sound of the Who, the Herd and the Small Faces, but with relentless '70s attack and energy. The mainman is Jesse Hector, who writes songs, sings, plays guitar and can work up a crowd a treat, making up for musical shortcomings with his endearing enthusiasm. They've been together since last July, although Jesse and bassist Al Butler recorded a version of "You Really Got Me" as the Hammersmith Gorillas (produced by Larry Page) for Penny Farthing in 1974. After cutting "She's My Gal" for Chiswick they went off to Europe playing support for the Flamin' Groovies and getting generally good reactions. They've decided to begin a long round of pub and club dates to tighten and control their music.

The gig I saw at the Nashville was only their twelfth ever and, it has to be said, they played pretty badly. Jesse's voice, which sounds good on the single, was ruined by the PA and the simple and rigid use of the bass/guitar/drums line-up made a lot of the songs (mostly Jesse's originals) indistinguishable. Of the songs I recognized, "Big Boss Man" and the Small Faces' "All or Nothing" (which they took great delight in playing) came over best. Drummer Matt McIntyre was solid and powerful, Al Butler was unimaginative and Jesse Hector saved the evening with his irrepressible spirit. He's in his element when on stage, strutting and grinning, giving all he can to the music and celebrating the feeling of live rock.



ROOGALATOR's Danny Adler

I suppose if Tommy James can make it into Trouser Press then **Roogalator** deserves a mention. Danny Adler was born and raised in Cincinnati, a little more than a stone's throw from Shepherd's Bush, but moved to England four or five years ago. I surmise the US of A just wasn't ready for a soppy-looking white kid with thick hornrimmed glasses always ready to fall off the end of his nose and a terminal interest in the best of black rhythm'n'blues. What do you make of someone who can play red hot rock 'n' roll guitar, looks like a math teacher and says his favorite recording artist is James Brown? "Not much" has been the almost unanimous response from the record companies. Despite that, Danny and his tight little jump combo Roogalator have been setting the boards **afire up and down the country for almost a year and a half,** leaving in their wake many a satisfied crowd.

Stiff Records (not again), the infant prodigy of '76, has, in a gesture befitting their healthy Don't Take Yourself Too Seriously attitude, deleted all of their singles. More or less on a whim they decided that those singles were the music of '76 and since it's now '77 they should all be deleted. Fair enough, there's no need to point out that those of you who have acquired said records now possess potential collectors' items. If you haven't been shrewd enough to buy those singles, fear not, there are "strong possibilities" of a compilation album being released featuring some of the singles plus other tracks recorded last year. The only LP definitely set for release (in fact it should be out by the time you read this) is the Damned's first album **Damned, Damned, Damned**, produced by Nick Lowe, closely followed by their new single "Neat, Neat, Neat." Hopefully Nick Lowe will release his much awaited solo album soon afterwards. Stiff have also signed a distribution deal with Island records for everywhere except America; they won't say what, if any, arrangements have been made for the US but the grapevine says that something will happen soon.

Which brings us 'round to the next item. Island Records' long distribution agreement with EG Records was terminated recently. EG, who handle Roxy Music, Ferry, Eno, Fripp/Crimso and Nasty Pop, will in the future be distributed by Polydor over here. Polydor say that they intend to re-release all the albums by the aforementioned, but not the old singles. This effectively means that all those Ferry/Roxy songs available only on singles are now no longer available.

On a more serious and sadder note **Peter Green** (did you know his real name was Peter Greenbaum?) appeared in court recently over a row he had with an accountant about stopping royalty payments from his music with Fleetwood Mac. Green wants his royalties stopped or given to charity as he wants to make his own way in the world and he reportedly brandished a gun which he had no license for to emphasize the point. The court's decision was to commit him to a mental hospital for an unspecified time. Since leaving Fleetwood Mac Green has avoided any involvement with music, working as a grave digger, porter and other similar jobs.

Chiswick records are releasing a single by the **Radio Stars**, who are Andy Ellison (from John's Children), Martin Gordon and Chris Townson, all former members of Jet. The single is "Dirty Pictures" b/w "Sail Away" and comes from some sessions recorded for Island recently.

And lastly, news about the **Who.** Roger Daltrey has been recording a third **solo album, with Mick Ronson playing guitar. Townshend has** been working with Ronnie Lane on a projected joint album and the new Who album should arrive about midway through this year.

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By Barry Taylor

While it is not the intention of this column to write about domestically released albums, we feel the time is right to make note of one particular US record label now into its thirteenth release that continues to make an expansive selection of European music accessible to the American consumer.

The Cosmos label and its Collector series which was initiated last year by the Peters International importers with a PFM set titled "The Award Winning Marconi Bakery" remains the only American record label dedicated to bringing progressive European music to the American market. The Albums in the newly launched series come under one of four categories: rare and historical, out of print, never previously issued anywhere in the world and albums containing experimental music from Europe.

All of the releases in this line carry a $4.98 list price which is two (and now three) dollars below that of a comparable American LP. As the cover art work and sound quality of the pressings continue to improve, each album has become a worthwhile investment.

The latest release on the Cosmos label is a 1976 album by France's Transit Express titled **Opus Progressif** (PILPS 9015). The five-man ensemble is jazz rooted, sounding at times like Return to Forever. They successfully incorporate electric and acoustic stylings but run up against the limitations that are inherent to that particular genre of music—that being a proficient but faceless style which in this case fails to achieve any distinction despite some inspired soloing by guitarist Christian Leroux.

Procession of the Hierophants (PILPS 9012) is the first solo album by Italy's Toni Esposito. A percussionist of some reknown, he has worked with David Jackson of Van der Graaf Generator, Francis Monkman of Curved Air and Don Cherry. Here he is abetted by a quartet of italian musicians: Francesco Bruno, guitars; Gigi De Rienzo, bass; Robert Fix, woodwinds and Stefano Sabatini, keyboards, who unfortunately fail to measure up to his fluent style, proficiency and imagination.
A moody, atmospheric tone prevails over the eight selections, with the standout being the title cut, a flowing five minutes of percussives in which Esposito develops a theme through an arduous use of overdubs.

The second Cosmos release by Socrates, **Phos** (PILPS 9013) as reported in TP 17 effectively incorporates electronics with more traditional Greek musical figurations. It's bouzouki meets synthesizer and ring modulators as Vangelis joins the trio and softens some of the rough edges of the group's previous effort.

Future releases on the Cosmos label will include Sahara's "For All the Clowns" in a redesigned cover and "Original Moose on the Loose" by Timebox, a precursor to Patto. The 1968-1969 tracks feature Mike Patto and Ollie Halsall and mark the first Cosmos release by an English band.

COSMOS DISCOGRAPHY

PILPS 9001	**OSANNA** MILANO CALIBRO
9002	**SOCRATES** ON THE WINGS
9003	**SECRET OYSTER** FURTIVE PEARL
9004	**GARY MOORE BAND** GRINDING STONE
9006	**SAHARA** SUNRISE
9007	**OSANNA** LANDSCAPE OF LIFE
9008	**LE ORME** BEYOND LENG
9009	**SECRET OYSTER** SEA SON
9010	**RDM** CONTAMINATION
9012	**ESPOSITO** PROCESSION OF THE HIEROPHANTS
9013	**SOCRATES** PHOS
*9014	**PRM** AWARD WINNING MARCONI BAKERY
9015	**TRANSIT EXPRESS** OPUS PROGRESSIF
*9016	**TIMEBOX** ORIGINAL MOOSE ON THE LOOSE
9017	**SAHARA** FOR ALL THE CLOWNS

*denotes Collector series

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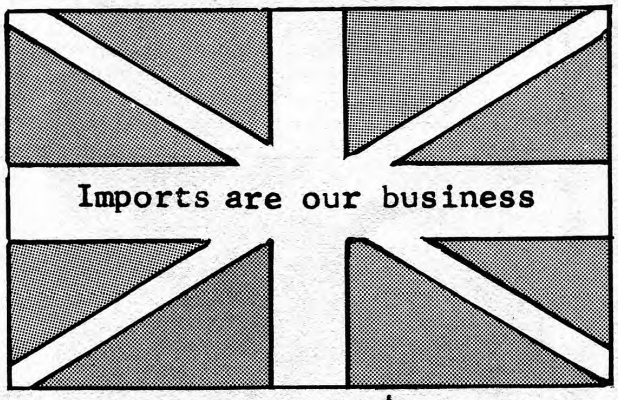

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AMERICA UNDERGROUND

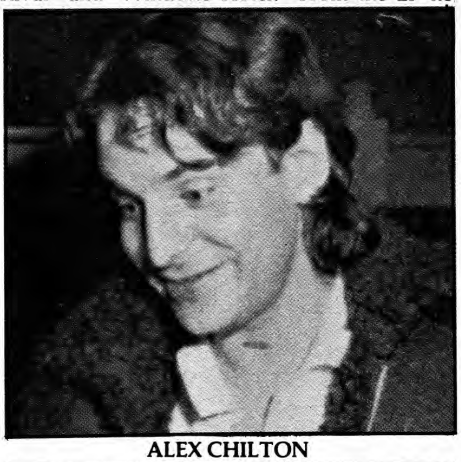
By Jim Green

The biggest news this month is the reappearance on the scene of Alex Chilton. All you alert popsters out there will recall that Alex, as lead singer for the Box Tops, had a string of hits in the mid-'60s, including "The Letter" and "Cry Like a Baby," and that in late '72 he resurfaced in Big Star, which put out two excellent albums heavily influenced by middle '60s Britrock and the real American punk rock (*vide* the reissued **Nuggets** LP, reviewed last issue). But an avid critical and cult following did little to counteract the lack of promotion by the label (Ardent, distributed by Stax) and both discs were stiffs, sales-wise.

Last issue I reviewed an EP he cut for Ork Records, which I found to be quite disappointing—undistinguished work at best. But he came up to New York—all the way from Memphis, if you will—and played a pair of nights at NY's Ocean Club (run by former Max's owner Mickey Ruskin, and the scene of John Cale's first "comeback" gigs). The band was Alex on guitar and vocals, assisted by Chris Stamey (formerly a member of Sneakers, one of TP's very first "inspired amateurs" picks) on bass, and Lloyd Fonoroff on drums (veteran of NY's only Fairport-styled folk/rock experiment, Death and the Lady).

After only three rehearsals the trio played an unsure, unsteady set the first night, though still managing to impress enough for an encore. But the second night it gelled. There were ragged endings and the odd slip-up, but this was Rock 'n' Roll. Chris's bass popped in and out and up and down, much like Ron Mael's piano-playing approach, as one observer noted; Lloyd supplied punch with his rippling rolls across the kit; and Alex's voice (one of the very best in rock) seemed well on its way to regaining its top form, as his guitar chimed out plangent chords.

The material included most of the best of Big Star, including a tune from the unreleased third album, plus some remarkable new songs, including "She Might Look My Way," "My Rival" and "Windows Hotel." From the EP he did only "All the Time", a snappy opener. He also sprinkled in a few non-originals, notably amusing versions of "Wouldn't It Be Nice," "Walk Don't Run" and a surprisingly good tune by Nelson Slater (whose turkey of an album was produced last year by Lou Reed) called "Dominating Force."



