

MUSIC IS THE MESSAGE  
**SOUNDS**

February 5, 1972

6p

**CURTIS  
MAYFIELD  
TALK-IN**



**ALLMANS —  
HARDIN**  
**AT THE  
RAINBOW  
THEATRE**

**ALLMAN BROTHERS Band** will make their first ever British concert appearances in April at the Rainbow Theatre.

They have been booked to appear on April 28 and 29. John Morris of the Rainbow, who has just returned from America, told SOUNDS on Monday that the band: "are doing really phenomenally in the States. We are keeping the 27th free for them as well".

Allmans were due to play Britain at the end of last year but cancelled their visit when lead guitarist Duane Allman was tragically killed in a road accident. Gregg is now fronting the band.

Latest announced bookings for the Rainbow include Tim Hardin, who will play two dates with the Steve Miller Band on February 25-26; Humble Pie and Hookfoot on March 10-11; and a return visit to the Theatre by Alice Cooper on March 17-18.

Also on the bill with Alice will be guitarist Freddie King — who caused a storm when he played on a recent Leon Russell package — and gospel singer Marion Williams.

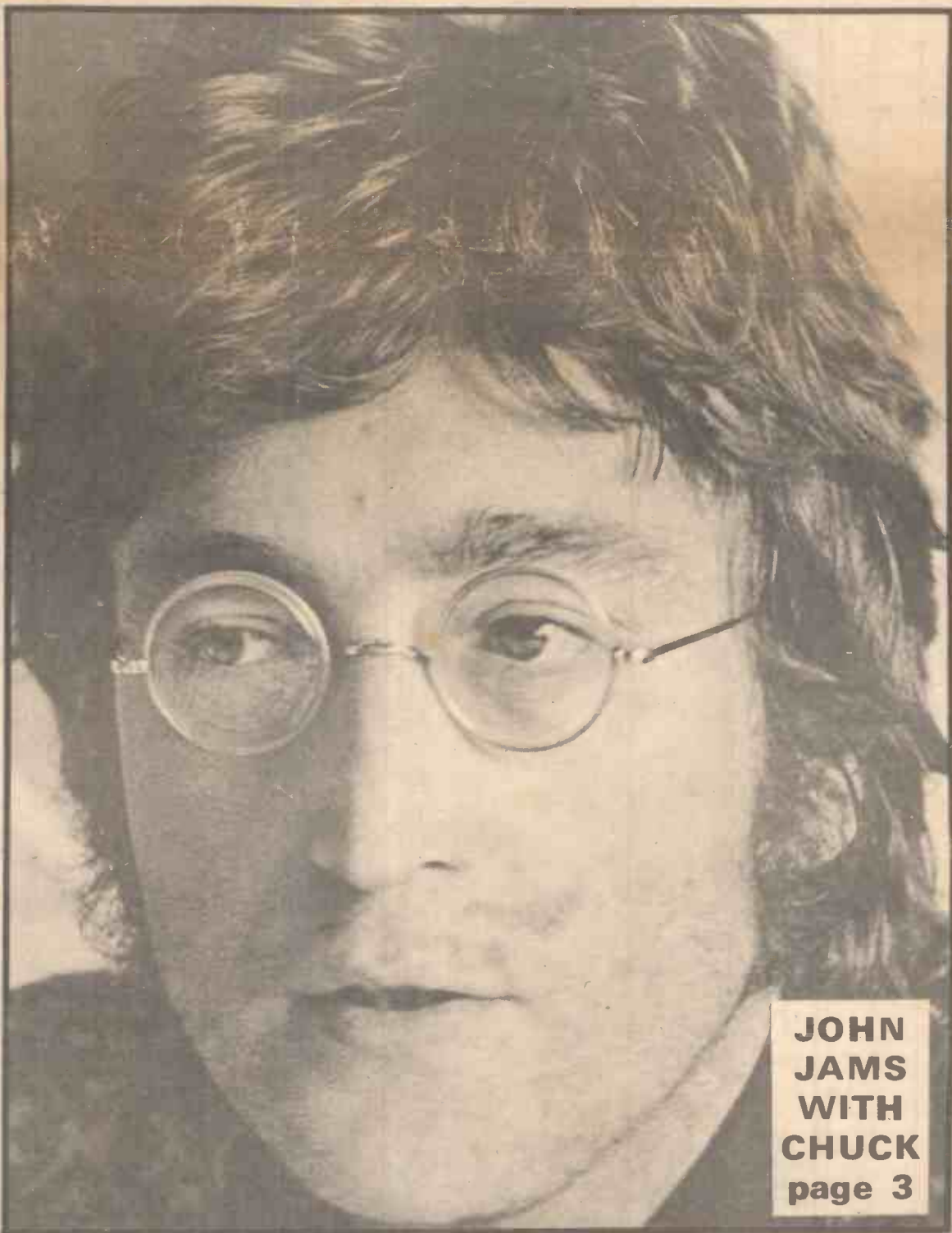
Chuck Berry, who flew into London this week from the States, will make three special appearances at the Rainbow on March 23, 24, 25, with Bo Diddley.

**SEE POCO  
CUT-PRICE**

SOUNDS ONCE again is cutting the cost of your music. Now we offer you the chance to see top American group Poco at cut price.

All you have to do is to take a copy of SOUNDS to London's Rainbow Theatre this Friday or Saturday. Show your SOUNDS at the box office and you will get a £1.50 ticket for only £1.

SOUNDS and RAINBOW think Poco should be seen. So here's your cut price chance. It's part of the SOUNDS' service to readers. SEE PAGE 8



**JOHN  
JAMS  
WITH  
CHUCK  
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**Black  
Sabbath**

Page 8



**Rory  
blues  
man**

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**B. B.  
King**

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**6-PAGE  
GUITAR  
SURVEY**

**270 ALBUMS MUST BE WON INSIDE**

# MARRIOTT COLLAPSES

HUMBLE PIE have had to abandon the first four dates of their big British tour due to kick off this week. It follows the collapse of Steve Marriott with nervous exhaustion and influenza.

The tour is their first in this country for two and a half years. The last appearance of the band in Britain was with Grand Funk Railroad at Hyde Park last summer.

The concerts cancelled are: Swansea University (Wednesday), Aston University, Birmingham (Thursday) Waltham Forest Technical College (Friday) and Leeds University (Saturday).

Marriott collapsed at his Essex home following strenuous recording sessions in the last few weeks. He was ordered to rest by a doctor on Monday and is now confined to bed.

Marriott this week expressed "bitter disappointment" at the cancellations of the four gigs.

It is planned to resume the tour — the group's first with

## NO GIGS THIS WEEK

ex-Colosseum guitarist Clem Clempson — at Cardiff University on February 9.

### LIGHTFOOT

CANADIAN FOLK singer Gordon Lightfoot is to return to Europe in June. He will be appearing at London's Royal Albert Hall on June 10, followed by two or three provincial dates. This will be the first time Lightfoot has appeared outside London in Britain. Debut concerts are also being arranged for him in Paris, Copenhagen and Frankfurt.

### MINERS' GIG

GRAHAM BOND and Pete Brown, the Third Ear Band and the Mick Abrahams Band are among the artists booked to appear at a concert to be held in aid of the miners' strike at Essex University tonight, (Tuesday, February 1).

The concert is being orga-

nised by the Essex University Students Union, who, recently gave accommodation to miners in the University in support of their claims. The concert hopes to raise around £1,300 as all the bands will appear for minimum expenses. Other acts appearing will be Steve Took, CMU, Third World War, Camel, Keith Christmas, Skin Alley, Brewers Droop, Gnidrolog and Henry Cow.

### REED/CALE

LOU REED has finished his new album for RCA at Morgan studios. Caleb Quaye, Rick Wakeman and Steve Howe all featured at the sessions. No title or release date has yet been set, though it's expected to be as soon as possible.

His former colleague John Cale has also reached the finishing stages of his first solo album since "Vintage Violence". Included on the album are three short peices for orchestra which he recorded with the Royal Philharmonic Orchestra, and a longer piano piece titled "John Milton". The rest of the album features Ron Wood on guitar and Legs Larry Smith on vocals. Final overdubs are being done at the moment at Air-London studios. No release date has been fixed by Warner Bros.

### KINKS

THE LAST two British dates for the Kinks before they leave for America will be at Manchester University, February 15 and Lanchester University 18. The other three dates, as previously announced, will be at Southampton Guild Hall 4, Belfry Hotel, Sutton Coldfield 12, and York University 19. ASHTON, GARDNER, Dyke and Co. will make their second tour of America at the end of March. With them on the five week visit will be Bad-



● STEVE MARRIOTT: collapsed at his Essex home following recording sessions.

finger. The Tony Ashton band is also set to play a 17 day tour of Germany from March 10.

### HISEMAN

JON HISEMAN, ex-leader of Colosseum is to produce

Gringo — the four piece band which features a girl lead singer Casey Syngé.

Hiseman, who heard Gringo some weeks ago and asked MCA if he could produce their next album, goes into the studio with the band next week.

## Elton concert dates fixed

ELTON JOHN is to play four concerts in Scotland next month with new guitarist Davey Johnstone. The concerts are among eight new dates confirmed for the band; Lancaster University February 17, Exeter University 23, Watford Town Hall 24, Waltham Technical College 26, Aberdeen Music Hall March 1, Dundee Caird Hall 2, Glasgow Kelvin Hall 3, Edinburgh Empire Theatre 4.

### NO EDGAR

EDGAR BROUGHTON Band's concert set for the Rainbow Theatre this Sunday (February 6), has been cancelled. At presstime no one was available from the Broughton Band's management to explain why. The concert was to have been the first by the Broughton Band after a two-month lay off to re-think their stage act and their whole approach to their music. No replacement date has been set.

### FLOYD

PINK FLOYD are to play an extra date at London's Rainbow Theatre on Sunday, February 20. The new date has been added following a sell-out for all three days for which the band is already booked to appear — February 17, 18 and 19. This is the first time that any band has played any four consecutive dates at the Rainbow.

THE TEMPTATIONS are to play concerts and cabaret dates in Britain in April. The tour will involve six major concerts — shortly to be announced — and week of cabaret at the Fiesta Club, Sheffield.

## Fairport gig with Plant and Bonzo

FAIRPORT CONVENTION did an impromptu gig on Sunday night at Wolverhampton and were joined on stage by Robert Plant and John Bonham.

"The gig was entirely unexpected," said Fairports Press officer Francis Van Staden. "Officially Fairport, with their new guitarist Roger Hill, weren't planning to do any appearances together until later this month in Holland and Belgium.

The band turned up at Lafayette Club on Sunday evening and did most of their set jamming with Plant and Bonham.



● JOHN BONHAM

A new Fairport single — two songs from their current album "Babbacombe Lee" — will be released on February 18.

# Rainbow

Friday 4 & Saturday, February 5 at 8 p.m.

## POCO

### BILLY PRESTON & Joe's Lights

Thursday 10, Friday 11, Saturday 12 at 8 p.m.

## FACES

### & Joe's Lights

(All tickets sold except standing)

(Thursday 17, Friday 18, Saturday 19 at 8 p.m.)

All tickets sold except EXTRA show 20th on sale now

## PINK FLOYD

### & Joe's Lights

Friday 25 & Saturday 26 at 8 p.m.

## STEVE MILLER

### TIM HARDIN ● YOUNG & RENSHAW

#### Joe's Lights

Rainbow Theatre, 232 Seven Sisters Road, London, N.4 Box Office opens 12-9 p.m. 7 days a week. Tel. 272 2224. Ticket prices £1.50, £1.25 £1.00, 75p. Standing Room Tickets sold Night of Show. Ticket Agents: Albermarle, Edward & Edwards, Soho Records, Fenchurch, Webster & Girling.

JOHN & TONY SMITH PRESENT

# ROY HARPER

IN CONCERT

12th February  
15th February  
16th February  
17th February  
18th February  
19th February  
21st February  
24th February  
25th February  
26th February  
28th February  
2nd March  
3rd March  
4th March  
5th March  
10th March

Bristol University  
Lady Mitchel Hall, Cambridge  
City Hall, Sheffield  
Bradford University  
Swansea University  
Leicester University  
The Dome, Brighton  
Philharmonic Hall, Liverpool  
Portsmouth Poly  
Empire Theatre, Edinburgh  
Free Trade Hall, Manchester  
City Hall, Newcastle  
Town Hall, Birmingham  
Reading University  
Rainbow Theatre, Finsbury Park  
Leeds Poly

'STORMCOCK Available NOW!'



● McCARTNEY

## Wings debut soon?

SOUNDS UNDERSTANDS that Wings with new guitarist Henry McCullough are about to commence live gigs within the next two or three days.

The band have been rehearsing with McCullough for the past ten days and on Monday a spokesman for the Paul McCartney office commented: "all I can say is that they could turn up anywhere at anytime with a van full of equipment and play. However, nothing can be said about where or when it will happen, only that it will be very soon".

## CLIMAX

CLIMAX CHICAGO are to play a series of concerts prior to leaving for their first American tour on March 1. During their time in the States they will play dates with Leon Russell and Poco.

The band's British dates prior to the tour are: Skewan Rugby Club, South Wales, February 3, Arthur Adams Technical College, Newport, 4, Farnborough Technical College, 5, Cheltenham Town Hall, 6, Crawley Technical College, 11, Mid-Cheshire College, Northwich, 17, Newcastle Technical College, 18, Oxford Town Hall, 24, Stafford, 25, Merton College, Surrey, 26.

## BROWN SHACK

THE SAVOY Brown/Chicken Shack special 25p tour commences at Birmingham Town Hall on February 10. Other dates so far confirmed are Chatham Central Hall 11, Town Hall, Reading 12, Sheffield City Hall 14, St. George's, Bradford 15, Victoria Hall, Stoke 18, Colston Hall, Bristol 20. To coincide with the tour Decca are issuing the Chicken Shack album "Imagination Lady" on February 4. On February 22 Savoy Brown leave for the tenth tour of America and return on April 16 to record their ninth album "Hellbound Train" for release in April.

## Mountain's future?

FUTURE PLANS for Mountain and Jack Bruce were still uncertain at press time. SOUNDS understands that Jack Bruce, Leslie West, and Corky Laing have jammed together at Island studios and plan to work together more in the future. However this does not mean the end of Mountain in its current form — with Felix Pappalardi and Steve Knight. It seems possible that Mountain will cut down on live appearances to allow Leslie to work with Bruce. However a further announcement is expected by next week.

# LENNON, BERRY JAM ON TV

JOHN LENNON jammed with Chuck Berry on a special 90-minute US TV show last Thursday.

The show — "The Mike Douglas Show" — was taped on Thursday night and is seen all over the States on 100 local TV stations. Lennon and Yoko Ono co-hosted the programme and Lennon played two numbers with Berry, "Memphis" and "Johnny B. Goode".

The Lennons had planned to invite a number of old rock favourites — Bo Diddley, Little Richard, Berry and Jerry Lee Lewis — but at the time of taping only Chuck and Little Richard were free from commitments to appear and Little Richard was then taken ill.

Later, at a press conference in New York, John said that the idea was to get together with all the musicians that had had the greatest influence on the Beatles music. Yoko had appeared on Douglas' "chat show" some months previously and had talked to him about the possibility of herself and John appearing on the programme at a later date.

During the conference John and Yoko talked about the chances of their US tour with Elephant's Memory coming off around the end of February — if the permit situation could be worked out: "it's a trial marriage," said John about the band. "Both of us keeping our separate images."

Asked about his non-appearance at Harrison's Bangla Desh concert last year Lennon replied that originally he had turned it down on emotional grounds because it would have started rumours that the Beatles would re-form, and that he now regretted the decision because "it would have been fun".

To questions about Paul McCartney, John said that he was fed up with people attacking Paul's music and that he and Yoko had met Paul and Linda and agreed not to write any more songs "slaying" each other.

## TULL BRICK

JETHRO TULL'S new album — "Thick As A Brick" — will now be released on February 18.

The album has no individual tracks on it — based round a poem set to music it covers both sides of the 45 minute album.

A spokesman for the band said that the idea was "based on a poem written by eight-year-old Gerald Bostock from St. Cleves, Lancashire who won a national poetry prize

## Mahalia dead

LEGENDARY GOSPEL singer Mahalia Jackson died last week in America after a heart attack.

She was born in New Orleans, the third of a family of six children (her father was a baptist minister in the city) and she became widely known following a memorable recording with blues artists Bessie Smith Ma Rainey, and Ida Cox.

Mahalia appeared many times on the stage of the Carnegie Hall, New York. She was also famous for her appearances before Presidents of the United States. She performed before Roosevelt, Truman, Eisenhower, and John Kennedy during their terms of office.

In 1967 her autobiography was published in this country. It was called "Mowin' On Up".

before his poem was withdrawn following psychiatric reports".

Jethro, who have just returned from a European tour, played to 35,000 people over four dates. They broke house records in Berlin (previously held by the Stones) and Frankfurt (previously held by Led Zeppelin). They open their British tour on March 2 at Portsmouth Guild Hall.

IRISH DUO Tir na Nog are to support Jethro Tull on their forthcoming British tour. Chrysalis are issuing a single entitled "The Lady I Love".

## WORKSHOP

LINDA LEWIS, Graham Bond and Pete Brown, Doris Troy and Brian Auger have all been booked to appear at a new London club opening on February 7.

The club — "Music Workshop" — is on the site of the old Scotch Of St. James and will concentrate on "first" appearances of good new bands as well as normal bookings.

Doris Troy opens the club

## Tribute to Beatles' influences

on the 7th and further bookings are: Linda Lewis 8, Bond and Brown 9, Alan Bown 10, Brian Auger's Oblivion Express 15, Illusion 16, Dave Edmunds Rock Pile — which features Andy Fairweather Lowe — 17. Resident DJ will be David Symonds.

## NEWMAN GIG

RANDY NEWMAN is to make his first concert appearance in Britain next month, announced by the MAM agency last week.

The concert will be at the Royal Festival Hall on March 6. Also on the bill will be American guitarist and songwriter David Elliott, who will bring his own band. Newman's current album is "Randy Newman Live" on Reprise.

## AUDIENCE

AUDIENCE, WHOSE new album "Lunch" is issued by Charisma early March, have added two new members. Keyboard player Nick Judd has joined from B. B. Blunder as has reeds man Patrick Charles, who has recently been playing modern jazz on the Continent.

## STUD DUE

STUD'S NEW album "September" is released in Germany this week by BASF and British release is likely within the next four weeks. February dates for the band include: Guild Hall, Southampton 3, N.E. Essex Technical College 4, Leicester University 12, Mexborough Grammar, Hull 14, 1832, Windsor 15, Greyhound, Fulham 17, City University 18, University College, London 19, Cleopatra's, Derby 24, Padgett, Penarth 26, Redcar Jazz Club 27 and

## BECKETT

TRUMPETER HARRY Beckett, who has played with Chris MacGregor's Brotherhood Of Breath and Centipede, will play a concert at the ICA, the Mall on Friday evening, February 4. He will be playing with own band, the S&R Powerhouse Sections, which consists of Alan Skid-



## Farlowe joins Rooster

more, Mike Osborne, Chris Lawrence, John Webb and John Taylor. He's expected to feature his flugelhorn playing.

RCA Records will be recording the concert for release as a live album.

## SAM JOINS

SAM MITCHELL, who toured America with John Baldry and subsequently left him recently after he re-arranged the line-up of his band, has now joined Carol Grimes band Uncle Dog. Terry Standard has also joined, replacing John Pearson on drums.

## NO COMFORT

SOUTHERN COMFORT have been forced to cancel a number of gigs after Mark Griffiths was taken ill during their recent concert tour of Holland. Mark, who collapsed onstage, is due to have an operation this week.

The band hopes to be recording during the latter part of this month and March for a follow up album to their current one "Southern Comfort".

## C.C.S.

DANISH SINGER Peter Thorup arrives in Britain on February 10 for two BBC recordings with C.C.S.; and he will be with Alexis Korner at Bangor University on February 19 and Lancaster University 25.

CHRIS FARLOWE, former Colosseum vocalist joined Atomic Rooster at the weekend, and Pete French has left the band to work in America. The new line-up consists of Vincent Crane (organ), Chris Farlowe (vocals), Steve Bolton (lead guitar) and Rick Parbell (drums) and the group will start work almost immediately. From February 11-20 they tour Germany, and on February 24 they make their debut in this country at the Memorial Hall, Barry. Commenting on the move, Chris Farlowe told SOUNDS this week: "I'm looking forward to singing much more funky music, which is more my bag". Said Vincent: "Chris was a natural choice for the band and I feel that this new combination is something I have been working for for a long time."

## PURPLE GIGS

THE FIRST two British dates this year have been confirmed for Deep Purple, due back this week from a tour of America. Dates are Dagenham Roundhouse February 19 and Wolverhampton Civic Hall 20.

## T.V. MICK

MICK GREENWOOD makes his first TV appearance on February 8 on BBC 2s "Old Grey Whistle Test". He is also appearing as only supporting artist to Jose Feliciano at his two concerts on February 14 at Hammersmith Odeon.

THE HARDIN and York Roadshow tour — due to kick off this week — has been abandoned following an incident in which organist Eddie Hardin badly injured his hand in a car mishap. He jammed it in the door of his Rolls

## SPAN EXTRA

STEELEYE SPAN, who started their British tour last week, have now added a London date. They appear at Queen Elizabeth Hall on March 10.

The band start work on their new album in April for release at the start of June — their first recordings with their two new members.

# MAY TOUR FOR KRISTOFFERSON

KRIS KRISTOFFERSON is to make his first ever British tour in May. So far four dates have been confirmed and others will follow. In addition Kristofferson will play dates in Copenhagen and Frankfurt.

British dates confirmed: Manchester Free Trade Hall, May 10; Bournemouth Winter Gardens 12; Birmingham Odeon 13; and London's Royal Albert Hall 15.

Columbia Pictures will probably release his first

movie "Cisco Pike" to coincide with the tour. In the film his co-star is Gene Hackman, currently being acclaimed for his role in "The French Connection".

## HOW TO WIN A WARNER BROS. ALBUM

SOUNDS is giving away ten albums every week. It's easy to win, too. Just listen to Radio Luxembourg on Wednesdays after 12.30 p.m. for all the facts.

YOU COULD WIN A WARNER BROS. KENNY YOUNG ALBUM DON'T FORGET — SOUNDS GIVES AWAY TEN ALBUMS EVERY WEEK

# BEST SELLING 30 ALBUMS

- |   |   |
|---|---|
| 1 (2) <b>ELECTRIC WARRIOR</b> , T. Rex, Fly                               | 15 (14) <b>AMERICA</b> , America, Warner Bros.  |
| 2 (4) <b>A NOD'S AS GOOD AS A WINK</b> , Faces, Warner Bros.              | 16 (27) <b>MEATY, BEATY, BIG AND BOUNCY</b> , Who, Track                              |
| 3 (3) <b>TEASER AND THE FIRECAT</b> , Cat Stevens, Island                 | 17 (—) <b>YESTERDAY'S MEMORIES</b> , James Last and his Orchestra, Contour            |
| 4 (1) <b>CONCERT FOR BANGLA DESH</b> , George Harrison and Friends, Apple | 18 (17) <b>GATHER ME</b> , Melanie, Buddah  |
| 5 (5) <b>BRIDGE OVER TROUBLED WATER</b> , Simon and Garfunkel, CBS        | 19 (13) <b>MORE BOB DYLAN GREATEST HITS</b> , Bob Dylan, CBS                          |
| 6 (6) <b>IMAGINE</b> , John Lennon/Plastic Ono Band, Apple                | 20 (—) <b>MUSIC</b> , Carole King, A&M  |
| 7 (8) <b>LE ZEPPELIN</b> , Led Zeppelin, Atlantic                         | 21 (22) <b>FOG ON THE TYNE</b> , Lindisfarne, Charisma                                |
| 8 (—) <b>NEIL REID</b> , Neil Reid, Decca                                 | 22 (—) <b>NILSSON SCHMILSSON</b> , Nilsson, RCA                                       |
| 9 (7) <b>EVERY PICTURE TELLS A STORY</b> , Rod Stewart, Mercury           | 23 (—) <b>SPARTACUS</b> , Aram Khatchaturian/The Vienna Philharmonic Orchestra, Decca |
| 10 (12) <b>MOTOWN CHARTBUSTERS Vol. 6</b> , Various Artists, Tamla Motown | 24 (19) <b>RAINBOW BRIDGE</b> , Jimi Hendrix, Reprise                                 |
| 11 (9) <b>JESUS CHRIST, SUPERSTAR</b> , Various Artists, MCA              | 25 (26) <b>MEDDLER</b> , Pink Floyd, Harvest  |
| 12 (28) <b>THAT'S THE WAY IT IS</b> , Elvis Presley, RCA                  | 26 (—) <b>SOUND OF MUSIC</b> , Soundtrack, RCA  |
| 13 (10) <b>TAPESTRY</b> , Carol King, A&M                                 | 27 (15) <b>GLEN CAMPBELL'S GREATEST HITS</b> , Glen Campbell, Capitol                 |
| 14 (11) <b>HIMSELF</b> , Gilbert O'Sullivan, MAM                          | 28 (23) <b>PERSUADERS</b> , John Barry, CBS   |
|   | 29 (30) <b>SHAFT</b> , Isaac Hayes, Stax  |
|   | 30 (—) <b>FRANK SINATRA'S GREATEST HITS Vol. 2</b> , Frank Sinatra, Reprise           |

Full-price albums supplied by:

British Market Research Bureau/Record Retailer

## BRITAIN'S 30 BEST SELLING SINGLES

- (1) **I'D LIKE TO TEACH THE WORLD TO SING**, New Seekers, Polydor
- (2) **MOTHER OF MINE**, Neil Reid, Decca
- (—) **TELEGRAM SAM**, T. Rex, T. Rex
- (3) **HORSE WITH NO NAME**, America, Warner Bros.
- (4) **BRAND NEW KEY**, Melanie, Buddah
- (6) **I JUST CAN'T HELP BELIEVING**, Elvis Presley, RCA
- (8) **STAY WITH ME**, Faces, Warner Bros.
- (16) **WHERE DID OUR LOVE GO**, Donnie Elbert, London
- (10) **MORNING HAS BROKEN**, Cat Stevens, Island
- (17) **LET'S STAY TOGETHER**, Al Green, London
- (7) **SOLEY SOLEY**, Middle of the Road, RCA
- (9) **SLEEPY SHORES**, Johnny Pearson Orchestra, Penny Farthing
- (20) **THE PERSUADERS**, John Barry Orchestra, CBS
- (5) **SOFTLY WHISPERING I LOVE YOU**, Congregation, Columbia
- (24) **MOON RIVER**, Greyhound, Trojan
- (15) **THEME FROM THE ONEDIN LINE**, Vienna Philharmonic Orchestra, Decca
- (27) **HAVE YOU SEEN HER**, Chi-Lites, MCA
- (11) **NO MATTER HOW IT TRY**, Gilbert O'Sullivan, MAM
- (30) **ALL I EVER WANT IS YOU**, Sonny and Cher, MCA
- (28) **BABY I'M-A WANT YOU**, Bread, Elektra
- (13) **ERNIE (The Fastest Milkman In The West)**, Benny Hill, Columbia
- (12) **SOMETHING TELLS ME (Something Is Gonna Happen Tonight)**, Cilla Black, Parlophone
- (22) **FAMILY AFFAIR**, Sly and the Family Stone, Epic
- (14) **THEME FROM SHAFT**, Isaac Hayes, Stax
- (—) **IF YOU REALLY LOVE ME**, Stevie Wonder, Tamla Motown
- (21) **KARA KARA**, New World, RAK
- (—) **AMERICAN PIE**, Don McLean, United Artists
- (19) **MORNING**, Val Doonican, Philips
- (18) **JEEPSTER**, T. Rex, Fly
- (—) **SON OF MY FATHER**, Chicory Tip, CBS

Supplied by: British Market Research Bureau/Record Retailer

## VIRGIN RECORDS 30 BEST SELLING ALBUMS

- (1) **CONCERT FOR BANGLA DESH**, George Harrison and Friends, Apple
- (—) **HENDRIX IN THE WEST**, Jimi Hendrix, Polydor
- (3) **IMAGINE**, John Lennon/Plastic Ono Band, Apple
- (4) **TEASER AND THE FIRECAT**, Cat Stevens, Island
- (2) **A NOD'S AS GOOD AS A WINK**, Faces, Warner Bros.
- (6) **PICTURES AT AN EXHIBITION**, Emerson, Lake and Palmer, Island
- (9) **ROUGH AND READY**, Jeff Beck Group, CBS
- (11) **MUSIC**, Carole King, A&M
- (7) **LE ZEPPELIN**, Led Zeppelin, Atlantic
- (10) **MORE BOB DYLAN GREATEST HITS**, Bob Dylan, CBS
- (12) **DROWNING IN THE SEA OF LOVE**, Joe Simon, Sting
- (8) **TAPESTRY**, Carol King, A&M
- (15) **RAINBOW BRIDGE**, Jimi Hendrix, Reprise
- (27) **MEDDLER**, Pink Floyd, Harvest
- (—) **TEA FOR THE TILLERMAN**, Cat Stevens, Island
- (14) **SUNFIGHTER**, Paul Kantner and Grace Slick, Warner Bros.
- (—) **THERE'S A RIOT GOING ON**, Sly and the Family Stone, CBS
- (—) **WOYAYA**, Osibisa, MCA
- (25) **AMERICA**, America, Warner Bros.
- (19) **GATHER ME**, Melanie, Buddah
- (21) **SANTANA THREE**, Santana, CBS
- (16) **ISLANDS**, King Crimson, Island
- (17) **BLUE**, Joni Mitchell, Reprise
- (29) **NILSSON SCHMILSSON**, Nilsson, RCA
- (24) **FLOWERS OF EVIL**, Mountain, Island
- (28) **HOOTEROLL**, Jerry Garcia, Douglas
- (22) **WHO'S NEXT**, Who, Track
- (26) **TUPELO HONEY**, Van Morrison, Warner Bros.
- (30) **FOG ON THE TYNE**, Lindisfarne, Charisma
- (—) **HUNKY DORY**, David Bowie, RCA

## AMERICA'S 30 BEST SELLING ALBUMS

- (1) **AMERICAN PIE**, Don McLean, United Artists
- (2) **CONCERT FOR BANGLA DESH**, George Harrison and Friends, Apple
- (3) **MUSIC**, Carole King, Ode
- (5) **LE ZEPPELIN**, Led Zeppelin, Atlantic
- (4) **AT CARNEGIE HALL**, Chicago, Columbia
- (7) **TAPESTRY**, Carol King, Ode
- (12) **A NOD'S AS GOOD AS A WINK**, Faces, Warner Bros.
- (18) **HOT ROCKS 1964-1971**, Rolling Stones, London
- (9) **MADMAN ACROSS THE WATER**, Elton John, Uni
- (10) **WILD LIFE**, Wings, Apple
- (11) **TEASER AND THE FIRECAT**, Cat Stevens, A&M
- (11) **E PLURIBUS FUNK**, Grand Funk Railroad, Grand Funk Railroad
- (15) **GREATEST HITS**, Jackson Five, Motown
- (13) **SANTANA**, Santana, Columbia
- (14) **BOB DYLAN'S GREATEST HITS Vol. 2**, Bob Dylan, Columbia
- (16) **ALL IN THE FAMILY**, TV Cast, Atlantic
- (17) **BLACK MOSES**, Isaac Hayes, Enterprise
- (19) **GATHER ME**, Melanie, Neighborhood
- (18) **THERE'S A RIOT GOING ON**, Sly and the Family Stone, Epic
- (20) **LOW SPARK OF THE HIGH HEELED BOYS**, Traffic, Island
- (21) **KILLER**, Alice Cooper, Warner Bros.
- (22) **EVERY PICTURE TELLS A STORY**, Rod Stewart, Mercury
- (23) **CARPENTERS**, Carpenters, A&M
- (22) **QUIET FIRE**, Roberta Flack, Atlantic
- (25) **PICTURES AT AN EXHIBITION**, Emerson, Lake and Palmer, Cotillion
- (28) **JESUS CHRIST, SUPERSTAR**, Various Artists, Decca
- (27) **TO YOU WITH LOVE**, Donny Osmond, MGM
- (23) **SUMMER OF '42**, Peter Nero, Columbia
- (25) **SHAFT**, Isaac Hayes/Soundtrack, Enterprise/MGM
- (—) **RARE EARTH IN CONCERT**, Rare Earth, Rare Earth

Supplied by: BILLBOARD

## AMERICA'S 30 BEST SELLING SINGLES

- (1) **AMERICAN PIE**, Don McLean, United Artists
- (2) **BRAND NEW KEY**, Melanie, Neighborhood
- (3) **LET'S STAY TOGETHER**, Al Green, Hi
- (4) **SUNSHINE**, Jonathan Edwards, Capricorn
- (5) **DAY AFTER DAY**, Badfinger, Apple
- (8) **CLEAN UP WOMAN**, Betty Wright, Alston
- (6) **SCORPIO**, Dennis Coffey and the Detroit Guitar Band, Sussex
- (11) **NEVER BEEN TO SPAIN**, Three Dog Night, Dunhill
- (9) **YOU ARE EVERYTHING**, Stylistics, Avco
- (10) **SUGAR DADDY**, Jackson Five, Motown
- (12) **DROWNING IN THE SEA OF LOVE**, Joe Simon, Sting
- (7) **I'D LIKE TO TEACH THE WORLD TO SING**, New Seekers, Elektra
- (—) **HURTING EACH OTHER**, Carpenters, A&M
- (21) **WITHOUT YOU**, Nilsson, RCA
- (—) **JOY**, Apollo 100, Mega
- (—) **PRECIOUS AND FEW**, Climax, Rocky Road
- (18) **ANTICIPATION**, Carly Simon, Elektra
- (14) **FAMILY AFFAIR**, Sly and the Family Stone, Epic
- (13) **I'D LIKE TO TEACH THE WORLD TO SING**, Hillside Singers, Metromedia
- (20) **IT'S ONE OF THOSE NIGHTS**, Partridge Family, Bell
- (26) **STAY WITH ME**, Faces, Warner Bros.
- (22) **KISS AN ANGEL GOOD MORNING**, Charley Pride, RCA
- (27) **BLACK DOG**, Led Zeppelin, Atlantic
- (25) **WITCH QUEEN OF NEW ORLEANS**, Redbone, Epic
- (25) **LEVON**, Elton John, Uni
- (16) **HEY GIRL/I KNEW YOU WHEN**, Donny Osmond, MGM
- (—) **FIRE AND WATER**, Wilson Pickett, Atlantic
- (30) **MAKE ME THE WOMAN THAT YOU GO HOME TO**, Gladys Knight and the Pips, Soul
- (29) **THAT'S THE WAY I FEEL ABOUT 'CHA**, Bobby Womack, United Artists
- (17) **ONE MONKEY DON'T STOP NOW SHOW**, Honey Cone, Hot

Supplied by: BILLBOARD

The above charts are a guide to the best selling records

# RADIO LUXEMBOURG

## KID JENSEN'S 'DIMENSION'

NIGHTLY ON RADIO LUXEMBOURG

# 208 HOT HEAVY 20

TOP TWENTY WEEK COMMENCING TUESDAY, FEBRUARY 1st			
This Last Week	Last Week	Artist	Label
1	2	Bangla Desh Concert	Various Artists Apple
2	5	Further Along	Byrds CBS
3	4	Woyaya	Osibisa MCA
4	9	There's a Riot Going On	Sly and the Family Stone Apple
5	3	More Greatest Hits	Bob Dylan CBS
6	14	Hunky Dory	David Bowie RCA
7	1	Paul Simon	Paul Simon CBS
8	8	From the Inside	Poco CBS
9	12	Rough and Ready	Jeff Beck Group Epic
10	11	Nursery Crymes	Genesis Charisma
11	13	Hendrix in the West	Jimi Hendrix Polydor
12	7	Parish and Gurrivitz	Parish and Gurrivitz Regal Zonophone
13	6	Dog of Two Heads	Status Quo Pye
14	17	Footprints	Gary Wright A&M
15	—	Spotlight Kid	Captain Beefheart Warner
16	10	Bell and Arc	Bell and Arc Charisma
17	16	New Riders of the Purple Sage	New Riders of the Purple Sage CBS
18	15	Flowers of Evil	Mountain Island
19	—	Gonna Take A Miracle	Laura Nyro CBS
20	—	Anticipation	Carly Simon Elektra

FEATURE ALBUM  
Sutherland Brothers Band  
Sutherland Brothers  
Island

**Carole King's  
new single is  
'Sweet Seasons'  
and  
'Pocket Money.'  
It will be  
available from  
February 4<sup>th</sup>**



**Enjoy  
Yourself**

AMS 887



Produced by Lou Adler

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# MAC IN 'GOLDEN OLDIES' SHOW

LOS ANGELES "golden oldies" freaks will have their appetites saturated this week at the Whisky A Go-Go, when United Artists present live music from Del Shannon, The Fleetwoods, Bobby Vee, Freddy Cannon and The Ventures.

\*This will coincide with their first release of the Legendary Masters albums. Pioneer rock and roll movies will be shown, but Teddy Boy clothes are "optional" for guests.

## Chuck's pals

TALK ABOUT your oldies: there was Chuck Berry on stage at the Hollywood Palladium last week, and in his band were some of his biggest fans—Keith Richard, Mick Jagger and Carl Radle, amongst others.

CHARGES AND counter-charges again flew between Apple head Allen Klein and Capitol Records. This latest round launched by Klein claims that Capitol was not giving full advertising support to the Bangla Desh set. Capitol Records shot back that they were aggressively getting the three record set sold. In the meantime the three record set still ranks either close to or on the top of the best selling albums list. Selections from the concert still dominate the FM airwaves throughout the country.

## Bangla film

THE CONCERT For Bangla Desh film has recently been transferred from the original 16mm footage to 70mm, which will catch the panoramic view of the action from the Madison Square Garden stage, and the soundtrack will be

mixed down from 16 tracks to 6 channel, stereo with no quality loss. The film is to be shown in theatres that are equipped to play back 6 channel stereo films. The film will run at least 100 minutes with great photography catching many of the performers with beads of perspiration sliding down their faces. Insiders that saw 20 minutes of the film in New York report that the results are more exciting than the concert.

CARPENTERS ARE almost No. 1 again with "Hurting Each Other"; Paul Williams, who has been described as "the male Carole King", but who tends to think of himself as a cross between John Wayne and Hayley Mills, has a winner single in "Waking Up Alone"; and here comes hot Rod Stewart with Mike D'Abo's glorious song "Handbags and Glad-rags".

## Crosby's 'Chapter'

CROSBY & NASH moved their album sessions down to Wally Heider's Hollywood Studio 3 this week. They're cutting a few sides with the L.A. rhythm section of Russ Kunkel, drums, Lee Sklar, bass, Craig Doerge, piano, and Danny Kootch, guitar. Just to back up what you read in this column two weeks ago, Kunkel & Sklar think that "Chapter 43" (Crosby) is about the best thing they've heard in years.

## In—Out?

THE STONES have been in New York at Atlantic Records working on their new album. Officially we've heard they are not in New York, however we'll stick to our guns and say they've been or are in New York...