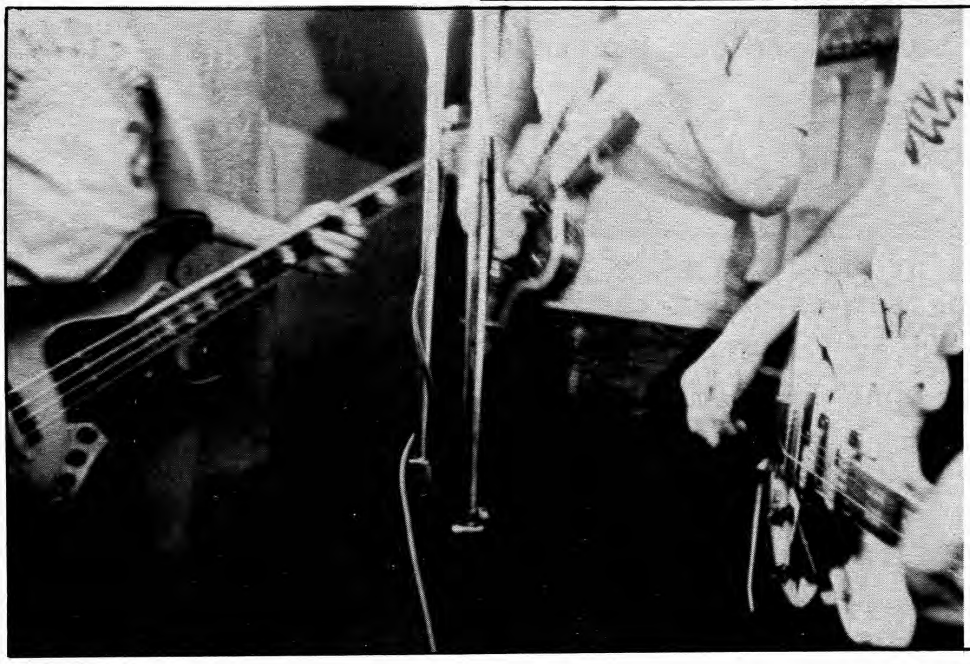
ALEX CHILTON

By the time the trio performs next, they will have solidified even more; watch this space for further developments.

Here's the "product report", chums:

"Street Waves" b/w "My Dark Ages (I Don't Get Around)" - Pere Ubu - Hearthan HR 103

These Cleveland crazies are getting more accessible—though no less interesting—with every record. This, their third, lends their somber, almost European feel to a hard rocking workout on one side, while on the other they do their first ballad, the disc's true tour de force. Somehow these guys give me the impression I'm hearing the audial equivalent of a hippo executing a graceful entrechat; raw chords, space-monster noises and the formidable Crocus Behemoth's ominous cosmic whine are used to communicate with subtlety and a sense of (black) humor. "I don't get around/I don't fall in love



Panic, Fright, Scream to your right
I don't think I can boogie tonight
Cause it's a Holocausting day
And it's my Holocausting way
And I'm more Powerful than a
Steaming Locomotive.
© 1977 Wolfgong Megaton Tunes

New York's leading gut rock group, **THAT HIDEOUS STRENGTH**, has released its first triple A 45: "A Night at the Space Opera"/"They Call Me Energy"/"More Powerful Than a Steaming Locomotive." Three originals written and produced by leader Mike Ober. Alan Zimmerman, disc jockey for BBC 1 said, "They're a combination of the Who, Creation, Easybeats and the Sonics with a little Quo thrown in. Their music not only drives, it time travels." For record and lyrics send $2.50 to: That Hideous Strength c/o Arnold Goodman, 405 Beach 146 St., Neponsit, NY 11694. If you wish to join That Hideous Strength Fan Club (newsletters, pics, rare tapes, etc.) include an extra $3.50.

much," he sings, and it's not hard to see why. At Discophile and Golden Disc or from 2314 Bellfield Ave., Cleveland Heights, OH 44106, $2.



"Hanging on the Telephone" and "When You Find Out" b/w "Give Me Some Time" and "Working Too Hard" - The Nerves - Nerves N4501

Extremely promising stuff by this Bay Area trio who specialize in updated Merseysound. "Telephone" is the best of the four, and is the least specifically derivative, urgent raver. The rest display influences of early Zombies (minus keyboards), the Searchers/Cryan Shames, and early Hollies, respectively. Tightly performed, with mostly super vocals, and the material is catchy, too. These guys could soon move from "inspired amateurs" to "inspired pros." $3 from Paul Collins, 7188 Sunset Blvd., Suite 204, Hollywood, CA 90046.

"Don't Go Away" b/w "The Only Girl for Me" - The Leopards - Moon 100; "They All Play Loud" b/w "I'm Living in a Jungle" - The Leopards - Moon 101

The Midwest puts its two cents in with a pair of records from these lads whose main inspiration seems to derive from early Beatles and Who, and who seem to like simple undistorted guitar tones for sections of melodic rhythm strumming. "Don't Go Away" has sweet singing and high harmonies; "Loud," the band's statement on players with more wattage than worth, has Who-ish power chords and drumming, softening for an enjoyable but curiously incongruous mid-section. Inquiries to Moon Records at 4328 Maggie Lane, Kansas City, KS 66102.

"Cry Uncle" b/w "Over and Out" - Amnesia - Amnesia TC-1154

This is the second release from this Tampa band; its first, issued in '74, is now out of print. Both display a group with lots of potential. It is hard to compare them to anyone else, but their current single is best described as two sides of intelligent, straight-ahead rock with interesting lyrics, sometimes evocative, sometimes merely abrasive, but almost always demanding attention. What's even more exciting is that they've added a new guitarist, and are circulating a demo whose material is far superior to either of their discs; it is the beginning of the realization of their potential. Also, they have moved their base of operations up to NY (although they're in LA, shopping for a record label as I write this), and may be gigging here in the not-too-distant future. (Send $1.25 to them c/o Robert Vaughn, 42-19 164 St., Apt. 2F, Flushing, NY 11358.)

"King Kong" b/w "Play It Loud" - Just Water - Just Records JRS 2072

The band's name comes from the rejoinder any indigent rocker offers when, lounging at the bar, he is asked what he'll have: "Oh, just water, thanks." JW generally sound nothing like the A-side, which is a humorous depiction of the final scene of the movie, but the B is closer to the "real" Just Water—derived from many listenings to **Quadrophenia**! Live the band has more guitar fire-power, but the chorus has a neat hook. Still in the awkward stages, but they could go a long way. $1.25 from JW c/o Ken Sanders, 2072 Pearson St., Brooklyn, NY 11234.

"Shok Treetments" b/w "Try It" - The Low Numbers — Big Seven Inch BSS-001

Harold Bronson of Rhino Records makes his very own contribution to punk pollution, as he and his cohorts manage to sound like a lot of New York bands with this two-chord extravaganza extolling electrotherapy. The flip is the snazzy Standells oldie, worked over by "Johnny Action Thunder," "Punk" and the boys. Available at Rhino Records, w/picsleeve, 1716 Westwood Blvd., Los Angeles, CA 90024.

"Hit and Run Lover" b/w "Break the Chain" - Pop! - Back Door Man 1001

These are the folks I mentioned seeing in LA (TP 17), and their 45, sponsored by Back Door Man magazine, is a polished and professional-sounding slice of hard rock. Former members include David Robinson of the Modern Lovers, Ivan Kral (a couple of gigs) of the Patti Smith Group and Steve Touch of the recently disbanded Venus and the Razorblades, but this is no art-punk-garage-band rock. The material is somewhat bland but the performance is tight and tough, owing allegiance to the Who and Stones. (They do Lou Reed tunes live but their sound is more like Mitch Ryder's Detroit.) Great picture sleeve. Write them at Back Door Man Records, 4857 Beeman Ave., North Hollywood, CA 91607.

Next issue: the ("where's the cotton?") Residents' LPs, a new one from Thundertrain, the Rat LP (Boston's CBGB's), the further adventures of Alex Chilton?, and the exploits of the Fans, an engrossing band from Atlanta (!) whose strains of Euro-rock have sent Allman Bros. freaks away screaming!



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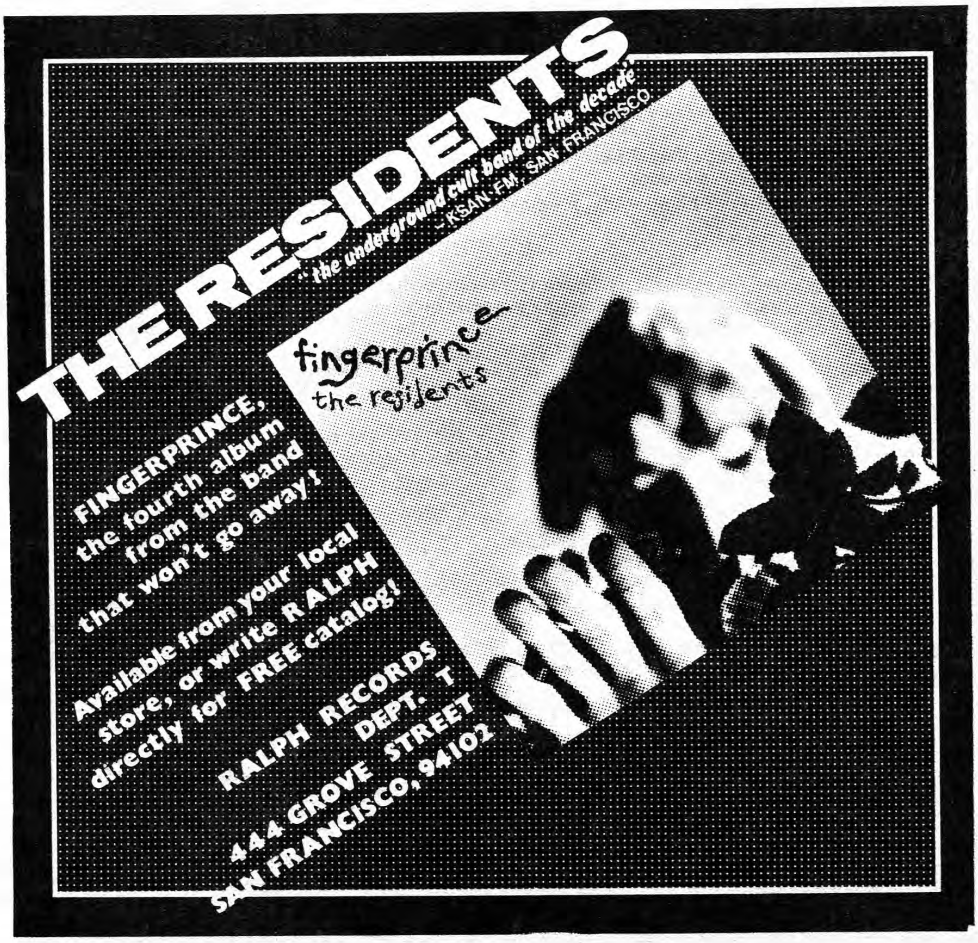


green circles

By Jim Green

The flash from the past this month is—Vince Taylor! Who? The quasi-legendary British rocker, falsely alleged to be an American, who went off the deep end one night and came out in front of his audience with a sheet over his head, claiming to be Jesus Christ. Well of course you knew. After all, didn't David Bowie once say that if he had to go crackers, he'd like to do it like Vince Taylor (or words to that effect)?

Anyhow, I'm gonna fudge on what have come to be the requirements of the "obscure oldie" pick. One way I'll do that is by citing a record that is barely two years old; many who have heard of Taylor had no idea that he was still alive, much less that he'd cut this disc for the Dutch Rockhouse label, "Do You Wanna Rock 'n' Roll?" b/w "Superstar" (7503). A strange mix only heightens the eerie impression one gets that ol' Vince is, so to speak, not all there. His voice is way out front, on top of a fuzzed and echoed guitar, and has quite a bit of echo itself (echo is on the upswing, mark my words). Vince sounds distracted, as if he has to continually be reminded that he's not singing in the shower. Nevertheless, the song is one of the very few with the words "rock 'n' roll" in the title that I fully enjoy. Unfortunately the flip is tedious, with echo on almost everything, even the backing chorus. Neat piecture sleeve, though.