## Tuna Burgers

NEW HOT Tuna album titled "Burgers" to be released in late February. The Jefferson Airplane's-Grunt Records announced they signed "Jack Bonus", their first unknown artist. A spring release is expected... Bonus sings, plays flute, sax, plus writes and produces...

## Malo time

LOOK OUT for Malo, the new San Francisco band. Should get international notices this year. Malo, with Quicksilver headlining, played across the river in New Jersey a few weeks ago, on their first short tour. Basically a Latin band with eleven men and three horns, they sound as if they have the same roots as Santana. Which is not surprising as they have Carlos Santana's brother George leading the band. Besides playing Latin rock, they do some fine sounding jazz also...

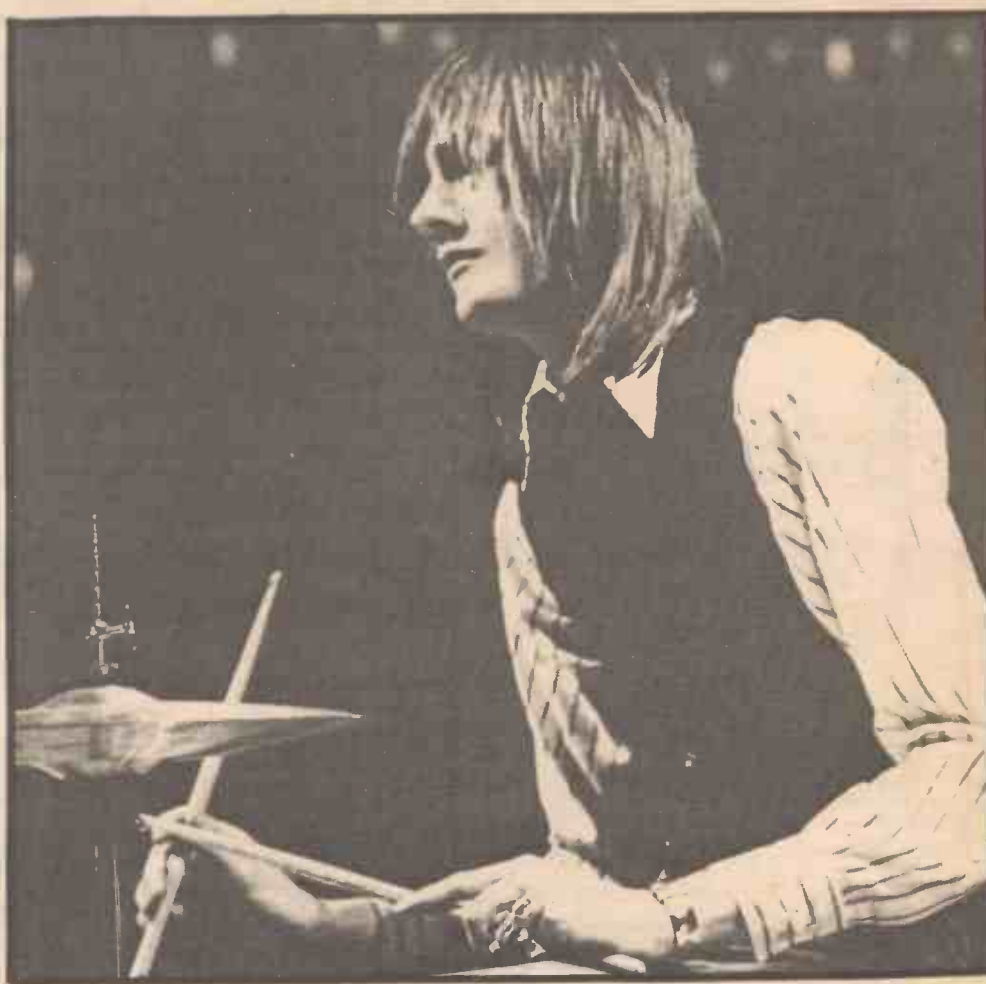
## Sabbath

A PHONEY Black Sabbath concert in February near Houston, Texas, was nipped in the bud by Chrysalis and Premier Talent. The phoney promoter called various southwest radio stations, to buy time for the Sabbath concert. One unbelieving DJ called Premier and the plans were stopped. Legal action is now taking place...

## Sequel film

THE SEQUEL to the popular film "Shaft" scored by Isaac Hayes is being filmed by Director Gordon Parks in Harlem and other locations, and we've learned that Hayes may have a part in the film. Don't be surprised if "Shaft" wins the Academy Award for best single of 1971...

# AMERICAN NOTES



● MICK FLEETWOOD: the Mac to play the Whisky A Go-Go

ARETHA'S NEW album "Young Gifted and Black", may be followed with an album recorded in an L.A. church... Ben E. King, of "Spanish Harlem" fame has recorded "Take Me To The Pilot"... Just about out here in the States are four new UA albums in their Legendary Masters series. Fats Domino, Jan and Dean, Eddie Cochran and Rick Nelson. U.A. says each record features the best tunes each artist has to offer...

EX-MOTHER Jimmy Carl Black will be found as part of Geronimo Black with an album out on UNI in April...

GENYA RAVAN and Columbia Records took the music press to the Bitter End to feed up and catch her new band "Baby". Genya who was jailed a few months ago for saying nasty words at a Sly concert, blasted the house down with her wailing blues-rock. Genya's drummer by the way is one of the best in the business, Brian Keenan, the ex Chambers Brothers drummer. Genya toured England a few years ago as one of Goldie and the Ginger-breads...

## BS&T gig

THE NEW Blood Sweat and Tears group will do a Carnegie Hall gig on May 7. One of their first with the new members working with the band... Smokey "Miracle" Robinson left the group January 24 to go for a solo effort...

ISAAC HAYES has rewritten his "Shaft" instrumental as a vocal to reintroduce Sammy Davis with a new contemporary image. Sammy is now on MGM...

IT'S ILLEGAL under a new Florida law to sell tapes that are duplicated without the permission of the owner. That's what a clerk in a Florida record store found out when she was visited by the police and arrested...

## Creedence LP

CREEDENCE CLEARWATER will have a new album out shortly in time for a tour of Japan and Australia... "Roundabout" has been released by Atlantic Records as "Yes," first single from the album "Fragile"... Elektra Records have just released three albums. The new Incredible String Band record "Liquid Acrobat As Regards The Air", "Tightly Knit"—The Climax Blues Band, and "Kongos", John Kongos...

"JAMMING WITH EDWARD", the Stones new album has a special American price of \$3.98... Fantasy Records are releasing eleven double jazz albums from its Prestige Record vaults... Expected out are recordings by Miles Davis,

MJO, John Coltrane, Mose Allison, Sonny Rollins, Yusef Lateef, Charlie Parker, Charles Mingus, Eric Dolphy, Thelonious Monk and Oscar Peterson...

SOME OF the most played American singles a few weeks ago were "Sweet Seasons" Carole King, "Everything I Own" Bread, "Heart Of Gold" Neil Young, "My World" Bee Gees and "Roundabout" Yes... as well as Cockers "Feeling Alright", "Lion Sleeps Tonight" Robert John and Badfingers "Day After Day"... Badfinger will do Carnegie Hall March 1 with Michael Gatlley.



● RITA COOLIDGE

# Rita with Crazy Horse

A GREAT double bill at Doug Weston's well-known Troubadour Club this week in L.A.: Rita Coolidge with The Dixie Flyers, and Crazy Horse. Now that London has its own equivalent of the Fillmores, in the shape of The Rainbow, wouldn't it be nice to have a London Troubadour which could showcase the same kind of acts as Doug Weston does out here.

By Chuck Pulin and Allan McDougall

Sheerwater, Steve Smith Band of Hope; Sat.: Sunshine + Home; Tues.: Barclay James, Harvest. Bristol Sat.: Disco + group; Sun.: Film "Daleks Invade Earth"; Leicester Poly. Thurs.: Bell n' Arc; Salford Fri.: Argent + Purple Gang; Lanchester Arts Festival Wed.: John Dankworth Ensemble; Thurs.: Viv Stanshall, Neil Innes and friends; Chuck Berry + Slade + Billy Preston; Pink Floyd; Fri.: Spinners; Bradford Sat.: Audience; Sussex Sat.: John Warren Big Band; Bristol Poly Sat.: Arrival + Thin Lizzie + Barabbas; Ipswich Civic College Fri.: Spindle BJ Band; Imperial College Sat.: Osibisa + Hackensack; Swansea Wed.: Rag Ball — Humble Pie; Fri.: Pyjama Dance — Duster Bennett + Former Fat Harry + Phillip; East Anglia Sat.: Monty Python's Flying Circus; City University Wed.: Fleetwood Mac; Sat.: Discohop — Gift; Tues.: City Rock (Monster's Apprentice + Khavas Jute); High Wycombe Fri.: Screaming Lord Sutch + House-shakers.

## SHAKERS

Watford Sat.: House-shakers; Exeter Sat.: Rock Rebellion + Ragidy Andy; Sun.: Ipsissima; UCL Sat.: Man + Blunderpuss; Oxford Poly Sat.: Brewer's Droop; LSE Sat.: House-shakers + MCS; Loughborough Thurs.: Poco + Mick Greenwood.

BRUNEL'S ARTS Festival — which I covered last week — should by now have been held, and I hope it was a success for them. But there's a lot of enterprising people out at Uxbridge, because they've also opened a campus radio station. Bill Hughes, a fourth year engineering student at the university, is the station manager: it was his original concept and he led the work involved in setting it up. The potential of Radio Brunel is enormous. At present — since January 18, in fact — it has been beaming out four hours of programmes five nights a week. Programmes are predominantly musical — record companies have been very quick to supply records for promotional purposes — but there will be air time for foreign transcribed services, and there will be opportunities for students to produce comedy shows.

## LICENSE

Production will be entirely in the hands of Brunel staff and students, and they hope to exchange programmes with the four other campus radio stations in the country, and ultimately to universities in USA and other countries. The only drawback is that the Radio — which has a license to broadcast on 299 metres medium wave — can only cover the university campus.

# CAMPUS

This is not for lack of transmitter power — as Bill Hughes said, "We could easily cover the whole of the London area, even with what we've got now" — but because the GPO won't permit them to transmit any further. As it happens, this isn't as bad as it may sound, because Brunel has a big campus and a large proportion of the students live on it, but it seems a shame that the bureaucracy should stifle such a promising idea. Bill is hopeful that eventually they might be allowed to cover a larger area.

BARRY COLLINGS Agency of Southend (0702 47343 and 43464) handles one of the better middle-range groups who do the college circuit. There is Idle Race, who will require no introduction, and who are available for college dates from the last week in March.

Barry Collings also books for Madrigal, who I believe I have had recommended to me. They are apparently doing so well that they don't have a free Saturday until May. They are available for mid-week dates, however, during February and March, for £40 against a percentage.

MY GOOD friend Max Hole has acquainted me with the sad news that Julian Cusack, violinist and keyboards with Spirogyra, has left to resume his studies. The band has now been reshuffled — it will take two months off, and then re-emerge as a five-piece, with a drummer and another instrumentalist — NEIL MUNRO.

## CALENDAR

FOR THE week from Wednesday, February 2 to Tuesday the 8th. Mid-Herts College of Further Ed. Fri.: Van der Graaf Generator; Keele. Wed.: CMU + Carol Grimes + Uncle Dog; Birmingham Fri.: Quiver + Mr. Fox + Keith Christmas; Loughton Coll. Tech. Thurs.: CMU; Brighton Poly. Fri.: CMU; Summercroft School, Bishop's Stortford Sat.: CMU. Luton Coll. Tech. Sat.: Rory Gallagher + Genesis; Leeds Sat.: Humble Pie + Lee Michaels; York Fri.: Free + Junkyard Angel; Surrey Wed.: Folk Club, Dave Ellis; Fri.: Bronco + John Martyn + Claire Hamill; Manchester Sat.: Free; Brunel Fri/Sat.: All-nighter at Lyceum (Curved Air + East of Eden + Audience + Stackridge); Southampton Thurs.: Students' Union Benefit for Miners' Strike, Stud, Amon Din,

# Rory's men live the blues



**BASS PLAYER** Gerry McEvoy was listening to some albums at his Belfast home when the telephone rang. It was Rory Gallagher on the line offering him a blow. Taste had broken up and the Irish bluesman was looking for a new band.

McEvoy caught the next plane over to London and joined Gallagher and drummer Wilgar Campbell at a Fulham rehearsal room. They worked through some numbers together and that was it.

### Rang

Gerry returned to Belfast and was soon recalled to help make the debut album of the Rory Gallagher Band. Back again to Belfast and then came the offer of a permanent job from Rory.

"It was Wilgar who had given Rory my telephone number in the first place and when he rang I thought at first it was Wilgar," McEvoy recalled this week. One Irishman, it seems, sound much like another.

### Past

Now it's getting on for a year of living the blues for the band. For the two Belfast-born sidemen it's been a new adventure in a working partnership which stretched through an earlier band called Deep Joy. Their requirement by Rory followed soon after the collapse of that group.

Has it been difficult to work within the framework dictated by their leader's distinctive style?

Campbell: "At first there were people looking at us as if we were the new Taste. Now I am pleased to say that those comparisons are all in the past."

McEvoy: "Of course certain sceptics were saying, 'Oh, they're not as good as Taste

## "It's not music you play straight off, you've got to have feeling for it"

### By Dick Meadows

were'. As far as I was concerned that sort of thing just made my try all the harder".

Campbell: "I've just become completely wrapped up in drumming. When I look back I can see we have improved 100 fold. It's better and more together and tighter. It's the happiest band you could possibly be in."

McEvoy: "Don't forget Wilgar and I were playing blues for some time before this group. Anyway, it's not the sort of music you can play straight off; you've got to have a feeling for it."

### Strive

Certainly Irish Rory himself has a firm, gut feeling for the blues: "I think sometimes there are a lack of guys playing the blues. I'm always happy to play them; and at the same time be my own self and try to progress."

While he progresses, he professes — like most musicians — to strive for originality. There would be no satisfaction in just playing music lifted, even subtly, from other, he says. This aim is well illustrated in his slide work which he is playing, polishing, improving and improvising on all the time.

### Colour

As with Taste, Gallagher is plainly the focal point for the people's attention. He may not care to admit it, but it's true and always will be. He's the primary colour and McEvoy and Campbell the secondary ones, although the sidemen have established definite identities within this marvellous little band.

McEvoy: "Outsiders get this impression that we live under Rory's shadow. But it's just that the band is portrayed through him. It's the same with the Rolling Stones, they're portrayed through Mick Jagger. Anyway, Rory's a brilliant showman, as well as musician."

Campbell: "We have freedom to express ourselves within the numbers. As well as

playing guitar, you have to remember that Rory also sings, so people are watching him. If, for instance, I sang then I'd get more attention. It's all a question of our roles within the band".

The strain of being in the major spotlight doesn't seem to affect Gallagher overmuch. After all, his instrument is still the virtuoso one in rock and blues, and guitarists have suffered some in the recent past in return for their success.

### Suffer

Says Rory: "It's less of a strain for me because I'm doing what I want to. Of course there is some strain because attention is focused on what you are trying to do. I can imagine why some guys do suffer. I would never want that to happen to me, oh no, that would be terrible".

At the moment he and his men are mainly concentrating on getting their stage songs good and strong. There are some ideas for the next album and for a live one as well. Which one comes out first remains to be seen but Rory reckons to get some mandolin playing in there somewhere. It will be the first time he has featured the instrument on record.

### Limit

This month the band will be working in Italy before returning for a short March tour of Britain. Then it's back to America for tour No. 2 with this line-up. Once again Rory won't be bill-topping but he's patient about American success.

Anyway, the blues ain't got no time limit. And Rory is a true blues student make no mistake about it; with a passion for his subject and a self-admitted ambition to write an "ultra-convincing blues".

Had he achieved that yet? "No, but I'm getting there."

## GUITAR SURVEY PAGE 24



# ADVENTURE ALBUMS



AUDIENCE THE HOUSE ON THE HILL CAS 1032



MONTY PYTHON'S FLYING CIRCUS ANOTHER MONTY PYTHON RECORD. CAS 1049



LINDISFARNE FOG ON THE TYNE CAS 1050



VAN DER GRAAF GENERATOR PAWN HEARTS CAS 1051



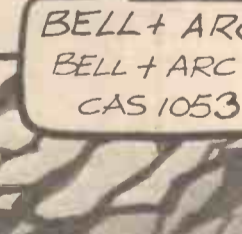
GENESIS NURSERY CRIME CAS 1052

ATOMIC ROOSTER IN HEARING OF PEG 1

SHIRLEY COLLINS NO ROSES PEG 7



STEELEYE SPAN TEN MAN MOPOP MR. RESERVOIR BUTLER RIDES AGAIN PEG 9



BELL + ARC BELL + ARC CAS 1053



NAZARETH NAZARETH PEG 10

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sounds staff report from birmingham and copenhagen on two very different bands



● RUSTY YOUNG: one of the world's best steel players

## SABBATH: the old firm are back home

"WE LOVE you, we love you all," Ossie Osborne screams at his audience. They squeal with delight, reduced already to a state of hysteria and uncontrollable excitement. Black Sabbath are back in their beloved Birmingham.

It is an appropriate opening to their latest British tour, playing the first fixture at home after a delay inflicted on them by illness and exhaustion.

On the announcement that Sabbath would start the tour in their home town there was instant reaction. The first concert at the Town Hall was quickly sold out, and the band repaid the compliment by doing a second the following night.

It would be both easy and hard in Birmingham. Easy, because the audience would be waiting ecstatically for their arrival, and hard because the band is desperate not to disappoint. This is not the occasion for a bummer.

### ANXIOUS

The atmosphere is reflected in the dressing room down in the bowels of this Alamo Town Hall of grimed stone. Drummer Bill Ward looks anxious, the tensions of this special concert knotting him up. The sound of support band Wild Turkey filters through from the hall. They are being received courteously and with warm applause. But it is for Black Sabbath that the audience is waiting.

Guitarist Tony Iommi seems calm enough, his face impassive under a wide-brimmed hat. No-one is saying much, though. It's a time for relaxation, the lull before the electric storm which would batter the senses to the point of submission.

Bassist Geezer Butler's decision to lift his clear-



● OSSIE OSBORNE: "We love you all"

### DICK MEADOWS IN BIRMINGHAM

perspex guitar from its case was the signal to clear the dressing room. He and Iommi wanted to tune up in relative seclusion. Ward got up and smiled nervously, for it was almost 9 pm, and time to play rock and roll music.

Once on the stage of Birmingham Town Hall all the tension is banished and this four-piece fill the place with sound to bursting point.

Sabbath are a total experience. According to taste, either an amplified dream or a nightmare. They drown and strangle you with their music all at once, and the audience identifies with it because it is so thick and heavy you can almost pluck it out of the air.

The people are already under some sort of spell and the band can use them how they will. "Get up off your arses," commands singer Ossie and they joyfully do as they're told. "Clap your hands and raise your arms in the air," he shows them what he wants them to do and they do it. "Now say 'yeah.'" And the audience says 'yeah'.

It is plain enough that if Osborne in his high, starred boots had ordered his audience in the circle to leap from the balcony, they would have done that too without hesitation. They are in a trance, an amazing example of complete communication in rock.

# POCO: go get that warm inner glow

IF YOU'VE never experienced the vicious, biting wind that drives through the city of Copenhagen from the Baltic Sea, cutting through the conventional British winter coverings as if you were wearing a string vest, then it's hard to really appreciate what an incredible job of central heating Poco managed to achieve at the Tivoli Gardens on Saturday evening.

Poco were faced with an audience that had no previous live knowledge of the band and some with precious little recorded knowledge either. But they proceeded, as Poco are inclined to with uncertain audiences, to thoroughly warm the onlookers right through to their boots with their stomping blend of good time country rock, if that's an adequate explanation of the band's music.