And while I'm touting Vince Taylor, I'll stretch my obscure oldie requirements by mentioning a second disc, the A-side of which is not obscure in the least. The flip side of Golden Earring's "Radar Love" is "Just like Vince Taylor," which is not exactly about Vince, but is kinda dedicated to him (Track/MCA 40202). Jangling guitars, jumping eighty-eights and a fine "I'm-a-cowboy" vocal make it worth seeking out (and it's not on an LP either), whether you generally like the band or not.

Which brings us to some more current releases, one of which is—

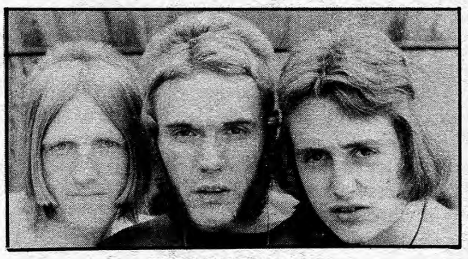
"Brand New Cadillac" b/w "Pledging My Love" - Vince Taylor & His Playboys - Chiswick (UK) S-2

Yep, that's his 1959 classic, recently covered by the Slickee Boys (TP 15), issued under an agreement with EMI/Parlophone. His vocal matches the high energy of the Playboys, making the Rockhouse vocal sound semi-lobotomized in comparison. (A large ho-hum for the refried Elvis-isms on the flip, a Johnny Ace standard).

And as long as we're at it, let's catch up with some more Chiswick (that's CHIZ-ik) releases:

"Keys to Your Heart" b/w "Five Star Rock 'n' Roll Petrol" by the 101ers (S-3) is a fine coupling from this now-defunct band that included the celebrated Joe Strummer, now vocalist and raw-rhythm guitarist for the Clash. An old-fashioned shouted-chorus rave-up, sorta like the Feelgoods with some melody added—i.e., primitive but catchy, with the guitars occasionally striking strident chords to remind you their roots are as much the 'Oo as Chuck Berry.

"She's My Gal" b/w "Why Wail 'Til Tomorrow" (S-4) and "Gatecrasher" b/w "Gorilla Got Me" (S-8) are by the Gorillas (nee Hammersmith Gorillas), a trio led by vocalist/guitarist/writer/poseur Jesse Hector, who sports the largest mutton-chops this side of Trevor Bolder. With a bit more thoughtful production and guidance, they could become a good, commercial pop-rock band. "Gal" and "Gatecrasher" are —that word again—primitive arrangements of what could be presented as Sweetish pop singles. Hector's got a fine voice (with unusual vibrato), and both discs' picsleeves indicate good visual presence. The next Mr. Big? (Hopefully these won't wimp out like Mr. Big, though.)



THE GORILLLAS

"Train Train" b/w "Taking It Easy" (S-5) is by the Count Bishops (their EP, S-1, was reviewed in TP 15). The A-side is a departure, bluesily uptempo with plaintive vocal and echo-laden electric lead guitar laid on top of acoustic rhythm guitars. The flip is more in the vein of the simple but effective cover versions on the EP, sort of like a Ducks Deluxe out-take.

"Drip Drop" and "What's Your Name" b/w "So Hard to Laugh" and "That's My Desire" are on an EP by a British quasi-Sha Na Na outfit

DISCOGRAPHICAL UPDATES

Below are some additions and corrections to TP discographies. Thanks to Doug Hinman and Martin Wheatley for the info.

TPP 3

DAVE EDMUNDS

7/72	Down Down Down/It Ain't Easy	UK Regal Zonophone 3059
10/74	Need a Shot of Rhythm and Blues/Let It Be Me	US RCA JH-10118

ANDY ELLISON

68	You Can't Do That/Cornflake Zoo	UK SNB 3508

ALEX HARVEY

Pre-SAHB

	Ain't That Just Too Bad	UK Polydor 56017
10/66	Work Song/I Can Do without Your Love	UK Fontana TF 764
6/67	The Sunday Song/Horizons	UK Decca F12640
9/67	Maybe Someday/Curtains for My Baby	UK Decca F12660
70	Midnight Moses/Roman Wall Blues	UK Fontana TF 1063

SAHB

	There's No Light on the Christmas Tree, Mother/Harp	UK Vertigo 6059 070
	Jungle Jenny/Bull's Bar Blues	UK Vertigo 6059 075
	Faith Healer/St. Anthony	UK Vertigo 6059 098
	Gambling Barroom Blues/Shake that Thing	UK Vertigo ALEX 002
	Runaway/Snake Bite	UK Vertigo ALEX 003
	Boston Tea Party/Sultan's Choice	UK Mountain TOP 12

STEVE HARLEY/COCKNEY REBEL

74	Psychomodo/Such a Dream	UK EMI 2161
	(Released, then withdrawn when "Judy Teen" became a hit after being a three-month sleeper)	

STATUS QUO

75	Live EP contains Roll Over Lay Down/Gerdundula/Junior's Wedding. Roll Over Lay Down was not otherwise released on 45.	
2/76	Rain/You Lost the Love	UK Vertigo 6059 133

TROGGS

8/66	With a Girl Like You/I Want You	UK Fontana TF 717
6/73	Listen to the Man/Queen of Sorrow	US Bell 405

TP 16

PETER BARDENS

Cheynes

	Respectable/It's Gonna Happen to You	UK Columbia DB 7153
	Down and Out/Stop Running Around	UK Columbia DB 7464
	Goin' Down the River/Cheyne-re La	UK Columbia DB 7368

The Peter Bs

	If You Wanna Be Happy/Jodrell Blues	UK Columbia DB 7862

Shotgun Express

10/66	I Could Feel the Whole World Turn Round/Curtains	US Uptown 747;UK Columbia DB 8025
4/67	Funny 'Cos Neither Could I/Indian Thing	UK Columbia DB 8178

TP 17

LUTHER GROSVENOR

VIPs

66	I Wanna Be Free/Don't Let It Go	UK Island WIP 3003
67	Straight Down to the Bottom/In a Dream	UK Island WIP 6005
	More cuts are available on French EPs	

Spooky Tooth

	Sunshine Help Me/Weird	US Mala 587
6/71	TOBACCO ROAD (RE of IT'S ALL RIGHT)	US A&M SP 4300
	Son of Your Father (Island WIP 6060) was issued in England as well as France.	

called Rocky Sharpe and the Razors (S-6), but these are merely watery versions of American doo-wop, without much of the doo-wop group vocalizing. A memento for our UK friends who saw the group live before it broke up last spring. (Good picsleeve, tho'.)

These records are being carried by many import shops here, but if necessary, inquiries may be made to Chiswick at 3 Kentish Town Road, London NW 1, England. And now to the rest:

"This Is Tomorrow" b/w "As the World Turns" - Bryan Ferry - Polydor (UK) 2001 704

For Ferry-fanciers only; in fact, many of them will not be smiling after hearing this utterly mediocre blues-rocker with fuzz-guitar/horns riffing. The flip, co-written by Eddie Jobson, bears a modicum of attention, but is ultimately forgettable, despite its odd neo-classic orchestral arrangement surrounding some Steve (Genesis) Hackettesque guitar noodling: maudlin pop with an undistinguished Ferrari vocal.

"Love Love Love" b/w "Blood on the Keys" - Andy Bown - EMI (UK) 2571

A ballad of love and loss with a sense of humor: "When you called my name I was always wearing headphones...in the bath/...So you left me for a Marxist/a metal rock guitarist/ who always chose a tone like broken glass..." The words, and Andy's breathy, John Cale-like vocal, balance a mediocre melody. (The flip is another ballad, mediocre in words as well as music.)

"Get a Grip on Yourself" b/w "London Lady" - The Stranglers - United Artists (UK) UP 36211

An ominous name, not to mention some of the ugliest mugs to stare back at me from a picture sleeve in a while—but make no mistake, these ain't punks, as the baroquely burbling keyboards dominating the A-side attest. The flip has loads of tough guitar, and both have acidly shouted vocals by the French bassist/lead singer, but however interesting the results, they promise rather then deliver, and their "punkishness" is merely a musical trapping (and conveniently popular image device). Soon to be released in the US.

And while we're at it, let's get it straight as to the value of all of these punk singles. Not everything with the punk tag on it is either great or miserable, although the polarization of sentiment toward this phenomenon would tend to enforce such blanket judgments. But of the British releases I see only two of enough merit that they should be eagerly sought out by those who like good singles of many genres, rather than only by dedicated, er, punks. One is the Damned's "New Rose," produced by non-punk Nick Lowe, which sounds like Todd Rundgren imitating the Ramones, but with a puckish sincerity of pose (contrary as that sounds) that Mr. R couldn't duplicate if his life depended on it. (Stiff BUY 5, now out of print; perhaps it will be issued on an anthology once the plans for Stiff to be issued by Island—at least in the UK—are put into motion.)

But far and away the best is "Anarchy in the UK" by the Sex Pistols. The first time I heard it I was taken aback by Johnny Rotten's seemingly artless (and factually tuneless) vocal, but after repeated listenings I've come to love it. The song's anger may be viewed as manufactured by some, but I hear far more commitment expressed in it then in, say, the Stones' "Street Fighting Man," and in any case it packs as powerful and as raw a punch as any single I've heard in the '70s, the guitar lashing out with an attack as ferocious as anything Keith Richard could mount. (UK EMI, 2566, withdrawn; in Germany, with a picsleeve, EMI 1C 006-06 294, possibly also withdrawn.)

But perhaps the last word on these things belongs to—

"Gimme That Punk Junk" b/w "Soft Punk" - Water Pistols - State (UK) STAT 38

Screaming guitar and a determinedly monotone vocal lead into a "Be True to Your School" sort of chorus lauding "punk junk." Turn it over to hear Dick Capitate shout "one-two-cut-your-head-off" and go in a hoarse Cockney bellow to explain that "I eat margarine and chew me 'at." Anyone who loves "Disco Duck" should be forced to listen to this ten times.

"Call My Name" b/w "So Many Miles" - Jimmy McCullough & White Line - EMI/Capitol 4381

These really sound like album tracks, and weigh in at over four minutes each, album length. Both are good but unmemorable. The A-side barrels along, propelled by piano and slide guitar, and the B is a mournful ballad that rocks out in the refrain, but is hindered by Jimmy's weak singing.

Also of note: "How Come" b/w "The Poacher" and "Tell Everyone" comprise Ronnie Lane's new maxi-single (all of the tracks available elsewhere). A color picture sleeve graces this innocuously pleasant sample of Lane's post-Faces output (UK, GM GMS 9044).... Funky Phaser and his Unearthly Merchandise are Be-Bop Deluxe working out instrumentally on the non-LP flip of "Kiss of Light" (Harvest UK HAR 5110).

That's all folks, except to say I regret there not being a Trouser Special Pick for the second issue running, but there just don't seem to be any 45s released in the US that are worthy of it. Maybe in June?

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Jimmy McCulloch & White Line, "Call My Name" / "Too Many Miles"
Alex Chilton EP: "Free Again" / "The Singer Not the Song" / "Take Me Home and Make Me Like It" / "All the Time" / "Summertime Blues"*

RECORDS

U.S.

JEFF BECK
Live
Epic PE 34433

Yes.

Jeff Beck Live.

For those who've waited all tour. For those who've waited twelve years. And even for the kiddies, with Mr. B's salute to Aerosmith. All here on what should've been a double album, but them's the breaks.

Jeff Beck Live.

Until Jeff Beck changes his ways and does something bad, I've got basically nothing new to say. And until Jeff Beck is placed in solitary with only his guitars, preferably my tape recorder, and a given fanatic whose life's dream it is to record him, he probably won't surpass **Truth**. So let's listen to reality.

Jeff Beck Live is important for historical reasons, it being the first American live legit release for Jeff in all his eons of guitarisms. And though I believe that during Beck's recent tour I heard each cut on the album performed better at least once over a period of four gigs, who records everything? However, Jeff gets his licks in throughout, retaining the justly-deserved number one jazz/rock/all-round/what-have-you guitarist status that he was awarded from all corners in '76 (guitarist to the bicentennial—and about time).

Jeff Beck Live is great because it's rock 'n' roll Jeff. Where **Blow by Blow** was jazzy Jeff with orchestral-type backing, **Wired** was jazzy-type backing and rave-up Jeff. The latter preferred, because as I've stated so often about Beck, his back-up is inconsequential. (People, I suppose Jeff guesses, gotta pay their dues to hear him, but Beck's taxing us high. Jan Hammer is so chimpoid he could pass for Elton John's brother, and the entire band should be shot before being allowed to sing—as on "Earth" and "Full Moon Boogie"—again. But we all know that since Rod the M, Jeff has yet to be trusted in the area of choosing a group of co-workers. Let's stick with the main man.) Forget all, except that here you will hear Jeff Beck playing stupendous guitar, LIVE.

Fortunately for all of us, when Jeff Beck plays live, Jeff Beck plays rock 'n' roll. On this LP we're treated to assorted gems on "Freeway Jam," "She's a Woman" (done reggae), and the speedy and beloved "Scatter Brain." "Blue Wind," with its impromptu break into the Yardbirds' "Train Kept A-Rollin'," is, as I predicted a fw issues back, the show-stopper, and is the only contribution from the (I suppose) too recent **Wired.** Jeff shines on both "Earth" and "Full Moon . . ." from Hammer's repertoire.

Jeff Beck Live is messed up by "Darkness: Earth in Search of a Sun," which should have been the opening cut of side one, not side two. As the fifth or so song to be played by Hammer's band alone during the tour, it served as Jeff's unannounced entrance. Just pretty synthesizer music again and again and then a vicious siren of a guitar note as the all-time one jerked forward from stage left and



Ron Gott

the audience went through instant-freeze shock and then started roaring. For Jeff Beck. This cut should have definitely opened the album. A recording of a more screeching entrance note, whatever else the rest of the song, should have been used and certainly the initial Jeff reaction (hysteria) should not have been engineered out. The image, the moment, the note, the Jeff. What's a "live" for? If there weren't skin-tight jeans, God would've pre-shrunk them for Jeff Beck and you can't feel that on this recording. Which is an official complaint.

As I sat with the World's Number One Beck Freak for a first-time listen to this one, and Jeff raved, she asked why, with Jeff Beck around, other people even bother to play the guitar.

And I told her they only do it to make Beck look good.

—Karen Rose

PINK FLOYD
Animals
Columbia JC 34474

Thick, textured chunks of sound are still audible on Pink Floyd's **Animals**, another ambitious work which sometimes bears close resemblence to the group's **Wish You Were Here**. Lyrically, Roger Waters is still probing the macabre. Here he has hammered some old material into a new framework; fans will recognize "Dogs" and "Sheep" on the new album as "Gotta Be Crazy" and "Raving and Drooling" (now bleating and babbling) respectively. Apart from these tracks, which are basically two and a half years old, **Animals** also contains "Pigs" and two brief acoustic selections which open and close the LP.

On the cover, a giant pig floats mysteriously amidst strange industrial buildings. Are they slaughterhouses? The cover photography is superb as usual, a Hipgnosis package chronicling the flight of the inflatable pig. Conceptually, the record explores the parallels that can be drawn between human and animal behavior. People are likened to dogs who put the knife to each other's back, pigs who perform charades and sheep who are prey to the dogs and pigs.

Musically, there are few surprises. The playing doesn't sound as inspired as earlier efforts, nevertheless some parts are as brilliantly conceived as ever. The beginning of "Pigs" sports clever electronic noises while the middle section of "Sheep" features an unlikely alteration of the Lord's Prayer, as heard through the harmony vocoder (an electronic signal processor). Overall, the sound stays faithful to Floyd's usual excellent technical quality (although unlike **Dark Side** and **Wish You Were Here**, this was not recorded at Abbey Road). Also, there aren't many groups around that produce themselves this well. Remember, this album could always serve as a test record if you don't like the songs.

So, although disappointing to those of us who prefer Pink Floyd at their most experimental, this album delivers a solid dose of hypnotic rock. The band's sound is more guitar and vocal oriented than before and the songs seem simple by comparison to Floyd's usual elliptical and tape-loop-supplemented entities. **Animals** doesn't break new ground and will undoubedly sell well. Hopefully the inevitable American tour will feature more new material than "Pigs" alone.

—Danny Cornyetz

CHEAP TRICK
Epic PE 34400

When a group has a guitarist with Donald Sutherland's face and Huntz Hall's wardrobe, a drummer **named Bun E. Carlos who looks** like Rod Steiger playing an undertaker, and a singer with Frampton cutes, you've got to make a decision. Either you hate them right off or you slit open the shrink and investigate. This private ear luckily sidestepped the visuals (an amazing asset if you can dig it), and sat down with the music before making a decision. What a great group!

Cheap Trick are Americans of far-ranging birth who came together in Europe but returned to the US because "it seemed the least likely thing to do," the liner notes tell us. Scouting reports indicate they are amazing live, and have already become the object of numerous stories and rumours concerning abilities, age, and attitudes. I'm not going to repeat them and then appear stupid, so let's assume we know nothing about them that the album doesn't offer.

Being produced **by Jack Douglas** gives Cheap Trick's debut that certain Aerosmith jump to it, but no further comparisons, as there are at least four tremendous songs on this album, and that's only an early appraisal. A simple description of the sound is difficult, but it's built up around fairly standard loud guitar/bass/drums noise using a wall-of-guitar sound (allegedly not overdubbed) continuously as a backdrop for the bizarre changes and harmonies that make Cheap Trick's sound instantly recognizable. The musicianship is fine, and one looks forward to seeing them perform.

I'm developing a thoroughly speculative theory about these guys: they seem to have something in for the Beatles. Unlike normal groups who emulate their idols, Cheap Trick parody the Beatles, using production techniques that give **Imagine** a vocal run for Lennon's money. Lyrically, there's "Taxman, Mr. Thief"

which goes after the Fab Four in more ways than one. It's a very strange angle—maybe they're honoring, not ridiculing, but I don't think so. Who knows? They're reportedly ELO freaks, but what does that mean? Cheap Trick is sarcastic, smart, nasty, powerful, tight, casual, and destined for something great.

—Ira Robbins

SAVOY BROWN
The Best of Savoy Brown
London LC50000

THEM
The Story of Them featuring Van Morrison
London LC 50001

JOHN MAYALL
Primal Solos
London LC 50003

THIN LIZZY
Rocker (1971-1974)
London LC50004

This initial release on London's Collector Series shows four ways (ignoring a Tom Jones hit LP) to intelligently reissue material, if not how to package it. Each of these records contains material of a different nature, and most of it is quite complimentary to the principals, a rare happenstance in this "let's put out whatever we've got in the vaults as long as this stiff's got a single in the charts" business. Since London is a subchapter of England's giant Decca conglomerate, the label, in years gone by, had claim to a fair number of British groups, some of whom they picked up for America. These four are basically the whole shootin' match, discounting a few short-term signees, so it seems fitting for these records to be here. Now.

Thin Lizzy, certainly the most popular of the four this year, is represented through a mix of British 45s and tracks from the two LPs released here by London. As it happens, the five albums preceding **Jailbreak** are quite good and certainly don't embarrass their creators. One could venture to say that the only factor preventing Lizzy from chart success in the US before "The Boys Are Back in Town" was uneven production, something now well in hand.

The tracks on **Rocker** show off the various sides of Lizzy/Lynott: romantic, rocking, traditional, racial, bluesy, and dull. Not all the tunes are great, but some deserve attention as much as Lizzy's current material. Especially nice are "Sitamioa," a previously unreleased track written by drummer Brian Downey, "Whiskey in the Jar" (the group's early British hit), and "Little Darling," another 45 side. All in all, a good collection, and one well deserving a listen by any and all of the group's newfound friends.

The Them album is something of a different story. None of the tracks on this poorly annotated record have been released in this country before, and all have been collectors' items at one time or another. A quick check into the Trouser Press archives (TP 11 to be exact) provides some info about the tracks, so here are the liners that ought to have been (but aren't):

"The Story of Them Pts. 1 & 2" were both sides of a British 45, later collected on the **Hard-Up Heros** album. Simply put, it's Van telling the story of the group's evolution over a quiet background of music. "Friday's Child," "Baby, What You Want Me to Do," "Stormy Monday," and "Time's Gettin' Tougher than Tough" were all originally issued on a Dutch EP, later collected on a Dutch Them LP. "Philosophy" was an odd track on a British EP, released 1965. Two of the remaining cuts on this collection are from the UK LP **Angry Young Them** and were deleted from the related American release, simply titled **Them**; the last, "I Got a Woman," is from **Them Again**, similarly deleted from the US version of the LP.

So much for the trivia, the music also bears a bit of consideration. It's not going to impress Van Morrison fans who aren't clear on what Them were about, nor is any of it going to ignite Shadows of Knight puxsters. What this side of Them shows is Van's jazzy mixture of blues and folk. There's some very nice stuff, but all of it is simply produced and sounds fairly dated. The performances are good if not awe-inspiring, and Van's voice covers some ground he's long since forgotten. All in all, it's of interest to (a) Them fans/collectors; (b) Anglo historical types who are interested in the whole R&B boom and its numerous disciples; (c) open-minded sorts who can appreciate well-played jazz/R&B fusion music.

Which brings us up to (in no special order) the Savoy Brown offering which is basically a greatest album tracks compilation. Eight tracks from five records, it plucks some of the high points from Savoy's seemingly unending career (not over yet!). Considering that not all of the albums in the SB library are consistently wonderful, this is certainly a welcome condensation of hours of music, as performed by two of the group's numerous lineups (at last count, over 70 different names had filled Savoy's player roster at least temporarily). The albums covered are **Blue Matter, A Step Further, Raw Sienna, Street Corner Talking,**

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and **Hellbound Train.** The songs all rock/boogie/lurch along in accepted Savoy Brown fashion, providing just about as much as the normal listener can take in one sitting.

All of which leaves us with one very strange album of live John Mayall basement tapes. Recorded in December and May, 1968, as well as April, 1966 on thoroughly inadequate equipment, the tapes were deemed of such interest that they deserved release. As a testament of Mayall's really snazzy blues days before his Americana-jazz-acoustic guitar downturn, it's fine, but that doesn't make it especially listenable. I mean, let's be honest: the lineups were great, the music is timeless, but rock (and electric blues) doesn't seem to thrive on "historical" recordings the way it used to. Here are the details: one side features



JOHN MAYALL
Basement tapes released

Mayall/Clapton/Jack Bruce/Hughie Flint—the last thing Clapton did before forming Cream and an interesting example of his post-Yardbirds works. The other side, more recently recorded, features two groups, one with horns, one without, both with Mick Taylor, soon to join the Stones. All of the blues are well played, with a lot of the excitement that later went out of Mayall intact and vibrant. The sound quality is fair, and the historical value is priceless, but it's up to the individual if this merits the investment.

All in all, a definite round of applause to London for repackaging some of their old groups in a way that adds, not detracts, from their relationship. Perhaps other labels can take a tip. Whad'ya say—no more **Hendrix from the Tomb** please?

—Ira Robbins

DIRTY ANGELS
Kiss Tomorrow Goodbye
Private Stock PS 2020

They don't make albums like this anymore. Dirty Angels' first album is so lacking in pretention and modern rock 'n' roll jiviness that at first listen one tends to dismiss them as green young nerds with more nerve than skill. But the more I listen to **Kiss Tomorrow Goodbye** the more I realize that that's the way good albums always used to sound; maybe not technically perfect, but a lot of fun.