Poco are a band capable of playing the most

### BILLY WALKER IN COPENHAGEN

delicate country flavoured tunes and instantly switching gear to a tough, dirty blend of rock — in short, mean and melodic. They have the right balance among their personnel — Richie Furay (rhythm guitar), Rusty Young (pedal steel/dobro), Paul Cotten (guitar), George Grant-ham (drums) and Timmy B. Schmit (bass) — which enables the band full understanding from every aspect.

The band were halfway through a tour that, at its close, will have included Scandinavia, the South of France, Germany, Holland and England, a tour that should have included Mountain as bill-toppers but was shortened owing to recent band changes forcing Mountain's withdrawal. But it's a tour that will make sadly ignored Poco a band much in demand outside the States, a situation that's taken over four years.

At the Tivoli, Poco and their travelling heat show stepped onto the stage at 8.20 on Saturday evening; scrubbed clean and smiling they rocked through over a dozen of their well-worn standards and gradually warmed the audience song by song, as if in gradual stages, until they ended their act with a terrific encore of three numbers (including a medley) at 9.45.

### CRISPER

The Danes were a most appreciative audience and while Poco used virtually the same set of numbers I'd seen them perform in the States over four months ago, it was a tighter, much crisper, performance and lead guitarist Paul Cotten, who replaced Jim Messina some months ago, seemed to have moulded beautifully into the Poco line-up and given the band more depth and fluidity.

Throughout the set Poco looked as if they were really enjoying every minute of it, flashing a smile at each other during various solo breaks and tireless, beaming Richie urging each of the band to push their individual performances further. Standing toe to toe with Cotten, trading breaks with bassist Schmit and generally stoking the band's fire.

But the audience were almost spellbound during Rusty's pedal steel playing on an instrument so neglected, particularly in Europe, that they roared for more after each solo break. Although Young's a very fine dobro player, too, it's his steel work that must rank him among the best players in the world, and that's probably Buddy Emmons as far as Rusty's concerned.

He managed to get more out of this enormously difficult instrument than most can manage with conventional electric guitar. He fed it through a Leslie speaker and made it sound like an organ,

he played it like an electric but with so much skill that he could almost have been duetting and, as if that were not sufficient, laid down incredible lines with Cotten's guitar.

Paul Cotten's lovely "Bad Weather" was one of the finest numbers the band performed with Paul taking the lead vocal part. Young is the member of the band who doesn't sing — "I don't really need to, all the others make do very well."

Poco included material from all their albums, particularly "From The Inside" and their live LP "Deliverin'". "Hoe Down", a great jumping country rambler, was delivered beautifully, at exactly the right moment to give the gig an extra lift and "Ol' Forgiver", "What If I Should Say I Love You", "A Man Like Me", "Consequently So Long", a medley including "Just In Case It Happens" and "Yes Indeed" and Timmy's rocking, hand-clapping "Hear That Music" piled on the heat.

### ACOUSTIC

At about the half-way mark the band switched to acoustic, including Cotten and Young playing acoustic dobro, and played the same sort of verse and professional tidiness that their electric numbers consists of. Furay and Cotten play some very delicate lines while Grantham's drumming and Schmit's solid bass lines were tempered to the finest degree.

With the job done Poco joined arms and bowed to their audience like fresh-faced country red necks up in the big city, a nice touch and just a little insight into the band off stage. They truly enjoy each other's playing, no obvious petty niggles on stage and it's an enjoyment that spreads.

The encore was a mere formality and they cruised into it effortlessly with three numbers, one a very long, almost improvisation, piece that gave each Poco member his head. Cotten stole the real thunder with a splendid display of electric guitar playing that lacked any frills but was superbly delivered, he worked at full tilt against and with Grantham and Schmit and ended up picking with his fingers after snapping two plectrums during the storm.

All the others played with the same bite when it came to their breaks but Young, again showing his brilliance on the instrument, blasted through a great series of wailing runs with Cotten in tow, making the steel really sound like fuzz guitar.

A really tremendous display of Poco music, almost certainly an exclusive brand of music despite the early comparisons with Crosby, Stills & Nash, and after the bulk of the Tivoli audience had filed out of the hall Rusty returned to display more skills to a handful of people who had begged him to show them the paces of his "freak instrument" again. Another small reminder of what the band are about.

This week Poco play in Britain. Why not get yourself a little Poco and feel that warm inner glow?



# Jerry Gilbert talks to Elton's new guitarist

**IT WAS inevitable that Davey Johnstone would one day wind up in the top league, and it is probably to his advantage that he has done so in stages.**

Now working with Elton John, the young Scotsman will have the opportunity of displaying his mastery of just about every stringed instrument to a vast public; he may also help to put Elton on an even firmer footing in Britain where his popularity is still a few degrees less than it is in the States.

I spoke to Davey the day after returning from Parish where he has been "on location" rehearsing and recording with Elton John, Nigel Olssen and Dee Murray. The result of the past three weeks is that Elton's new album is now completed and is tentatively titled "Honky Chateau" — an affectionate allusion to their temporary place of abode. The Chateau d'Herouville just outside Paris.

So how did the Elton offer come about? Davey explained. "I did some sessions for Bernie Taupin, and Caleb and I did about two thirds of the composing.

"It was really baffled when Gus (Dudgeon) phoned me up because it was a case of getting an atmosphere in the studios and composing on the spot. I did seven or eight sessions and it worked out really well with people like Shawn Phillips taking part.

## AMAZED

"Then a few months after that Reg wanted me to do some sessions on 'Madman' and that worked reasonably well too — I played guitar on a few tracks and also sitar and mandolin on 'Holiday Inn'.

"I just loved the kind of music he was doing and when the offer to join was made I was absolutely amazed because I never had any idea it would happen".

The unfortunate aspect of Davey's departure from Magna Carta is that the group never really showed off their capabilities in Britain.

"Magnas did that tour with Gillian McPherson and I'm really pissed off because that tour musically was great", Davey went on. "It was a nice show and although there were only between 400-500 people each night the audiences really enjoyed it, especially when we went to Holland because that was Magna Carta at its best.

## HAYWIRES

"But in lots of ways I'm sad that not more people saw what we were doing and I just hope that people buy the album so they can see exactly what we were doing".

Davey felt that Magna's music had finally settled whereas in the early stages he had tended to dominate the proceedings musically with his wide range of instrumental work. "It went a hit haywire for a while and it only really came to some kind of happy medium when I was leaving".

What many people do not realise, however, is that Davey had already made the decision to quit the band before Elton John's offer came up. "I was either going to go on my own or else get a band together", he remarked. "The offer only really sped up my moving".

Another dimension of Davey Johnstone which is still developing is his songwriting, and as yet we have had little opportunity of assessing him at this level.

"Originally when I was with Noel (Murphy) I only wrote instrumentals but now I'm going to do an album of my own songs and tunes around March or April — something

# Davey the master on Honky

I've been wanting to do for a long time. 'The Boatman' (featured on the last Magna Carta album) was the first song I was reasonably satisfied with, but now the ideas are getting better all the time. Lyrically it's a completely different bag, but the songs that I write are reasonably simple and I'm very careful about that — my own album will be completely different from what I'm doing with Reg, although he's now writing better than ever".

And so Davey returned from Scotland after the traditional new year revelries and two days later the whisky changed to wine as he went out to the chateau to begin recording at the 16 tracks Strawberry studios which has now been converted into a 32 track quadrophonic.

## INVOLVED

"It was really Gus, Steve Brown and John Reed who decided to record in France, and there were hardly any hassles because everyone on the scene seemed so completely involved in it. We rehearsed for five days and then went straight into the studio".

The fact that the band were working on entirely new

material meant that Davey could immediately contribute his own ideas — but he is only too aware of the change of routine he will now experience particularly with American commitments. "It's going to be a drastic change after the folk clubs and I've had thoughts about America because there may be a tour in the early Summer, but it's so huge that I just can't imagine what it's going to be like".

## DECISIVE

Davey is far more decisive about the new Elton John album which is positive umbrella, to use a cant expression concocted by the Elton John clan. "I'm surprised everything went so well considering the piano went out of tune every day". "There are he commented two tracks with Jean Luc Ponty because we decided fiddle would be nice; so he came along one night and just played and was really great.

"The thing now though is that Reg's singing is much more natural, and everything is better than ever, you know Dee and Nigel's playing, Bernie's lyrics and Reg's singing".



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## DAVID BOWIE

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(M.W Melody Maker)

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● ELTON JOHN

NIGEL OLSSSEN

DEE MURRAY

# Don's Pie is high in the sky

SOME MONTHS ago two singles which related closely to aspects of America's historical background threatened an assault on the charts. Mickey Newbury's "American Trilogy" hit the charts whilst Don McLean's "American Pie" lingered; then it began to move, slowly gaining momentum with every rung of the ladder until eventually it could go no higher. Don's album of the same title went exactly the same way, and suddenly we had a unique situation where an unknown singer is at the top of America's singles and album charts.

I find this rather ironical for in spite of McLean's extreme care for lyrics and melodies, his latest album is pale by comparison with his first album "Tapestry" on Mediarts. The songs on this album are more tightly structured and are stronger melodically and lyrically. The single lifted from that album was "Castles In The Air", which received rave reviews and was fairly successful.

But in spite of Don's impressive achievements, he was particularly non-committal (one is tempted to say non-co-operative) when I spoke to him on the telephone recently.

He was interested in my comments on the relative merits of his two albums without offering any comments of his own other than that 'each album has its place' and that 'Tapestry' had been badly mixed and is currently being re-processed for possible re-release. "I think 'Castles In The Air' will be even better and we might put it out again," Don informed me. "I suppose it was a good single, it's just that the sound quality is not as good as it should have been."

'American Pie' is another example of a successful track being lifted from an album. "Pretty soon after that the FM stations were cutting it down to normal single length, but I didn't want this to happen so I decided to make a single in parts one and two and just distribute it to the radio stations." But things really escalated from that point.

In view of the early interest shown, had Don been quietly anticipating a hit this time?

"I don't think anybody can be entitled to thinking like that."

Oh. Don had, however, noticed the sudden vast increase in audiences that were attending his gigs. "They were really tiny before the single, but now we're getting 5,000 or maybe 9,000 playing a lot of high-school assemblies and auditoriums."

Don McLean must look positively to his background to determine his reasons for success. His early musical background was carefully calculated but it was pure chance that set Don moving. For he grew up in Cold-Spring-on-Hudson in New York and subsequently became involved in Pete Seeger's much publicised Hudson Sloop Clearwater project. His recording opportunity came as a direct result of sailing and singing on the Clearwater, and the first album carries a very strong anti-pollution theme.

"But before the Clearwater thing, I'd hitch-hiked the entire length of the Hudson River, and it was because of that I got involved in the Clearwater, and the record thing grew out of that," Don explained.

Why had he embarked on the project? "Because I just became aware of the fact that it's not such a good idea to turn a nice place like that into a sewer. I really got taken away by the beauty of it."

Don was also taken away with the singing of British folk singer Lou Killen, who was also on the sloop and is now working in the States with the Clancy Bros. Don is hoping Louis will make some concert appearance with him in the near future. But considering this association and the fact that Don's first album carried accolades from Pete Seeger and Lee Hayes of the Weavers, the man shudders at the mention of the word 'folk singer'.

"There are so many other sides to it—I'm involved in pop music, jazz and rock, not just folk. Sure I wanted to make acoustical music but I didn't use a band because I couldn't afford it. I wanted to remain autonomous and be free, and although I'm now doing a big concert tour I still intend to be my own boss."

Don hopes to make it over to England for the first time "sometime before the Summer. I'm anxious to see what it's like and also I'm anxious to see some of the musicians play."

BY JERRY GILBERT



● DON McLEAN: wanted to remain autonomous.

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COMPETITION QUESTIONS

1. Give the nickname of B.B. King's Gibson guitar?
2. What is the name of the unusual shaped guitar that Albert King uses?
3. Who was the artist who organised the Bangla Desh concert?
4. Who was the guitarist and singer who recently left Humble Pie?
5. Name the group who have used Icelandic symbols as their album title?
6. Which artist was voted top composer in SOUNDS' music poll? (a) Frank Zappa; (b) Bob Dylan; (c) James Taylor.



# Penny Valentine talks to America's leading manager David Geffen

"WE DON'T have a business relationship with our artists. We have no contracts — everything's always been done on just a handshake. We just decided that rather than get involved in uptight situations with contracts we'd just go along with the musicians that needed help and that wanted to be with us and that we wanted to be with — just friendship really."

So David Geffen, the youngest, richest and most successful manager in America has built up a staggering collection of artists that he and his partner Elliot Roberts are involved with. The list is the mindblower of all time, the ultimate manager's dream, once you've dispensed with Dylan, the Beatles, etc. David Crosby, Graham Nash, Stephen Stills and Neil Young are all under individual management as well as being the body of the biggest current money earning band in the States.

### MITCHELL

Joni Mitchell has been with Geffen and Elliott for years and up until a couple of months ago so was Laura Nyro. Next week, with the British launching of their new record label, Asylum, their protracted "Stable" will also boast the brand new and effective names of Jo Jo Gunne (a band made up in part of ex-Spirit lead singer and bass player Jay Ferguson and Mark Andees), Jackson Brown, Judee Sill and David Blue.

Geffen, a small slim man in his late 20s, with a cropped head of black curls, first started in New York as an agent with Roberts and then moved out to LA with Creative Management Associates. During their time in agency work they handled: "practically everyone in America".

Despite his eight years in agency and the music business generally, Geffen is still admirably enthusiastic, he used words like "terrific" "creative" and "fantastic" liberally during conversation and his eyes do positively light up when he talks about his artists. He was emotionally quite hurt when Laura decided to sign away from him at the end of last year — and it still shows. He and Robert's first involvement with the management side came about through two women — Joni and Laura:

### ADMIRER

"We literally found Joni and Laura. They didn't have managers or were just generally unhappy with their situation, so really it was by accident that, because we liked them so much and admired them so much, we got into managing them. I met Laura in New York after she had bombed out at Monterey and nobody was at all interested in her, it was literally over. I'd heard her first album on Verve "More Than A New Discovery" and I thought it was wonderful, really wonderful. I thought everybody was mad to be ignoring her.

# DAVID'S TALENTED ASYLUM

All those fantastic songs! So I called her up and it was like a love thing from the very beginning.

"Again with Joni nobody was interested. She's been around for years in Canada, playing every club in the States with her husband under the name Chuck and Joni, and again it was like a love thing, with all of us being real close."

How Geffen and Roberts came to be involved with the historic CSN & Y was basically something that started with Buffalo Springfield who had come to them and asked them to manage the group. But at the time Geffen says he and Roberts were in the middle of a fairly chaotic situation getting Laura and Joni off the ground and it never happened.

"When that broke up, Neil and Stephen, who were really the talent in the group, came along to us again. We had no idea what was going to happen, none at all. David Crosby had produced Joni's first album and Graham was a friend of Joni's and suddenly there was this group. We were all friends who used to get together at Joan's house or Elliot's or mine and just used to sing. When they were singing things like "Blackbird", old folk songs, it sounded so damn good and we thought how far out if they were a group ha ha, and the next moment there it was.

### PROBLEMS

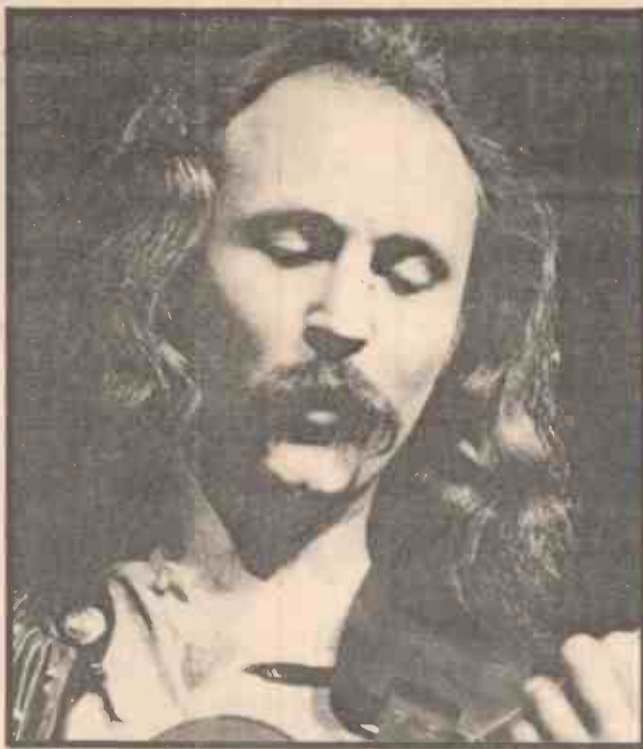
"We reckoned if the worst came to the worst we'd lose some money on them. That first album without Neil went to number two in the States although they never did a live performance. The problems that eventually came along were exactly the same problems with Neil and Stephen that happened with Buffalo Springfield.

"Sure, they're all still good friends on some level or another, whether they could live together for any period of time is questionable. I don't know that they could. Neil's making a movie at the moment called "Journey Through The Past" which is brilliant, David and Graham are making their duo album, and Stephen's so prolific he already has a new album in the can.

"The trouble about them recording together is that at the most there are only 12 bands on a record and they have so many songs that as a group they can't really express enough of what they want to. If it was a question of money they'd stay together because obviously they earn more money as a group than anyone, but it isn't. It's a

question of songs. Crosby, Stills, Nash and Young are all individuals."

Geffen and Roberts started Asylum on the suggestion of Neil Young after many young artist friends of the people they



● DAVID CROSBY

already handled had come to them for help. They plan to put out 10 albums by 10 new artists by the end of this year, and Joni herself will record for the label now her contract with Reprise is up:

"There's not one record we'll put out that isn't really good in our opinion. They won't all be hits — just as Joni's first album wasn't a hit and Neil's wasn't and the Buffalo Springfield albums

were hits in the States for all the years they were together. But basically what happened was that Judee Sill came along and nobody was interested in her and we were shocked, really shocked because she's fantastic.

"We thought if nobody else was interested we'd put the money up for a record for her which we did and then we thought why not put it out ourselves? So Asylum is a kind of support for young, talented artists so they won't have to go through dealing with major companies, whose basic criteria is to sell a lot of records immediately and if you don't, then you're in trouble!"

### REFUGE

Geffen and Roberts chose Asylum as a suitable name because of its double meaning as both a place of refuge and a madhouse. The music business, says Geffen wryly, is a complete lunatic asylum and sometimes you get the feeling he's as surprised as you are that he can keep going like a powerhouse and not let the strain show.

# The Byrds ...farther along

Since the Tambourine man was left way down the track The Byrds have taken some important trips to SWEETHEART OF THE RODEO, EASY RIDER, BYRDMANIX, UNTITLED and now to FARTHER ALONG — their new album that follows their recent sell-out performance at the Rainbow Theatre.

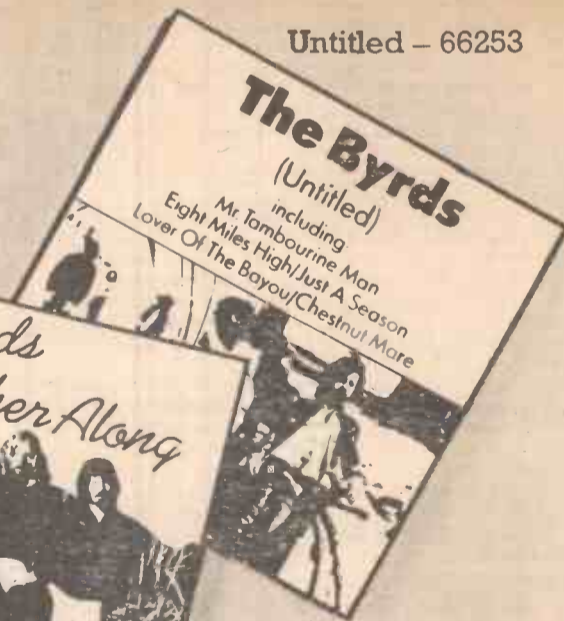


the music people

Byrdmanix — 64389



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Here are the specifications: Transistor: 6. Power source: 6V, 4-HP11, SP11, or approved equivalents. AC source (AC adaptor). Power Output: 600 mw. Recording System: AC Bias. DC Erasing. Tape Speed: 1 1/2 ips (4.8 cm/sec.). Sockets: Extension Speaker (8 ohm); microphone and remote control; radio input, ext. power control; radio input, ext. power source (6v DC) using AC adaptor. Level Indicator: Record/battery level lamp. Controls: Volume Control. Rewind, Fast forward, Play, Record and Stop buttons.

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## FEATURE BY PENNY VALENTINE

A VERY heavy American biography on Helen Reddy comes on with excessive amounts of material on the supernatural, her beliefs in ESP and parapsychology\* until you get the impression that she's a really weird LA freak.

In fact the truth is far from that. Although Helen Reddy is yet another new contender for the ever growing field of superb girl artists in contemporary rock, she has a basic up-front appeal about her on meeting that is very much a result of being a tempered down Australian.

On stage Reddy comes across with a style that is hard to compartment.

Thin, almost angular bodied, with soft brown hair and an almost beautiful fresh face, she moves out from her four-piece back up band to strut jerkily in between breaks and then, in her bright red trousers and skimpy sweater, gets back to the mike to throw out her voice with an amazing strength and clarity.

## REVIEW

In America Helen Reddy has already been recognised as something of a breakthrough, her successes being half-based on commercial standing—hits like "I Don't Know How to Love Him" plus two hot selling albums—and half on the girl as an artist pure and simple.

Her treatment of numbers like Leon Russell's "I Don't Remember My Childhood" and David Blue's sadly bitter "Come On John" have brought critics out in bumps, and New York's Village Voice turned almost strangely hysterical when they reviewed her week long appearance at the Bitter End.

## FLUKE

Helen was in town last week for a 24 hour promotional visit before she returns in February. She has been in the States now for over six years—over three years before anyone took any notice of her:

"It was really a fluke that I finally got a recording contract at all. I'd been turned down by every label in the country and finally Capitol signed me, mainly I think to stop my manager from calling all the time."

Her manager is in fact her husband Jeff Wald and they live with Helen's seven year old daughter in Hollywood Hills. Because of Jeff's long friendship with Elliot Roberts; Helen spent many of those years hanging around in good company for a musician about to break in the States—Joni Mitchell, David Blue, they were in and out of each other's houses most of the time until Joni split back to Canada.

She originally got to New York through a singing contest having spent most of her childhood and teenage life as a singer in Aussie:



# WEEKEND EVER REDDY



● LEON: song rights

"The trouble is there they just won't accept home talent. You never get to top a bill whereas some American unknown can come over and do it anytime. I'm not bitter about it but Australia is very unkind to its own, and I chose to go to America rather than come to Britain—well I suppose we all have to go overseas and I guess I'd always been indoctrinated with US culture and figured I might as well start there. I did work in the States even without a record contract—things like a week in Las Vegas where I earned 1000 dollars and then nothing for months. So it was sort of one step forward and three back all the time."

## CONTRACTS

The experience Helen had gained through all her years as a professional paid off once the contracts were signed and she did her first appearances at places like the Troubadour, but more she feels her real breakthrough came as a result of the upsurge of women artists in the States: "Around 1966 it was unthinkable that a girl could get out on stage with a band. It was totally changed it was obviously a great help to someone like myself."

Immediately Helen got cracking she received the kind of plaudits singers don't get every day. David Blue happened into her dressing room one night with a battered guitar and gave out with "Come On John" which she later took on the road with her. And Leon Russell gave her exclusive rights to his "Childhood":

## GIFT

"He really didn't have to do that at all—he hasn't even recorded it himself. What happened was I was recording "I Don't Know How To Love Him" at A&M which was the first and only time we used the studio, and Leon was next door working and came in to talk and ended up giving me the song which was really unbelievable."

Helen herself wants to write more than she's doing at the moment—her new album "Helen Reddy" only has two of her own compositions—but she's constantly fighting the time element: "I'm not the kind of person that can just write. I need about seven or eight hours locked away, and quite honestly that kind of time just doesn't happen and when it does it's very precious to me."

## RESEARCH

At the moment she only goes out on the road over weekends with her back up musicians Mike Warren, Mike Berkowitz, Jack Conrad and Tom Hensley (so good that when you ask her where she found them she just says she reckons God must have sent them to her) so that she can spend time with her daughter. And one day she really does want to devote more of her life to the study of parapsychology and research.

It's a subject she doesn't like to go into too much in the States: "After all you've only got to look in the LA phone book and see 30 people advertising hypnosis and things and only about 10 of them are actually registered as doctors."

\* Study of the psychological aspects of apparently supernatural phenomena.

# MUSIC PEOPLE

EDITED BY STEVE PEACOCK

SOME OF the people who've been out buying Isaac Hayes' single of the "Shaft" theme music apparently got bonus — not that most of them probably noticed.

But a reader of the magazines "Blues and Soul" did. In their current issue, Paul Williams of Slough wrote pointing out that there were two versions of the single available — one the 3.15 minute version that Polydor put out as the official single in this country, and one that had the same label with the same time marked on it, but which was the longer version that appears on the LP.

Intriguing — and as Blues and Soul didn't have a footnote to answer the query, we decided to find out.

Mike Clifford at Polydor explained that: "due to demand we had to import copies of the single from other European countries, where they decide which version is most suitable for release in their own country — so you get different times and even different mixes sometimes." Polydor had about six hit singles on their hands at the time, so they didn't have the facilities to press enough copies of their own version in time to meet the demand.

## NEWPORT ROLLS ON

THE WORLD renowned Newport jazz festival has

## Two lengths of 'Shaft'



● RAY CHARLES

moved home — following the trouble there last year. This year, the festival's producer George Wein, has set up at least 27 events between July 1-9, in New York city.

It looks like being the biggest conglomeration of events in the festival's history, with people already booked-including Duke Ellington, Dizzy Gillespie, Pharoah

A CRAZED letter from Co. Cork brings the good news from Stephen Pearce that the Original Doctor Strangely Strange are re-forming — but only for an Irish tour. To quote the potter: "Elephant Bill Booth, Gaslight Goulding and Ivan the (a word I can't read) Pawle will do a tour of Ireland starting in Trinity (college) Dublin on Feb. 11.

"Ivan will be hoping to start a new dance craze (in concert) with a thing called 'Draggy Bummer'. Goulding has a new number called 'Sparkey Found It In the Latrines'. Booth's new songs are secret, even from the rest of the group. The album left half made in the Spring may get completed."

## STONES BACK LILA

COMING SOON to the Roundhouse is a show, financially backed by the Rolling Stones among others, called "Lila — The Divine Game".

Taking part will be the Bauls of Bengal, former members of the Living Theatre, and others, including a Yogi, Soham. It is "a ritualistic spectacle around the Bauls of Bengal incorporating Tantric concepts, yoga, music, and Kathkali dance."

## PRESTON'S FRIENDS

BILLY PRESTON'S promotion party at Ronnie Scott's last week attracted a good quota of spottable faces, plus some fine music, reports our one woman gospel choir; Penny Valentine. Steve Marriott was there, and Jerry Shirley, Doris Troy, Dionne Warwick, Mike D'Abou, and a gentleman who looked alarmingly like Keith Richard (also spotted going into the Stones' office building the following day). But of course he was in LA. Wasn't he.

## BIG DIGIT WANTED

A PECULIAR small Ad: Wanted, small Dutch boy with large finger for light outdoor work in picturesque Sussex countryside. Work is of environmental and economic importance. 24-hour day, Wellington boots supplied. Apply R. Daltry, the Arc, Sussex. (Mystified readers watch this space — all will be revealed soon).

And speaking of the Who, Keith Moon is at present on holiday in Mombassa, and it

Sanders, Count Basie, Charlie Mingus, Ornette Coleman, Cecil Taylor, Lionel Hampton, Gene Krupa, Ray Charles, Roberta Flack, and Cannonball Adderly.

## HEAD KUM ON

A POSTCARD from Dandelion: "With a prodigum hitherto unknown in the annals of hype, Medicine Head depart for a tour of Europe on the day their new single "Kum On" is released in Britain. Ah well. PS. Bridget's (St. John) new single is due for February 11."

There's actually a bit of disagreement in the office about the Med Head single — Penny Valentine isn't too keen on it (see singles reviews), but opinions vary. Personally, I like it, and the B side, though I must agree that it has "doubtful commercial potential". If enough people hear it it could take off though. Hope so.

## PARIS 'SAMBA'

FASHION FOOTNOTE: Good to see that hip ol' BBC 2 are still on the ball. During Sunday evening's "News Review" programme they were showing the Paris fashions to the tune of Santana's "Samba Pati" from the band's "Abraxas" album. Great stuff.



● DR. STRANGELY STRANGE: re-forming

## PLAYMATE OF THE MONTH

GRAND FUNK Railroad got seven awards in this year's Playboy jazz and pop poll. They got in the male vocalist, bass guitarist, vocal group, and vocal LP sections, but the one's I thought most fitting were entries in the "Small Combo LP" section, and seventh place in the "Instrumental Combo" section.

Next year, they'll maybe make Playmate of the Month.



● GRAND FUNK

## OPEN OPENS UP

THE OPEN University are starting to run concerts near their headquarters in Bletchley, Bucks. As you know, the Open University operates through broadcasts and correspondence courses, so it doesn't have any students on site, but there are quite a lot of people there on the organisation side. The first concert's already happened, but the next one is on February 25, with Morgan and Jackall.

## Puff my sink

THE THINGS you miss if you don't watch Hughie Green's "Opportunity Knocks". Pete Brown does, apparently, and he regaled us with the tale of the woman who's been appearing on the programme playing a rather unusual wind instrument — a kitchen sink, to be exact. She huffs and puffs down a large pipe attached to a metal sink and plays tunes; much the same technique is applied to tubular steel chairs, though apparently she has less success with more conventional instruments, like tubas.

## Brinsley get out the guns

IF BRINSLEY Schwarz appear to have been marking time over the past few months it is because they have been recording their third album and patiently awaiting its release.

It is fifteen months since "Despite It All" appeared, and after a series of postponements they are still waiting on the new "Silver Pistol" which shows that finally they have crossed the threshold to become one of Britain's more didactic bands: they have shed that modicum of superficial gloss which was always a mite too garish for their own good.

I saw the band play a couple of splendid gigs at London's Marquee recently, and it was shortly before their second appearance that I spoke to the band and their manager Dave Robinson.

It cannot be reiterated too

often that many bands would have given up the fight after being subjected to the great Famepushers Fillmore hype of a couple of years back. But Brinsley lived it down and used this experience on which to build something far more positive — a single home environment which they have all helped to build and maintain and the ability to think in terms of five year stretches at a time rather than making impulsive moves after each gig, the result being that their music is totally relaxed and rocks along like hell. They appear to view their amplification potential with total disdain as they do the tenet the music must be tight to be right. In fact they are self-confessed musical heretics.

And so it was scarcely surprising that when it came to recording "Silver Pistol" Brinsley selected the most frugal and down-homiest way possible — by doing the album on their own back



● BRINSLEY SCHWARZ

porch. "The idea was to get more than enough songs for an album and then record it at home and select what came off best", said Ian Gomm, the man Brinsleys recruited to add more rhythm and more songs just after "Despite It All" appeared.

## PISTOL

And fellow songwriter Nicky Lowe voices the opinion of the group when he says that the songs tend to be short and the turnover is greater — for already the band are using material that has appeared

since "Silver Pistol", whether they be new compositions or some old Drifters or rock 'n' roll classics that one of the boys has turned up.

## FEELING

Ian pointed out that "Silver Pistol" had been purely an experimental recording and he wasn't sure whether the band would work in the same manner again for they have discovered that their songs react differently to the changing environment: they sense this when they're playing in a small club as opposed to a large concert hall or recording in their living room as opposed to a fully adorned studio. They are considering a live album next time around, but Brinsley himself puts the whole thing in perspective when he says:

"Some of these numbers we'd been playing for months and to just come down and play them in your front room and record them was a bit weird. Some of the tracks like 'Nightingale' worked particularly well because it was just the feeling we had in the house at the time".

Or in Dave Robinson's words: "We tried to do an anti-album, with none of the things you normally expect. 'Silver Pistol' was the result. A live album now might be groovy but only if the whole thing is geared towards the gig

and the recording is a secondary effect".

"The thing is," Nicky cut in, "it's not that important for a group to have its own material anymore because it's all been written anyway — someone somewhere has already done it and it's frustrating to hear a record from 1962 that is so immaculate. So we really prefer to just get into playing and if it happens to be our numbers then that's great, but we groove on playing just about anything. In fact our phrase for the week is that we play beat music".

## UNREAL

This led to a discussion on the merits of various performing milieux, and it is obvious that Brinsley are best suited to the small clubs rather than vast concert halls which, says drummer Billy Rankin, create a feeling of unreality.

The prospect of a concert tour scarcely interests them other than "to see what it would do to the music". Another objective, dispassionate view perhaps, but nevertheless a valid part of the Brinsley philosophy.

Ian Gomm, who was working as a draughtsman one day and was in Brinsley Schwarz the next reckons that the band's progress is in direct proportion with the effectiveness of community living in Northwood, and when the

group took on the house in June 1970 the decision was motivated as much by the economic advantage as by what Brinsley would describe as "the only way to get to know each other and play".

Brinsley Schwarz' philosophy is not unlike the Moody Blues' inasmuch as they are working very much in the long term and can expect to benefit from longevity as a result. "We are very committed in a business where everything is geared to short term thinking". Added Billy: "This seems to be the reason why so many groups split".

Dave Robinson maintains that the group's attitude has "changed about nine times" since the Fillmore fiasco. They may have turned full, circle now, for even with Bob "Broken Wings" Andrews nursing a fractured arm and playing keyboards one-handed, Brinsley are playing the kind of loose, lightweight rock that the Americans love.

## RURAL

The band's own brand of rural rock sounds totally indigenous, but it is essential to look well beyond the music to find out why they have matured so rapidly.

The ingredients are the same but the band are wearing their knowledge like a well cut suit these days. — JERRY GILBERT.

IF YOU play a Sonny Rollins L.P. at 45 r.p.m. you may well strike a passage that sounds exactly like Charlie Parker. This curious fact seems to me very significant. Rollins' approach to jazz derives directly from Parker's and, more important, he is about the only other musician whose grasp of the relationship between metre (or "time") and harmony can equal Bird's.

Whereas other pioneers of his generation, Coltrane for instance, moved in the direction of modal improvising and the simplification of harmony, Rollins was content to stick to the 32-bar popular song as his basic material and to work mainly within its limits.

By this I don't mean that he is just another be-bopper, however, but that his great originality expressed itself in a way very different from that of Coltrane or Miles Davis. Sonny Rollins founded no "school" of jazz musicians because, to do what he does, you need his almost super-human command of the idiom.

Rollins' great contribution to jazz has been his ability to organise his improvisation more rigorously than ever before, while still retaining the headlong, spur-of-the-moment impression which all great jazz players possess.

Of all jazz soloists his playing is the most capable of strict musical analysis, because each phrase is logically linked to the surrounding material and each performance emerges as a unified whole.

To take an example. "Surrey With A Fringe On Top" from the Blue Note album, "Newk's Time" begins by exaggerating the repeated note (the fifth) which dominates the original melody. Throughout the performance Rollins keeps returning to this note, making it the starting or finishing point of all the key phrases so that the ear is constantly kept in suspense, waiting for it to re-appear.

In addition, every time he touches upon it, the note is attacked in a new, surprising way. Critics have called this "thematic improvisation", the use of fragments of melody as the basic material from which the rest of the solo is derived.

Ornette Coleman, of course, uses a similar technique, but he has broken the thread which ties the soloist to a harmonic progression. The miracle of Sonny Rollins is that he has managed to bring off this thematic development while still retaining contact with the changes of the original song.

Sometimes he will anticipate a change by as much as a bar (just as Parker did) but he always knows exactly where he is and how to resolve the problem he has set himself. Intellectually, it is rather like playing three-dimensional chess.

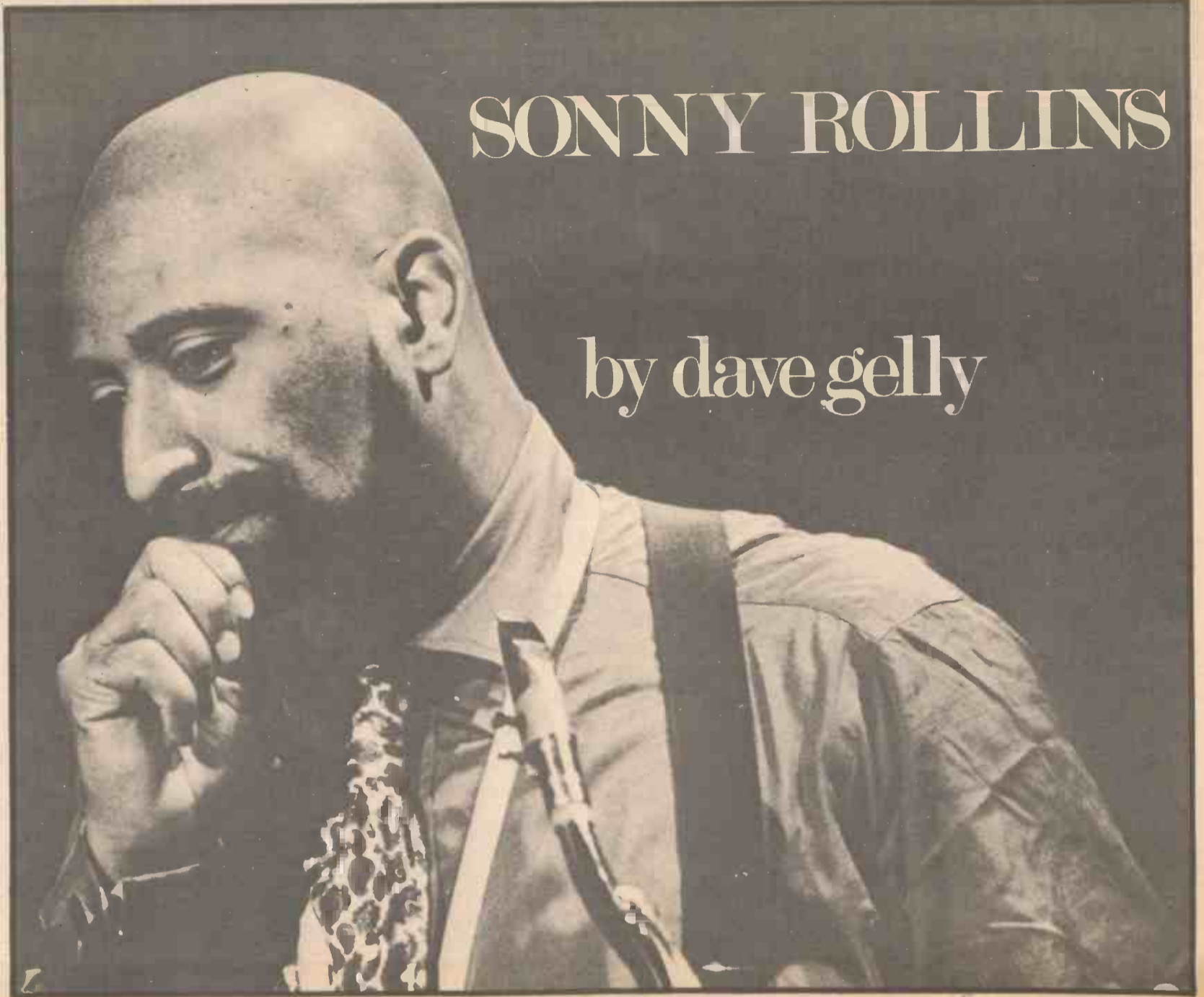
But such a description fails to do justice to Sonny's genius. There is nothing contrived or consciously "clever" about his playing; it all sounds as natural as breathing. Indeed the whole effect would be spoiled if it sounded difficult or calculating.