Dirty Angels are not recreating the past like the Flamin' Groovies or Dwight Twilley, though. Their music is original even if not innovative. The best cuts, "Tell Me," "Radio," "Bad Love" and the title song certainly borrow the spirit of the good old days while copping a minimum of worn out riffs. Producer Richard Gottehrer should get lots of the credit for this. It's not Jon Richman minimalism, but it's loose enough to make Todd Rundgren wince in a couple of spots.

The Angels come from Connecticut, where they've been playing the local clubs for a couple of years. In '75 they released a cover version of Tim Moore's "Rock and Roll Love Letter" on Sire. It stiffed (of course—too raunchy) and later that year the Bay City Rollers had a hit with a bleached version of the same song. I'm glad they didn't give up. Not only are they the best (and maybe the only) rock band in Connecticut, but the potential shown on their album indicates that the best the Dirty Angels can do still lies ahead of them. It'll be worth waiting for, I'll betcha.

—Joel Webber

U.K.

EDDIE AND THE HOT RODS
Teenage Depression
Island ILPS 9457

This record is well produced, has a balanced selection of songs, some good hooks, and is, of course, loud, hard and fast. So why is it finally unsatisfying? Because, simply, this is a live record, meant for partying. Eddie and the Hot Rods are a live band—no point in sitting down if you're going to listen to this. Rock 'n' roll energy, when it gets behind the right song, can motivate like no other. Rock 'n' roll energy, when it gets up on stage with a live band, can certainly motivate too. And that's where **Teenage Depression** falls down; apart from



maybe "Double Checkin' Woman," "Been So Long" and "Get Across to You," the songs don't match the energy.

The old can-they-transfer-the-live-excitement-onto-record chestnut doesn't apply because they have. Very successfully, too. The guitars are driving and upfront throughout and the drums are clean, crisp and powerful. Barrie Masters' voice is fine for the music but lacks expression and therefore becomes somewhat monotonous. A lot of the vocals are either double-tracked or have a lot of echo which drowns out any expression in the process.

Oddly, the two live tracks show them at their best and worst. "The Kids Are Alright" (both songs are from the **Live at the Marquee** EP recording) is taken at break-neck pace and completely misses the dynamics of the song. The guitar pounds relentlessly throughout, oblivious of the middle eight, creating no hold and release, just changing riffs. Masters sounds breathless as he rushes to catch up with the melody; he was probably doing somersaults across the stage at the time. "Been So Long," however, fares much better. The dynamics are there, tension is built and released, sometimes not quite in the right places but what the hell, it is live after all. Barrie manages to get some degree of inflection into his singing, which consequently gives the song more character. The band resists the temptation to race to the end of the song and the whole thing works far better.

"On the Run," the last track on the second side, is the surpise of the album. A long (by their standard) piece of amphetamined psychedelia, complete with neurosis-filled lyrics and tearing unrestrained feedback guitar solos (thought you'd heard the last of them didn't you?). Paul Gray pulls off some great dive-bombing bass runs and Barrie gives the best vocal performance of the album; his voice sounds remarkably like Daltrey's in the opening bars. Steve Nicols' drums let it down a bit, not so much his playing as the sound of them. It's the same sound used throughout and it doesn't fit on this song. After a few plays "On the Run" emerges as one of the best tracks on the record, although the cries of "I'm not a number" embarrass slightly at first.

"Show Me" by Joe Tex and Sam Cooke's "Shake" both suffer from the Rods' predilection for foot-to-the-board overdrive. Although "Show Me" can just about take the speed, "Shake" not surprisingly lacks the sensuality of the original. Still, they provide good vehicles for the boys to work out on and that's exactly what they do.

Of the remaining tracks, "Teenage Depression" (with different lyrics from the single), "Horseplay" (re-recorded and now "Wearier of the schmaltz"), "All I Need Is Money," "Why Can't It Be" plus the others I haven't described all fall into the same category: the Rods' version of rock 'n' roll, Canvey Island division. Until they decide to take the football terraces of England to the rest of the world in the form of live gigs, **Teenage Depression** will have to do. Their live energy is irrepressible, and although they can get it down on vinyl it lacks the charisma which carries it over on stage. They're going to have to write stronger songs and learn something about musical dynamics if they want it to last.

—Paul Rambali

STREETWALKERS
Vicious But Fair
Vertigo 9102 013

Now Family was a band to be reckoned with; on a good night they could tear the roof off, and I never saw them have a bad night.

Roger Chapman leering and lurching, spinning the mike stand and throwing his head back to cut loose with that gruff, shaking voice of his. Charlie Whitney dwarfed by his omnipresent Gibson Twin-Neck. They could rock 'n' strut a funky mile away from the competition, if indeed there was any.

Streetwalkers can come on just as stong in that department, as witnessing one of their gigs would prove. But, deliberately or not, they seem to have avoided being as inventive as Family were. **Vicious but Fair** is a good album within Streetwalkers limitations, but whilst listening I can't help thinking that Chapman and Whitney have it in them to do much better.

The cover sets the pace for the first two numbers, "Mama Was Mad" and "Chilli con Carne," with a distinctly male chauvinist attitude expounded in lyrics about running down the road with a woman on your arm and women and sheriffs on your tail. It's all good natured though and the music is hard, funky and rocking, just as you'd expect, new boy Brian Johnstone establishing himself with a nice solo at the end of "Mama Was Mad."

"Dice Man" is about the capricious nature of

fate, alternately depressed then elated; the mood of the song is cleverly altered with the help of some interesting string arrangements. As a whole it falls short of what they're trying to convey, though. Side one closes with "But You're Beautiful," an average ballad redeemed to some extent by a nice chorus and some Mackay-like sax from Mel Collins.

"Can't Come In" pumps open side two in fine rocking style with some good slide guitar from Charlie Whitney, raucous vocals from Chapman and the other new boys David Dowle (drums) and Mickey Feat (bass) churning up dust in the rhythm section. The following two songs, "Belle Star" and "Sam" (thematically linked to "Dice Man" in that it deals with a gambler's suicide) don't really impress, but the final song, "Cross Time Woman" is insidiously good. Opening with a jagged, looping piano riff which lodges itself in your mind in no time, the number displays a relaxed but powerful funk drive which twists into a sort of lazy disco by the end. Roger Chapman double-tracks various shades of his voice to give the finely balanced arrangements a subtle kick and Mel Collins contributes excellent sax. Come on Streetwalkers, you've proved you can do it; how about a whole album's worth?

—Paul Rambali

ALKATRAZ
Doing a Moonlight
UA UAS 30001

One old face here: Will Youatt, one of Alkatraz's two guitarists, is a former Manster and Neutron bassist. No wonder, then, that Alkatraz appears to take up where Man left off.

Not that Alkatraz is a carbon copy; they generally prefer funky-butt rhythms to Man's basic 4/4. But once they settle down to the old one-chord jam (complete with one-note bass part and railroad drumming) you'd be hard pressed to tell the difference. The harmonized vocals are pleasant, clean and emotionless, the lyrics platitudinous, but music (or dancing?) is the message here; the singing only provides the framework on which to stretch those coal-mining monochordal solos. One new angle Alkatraz has is its apparent worship of Jack Kerouac. Not one but two songs are dedicated to him, a third is called "The Ounze that Jack Built," a fourth is "Zen Cookies." Satori in Swansea? Tune in next album and find out.

—Scott Isler

CARAVAN
The Canterbury Tales
Decca DKL-R 8/1-2

This well done compilation album serves as a needed reminder of just how much great music Caravan, who began as one of the pioneer "progressive" groups of the late sixties, has produced.

Canterbury Tales, a two LP set, covers the group's career with Decca Records (London Records in the US) from its second album (**If I Could Do It All Over Again, I'd Do It All Over You**) through its sixth (**Caravan and the New Symphonia**).

Caravan collectors take note: the version of "Can't Be Long Now/Francoise/For Richard/Warlock" found on **Canterbury Tales** is not the original version that appeared in 1970 on the second album. Instead we have a previously unreleased 1974 version of the track recorded live in Britain at the Fairfield Halls. This 18-minute version extensively spotlights the violin playing of Geoff Richardson, who only joined the group in 1973.

Caravan rarely produces a dull moment of music and this lengthy tune maintains an amazing amount of controlled energy throughout. It's also interesting how a piece of music has changed and progressed over the years.

The other lengthy piece of music from the early era is "Nine Feet Underground." This track, originally the entire side two of the 1971 **In the Land of Grey and Pink** LP, is the very definition of Caravan's sound. It contains the best examples of Dave Sinclair's inventive organ work (this was pre-synthesizer days) and shows the light, dreamy vocal style of Pye Hastings in neat contrast to the basso profundo of Richard Sinclair (who left for greener pastures and later on the chance to form Hatfield and the North). A band has to be pretty damn clever, not to mention original, to maintain interest over such a long piece of music, but on these early recordings Caravan proved there was simply no one better at it.

The later material (following the group's chaotic reformation period in 1973 after Richard Sinclair and then-keyboard player Steve Miller left) is also well covered, drawn heavily from **For Girls Who Grow Plump in the Night**. This album, considered by many to be Caravan's best, appeared around Christmas of 1973 and revived the flagging interest fans had begun to show following a long silence (**Waterloo Lily**, the previous album, had appeared in early 1972). It was also the first Caravan album to feature Geoff Richardson, whom Hastings and drummer Richard Coughlan discovered in art school (where else?); his addition to the group provided for much new enthusiasm. Wayward keyboard cousin Dave Sinclair had also returned to the fold in time for the recording of **Girls** (and was now ready for the modern technology of synthesizers). As a result of all this positive activity **Girls** seethed with powerful, inspired music from the first note to last. Three tracks ("Hoedown," "Memory Lain, Hugh/Headloss" and "The Dog, the Dog, He's at It Again") from that record are included.

Canterbury's cover features all the group's members past and present; the liner notes (only six paragraphs long), however, could have been a bit more extensive. Personnel, recording dates and other details provided for each track help to make up for it. **Canterbury Tales** presents a well thought-out collection of Caravan's work over the years, especially economical for those who've only recently picked up on the group.

—Eric Chappe



Linda Danna Robbins

MILK 'N' COOKIES
Island ILPS 9320

This album, although only recently released, is being reviewed for the second time in TP. Longstanding fans may remember an article about the group (TP 12) which described the circumstances leading to the recording, but not the release, of this record. While copies circulated on tape for more than a year, it did not look as if Island would ever put it out.

After returning from London, where this LP was produced by Muff Winwood, the Cookies played some gigs around New York's rock scenes, receiving mixed response. Some new songs surfaced, replacing most of the album as standard set fare, but progress never killed the cat . . .

Sal Maida quit the group last spring (1976) to join a repatriated Sparks, and the Cookies got a new bassist, a studio star who played on Andrea True's records. As the group wound down, talk of dissolution became a weekly topic, and Ian North (the guitarist/songwriter/guiding light) finally jacked it in and remigrated to England for reasons unknown. (Ian, if you're reading this, say hello to Ronnie for me.) Suddenly, the LP is released! The record biz moves in mysterious ways sometimes. (For chronological reference, the stock number places it squarely between King Crimson's live album, **USA**, and Kevin Ayers' **Sweet Deceiver.**) For me, it's a strange time warp considering that the group no longer exists, the artwork has not been altered from the two-year-old original package, and the material doesn't represent anything of North's current activity. What if it became a hit? What would happen? The mind shudders to think.