One thing which prevents his improvisation from sounding like an intellectual game is his fine, ironic sense of humour. He often takes a tune whose associations are maudlin and sentimental, like Al Jolson's "Sonny Boy", and takes it apart with fiendish delight, substituting an acrid, cryptic treatment for the mushy softness one might expect.

By the time he's finished with it the sloppy little ditty lies in a mutilated heap, as though a divine Jack The Ripper had been at work.

The effect on the listener is complex, since he has destroyed the original conception and, by sheer creative force, raised another, infinitely more satisfying, in its place.

Perhaps his finest record is "Saxophone Colossus" a simple tenor-and-rhythm album recorded in 1956 with Tommy Flanagan, Doug Watkins and Max Roach. In this company all Rollins' great virtues can be heard. The



# SONNY ROLLINS

by dave gelly

● **ROLLINS:** his particular may be less appreciated today than they were ten years ago

## TENOR GENIUS WITH A SENSE OF HUMOUR

opening piece. "Moritat" ("Mack The Knife") demonstrates perfectly his ability to take the essence of a melody and develop it, while "You Don't Know What Love Is" is the archetypal jazz-ballad performance, strong but tender.

"Blue Seven", a long blues number, has been analysed by Gunther Schuller in what is probably the best piece of jazz criticism ever written. Schuller shows how Rollins builds this towering, complex edifice on two simple melodic intervals.

Legend has it that, after reading the essay, Rollins couldn't play properly for days and swore he'd never read another word of criticism about his music because it made him too conscious of his creative processes.

### Joyful

Whether or not it's true, the story does point out the truism that an artist relies upon his instincts rather than his intellect to guide him. But the analysis is just nevertheless.

The overriding impression one gets from Rollins' music is one of strenuous, joyful discovery. Sometimes the sense of well-being is quite overwhelming, and never more so than with his West Indian pieces.

Sonny Rollins was born in the West Indies and on many of his albums there's a calypso-type number to introduce a bit of gaiety into the proceedings.

"St. Thomas" on "Saxo-

phone Colossus" is one and "Hold 'Em Joe", with its extraordinary Sidney Bechet-type vibrato, on "On Impulse" is another.

It's not generally realised that Sonny wrote "Don't Stop The Carnival", the old Alan Price hit. This appeared in a collection called "What's New", in which Sonny and guitarist Jim Hall played along with a calypso rhythm section and a West Indian choir.

### Retreat

It seems that Rollins is going through one of his periodic retreats from the world at the moment. The last time he did it was in 1961 when he would climb up to the walkway of the Williamsburg Bridge to practice daily — thus creating one of the classic legends of jazz eccentricity.

Actually he later poured cold water on the more fanciful interpretations of this behaviour by saying that he didn't want to disturb his neighbours' kids by blowing at all hours. I fervently hope that Sonny decides to return soon, although I suspect that his particular talents may be less appreciated today than they were 10 years ago.

If this is so then it will be the fault of the times rather than of Sonny Rollins, because the man who could record "Saxophone Colossus" and "Newk's Time" must be one of the finest jazz musicians in history.

LOUIS AND THE BLUES SINGERS 1925-1929 (PARLOPHONE PMC 7144).

THE VALUE of this album to the jazz student is that the accompanying musicians are led by Louis Armstrong and that the sides present a rare chance to hear the young Louis playing with the legendary clarinetist, Jimmy Noone. The musicians are accompanying three singers, Victoria Spivey, a fine blues performer, Hociel Thomas, not a top weight blues singer, and Lillie Delk Christian who sounds like the Ethel Merman of the time. Victoria Spivey is featured unfortunately on only two sides. "Funny Feathers" and "How Do You Do It That Way." She has a fine voice and a Bessie Smith style of delivery. Hociel Thomas is much rougher but she can be expressive. The accompaniment to her six tracks is excellent. Young Louis plays the inside out of his trumpet (cornet?) and clarinetist Johnny Dodds takes some solid blues choruses. But the musical delights for me come on the second side. Lillie Delk Christian's voice hardly bears description. But when she stops singing, and Louis and Jimmy Noone take over, gems of pure jazz improvisation pour out of their horns. Noone played beautifully with Louis, weaving in and out of that glorious lead with ease and melodic majesty. Armstrong is magnificent. While Miss Christian ruins two first class pop songs ("I Must Have That Man," "Sweethearts On Parade") Louis produces little flurries of genius between her breaths and then takes choruses of breathtaking beauty. He was at the height of his physical powers and his confidence and power leap out of the record. A remarkable performance.

TRACKS: "Funny Feathers", "How Do You Do It That Way?", "Gambler's Dream", "Sunshine Baby", "Adam And Eve Had The Blues", Put It

## JAZZ albums

### THE LOUIS BLUES

Where I Can Get It", "Wash Woman Blues", "I've Stopped My Man", "You're A Real Sweetheart", "Too Busy", "Was It A Dream?", "Last Night I Dreamed You Kissed Me", "I Can't Give You Anything But Love", "Baby", "Sweethearts On Parade", "I Must Have That Man." — J.H.

### Proud

THE MUSIC OF HOAGY CARMICHAEL (PARLOPHONE PCS 7137). PERSONNEL: Bob Wilber (soprano clarinet, bass clarinet), Bud Freeman (tenor), Yank Lawson, Bernie Privin (trumpets), Lou McGarity, Buddy Morrow (trombones), Bernie Leighton (piano), George Duvivier (bass), Gus Johnson (drums), Maxine Sullivan (vocals).

THIS TRIBUTE to the music of Hoagy Carmichael was conceived and arranged by Bob Wilber of sax and clarinet fame. He called on some fellow members of The World's Greatest Jazzband (Freeman, Lawson, McGarity, Johnson), got Maxine Sullivan to sing five numbers, and produced an album that Hoagy must be proud of. These musicians are mostly in the veteran Dixieland class

and Wilber's charts of the great songs fit like a glove. Freeman, in particular, is beautiful. His full-toned tenor ripples through the Carmichael melodies with the assurance of an old friend. And Yank Lawson plays superb trumpet effects with immaculate taste. Maxine Sullivan has a good voice which has worn remarkably well and, like the others, is at home with this kind of song. Bob Wilber is an accomplished musician. His best moments for me come on soprano when, now and then, there's just a hint of the great Sidney Bechet, his one-time teacher.

TRACKS: "Riverboat Shuffle", "Georgia On My Mind", "One Morning In May", "Skylark", "Washboard Blues", "Stardust", "In The Cool Cool Cool Of The Evening", "Jubilee", "The Nearness Of You", "Rockin' Chair", "Lazy River", "I Get Along Without You Very Well", "Ev'ntide", "New Orleans". — J.H.

### Hits

GOLDEN HOUR OF KENNY BALL AND HIS JAZZMEN (GOLDEN HOUR GH 512). KENNY BALL fans will find here a collection of many of his hits for the bargain price of £1.49. Included among them are "Samantha", "March Of The Siamese Children", "Midnight In Moscow", and "When I'm 64", plus jazz standards like "At The Jazzband Ball", "Muskrat Ramble", and "Maple Leaf Rag". — J.H.

**BEING WISE** after the event, I suppose it was inevitable that Graham Bond and Pete Brown would come together in a group sooner or later. It's nearly happened several times over the past few years — ever since they used to work together on the jazz and poetry scene back in the early sixties.

So when Graham left the Jack Bruce band, and Pete had decided to disband Piblokto! the inevitable happened.

Piblokto! had a few gigs to do still, Pete invited Graham to jam with them on some of the last gigs, and after that you had a new band — **Graham Bond, Pete Brown, Graham's wife Diane, Lyle Harper on bass, and Ed Spevock on drums.**

An explosive combination — and it looks as if it'll be a very fruitful one. They've both got plenty of ideas and material to draw on, and when I spoke to them they both seemed also to be brimming with confidence and very positive, forward-looking energy — rare qualities among a lot of the musicians you meet these days. The gigs they've done seem to have gone amazingly well, and as Graham says, there seems to be a new audience ready and waiting for them, as well as the hard core of people who've known them through the sixties.

"We seem to be appealing to very young kids as well, and it all seems to be getting across to them. There's the music, and we also manage to get over a lot of comment with the music — both Pete and I are used to rapping quite a lot with audiences, and of course they're free to speak back. We really believe in having that real

**"To be a musician is an honour"**

kind of contact with audiences."

Pete: "There's that aspect of having the start of a whole new audience, and we also believe that the people who are on T. Rex at the moment are going to want to move on. I mean, Trex is very slippery, you can only cook with it for so long."

When they're talking, you feel an almost revivalist fire behind what they're saying. They're going to get out on the road, manage themselves — at least for the moment — and get on with playing the music they want in the way they want to do it. To borrow Dylan's words, they're not going to "take shit from no-one". They're both been subjected to the ravages of the pop business long enough to know the traps and how to avoid them.

**BEAKS**

Graham: "Pete made a comment to the audience the other night which I think is right. He said that between us we'd probably become a dreaded scourge on the promoters and the audiences in 1972. I think we probably will, but it's a very good-humoured scourge, but I don't see why we should

# BOND & BROWN



## The dreaded scourge return

let The Beaks get away with it all the time."

They have the feeling that they're going to be successful, basically because the way they work together on stage really puts things across in a strong way. But Graham was quick to point out, that didn't mean they were prostituting their music — "if I'd wanted to do that, I'd be a much richer person than I am now." Pete too.

"When I'm skint I fight off about two very very good offers a month to write for bands that I can't possibly write for

without killing myself for it — you know, writing shit and writing commercials. People have often said why don't you write TV jingles, and do the Manfred and all that, but if I did that I'd probably kill myself. I don't know why, because people point out that you're just a musician and you're just earning a living and all that, but somehow you know that that's just the sort of thing that's going to make things bad and make you unable to live with yourself.

"Even Jack (Bruce) you

know — he's probably one of the most unimpeachable people you could think of. But I remember Cream got blagged into doing a beer commercial one in the States; in fact it never got released in fact so it was all right, but Jack suffered nightmares out of it for years afterwards because really that's not him.

"I mean we could get as big as we possibly can, doing what we do, but that's different, you feel you've earned it if you've been going out there night after night and

people really dig it. If you then earn a lot of money that's all right, you've earned that because you've taken all the risks, you've stuck yourselves out on the motorway night after night, and in the aeroplanes and all that shit. It's a peculiar business, and if you don't control yourself with some kind of moral stance, which very few people even think about, you very soon lose sight of the whole thing and you just don't know what you're doing it for in the end.

"Record companies too — they don't generally do a very good job, and for the percentage they take they usually do a very bad job. There must be exceptions — but the thing is we're both into the world enough to say, right now, that we don't really want to work for record companies that manufacture missiles and things like that if it can possibly be helped. We don't really want to be a profitable sideline to help them blow up a few hundred people in Saudi Arabia — because that's what you're doing if you agree to those things without thinking about it. They'll probably do it anyway, but at least let them not do it with my bread, let them not do it with the fruits of whatever my miserable artistic effort is".

Graham: "My music's never made large fortunes for me, and I've never expected it to. As far as I'm concerned — and Pete, and other musicians of our ilk — it's a great honour to be a musician, to be able to go out and do what you want to do. Most people in this world have got no chance of being able to do anything near what they want to do."

**Steve Peacock**

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**Rose-Morris**

# Whatever she brings we sing

WHEN I spoke to Kevin Ayers, he'd just been attempting to record a new single. It was, he said, "the most abortive time I've ever spent in a studio in my life." Partly it was the frustration of not having any new material to record that was the trouble, and partly because what he really wanted to do — a new version of "Clarence in Wonderland", with Nico singing vocal harmony — hadn't been possible.

Nico couldn't come over unless her record company paid the fare: they wouldn't pay the fare unless she was going to do a Velvet Underground revival concert with Lou Reed and John Cale (and perhaps Kevin on bass); she didn't want to do that unless John would do it; John wasn't sure... you know how these scenes are.

Anyway, after that, and feeling he'd come to a dry period in his writing, Kevin was deciding to go abroad for a while, to get some new energy. He's split from his association with Daevid Allen and Gong now, and right at the moment, having finished "Whatever she brings we sing", was feeling at a bit of a loose end.

"I've split from Gong as completely as I ever joined them," he said. "We had a bad run in Belgium, but that's a very dull and depressing place in the winter anyway. I gather they've picked up since then and they're back on their feet."

## CHANGE

"But economically it just wasn't possible for me to continue playing with them, because it's a very large commune and theoretically they share all the money. But what that usually means is that you get your food all right, but you never have halfpenny in your pocket, which just doesn't suit me at all. I like to be fairly independent and not have to wait around for group decisions and group this and group that all the time.

"It ended up that I was actually paying to play with them, so that was out. But then the alternative is doing nothing at the moment — not writing, not recording, not doing any gigs — so I thought the best thing to do was to have a change of reality."

The present inactivity in his writing, he says, is just one of those dry periods that everyone gets, but anyway he's finding it increasingly difficult to write in England, living the kind of life he does here. "It's not really conducive to creating things as far as I'm concerned. I have to be living a very full life, getting a lot of impressions — I have to have a lot of behaviour going on around me in order to observe and thus get my lyrics."

## ROCKER

"But the main problem at the moment is lack of anything to write about. You can go so far with criticising and being cynical about things, being perceptive in a miserable kind of way. But obviously, the lyrics have a great effect on the music, so if you're not writing about things with joy in them you're not going to get that in the music. Mind you, there's plenty of vivacious rock and roll about, so maybe there's a place for quiet, slightly introverted music."

"I always set out thinking I'm going to write a real rocker but it obviously just

By Steve Peacock

isn't my style, and however much you try, it's what you really feel that's going to come out."

Basically, Kevin wants to



● KEVIN AYERS: paying to play

get back to writing things like he did a few years ago, when his main reason for writing was to have things to sing at parties. It's that kind of people-inspired writing he

prefers to the reflective, highly personal, comment. But he's not going to force it — just put himself into situations where a change might come. Whatever she brings we sing.

The other evening at the Rainbow Theatre an American band called Catmother made a not very auspicious debut in Britain. They have been around for a while, and with the additional tag of the All Night Newsboys, they enjoyed a minor vogue.

That was some two or three years ago, when they lived and worked in New York. Since then they almost disappeared from the scene, New York, where they had all come to seek their fortunes, was not a city conducive to making music, they discovered. So they all split to California and set up home in a wooden house among the pine trees on the Pacific coast.

The nearest city is some four hours' drive away. Sitting there overlooking the sea, in an area of North California which they describe as being almost a "free zone", in a village of two hundred people, they started re-learning their music which, after the haul of New York-based gigs, was falling apart.

As bassist Roy Michaels, who with Michael Equine the trap drummer ("We ought to call you a trappist" — "yeah, then I could wear robes") was with the band from the very start, says of the end of their New York time: "all of us were raddled with the whole scene."

So they went out and played small clubs around the area, most of them no bigger than a capacity three hundred people and

# Catmother jump back

built up a performance which relied heavily on interaction with an audience.

One of the two musicians who has joined the band since they moved to California is Steve Davidson. Here is how he sees their performances: "Our act isn't really an act at all, but an interreaction which happens between us, and between us and the audience, it's just something that goes down when we get up there, and if there isn't an interreaction when we get up there, there isn't an act, we don't have a tap-dance to do when it falls apart."

So they had all been a little disappointed with the half-hearted response to the Rainbow gig, where they hadn't been able to get it on as they would have liked. For a start, there was this huge cavernous hall, very much a performer's hall, and the gear let them down as well. They couldn't hear each other performing from either end of the stage, so they couldn't even get what the others in the band were doing.

A shame; but bad gigs happen to every band. "You can't excuse a bad show," says Roy. "It's like being in front of a jury and somebody says something and the judge replies 'strike that from the record' but the jury has already heard it, it's

there, done and recorded."

It was all the more disappointing for the band as they had already played in Cannes during the MIDEM Festival, where they had been given a great reception by kids who'd hitch-hiked in from all points north — France, Switzerland and Germany. It was a particularly welcome reception as this is really the first time in two years that the band have left their area to play for people totally outside their sort of community.

"It was a real flash to come from where we live and then suddenly be sitting in the Hotel Martinez eating a seven-course French dinner" recalls Steve. And to keep an audience who'd been listening to rock and roll for six hours well satisfied.

Not that all the audiences they play are guaranteed. They all remember with something approaching reverence a gig they played at Soledad Prison near Monterey, when there was an open day: some of the inmates had not seen their old ladies in years... "they were getting off on everything", says Roy pensively.

Catmother take to the road to do twenty-six gigs in February. It would be good to see them make it in the clubs and halls over Britain. And they are doing Scotland. — MARTIN HAYMAN.



● ROY YOUNG BAND

# SIXTY ALBUMS TO BE WON

TWO FINE bands who have won widespread acclaim for their live performances in clubs and concert halls have new albums released on the MCA label this week.

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3. One of the tracks on Roy Young's "Mr. Funky" album — also his current single — was written by Robbie Robertson of The Band. Can you name it?
4. Roy Young played piano on several of the early Beatles records made in Germany. True or false?

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● OSIBISA

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Down at the dog track the other day, I overheard the following conversation:
'I intend, with my winnings, to buy records from the Virgin Shop in Bold Street, Liverpool.'
'That is sheer bravado, you fool-hardy creature. Virgin's Liverpool shop is the haunt of hoodlums and nar-do-walls from every walk of life.'
'I repudiate that.'
'Then repudiate this. The fixtures and fittings have been systematically abused by those 1 spoke of earlier, behaviour which the many members of the Everton F.C. Drugs Squad lurking in the immediate environs have been powerless to prevent.'
'Certainly. My repudiation runs as follows: excellent coffee and subtle salads, all at reduced prices, will soon be served in a shop which boasts a thorough redecoration in the style to which Virgin patrons all over the country have become accustomed. And after a crushing defeat at the hands of the Thames Valley Bomb Disposal Squad, Everton F.C. Drugs Squad have plummeted to the bottom of Division Two.'
Amazed by the artfulness of these Riverside punter, I ventured the following remark:
'Virgin Records shop in Notting Hill Gate is open until 8 p.m. Monday to Saturday.'
My intervention was greeted by blank stares and a number of professionally executed blows to the face, shoulders and abdomen.

VIRGIN CLASSICS

Table with columns: Record, Retail Price, Our Price. Lists various classic albums like 'The Band/2nd Album', 'Beatles/Sergeant Pepper', etc.

Various/Rural Blues Vol. 1. 1.99 1.25
Various/Rhythm & Blues Vol. 1 & 2 (each) 1.99 1.25

Retail price 5.50
Virgin price 4.75



VIRGIN CLASSICAL

Table with columns: Record, Retail Price, Our Price. Lists classical recordings like 'Kullervo Symphony', 'Ring Cycle', etc.

VIRGIN REWCOMERS

Table with columns: Record, Retail Price, Our Price. Lists new recordings like 'Al Stewart/Orange', 'Audience/Lunch', etc.

VIRGIN REDUCTIONS

Table with columns: Record, Retail Price, Our Price. Lists recordings on sale like 'Atomic Rooster', 'Audience/Friends', etc.

VIRGIN IMPORTS

Table with columns: Record, Retail Price, Our Price. Lists imported recordings like 'Beach Boys/Fun Fun', 'Beatles/Yesterday', etc.

VIRGIN JAZZ

Table with columns: Record, Retail Price, Our Price. Lists jazz recordings like 'Alice Coltrane/Journey in Satchidananda', 'Centipede/Sepulchre', etc.

VIRGIN BESTSELLERS

Table with columns: Record, Retail Price, Our Price. Lists best-selling recordings like 'Single Deah', 'Dylan/More Greatest Hits', etc.

Virgin Sounds A-Z normally 2.19/1.15 virgin price 1.95

Table with columns: Record, Retail Price, Our Price. Lists recordings from the Virgin Sounds A-Z series like 'Arthur Brown/Galactic Zoo Dossier', 'Band/Big Pink', etc.

Virgin Sounds A-Z normally 2.25/2.30/3.35 virgin price 2.05

Table with columns: Record, Retail Price, Our Price. Lists recordings from the Virgin Sounds A-Z series like 'Beaver and Krause', 'Beez/Blessed Are', etc.

Virgin Sounds A-Z normally 1.95/99 2.05 virgin price 1.80

Table with columns: Record, Retail Price, Our Price. Lists recordings from the Virgin Sounds A-Z series like 'Carole King/Tapestry', 'Gary Wright/Footprints', etc.

Virgin Sounds A-Z normally 2.19/1.15 virgin price 1.95

Table with columns: Record, Retail Price, Our Price. Lists recordings from the Virgin Sounds A-Z series like 'Fairport Convention', 'Fire Fleet/Duffy St. Mane', etc.

Virgin Sounds A-Z normally 2.25/2.30/3.35 virgin price 2.05

Table with columns: Record, Retail Price, Our Price. Lists recordings from the Virgin Sounds A-Z series like 'Beaver and Krause', 'Beez/Blessed Are', etc.

Virgin Sounds A-Z normally 1.95/99 2.05 virgin price 1.80

Table with columns: Record, Retail Price, Our Price. Lists recordings from the Virgin Sounds A-Z series like 'Carole King/Tapestry', 'Gary Wright/Footprints', etc.

Virgin Sounds A-Z normally 2.19/1.15 virgin price 1.95

Table with columns: Record, Retail Price, Our Price. Lists recordings from the Virgin Sounds A-Z series like 'Black Sabbath', 'Beggars Opera', etc.

Virgin Sounds A-Z normally 2.25/2.30/3.35 virgin price 2.05

Table with columns: Record, Retail Price, Our Price. Lists recordings from the Virgin Sounds A-Z series like 'Beaver and Krause', 'Beez/Blessed Are', etc.

Virgin Sounds A-Z normally 1.95/99 2.05 virgin price 1.80

Table with columns: Record, Retail Price, Our Price. Lists recordings from the Virgin Sounds A-Z series like 'Carole King/Tapestry', 'Gary Wright/Footprints', etc.

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Date: Tel No:
I have seen fit to enclose postal order/cheque, endorsed with name, address and phone no., to the tune of £..... P. If your record is not mentioned on the ad write it here.....

PRICES
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Recommended Price Virgin Price
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2.35, 2.30, 2.29 and 2.25 2.05
2.19, 2.15, 2.09, 2.05, 1.99, 1.95, 1.89, 1.85, 1.49, 1.45 1.25

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EMI's percentage on the record tokens it issues is extremely high. So if you buy records with their tokens, we will have to slip you off for the full price. But remember - free incurable disease given away with all orders over £50.

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DELIVERY
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VIRGIN RECORDS, 130 NOTTING HILL GATE, LONDON, W.11



● When you first used strings on your early work with the Impressions it was something of a breakthrough in soul music. Did you find any major problems with it?

I think we began adding instruments and bringing about a full orchestra because after all it's really what people like to hear—if they can be used properly, you know. It has a lot to do with how you use them, even in a good rock tune a string section can be very effective. I understand that many times it's turned people off because it's just too much colour, however, I haven't found any problem. See, sometimes you can look on music exactly the same way you can categorise music, and if the mind isn't quite open enough they say "well that's soul music, there shouldn't be strings there—they should only be in pop." But it's not true, and of course people are now open minded as to realising it's not the category of the tune or whatever it overall says, it's how effective can the instrument be with whatever you're saying, no matter whether it is folk, pop, blue, R & B. And I think this is what everyone has finally accepted and learnt. That strings in a soul tune, a very bound tune—let's face it even BB Kings uses strings, so there's your proof right there—can work. It's simply a question of how effective can they be? Some people, if they don't really have it up to par, can't even play guitar or drums effectively.

### Down-paced

● When you started with the Impressions was this something you deliberately wanted to do—to get away from hard soul into that softer down-paced style?

It wasn't that I was deliberately putting the strings in. I guess it was how I felt about whatever tune we were into. It was just natural for me to think in terms of "wow, yeah, I think we'll put a few strings here" just to sort of have the highs and lows, you know. And I guess overall just round it off. So that you can be thoroughly fulfilled, not only with the vocals, but with everything that's happening in the background.

● The most important thing about your work has always been your lyrical qualities, and these are obviously about things you have strong feelings on. Do you think this came through right from the beginning of your writing?

Overall, right from the start when a man, you know, sets out to create anything there are two or three ways I suppose you can play at anything. I can look at you from the surface and never get into you and just play it off there—say "well that's it." Or else I can be more into myself and look upon you and your inner self and go past the surface. Although surface things are nice and beautiful, it's really what's between the covers that people all of sudden seem to be really wanting. Maybe it's simply because we've played too many things on the surface, and through playing them that way we found out too late that there was much more depth in either the individual or the situation. And it's out of control or either

# Curtis Mayfield

Jo The Talk-jo

we have lost that person that we never appreciated until they'd gone . . . so, basically, people want their artists to be for real, and they should be. If it's a Bob Dylan whose able through his mind to be a man first, then an entertainer and being able to put his lyrics together, he has depth, meaning, control, the overall feelings of the mass. And this is what the public basically want because they want to relate, and how else can you relate? You have to get into the actual realities and happenings of your surroundings.

● Do you think your writing has become affected more, say, by the state of things in America in the past few years?

Well, as to depth, of course it has, being as I was very young when I started writing. However, I always looked upon my songs as being meaningful to me—meaningful if to nobody else but me! I tried to make it make sense. It has always been my way when I write or express something that it

should mean something. I started writing meaningful things, I guess, way back with the Impressions. Some of our first tunes—even though they were light in subject—were strong in overall meaning or whatever we were striving for to express. "It's Alright" might inspire you as a song, when you wake they can simply imply that we were an many of us do, hum a little soul, make life your goal and surely something's gotta come.

● You say your songs seem very optimistic always, like "Keep On Keeping On" . . .

Well, I feel that my lyric should be a lyric overall that says things that only make people think. In other words I'm not trying to say anything to make you think well this is the way, this is the only way. I'm trying to cover the whole subject. Like it says "teach them to be strong, and when they are grown up they can simply imply that we were an all right guy, for all the wrong now is right for this nation's people are now united as one" . . . and these are things that when it comes out right people are able to not so much see it as protest as me saying, "get yourself together." But it's as if you were to listen to your minister or someone you respect first, and whatever he says he's not telling you what to do but telling you to open your mind up and make your own decisions about how beautiful you want to be, you know?

● Do you in fact have that marvellous optimism that America will someday unite as you say in that song?

Well, of course, I talk of America—just as I identify with America because I'm Ameri-

can, and just as something is my first love that's got to be my first in terms of protest or whatever. I think overall, people in general will finally find that violence, and all the things that we go through as humans—whether it be America, or Asia, or anywhere in the world—is really not the way. I think, in due time, and it seems to be coming now that we're finally realising that destroying one another and polluting and even those who are rich and earning from it—in due time they will also suffer. Because, after all your laymen and pawns per se, and little people have been destroyed and completely out of it, who else is there left but those who are rich with the material things—governments, continents. And I think overall that man basically is smart enough—well we know he has been smart enough in the past, but we've been so involved with commercial things and captivating and enjoying our land and its riches, we haven't been concerned in humanity, of civilisation overall—to do something about it. And the young, they wake up and all of a sudden they realise it's not the material things that they appreciate, they realise it's the natural things. I think we might wake up and realise that . . . let's hope so, anyway. It's not so much a question of protest. It's a degree of living in harmony which might sort of force the establishment who say their way is the only way, will finally feel there is another way to make things work out.

● Was there any particular music you grew up with which had obvious influences on your career?

Oh sure. My grandmother was a minister, so because of that we lived in the church you know. So I got a great deal of that in my early years—it was just coming out of my ears. Of course when I look back, my mother used to recite poetry — Paul Lawrence Dunbar in church—and although I used to sleep through most of that, I can see that it did actually play a big part on how I create today. Aside from the gospel music in the church all I'd hear was the R & B stations, the black music overall which was 15 or 20 years ago. I lived in Chicago, so I got nothing but Muddy Waters, Jimmy Reed, Howlin' Wolf, John Lee Hooker and all these guys, you know. As a matter of fact when I first started playing guitar I remember that's what I used to play—strictly down blues. I guess that gave me my basics of being able to understand just the simplicity of those one, two, three changes and the funkiness of blues itself. And the church gave me the inspiration and the harmony overall to be able to take a lyric and build it into other other things that might help to inspire or motivate people. And then of course just living and observing—I came out of school when I was 14 and my basic education was really the road and living and observing others. I turned 15 just when we played the Apollo Theatre. I felt I'd really found myself, you know, even though I was quite young. Sometimes it's very good to get out in life that young, however, I don't recommend that to everyone.

● You said before that you'd felt nine years on the road with the Impressions was long enough. Do you see the time coming



**'I'm first a human being,  
what I say through my lyrics  
is just how I feel'**

soon when you'll cut down on live appearances?

Well I suppose everyone in their own mind through success and reaching what might be considered your overall goals plan an early retirement—to sit back. But I really don't know what's going to happen. I usually try and sum things up by saying "whatever's laid out for me will happen!" Sometimes fate works in really mysterious ways and I can't really predict what's going to happen. What I am today I may not be tomorrow.

● Do you think you'd still like to go on producing—because obviously that's something very close to you?

Oh sure. This is all I know really, so hopefully I'd like to think whatever goes down I'll still be a part of this media of music. And hopefully maybe I can contribute in my own way something that people can look upon as a true substance within the overall thing. For the time being anyway within the company I'm the only producer we've got! It can be quite hard not to stamp something so that it sounds like the Impressions or myself, but that's only when you don't have someone who's creative to begin with. If you have someone who is a true artist and is able to contribute their own thing then I serve more or less as a guide line, to make sure they're laid with a commercial sound. So you will hear less to identify that with me. Whereas if we have an artist whose potential is maybe only just vocal, and I end up as writing, producing, as well as co-ordinating everything, then I guess you'd see signs of Curtis.

● Have you ever thought of moving into film work — something that will give you more scope?

Well it's such a coincidence because we're working on something at the moment. It's entitled "Superfly," and this movie sort of breaks down the happenings of the super, super ghetto you know. Dealing with the drugs and the hard times and the actual hassle of such a life. This basically breaks down two black cats who are considered maybe the princes of the ghetto, because of their superfly attitudes in living. They live very fast, they have the big cars, the big money, all the young girls are after them. But basically they live in crime because they're hustlers and their business is cocaine and dope. And it sort of shows the glamour of such a life but also the hang ups and all of the mental things that they go through as descendants of the ghetto themselves. I've been asked a few times to do films but it never really got to the stage it's got into with the script we have now.

● Presumably this will be the next all black movie as "Shaft" was. Are you pleased with this progression by film makers and the industry into a less condescending attitude towards black artists?

Undoubtedly it will overall be a black cast. It all depends how you look at this whole situation. You must realise that whatever we are doing as a black artist it's still got to be very light in substance because we're only just getting into this field. However "Shaft" was successful and it is giving directors, producers and actors a chance to



really do their thing. Hopefully, in time we will be equal as to concept, and we'll be out there with all the others. Now that the doors are open we are able to tell our own story, and naturally I think that's good.

● Have you found it hard, with the kind of success you've had as a black musician and your standing in music today, to avoid being politically affiliated within the black movements?

I suppose it might be in a way. But I don't look on myself as political. No more than any other individual, except that maybe I have a little bit more voice because I am an entertainer and I'm able to take the sentiments of the mass and I say something—that being the sentiments of the mass. And maybe it makes me, in the sight of the establishment and those who want to be neutral about it all say, "well, he's political." I've had all of that business of being approached by various bodies in America—I've gone through all of that, but I don't want to be involved in that matter. Because even though the things I say might sound contradictory. I'm first a human being and what I say through my lyrics is just how I feel as an individual. If there's something that, of course, can contribute to people being motivated or inspired enough to be more beautiful, great. However, I'd rather leave things to the people and the leaders that they have chosen in that political field or whatever.

### Own ideas

● Getting on to your career with the Impressions, were you producing for other people before the group got started?

Well this goes back to around '58/'59 when I got my first break with Jerry Butler and came out with "For Your Precious Love" which really put the Impressions and Jerry on the map, because he was one of us at that time. After Jerry left I suppose it was somewhat of a blessing in disguise for me, even though I didn't recognise it at the time. I got the chance to lay my own ideas out, and I guess my first artist other than the Impressions that I was involved with was probably Major Lance. And then I was writing for Chuck Jackson and Jerry Butler even before the Impressions had finally regained our strength to go on. We really didn't get back into touring on the road until about '60. Originally, the company chose to put Jerry's name in front of the group, so to the public the Impressions didn't really get started until we came back with "Gypsy Woman." That exposed us and opened us up to the market as a group. Then our big happening was when we came out with "It's Alright," "Keep Pushin'" and "I'm So Proud," which started around '63 and '64.

● What brought about the decision to finally leave the group and go out on your own?

Well, my decision for leaving the group was really based upon our company. I own Curtin records which, of course, the group records for, and I felt after nine or ten years of touring that maybe I ought to go home and try and build up a company worthy of them—plus I was tired of traveling! This was really what I set out to do. So having decided that, we got another fellow by the name of Leroy Hudson who works with the Temps now. Then, of course, I decided that I didn't just want to stop singing I didn't feel like I should, you know? So I recorded "Curtis" and surprisingly it was just taken in. Everyone seemed to immediately get right into the album.

● Why were you so surprised about it's success?

Well I just had no idea that... well, it just wasn't my plan, you know. I thought I'd go home and be a business man. I guess it just hit me by surprise. Of course, we were very serious towards the recording and the



music and I hoped we'd maybe sell 25,000-50,000 albums, which, of course, would have been an asset to help the company. But I guess I just didn't realise that we did have so many beautiful people out there.

● Where did you find the guys that you're currently working with?

Well, Lucky Scott is actually Sam's nephew—he's been with us all along as a relative. And he was inspired enough with what we'd been doing over the years to come up with his talent. He started playing bass, and then, of course, he brought along his buddy, Tyrone McCullins, who's also from Chacanooga. And Craig McMullan was playing with the group a couple of years before I got started. So really these are people we've worked with all along. And, of course, I used Henry Gibson all the time in the studio. The "Curtis Live" album again wasn't really a planned thing and I guess it's just as well—I prefer happenings like that, you know. In fact that album was really the first personal presentation that I had ever done. We were rehearsing for that when Neil Bogart and my manager, Marv, called me and we

started discussing the idea of recording it while we were playing at the Bitter End, because it just related so nicely. We were fortunate enough to find a studio that knew what they were doing, and it was really as though we weren't recording at all—until you walked out of the place and saw this thing that looked to me like a little milk truck. It was the studio that Hendrix started—Electric Lady. It came off so nice we recorded for I guess about three days, so we had about 12 performances we could choose from.

● When you first started to work live without the Impressions did it feel very strange to you?

Of course, certainly, I'd really worked with them all my life. However, it still wasn't as hard or bad for me because people knew me. I'd been there, out there, for so long and actually they helped me, you know. They seemed to just take it all in and any little rough spots that came along, well they weren't that noticeable because I had friends out there.

### Music Lover

● Do you plan to expand the record company side at all and sign other people?

Oh yes. We're in the works now with an album that seems to be looking very very good for us. It's a group known as Ruby Jones and there's a little vocal singer about that high, very very fine. She sounds, oh wow, well not exactly... there's only one Janis Joplin... however, her feel and the way she comes off will make you think in terms of the success that Joplin had, I suppose, because of that plus their own little sound, the way they express themselves, everyone is turning on to them. I mean there were some things about Janis I really appreciated when she sang, and then, of course, there were some things well I just couldn't get into.

● Do you think you accept most kinds of music very readily?

Yes, I kind of like most things. I think of myself as a music lover and one who... it all depends on my moods. I can appreciate from Beethoven to Jimmy Reed to John Lee Hooker. I guess it has a lot to do with moods, when I'm just listening to music. Other than that I guess I just live in my own creative thing, you know. My own world.

## Interview by Penny Valentine

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# HEAVY AXEMAN WITH THE HOOPLE

IT SURELY must be no overstatement to suggest that most British rock guitarists — or American for that matter — have experienced the same influences during their years of learning.

Mott The Hoople's Mick Ralphs is no exception. He was weaned through the familiar channels of Steve Cropper, Chuck Berry and Eric Clapton. In fact Mick says that before he heard Cropper he never wanted to play guitar at all; "the Shadows and all the echoey stuff never turned me on."

With Mott, Mick has made quite a reputation for himself as one of the better heavy and loud axemen, his live playing especially touches on amazing skill. There never has been a Mott The Hoople album which captures exactly what the band are about on stage and that obviously creates frustrations within the band, but as Mick says, short of doing a live album there's not much more that can be done on that count.

For the past couple of years he's used a single pick up Gibson Les Paul Junior. In fact he's gone through two, the first being stolen about a year ago and the second he picked up unbelievably cheap during the band's last visit to the States.

"I like these Juniors because I like functional guitars," he says. "I can never see why so many guitarists use guitars with masses of switches, tone and volume controls because most of them have a fixed sound anyway."

"Leslie West used one on his solo album a couple of years ago and it was about the most incredible thing I'd ever heard. Then I heard him live in the States and I realised he had the sound I'd been trying to get for years."

Mott's music is invariably intense, loud and brash and it hardly seems likely they'd be at home playing much else. Mick, however, gets a release every now and then when he dips for a few country bands. He reckons it's good discipline having to turn the volume down occasionally and on the same level he says too many guitar players play too much.

"Steve Cropper is a classical example of what I mean. That guy is so economical it's not true but after he's finished playing you never feel as though you've missed out on anything. Chuck Berry's the same because he's got this tremendous directness. Keith Richard learnt a lot from him and he really got into that sort of churning, rolling sound."

Among Mick's other guitars is a largely unknown Dwight

model which he describes as looking like a solid bodied Epiphone. Again the Dwight is a single pick-up. He also possesses a Gibson Flying V which he says needs modified. Completing his collection is a Gibson J50.

"With our band it's not often you get a chance to have a really good blow. Sometimes you feel just like letting it rip but with piano and organ in the same lineup you've got to be careful. You can feel very trapped at times. What makes it worse is that we play a lot and you don't get much chance to play with anybody else."

At the moment Mick's amplification for stage is a Marshall set-up. It's the best he's come across so far but even so he wouldn't mind changing if something better came his way.

Most of Mick's guitars have been bought in the States. In Texas, he says he bought a very rare Gibson for about ninety dollars which would fetch around £200 in this country: "There are all these little pawnshops all over the place. You go in and the place sells everything and you open up a guitar case and there's some beautiful guitar inside going really cheap. It's bloody ridiculous really." — RAY TELFORD.



● MICK RALPHS: one of the better heavy axemen.