Anyway, objectively reviewing the contents of this 12" doughnut, it strikes me somewhat better than when I first heard (and despised) it. The songs are painfully cute—a cross between Sparks/Jet/Rollers/Quick—and would appear aimed at eight-year-olds. However, North is a pop song writer (he might have been a happy cog in the Kasenatz/Katz bubble gum factory nine years ago) and that excuses him, for his more recent songs are better than these. Besides, live they packed (pack?) more punch—heavier guitar and better vocals. Oh yes, the vocals. L. Justin Strauss mousey-breathes his way through the record, proving to be one of the most offensive singers of all time. Ian's voice, which is much better, should have been the lead voice, but Justin had the big car, so . . . Perhaps Ian North's Radio (as I believe his current group is called) features him on vocals. Sure would help. Other than the singing, the album is full of good playing, whitty production, catchy melodies, inane lyrics, and cute pix of the group with their fans. Despite the lunacy of Island's post-mortem release, it's nice to hear it on vinyl (especially since someone swiped my tape).

—Ira Robbins

THE JESS RODEN BAND
Play It Dirty . . . Play It Class
Island ILPS 9442

"My dream has always been the same/Get to the USA," **Jess sings on Play It Dirty's** opening cut, and subsequently proves white men can not only sing the blues, they can even write them: "Stay in Bed" is as lazy a moaner as you're likely to find this side of Mose Allison (who's also white; waitaminute . . .). Except for Whitfield/Strong's "Can't Get Next to You" (also covered by Roden on a live EP) all the songs here are written by Jess or his cohorts and performed in punchy (Roden's band includes brass) if not quite distinctive style. JR employs a Neil Youngian upper register on the suitably self-piteous "Dirty Bars," but for the most part keeps to a gruff middle range with your optional Joe Cocker rasp. "Stone Chaser" is the Stevie Wonder number, "Me and Crystal Eye" is Dr. John funk—best forget about originality here, just relax and let your toes tap. After three albums Jess and his boys have their act well honed, and even if they're mining the same old lode as Southside Johnny, at least they're British.

—Scott Isler

AUSTRALIA / Continued from page 21

piece of British-style pop-rock called "Cavalry," and "Howzat."

It was just a couple of singles after **Life** that Shakespeare left. Roger, in talking about the acquisition by the band of Harvey James, alluded to "personality clashes" with Clive and said "as of now there are no ego-trippers in the band," but was reluctant to say more. If he was an ego-tripper it's not hard to understand; he co-wrote almost every original song that they recorded (most of those with Garth), he co-produced them in the later stages, and he lent a good deal of instrumental character to the songs with his distorted, fuzzy guitar tones. If one does that for the premier band in the land, subjected to unlimited teenybop admiration, delusions of grandeur might easily set in. Then again, Clive seems to have been more influenced in his music by British rock than the others, and more interested in doing all-out ravers than some of the quieter, occasionally MOR-ish stuff the rest of the group have done since he left.

Whatever the case, by early last year Clive had exited and Harvey stepped in. As noted in the Little River Band piece, Harvey made a name for himself in Mississippi and Ariel. The former band journeyed over to England in April 1974: "We played our way over on a boat, a six-week trip, and I was just about going batty then. I left the band just as soon as I got over," and returned to Australia, hitching up with the second incarnation of Ariel. When nothing happened with Ariel, "I was looking for a band and Sherbet were looking for a guitarist..."

Garth speaking: "We did a concept album last time [**Life**], and this time we concentrated on producing each song individually. We've always been a band that digs any kind of music that's good." Also, they were assisted in production by a fellow for whom the group have enough respect and affection to deem him the seventh member of Sherbet, Richard Lush (the right name for the company he keeps). Richard, who engineered for five years at Abbey Road, is a friend as well as a producer and, said Tony, "He's personally involved in all the stages."

GIANT / Continued from page 3

Said Ray, "We've often done tracks in the studio where we're playing backing tracks blind. And when the vocal goes over the top, it seems alien to everyone, we've never heard it before. An example is 'Design,' for **Interview**, for which we were handed parts—a great technical exercise, but so what? That's not a performance, it's like studying overdubbing."

In any case, they have a fine double live album which bulleted into the charts at 129 in its first week. "It gives newer listeners a good idea of where we've come from," said Derek, and John added, "The arrangements are different from the studio ones, of course. It's what we need now. The next album we do is gonna be a killer."

What does it sound like?

"Peter Frampton meets Ted Nugent," said Derek, looking bored.

Next we came upon a topic we'd touched on 16 months before, the possibility of the first and fifth LPs, unissued here as yet, coming out as a specially-priced set. It is still out of their hands; Phonogram still has control, and isn't interested just now. "So many copies of **Glass House** have been brought over," said John. Derek amplified: "Hard to believe, innit, but apart from **Free Hand**, **Glass House** is our biggest seller in the States! And it's an import! ... EMI were going to issue the Simon Dupree [and the Big Sound, the Shulman brothers' band that turned into Giant] album, but I stopped 'em," Derek stated with a satisfied smirk.

"That's good," I said. "It was a terrible record."

"Hey! Wait a minute! After all, it was 1967! ... Well, it was a crappy record." I mentioned that I'd acquired "Kites," which SD & the BS were cajoled into cutting and which went to the Top Five. It's still rubbish, I contended, with its silly lyrics, maudlin melody (they didn't write it, at least) and insipid interlude spoken by a young woman in what sounds like Chinese. "What was she saying anyway?"

Ray chimed in immediately: "No. 32, chop suey and rice, no. 33, chow mein ... who knows?"

Earlier I'd asked about the Moles, who appear on the recent EMI anthology, **My Generation** (see last issue), singing "We are the Moles and we live in holes...." The Moles were Simon Dupree and the Big Sound. Why? What was the essence of Mole-ism?

"We were a pop band and we wanted to make a hit record that wasn't a pop band's, for a laugh," which they did. It's a neat track, far better than SD & the BS. "It was just to make a mystery single. The record was left in a locker at a station and a dj was phoned up to go and collect it so as not to reveal the identity of the group. Funny thing, a group really called up and claimed to be the Moles, some band from Cheltenham ..."

I thought as long as we were delving into the past, and since John Weathers was around, unlike the last interview, perhaps it was time to look into his own past. "Your first band was the Eyes of Blue?"

The Eyes of Blue also featured keyboard player Phil Ryan (later of Iorweth Pritchard & the Neutrons, and Man), vocalist Gary "Gazzy" Pickford-Hopkins (who has done some touring with Rick Wakeman), and bassist Ritchie Francis—"He's now a Jehovah's Witness.... We had a reunion gig on January 10, where we all got together to rehearse for two weeks at my house in Wales. Ritchie too, although he was the worst of the band, because he's neglected his music for religion for so long. It was fun, though."

The Eyes started up in Neath, near Swansea, in '65, in which year they topped the Melody Maker new band competition. "We began recording in '67 and put out two albums. We used to work with Lou Reizner [who was responsible for the London Symphony and assorted all-stars' recording of **Tommy**, and recently for the abomination known as **All This and World War Two**]. We got a lot of work as a backing band; Buzzy Linhart, Miriam Makeba, albums, tours. We'd do it cheap—we didn't know about union rates. We made about 14 albums in three years." The dread disease of obscurity became fatal in '69, and they broke up. John and Phil joined Piblokto just after **Thousands on a Raft** came out. They lasted about nine months, playing often on the Continent.

"Then it was Wild Turkey ['71], which I started up with Glenn Cornick [ex-Jethro Tull bassist] and with Gary. But I didn't like the way it was going, and didn't stay beyond the rehearsal stage. Next it was Graham Bond, Ray Ennis on guitar, who's now with Racing Cars, no bassist and a new tenor player every night, almost. Then, the Grease Band—McCullough, Hubbard, Spenner, Mick Weaver, assorted drugs, assorted drinks, a twisted manager ... We only did a couple dozen English gigs and Leon Russell's European tour with Freddy King. Then I went to work in a carpet factory and these chaps called me up."

The Shulmans had never had to bear such hardship, but at the end of Simon Dupree's days they'd had to play cabaret. "The worst," Derek recalled. "The money was great but the work was horrible.... Those tour circuits used to stand theatrical guest houses for all the acts. Amazing people, really weird—musclemen, ventriloquists..."

Ray jumped in. "You'd come down to breakfast, at a communal table and get, like, these three show dancers, all about 50 years old, and if you sat facing them in the morning you could not eat your scrambled eggs. Or these out-of-work comedians who'd have you in fits at the table, then go out on stage and be terrible."

"The food would be fucking awful, you know," said Derek, "and there'd be all these pictures on the walls, so you'd take some food, say a steak, which would be disgusting, and you'd stick it up behind the pictures." Everyone at the table was laughing by now, and getting into the spirit of things. "A favorite one," John recalled, "Was nailing a smoked fish in the back of a wardrobe."

"Much better than breaking up a room," said Derek. It's more subtle, after all—"The full effect comes after you're gone."

John remembered the third Shulman, Phil, who left Giant after **Octopus**. Phil's piece de resistance was eating a glass. "He'd fill it with Scotch, drink it, and start eating it." Did he have iron teeth or what?? "No," said Derek, "He just spit out a lot of blood."

More reminiscences ensued: Robert Fripp and his League of Gentlemen soul band, SD & the BS's main rival on the south coast. Manfred Mann were there as well. "Those were the days, aye," sighed Derek.

This Gentle Giant lot are honest, have a sense of humor (how many groups had a sign that said "PRETENTIOUS" flashing behind them on their last tour), and they make great music when they set their minds to it. They're now ready to prove that once and for all to the US at large.

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LYNOTT / Continued from page 7

American than I do. I definitely get New York street punk vibes off him. Nils Lofgren works in that area as well. I don't do it as much as those guys and I know I don't try to imitate them at all. Before that, people used to say I sounded like Rod Stewart on "Whisky in a Jar" and a lot of people said I was very like Van Morrison.

TP: I think there's a lot of Irish influence in your music.

PL: There is a bit and there's an awful lot of American as well, because Scott is American. Brian Downey is Irish and Brian Robertson is Scottish. There's a lot of Celtic in there.

TP: Do you listen to a lot of music?

PL: Oh yeah.

TP: Is there one influence?

PL: Well, you know, there's a period when you get really turned on to music; there's always that one LP that stays on for weeks. I guess **Sgt. Pepper** or **Astral Weeks** were albums I just never took off. Every day it was going through the ritual. I grew tired of Van Morrison as he got happier. That's why I like **Astral Weeks**, you can't get any closer to death than on that album. He did "TB Sheets" about a chick with TB. Having a revulsion against his own chick—he has this on record. It's a great thing to be able to write about it, to be that honest. Most guys like to think, "Well, I won't show them the bad side of me." He went and, well, his girlfriend was dying and he said it... "Well, I've gotta go now, I'll be 'round later with a few bottles of wine..." He says it on record.

TP: Do you like the idea of the anti-hero in rock: The punk, the tough guy?

PL: Yes, I do. I prefer all my heroes that way. There are still two artists I'd pay to see and they don't even have to show up. That's Sly Stone and Van Morrison. I'd be honored if they come on to the stage. They don't even have to be there.

In the early days I used to love the Stones for pissing up against the wall. Again, for that whole thing, to show that to rebel sometimes is right. I do think you can overdo it. It's a very thin line, but I do prefer them evil to clean. I don't like the Osmond Brothers. I think it's far more near fascism to have a big pearly white smile and be preaching purity.... I do like them to be a bit human. When a guy gets into a fight or thrown out of a hotel it's great because you can relate to it. With the kids in England who follow the band I have a big thing about a football team called Manchester United, and again it's an area where the kids can see that if my team got beat I'll come out and say we lost and everybody can relate to it, or we won.... Again it puts the relationship with the fans on a level where they're not treating you too godlike. The power of the stereo is very strong.

TP: How do you handle fan idolatry?

PL: I really try to bring it down. If it becomes too much of an idolatry thing I don't want them around me. I've had the chicks screaming at me, trying to pull me offstage and it's frightening.

The bigger you become the more you get cut off. The one thing about Ireland, and I've already become as famous as I can get there, is that for two weeks they'll be well impressed with you, but after that you can be fuckin' God and walk down the street and they'll go, "There he is again, drunk again, seen 'im last night." It's a great place for bringing you down. Jagger just spent a month in Ireland. After the first week nobody's impressed any more.

TP: Do you think there's a big difference between producing an album yourself and having a producer do it?

PL: It was much too much for me to play bass, write the songs, do the vocals and the production. I would prefer co-production from now on, where we've got the final say over everything and in areas where we don't know somebody can take on the responsibility. **Johnny the Fox** was done with John [Alcock] as well and I'm going to do a solo album.

TP: Where do you do most of your writing?

PL: I just do a lot generally. I've got a book of poetry. It was done basically for Ireland. It's called **Songs for While I'm Away**. It's all romantic love ones, basically a plot for me to get chicks. Image-wise it's good for people who think of us as all hard rock. It shows a much softer side.

TP: Where'd you get the idea of doing "Rosalie"?

PL: Bob Seger, Nils Lofgren and Bob Dylan to me are three artists who all do great versions of their own material, but you can always do a version equally as good. Like the Byrds or the Band always did equally as good versions of Dylan, and the same with Nils Lofgren. Bob Seger strikes me like that. I got his album from a chick I went out with who was from Detroit.

TP: What are your thoughts on playing live?

PL: We're only as good as our audience. One thing I think this band has is that we're a third generation band. Kids now can associate with us and claim us as their own whereas all the older bands are great and everything, but they just can't stay there forever. It's like Muhammad Ali just can't stay on top forever.

BOWIE/Continued from page 11

David Bowie Philips SBL 7912 (E)
Man of Words/Man of Music
Mercury SR 61246 (A)

The original release of the **Space Oddity** LP. Both covers offer basically the same features: a photo of a curly-haired Bowie on the front (blown up full on the US; reduced, with an op-art/polka dot design laid over it on the British) and a surrealistic painting by George Underwood on the back, actually titled "The Width of a Circle" but mistakenly labeled "The Depth of a Circle" (painting slightly reduced on US cover and bordered by snippets of song lyrics; painting takes up full back cover of the British). Both jackets fold out and have the lyrics printed inside (though the US cover is of the Uni-Pak design, a structure widely remembered for its ability to fall apart at the slightest provocation). The European pressing offers an extended version of "Unwashed and Somewhat Dazed" —one minute extra of David plucking at his guitar and repeating the phrase "Don't sit down!" until he collapses in a fit of guffaws, unable to withstand the hilarity of the situation.

The World of David Bowie
Decca SPA 58 (E)

Nothing that's not on **Images** but the original cover (a shadowy pic of David with **Man of Words**-style hair) was replaced by a more recent pic of David as Ziggy, which must have thrilled all the little perverts who bought the album (that is, until they played the record and discovered that they'd been stuck with "Uncle Arthur" instead of "Suffragette City"). I'm waiting for the third cover, which I figure should feature a still from "The Man Who Fell to Earth."

The Man Who Sold the World
Mercury 6338 041 (E);
Mercury SR 61325 (A)

Any LP you encounter with this title will have the same music; it's the cover that has fuss-causing potential. The original British cover features David in a pose that many have heard of but few have seen: Bowie in drag lounging on a blue velvet sofa. A neat picture to be sure and valued in the neighborhood of $200; still, even those who own it agree that the cover is totally inappropriate for the record inside. A step in the right direction (and equally rare) is the Dutch cover which, folded up, shows David's head (with long brown hair) sort of floating in the red cosmos. Unfold the cover and you expand the cosmos on the front into a huge circular poster; turn it over and you have a huge black and white close-up of David's face cropped in a rectangular shape within the confines of the circle. The width of the circle is about three feet, for those of you who had always wondered.

The original American cover is kind of a classic though thanks to some enterprising fellow who saw fit to duplicate the whole works and market it as a cut-out, rarity is not one of its virtues (if you want to nitpick, you can tell an absolute original of this particular genre by the fact that its matrix number is neatly stamped rather than crudely scratched). The cover depicts a comic book rifle-toting cowboy (from Houston, maybe) who has just shot the clocks out of a clock-tower (the image of a shattered clock-face serves as a background for the Bowie photo gracing the inside of the Dutch cover). Without making any sense, the cover manages to convey perfectly the sinister tension that pervades the record.

Changesonebowie RCA RS 1055 (E)
See **Singles**: "John I'm Only Dancing."

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12 Roxy Music; Dave Edmunds; Andy Ellison; Al Stewart; Renaissance **$5**

13 Kinks Interview; Flamin' Groovies; Rory Gallagher; Pretty Things; John Cale; Gentle Giant **$5**

14 Keith Moon; Genesis; Free; Lou Reed; SB&Q; Michael Brown **$1**

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M/S - mono on one side, stereo on the other
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St - stereo
dj - promo or radio station copies
H - hole drilled thru label or jacket
CC - cut corner
WC - writing or promo stamp on cover
WL - writing on label
demo - white label test pressing
PS - picture sleeve
AC - art cover
RE - reissue
MB - minimum bid
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1825 Glendon Ave. Apt. 1/Los Angeles, CAL 90025

WANTED -- HOLLIES LPs - Must be N/St where noted

Stay With the Hollies - UK Parlo PCS 3054 N/St
Would You Believe - UK Parlophone
For Certain Because - UK Parlophone
Evolution - German Hansa 76307 IT N/St
Greatest Hits Vol.2 - German Hansa 86020 IT N/St
Love'n'Flowers - Canadian Capitol
I Can't Let Go - Canadian Capitol

And other German & Canadian LPs, Foreign PS.

DON WHEATON
67 Webster St./East Boston, MA 02128

AUCTION - Satisfaction guaranteed or your money back.
LPs - Warner Bros.Mail-in samplers (loss leaders)
PRO 540 Days of Wine & Vinyl (2Lp) N
331 The 1969 Warner/Reprise song Book (2Lp) N
336 The 1969 Warner/Reprise Record Show (2Lp) N
573 All Singin All Talking All Rocking (2Lp) N
423 Looney Tunes, Merrie Melodies (3Lp box) N
45s - AUCTION
BOWIE Laughing Gnome - London 20079 dj/N
BOWIE Can't Help Thinking About Me - Pye 8002(Canada) N
SET SALE
BOOK- 45 Record Price Guide of 5000 $10+ records $2.75 postpaid

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W.PAIME
617 Hinman Ave. Apt.3B/Evanston, ILL 60202

SET SALE - 45s All $1.50 each/ 4 for $5

PABLO CRUISE Ocean Breeze - A+M promo 7" 33⅓ N
TUBES' FEE WAYBILL Get Off (anti-drug) EP 4-60sec. spots/PS
RONNIE LANE How Come (w/Slim Chance) dj M/S N 4-color PS
LON+DEREK Wildfire (pr.R.Perry) dj M/S N
Who Do You Outdo (info same) color PS
Dancing in the Dark/Tighter You Pull (info same)
Loving You(info same) non-Lp
BOBBIDAZZLER Can You See?(Slip on Through) wr.Dennis Wilson dj/N M/S
Send for list of promo T-shirts.

K.RODIG
Uhlandstr.29/Berlin 15/WEST GERMANY

LPs - AUCTION All St/MB$10 unless noted.Send want lists!

AMEN CORNER Farewell to The Magnificent 7-Imm UK/N/MB$8
BEAT CLUB '68 sampler(Who/Hendrix/B-G's/+)-Poly/Stern/GER
AUM Resurrection - CBS D/V //N
AFFINITY same - Vertigo GER/N/MB$6
BRAVE NEW WORLD Impressions On Reading Aldous Huxley(pl. Dicky Tarrach-ex-Rattles)-Vert GER N MB$6
ARTHUR BROWN Crazy World Of-Poly GER N
EDDIE COCHRAN Singing to My Baby-Lib GER N
DAVE CLARK & Friends - EMI GER V
FAME+PRICE Together - CBS UK V/MB$6
GREASY TRUCKERS Live at Dingwalls(Camel/Gong/H.Cow/+)GER
IDES OF MARCH Common Bond-WB GER/V/MB$6 //2LP/N
KINKS Well Respected Kinks-Marbarch UK/WC/G
KENSINGTON MKT Avenue Rd.(pr.Pappalardi)-WB GER N
LEGEND same(pl.Mickey Jupp)-Vert GER V
LENNON/ONO Two Virgins - Apple UK/G
LORDS In Black&White/In Beat&Sweet-Ccl GER V/MB$15
LORDS Ulleogsmaxbe - Col GER V/MB$12
LORDS Inside Out - Col GER N
NEW LORDS same - Col GER V
MAY BLITZ same - Paramount US/V
ONE same -Fontana UK/WC/V
BILLY PRESTON The Most Exciting Organ Ever-Joy UK/V/MB$6
RATTLES Star-Club Show 1-Star-Club GER V/MB$20
RATTLES Hurra Die Rattles Kommen-Star Club GER V/MB$15
ACHIM REICHEL(ex-Rattles)AR 3-Zebra GER V
TIM ROSE Love,a Kind of Hate Story-Cap GER N
SAATERELLES View to Heaven(Swiss group)-Dec GER V/MB$8
SEARCHERS Second Take - RCA GER N/MB$5
SEEKERS The Four & Only - MFP UK/N
TONY SHERIDAN+BEAT BROTHERS Twist Club II-Poly 46612 Mo German/N/MB$30
SILVER APPLES same - Kapp GER G/MB$15
STUD September(pl.McCracken,Wilson-ex-Taste)-BASF GER N/MB$6
BILLY STRANGE/CHALLENGERS same-GNP GER G/MB$
WARM DUST same(pl.Paul Carrack pre-Ace)-BASF GER V/MB$8
WHO same - Poly GER G
CARTOONE same(pl.Jimmy Page)-Atl GER N
DAVE CLARK 5's Greatest-Volksplatte GER N/MB$5

TROUSER PRESS
Room 822, 147 W.42 St./New York, NY 10036

AUCTION - 45s All US/N/MB$3 unless noted.

CHRISTOPHER MILK UA promo EP PS/V
CREAM Anyone For Tennis/Pressed Rat H
KING BEES Rhythm & Blues/On Your Way V/G
LOTHAR+HAND PEOPLE Machines/Milkweed Love V
LOVE AFFAIR(Steve Ellis) Rainbow Valley/Someone Like Me dj/V
PLAYBOYS OF EDIKBURGH Let's Get Back to R&R/Home Cookin'
SLADE Look Wot You Dun M/S-Cotillion - some static
10CC Wall St.Shuffle/Gismo My Way

SET SALE - LPs All US/St/N/$4 unless noted

BIG STAR #1 Record H/SS
Radio City H/SS
GEORGIE FAME Yeh Yeh/Mo
Get Away
Shorty H
SAGGITARIUS (Usher/Boetcher) Blue Marble
PETER SARSTEDT Where Do You Go - SS
UFO 1 - Rare Earth H

JOHN SCHLOSSER c/o Morninglory Music
910 C. Embarcadero Del Norte/Isla Vista, CA 93017

Collector who lived in Europe '63-'68 auctioning off rare & varied collection. Bid high on exotic items.

AUCTION - Bids accepted until May 20. MB$2 unless. All sleeves in ex.condition even if discs are G or V.
BEATLES Help/I'm Down - Jap.Odeon unique PS-sl.taped but completely intact. F/MB$10
BEATLES Ticket to Ride/Yes It Is-Jap.Odeon/unique PS-as I Feel Fine/She's a Woman-Turkish Odeon G /above.
Drive My Car/Girl/Michelle/Run For You Life-FR EP/WL/F
Rain Nowhere Man/Paperback/Word-FR EP F
Hello Goodbye/Walrus - FR PS V
"The Lady Madonna"/Inner Light - FR AC V
All You Need/Rich Man - FR V
Nowhere Man US PS/ring on slv./V /MB$5
MANFRED MANN Mighty Quinn/By Request Edwin Garvey-FR PS/N
YOUNG RASCALS Groovin/Mustang Sally+2 EP-FR ex.PS/V/MB$5
SPENCER DAVIS GRP I'm a Man/Can't Get Enough D/PS/V/MB$5
Gimme Some Lovin/Blues in F - D/PS/V/MB$5
Time Seller/Don't Want You - FR PS/V
TRAFFIC Hole in My Shoe/Smiling Phases-FR PS/V/MB$5
Here We Go Round Mulberry/Coloured Rain-FR PS/V
Paper Sun/Giving to You-FR AC/V/MB$4 /MB$5
SIMON/GARFUNKEL At the Zoo/5th(sic)St.Bridge Song+2 FR ex.AC EP MB$5
US Pickwick LP w/early songs(Schollgirl)N
BEE GEES Words/Sinking Ships FR PS V
Holiday/Red Chair Fade Away FR PS N/MB$4
Massachusuets/Barker of the UFO FR AC V
Sir Geoffrey/World FR AC V
DONOVAN Sunny Goodge/Hey Gip+2 EP FR PS G MB$4
Sunshine Superman/Trip German PS/V
Hurdy Gurdy Man AC/V
LES BYRDS You Aint Going Nowhere/Artificial Energy FR PS V
My Back Pages/Ren.Fair FR AC N
SEARCHERS FR EPs All P to P
Sugar & Spice/Aint That Just Like Me+2-"Surfin With the Searchers"
Some Other Guy/Hungry for Love/Since You Broke/Don't You Know
Needles&Pins/Ain't Gonna Kiss Ya/Sat.Nite Out/One of these days
LES HOLLIES Look thru Any Window/Talkin About You+2 plus pix of 2 Beatle EPs on back(ad)EP/FR/PS/G/MB$6
Butterfly LP-UK Parl w/Eloise/etc. V
Carrie Anne +3 EP/FR/beau.PS/V/MB$5
I'm Alive +3 - UK Parl EP F
King Midas/Evrythings Sunshine-FR PS V
ALAN PRICE SET Simon Smith&Bear/Tickle Me(both wr.Randy Newman)FR Decca V/MB$6
ANIMALS Inside Looking Out/Outcast-Dec UK V
Don't Bring Me Down/Cheating-Dec UK V
It's My Life/I'm Going to Change-Col UK V
SF Nights/Good Times FR PS V MB$4
MERSEYBEATS Mr.Moonlight/Fortune Teller/Think of You/It's Love EP UK PS VMB$6
TEN YEARS AFTER Portable People/The Sounds FR PS V
CAT STEVENS I Love My Dog/Matt.&Son+2 EP FR PS V/MB$6
TROGGS Love is All Around/When Will Rain Come-FR PS N/MB$6
With Girl Like You/I Want You-GER PS G wr.sl./MB$6
Give it To Me/You're Lying - GER PS V MB$6
HERMANS HERMITS Kind of Hush+3 EP FR PS G
This Door Swings Both Ways GER PS G MB$4
No Milk Today sp.sl. FR G
"Henery the 8th(sic)-JAP PS F MB$5
DYLAN ODDITIES-V/A EP Dylan-I Want You/Byrds-5D/Raiders/Simon&G AC V MB$5
She Belongs to Me/Sub Homesick Blues-Greek Columbia V
MANFRED MANN If You Gotta Go/Stay Around-Greek RCA G
(G)- No Living w/Out Loving/Tired of Trying-Gk RCA
Fox on the Run/Too Many People - US Merc V
THE NICE Thought of Emerlist Davjack/Azriel-FR AC N/MB$4
FLEETWOOD MAC Black Magic Woman/Sun is Shining-FR sp.sl.N
MOVE I Can Hear Grass Grow/Wave the Flag - UK N
Night of Fear/Disturbance - UK V
ELP Brain Salad Surgery US promo PS N
GOERGE HARRISON La Pared Maravillosa(Wonderwall)LP-Argentinian Apple G
CREAM I Feel Free/NSU - Reac UK G
THEM Here Comes the Night/All For Myself-Dec UK dj F/MB$6
WAYNE FONTANA Pamela Pamela/Something Keeps Calling D/PS/V
KEITH 98.6/Teeny bopper Song D PS N
DAVE DEE DOZY+ Xanadu/Please FR PS N
Touch Me/Nose for Trouble FR PS N
FLOWER POT MEN Let's Go to S.F. FR N
V/A Cyrkle-Red Rubber Ball/Bad Seeds/Ovella&Overtures/Creatures GER sp.sl. EP G
TURTLES Happy Together+3 EP FR PS G MB$4
ZAL YANOVSKY As Long as You're Here/Ereh er'ouy sa gnol sa palindrome FR PS N
LOVIN SPOONFUL 4 GER PS 45s-Rain on Roof,Nashville Cats, 6 O'Clock, She's Still a Mystery/all V/bid separately or together.
LOVE AFFAIR Everlasting Love/Songs of Yesterday FR AC V
LES IRRESISTABLES(BELOVED ONES)Am.grp.pop.in FR-My Year is a Day FR PS V
SPIRIT 1984/Sweet Stella Baby(both non-LP)-Ode US V
PLUS - Many more US artists on foreign+domestic labels. send for list. **POSTAGE EXTRA ON ORDERS***
WANTED - WHO My Gen/Shout& Shimmy
WHO foreign discs/live tapes
House That Track Built LP
Townshend composed non-Who 45s
Who/Kinks/Stones oddities can be rated in $ value for auction.

JOE WILLIAMS
1405 Farrell Ave. Lot #334/Cherry Hill, NJ 08002

AUCTION - LPs MB/5.00 J=Japanese

BEATLES Jolly What - VJLP 1085 V
BEATLES Let It Be - Chinese G
BEATLES Orig. Greatest Hits - GRC 1001 N
BEATLES Hard Days Night - Apple(J) N diff.cvr.
BEATLES With The - Odeon (J) N booklet/red wax
BEATLES A-omega - 4Lp best of - TV offer N
PETE BEST Best of the Beatles - Savage G
BLUE CHEER Outsideinside - St/SS/H
DUNCAN BROWNE Give Me Take You - Imm St/SS/H
CHAD+JEREMY Of Cabbages & Kings - St/V
DEEP PURPLE Fireball - Chinese St/V
DYLAN Mr.D's Collection #1-dj only St/J/N(w/Crawl out Your Window + more)
EASYBEATS Friday on My Mind - St/SS
ELECTRIC PRUNES Mass in F Minor St/G
CHRIS FARLOWE Paint it Farlowe(pr.Jagger) St/SS/H
FLAME same (pr.Carl Wilson) w/poster St/SS
BOBBY FULLER 4 I Fought the Law - Mustang St/SS
GRAHAM GOULDMAN The GG Thing St/V
GTO's Permanent Damage - St/N(w/Beck/Stewart/Zappa)
HOLLIES Evolution St/N/H
IAN+THE ZODIACS same - Mo/F/H
IDLE RACE Birthday Party St/SS (set sale - $6)
JOHN'S CHILDREN Orgasm - White Whale St/SS
MICHAEL KAMEN New York Rock - St/SS/H
KINKS Best Of - RCA J/N/diff.cvr.
BILLY J.KRAMER Little Children Mo/N
LEAVES All the Good That's Happening Mo/V
PHILAMORE LINCOLN North Wind Blue South St/dj/N(w.Page)
LONGBRANCH PENNYWHISTLE same - Amos 7007 St/N
MANFRED MANN My Little Red Book of Winners St/N
MOBY GRAPE same - orig.cvr. w/poster St/G
MONKEES Golden Story (2Lp) w/booklet J St/G
MAURY MUEHLEISEN Gingerbread - Cap St/V/H
NICE Live - Imm UK St/N
NIGEL OLSSONS DRUM ORCH+CHORUS same - UNI St/N
OUTSIDERS Time Won't Let Me - St/G cvr.worn
ROGER POWELL Cosmic Furnace St/SS/H
STONES Great History Of (5 Lp) w/booklet J St/N
STONES Golden Album-Your poll winners w/booklet J St/V
STONES Rolled Gold - boxed 2Lp w/booklet-diff cvr. J/St/N

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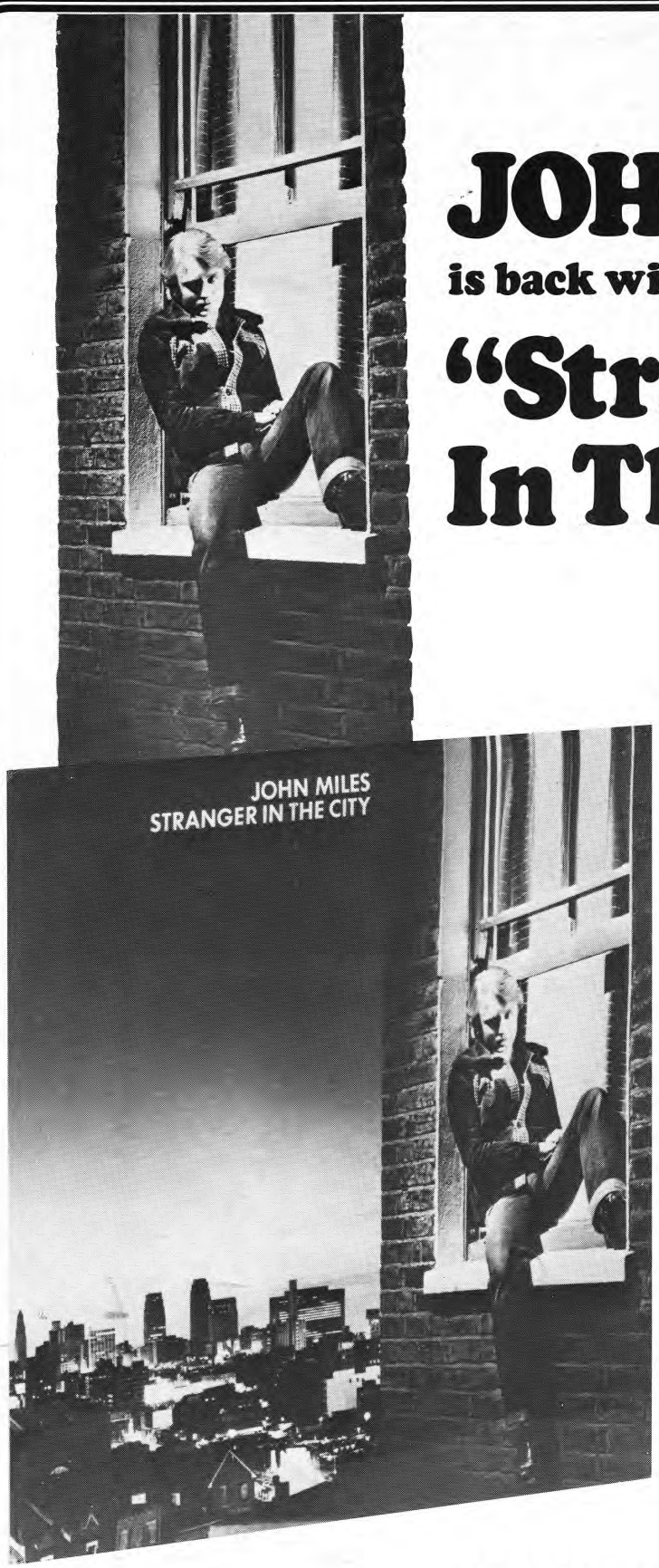

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