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'66' Bass Matching the '65' in finish, but with one pickup, volume and tone controls. All-metal bridge and tailpiece, with chromium-plated covers for tailpiece and pickup. The neck has an adjustable truss rod. Complete with lead and luxury plush-lined case.

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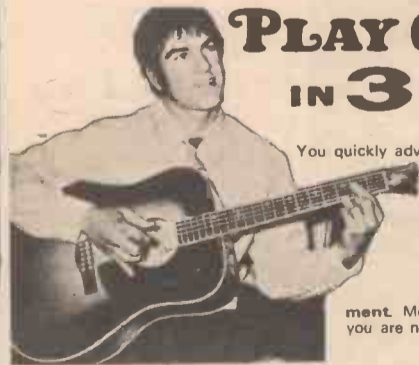
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# FACING THE MUSIC

**THE SELF-TAUGHT** guitarist has truly come into his own in the last decade.

Most successful rock guitarists are self-taught and the foundation of study is to have a good tutor book. Many hundreds of guitar tutors have flooded the market: some good, some indifferent and some bad and by his very definition, the student is in a hopeless position to judge between them.

Learning from a tutor demands a great deal of self discipline. The temptation to skip a lesson or to skip practice is great when you haven't got to face a teacher at the next lesson.

In an effort to aid the new pupil select a good tutor book **SOUNDS** has selected some tutors for their comprehensive coverage and easy to follow instructions.

ONE OF the most original tutor books on the market is the *Lazy Easy Guitar Method*. The book approaches guitar tuition as fun and as a first suggestion as to how to tune your guitar, suggests you visit a friend who plays guitar, ask him to try it out and he will immediately tune it for you. The book does go on to describe the more conventional tuning methods.

A unique feature of the book is the "Instant Chord Finder" which is attached inside the back cover. This is a card "computer" which allows the student to turn immediately to the main chords in any key.

Line-drawings clearly illustrate the various hand positions and the explanation of musical theory is easy to follow. The book retails for 35p.

PERHAPS the best known name in guitar tutor books is Ivor Mairants and his set of books in the *Graduated Guitar Course* series covers guitar playing in all popular forms of music.

The six books in the course are 50p each and they cover all stages of proficiency. The lessons are accompanied by clear line-drawings illustrating chord positions and general instrument handling.

BASS GUITAR tutors are slightly thin on the ground and one of the best was also one of the first to be published (1958). *Modern Bass Patterns* by Bert Gardner is explicit and ideal for the student who has grasped the basic handling of the instrument and wishes to start formulating progressions and patterns.

Sections cover Augmented Patterns, Octave Patterns, Stock Progressions and Two Bar Major Patterns. At each stage of development usage of the progression is fully explained and this is a very useful book for bass guitarists.

TUTORS FOR specialised forms of guitar playing are still rare although in the last few years several new books have appeared. Mickey Baker's *Complete Course in Jazz Guitar* is the American publication generally available in the U.K. This tutor introduces the guitar student (who should have achieved a little knowledge of the instrument) to jazz guitar fundamentals and features sections on riffs, breaks, fill-ins and solos and rhythm and blues phrases.

BLUES GUITAR has found fresh popularity in the last few years and one of the best blues tutors and guides is Mickey Baker's *Analysis of the Blues*. This is an American publication that is available in the U.K. and sells for 90p.

Blues riffs are showed against a background of their relative chords and the best ways of formulating solos are discussed. The book contains quite a large selection of blues numbers and hints are given on how to approach them with blues "feel".

ANOTHER specialist guitar tutor is the *Folk Guitar Instruction Book* by Joe Fava and Morris Last. This book uses photographs to illustrate the text and items covered including the use of capo, folk blues and base runs.

THE MOST difficult of all guitar studies is that of the classical guitar. It takes many years to perfect classical technique and if self-tuition is intended a first class tutor must be employed.

One such book is *Guitar Tutor, An Up-To-Date Classic Guitar Method* by Laurindo Almedia. Lavishly illustrated with photographs, this is a complete method in three courses featuring contemporary scale fingerings, an account of modern chord construction and various solos.

ONE OF the most comprehensive guitar chord books is 7,488 *Guitar Chords*.

This thick book explains how the different types of chords are formed and describes how to use the chords, i.e. "rhythm chords", "easy strum chords" and "no root chords".

Each chord is shown in many inversions which range from those easily fingered for the student to advanced jazz chords. Ring-bound, the book costs £1.49.

COUNTRY STYLE finger picking is a style of guitar playing that has become very popular with both folk and country guitarists and a tutor which deals specifically with this style is *The Nashville Sound for Guitar*.

This well-produced book uses photographs to illustrate technique and introduces chords with songs. An interesting feature is the repetition at different stages of progress of the same tunes. The student obviously becomes familiar with the number and finds it easy to learn a more complicated arrangement.



## Guitars—getting a fair crack of the whip

GUITAR TUITION can be a real grind as most teachers (and unfortunately many pupils) know. A lot depends on the enthusiasm and dedication of the teacher and if incompetently introduced to the instrument, many potentially good guitarists can be ruined.

Geoff Baker is the 27-year-old principal of the Tempo Guitar School in West Ealing, London, and he feels very strongly about the correct way to start a beginner on the guitar.

"I don't think a child can approach the guitar under the age of six. Ideally the youngest pupil should be about eight and he will then be able to manage a threequarter size guitar easily," Geoff explained when I visited his guitar studios.

"We usually find that a

pupil who is really interested in learning to play buys his own instrument almost immediately on starting lessons.

"We always jump in at the deep end on the first lessons," Geoff continued. "We start with musical theory right away and we think about showing the pupil how to tune the instrument on the first or second lesson. Tuning isn't that important — not for kids, they never get it right anyway. As long as someone's there to keep the instrument more or less in, the general idea of tuning will come in a while."

I asked Geoff if he ever considered teaching rock guitar playing without bothering to educate the pupil to read music.

"I've often had to turn potential customers away because of this. If I did just teach them some chords they wouldn't thank me in 12 months' time and it wouldn't really do them any good. If they want to play guitar in that way they will usually pick it up themselves anyway."

"We never teach using amplified guitars. If a pupil has a solid guitar we lend him one

of our acoustics for the lesson and if he wants to practice with an amp at home he can.

"Everybody at the moment wants to learn guitar. That doesn't mean that a large number of pupils have any aptitude. As far as being a musician goes I really couldn't say what percentage have a real aptitude. About ten per cent have a chance to become semi-pro or pro. A lot of our older pupils are learning on a strictly fun basis and that suits us."

"The guitar business is really overplayed now. Everybody wants to play guitar and everybody wants to teach guitar. It's giving the guitar a fair crack of the whip — it's been pretty under-exposed previously — and now schools and colleges are including it in their curriculum."

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# ELECTRIC DUDES

## Billy Walker names a few guitarists worth a listen



**JIMI HENDRIX:** If genius is a word you apply to musicians Jimi must be included. Untimely death, particularly in the arts, has a way of distorting the facts, making the ordinary become the exceptional, but in Hendrix case it just doesn't apply. He was one of the greatest electric musicians ever and will certainly remain so. His use of feedback particularly was never equalled or even challenged and he managed to make it such an in-

tegral part of his style. From the outside the tough, moodiness of much of his songs and playing reflected Hendrix the man, this wasn't so as many of his close friends know, the really gentle "Little Wing" showing the "other side" of his style and the depth of his real genius too.



**CARLOS SANTANA:** Often overshadowed by the greatest rhythm section in the world and out-fuzzed by Santana's other guitarist Neil Schon, Carlos has one of the most lyrical guitars in rock music. He is able to play fast runs with the best of them but is surely at his most inventive when playing numbers like "Black Magic Women" or the beautiful "Samba Pati". Carlos has been accused of having his share of bum gigs but it's his delicate playing, allied to that incredible rhythm, that makes Santana so absorbing.



**RONNIE WOOD:** You could hardly call Wood a product or find of '72. He's been around on the British rock scene for years and always credited with being a fine player but, it wasn't until the Faces latest album "A Nod's As Good As A Wink", that the real Ronnie emerged. His work with the Faces has never been less than impressive, including some great work on "Long Player", but now his playing appears to have blossomed, grown in confidence, to the extent that he must be counted among Britain's outstanding pickers.



**STEVE HOWE:** Never having been in the spotlight like many lead guitarists Howe tends to be forgotten as far as British performers go. The fact that Yes and their music doesn't really lend itself to such solo spectaculars doesn't make Steve's ability any less of course, it's just not given the total freedom many others enjoy. Apart from his excellent work on electric he is also a very capable acoustic player and his writing adds a great deal to the band's overall sound and direction.



**B.B. KING:** Certainly the best-known and most successful electric bluesman in the world today and, in many eyes, the greatest living exponent of the guitar (electric that is). He has had an immeasurable influence on contemporary guitarists both here and in the States and although the old 'Blues Boy' image has been a bit dented with his recent veering away from the 'traditional' backing line-ups and material, few can deny that "Indianola Mis-

issippi Seeds" and "In London" were tremendous albums, fired by his skills primarily. His tight, positive playing could be a bit dull in the wrong hands but B.B.'s is the style of a master.



**FREDDIE KING:** Some feel that Freddie rode to success on B.B.'s coat tails and others, that both, along with Albert, are a family of greatly talented black blues singer/guitarists, both are wrong. Freddie has the skills to make it on his own, although obviously B.B.'s acceptance opened the door for other bluesmen, and the three Kings aren't related, only by talent. Freddie's style is flashier and more eye-catching than B.B.'s but it doesn't detract from his great talents, he may lack the true blues holler of B.B. but there's little in it for ability. "Gettin' Ready", with Leon Russell, is an album that proves the point most definitely.



**DUANE ALLMAN:** Essentially a bottleneck player, Duane gained a great deal of respect before his death following the session work with various people including Eric Clapton with Derek and The Dominoes on "Layla", but before this time he had been knocking people out in the States with his vibrant and emotive slide work. Truly great slide guitarists aren't all that numerous but Duane appeared to have all the goods to become just that, the band's Fillmore gig produced some quite startling performances from Duane including "Statesboro Blues" and "Stormy Monday".



**JOHNNY WINTER:** Perhaps most popular as a rock and

roll artist Winter first came to notice as a blues artist, and a very fine one at that. He did much to lay the lie that white men couldn't feel and play blues, his very fluid, rolling style and versatile bottleneck bringing praise from B.B., Muddy and many other blues artists. His voice is particularly well suited to both styles and although technically he's a truly great player he does lack dynamics in his playing, never really made up for by his showmanship. He has made many good albums in his long career, some as Texas Guitar Slim.



**BUDDY GUY:** Along with the legendary Muddy Waters Guy is perhaps the best-known of the Chicago bluesmen but he hasn't really figured, like the Kings, in the general acceptance stakes. For the rock fan trying to get into blues some of his recorded work is disappointing, bogged down with the tried and tested horns/orchestration formula that many blues guitarists favour but is still one hell of a player. At times fierce and always exciting and explicit in his playing Guy has never met the success he deserves, as he has the ability to chop up a lot of today's more successful guitarists.



**ERIC CLAPTON:** Right from the start, before Mayall or the Yardbirds, Clapton seemed destined to be an outstanding example of British guitar playing and an excellent interpreter of the blues. He was influenced by many blues giants as well as lesser ones like Hubert Sumlin, but Clapton had his own style and direction and it wasn't long before even they saw him as a vastly talented guitarist and since then, despite a long period of inactivity, is still looked on with almost God-like reverence. Beck, Green and Page are all held in high regard but not to the elevated level as Clapton.



**LESLIE WEST:** Since Mountain were thought to be America's answer to Cream at their demise, West has come in for his fair share of digs about being another Clapton. West himself wouldn't deny his great admiration for Eric but that's as far as it goes, he has his own, very distinctive, style. It's his flexibility and power that makes him stand out, his playing is fluid and despite his size tending to dominate the stage, and people's opinions, he's heard at his best filling in neatly controlled runs behind Pappalardi's vocals.



**PAUL KOSSOFF:** While Kossoff is never likely to be named as a candidate for the world's most popular guitarist he has made a marked impression on many as being a very capable and inventive player who, when Free were at their Funky, striding best, could steal the thunder from lead singer Rodgers and act as the pivot to what was principally a bass/drum dominated band. Kossoff's style is similar to other British guitarists but it's the execution and shading of that style and distinctive sound that matters.



**PETER GREEN:** Although Green, like Clapton, has been away from the music it is obvious that he would regain his former status as soon as he strapped on his guitar. He came in an amazing rush of British talent that brought Mayall, Clapton, Beck, Page, etc., and never looked back, he was the real heart of Fleetwood Mac and his writing as well as his superbly descriptive playing set him aside as something special.



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ALUN DAVIES is the man who plays with Cat Stevens, so there is not much room for mistakes when he goes on stage. A solo guitarist can get away with the odd mistake in a performance, as he can modify and adapt a song as he goes along. The role of accompanist, particularly with Cat Stevens, demands precision and musical empathy of the highest order.

To fulfil this demanding role Alun uses an old Epiphone which has now lasted him some twelve years: "I've just had it for a long time and now the fretboard's going which means I'm going to need a new neck — which means that I'll have to break in the frets again. It's really mellowed out now. The trouble with new guitars is that they are too abrupt."

In addition to the Epiphone, Alun has just bought a new Martin D41 which he also finds very good, apart from its newness and the associated drawbacks. He also dabbles a little in electric guitar for which he uses a Fender Telecaster, but rarely for stage work: "I'm just not that much into it," he says, "I only use it for some finger-style things in the studio where you need a percussive sound."

He used the old Epiphone for all his recordings with Cat Stevens, but now the time has come for a new album of his own. He has had to start using the Martin: "the Epiphone has now been relegated to my spare guitar and I now use the Martin on-stage. I always keep



● DAVIES: new neck?



## One man and his guitars

a spare guitar by in case strings break." Strings he uses, incidentally, are D'Angelico medium, which after long experimentation he finds the best.

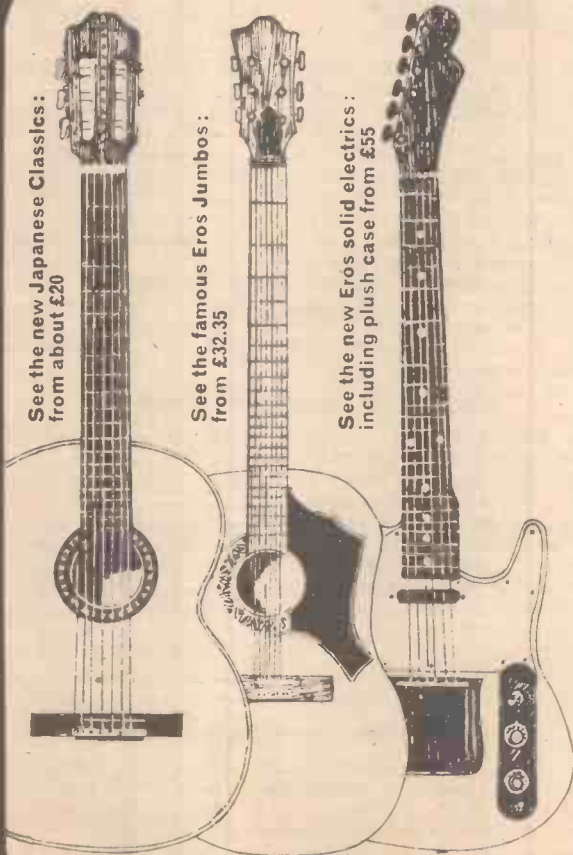
Long experience, in fact, seems to be the key to his performances. "It takes me a long time to discover exactly what I want," he says. "I really have to get to know a guitar." And he talks about the Epiphone like an old friend. "On all of Cat Stevens' records I used the Epiphone. It's incredible for single-string work. It's got this bell-like sound you can only get from an old guitar. You compare it with the new Martin, which is like whitewood furniture, and the varnish is really mellowed down and smoky, like a pub ceiling." Incidentally, his advice is not to polish guitars too much as it is unnecessary.

In spite of all that, it's the Martin he'll be using in the studio for recording his first solo album. "New studio, new guitar, new solo album — everything's getting broken in," was his parting comment as he went off to Morgan Studios. — MARTIN HAYMAN.

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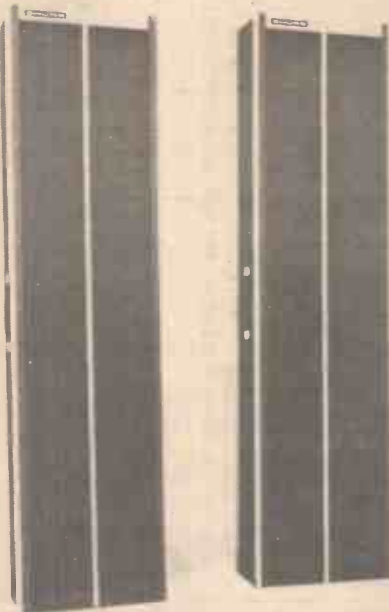


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There has never been a wider range of guitars available and both the student and the professional guitarist is faced with a bewildering array of instruments from which to make his choice.

Prices have, on the whole, been as contrary to financial trends as the instrument has to popularity cycles. Today a Gibson guitar is £57 cheaper than a year ago (Les Paul Custom), and as the buying public has become more musically literate the general standard of workmanship on guitars has improved.

Many small guitar builders have found success by offering a

custom service to musicians enabling them to buy a guitar completely tailored to their individual needs.

Classical instruments have been included in the sales bonanza and many rock guitarists prefer to use totally acoustic guitars when away from the concert platform. The upsurge in acoustic (albeit finally PA amplified) music both folk/rock and classical/flamenco in the last three years has played a major part in inviting the individual craftsman back to musical instrument making. Today he can select his wood cuts, operate his jigs and make the infinitesimal adjustments that contribute to making an instrument feel "perfect" when handled in a way that is again contrary to the general trend of manufacturing industries.

Guitars from £6 to £600 are selling faster than they can be made and whether the industry is looking over its shoulder to see the slump coming is anyone's guess.

JOHN BIRCH Guitars of Birmingham fall into the independent custom-built class and they feature unusual design points such as stainless steel laminated necks and especially designed anti-microphony pick-ups which are guaranteed for life.

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Some examples of the range are: SCSL Solid-body 2 pick up, £170; SCDS Solid-body 3 pick up, £150; SCDP Solid-body bass (2 pick up), £150.

AS A well established company manufacturing and distributing musical instruments and amplification, Boosey and Hawkes have found great success with their ranges of Harmony, Angelica, Di. Giorgio and Vittorio guitars.

A total of twenty-eight different models are marketed, the majority being acoustic or semi-acoustic models. The present range of guitars has just received a "face lift" and five new models have been added to the Angelica and Vittorio ranges.

The ranges include: Angelica Classic, £11.55; Angelica Full Size Classic, £17.55; Angelica Jumbo, £18.95; Di Giorgio Classic, £45.30; Vittorio Full Size Classic, £23.95; Harmony Grand Concert, £53.65; Harmony De Luxe Jumbo, £92.50.

AS THE manufacturers of Park amplification Cleartone Musical Instruments have become established as a top supplier and they offer the Grimshaw, Tantarra and Melody ranges of guitars.

Grimshaw have been an established name for some time and the guitars are noted for high quality while not being at the very top end of the price range.

Cleartone's range includes: Grimshaw GS33, 2 pick ups, £115; Grimshaw GB30 2 pick ups, bass, £142.40; Melody Folk Acoustic, £30.15; Melody 12 String Acoustic, £36.10; Tantarra 4197 Concert Acoustic, £24; Tantarra 1307 Folk Acoustic, £17.58.

A WIDE range of guitars are marketed by James T. Coppock including the Dobro range of steel-resonator guitars which are manufactured using the same dies and specifications as the original models produced in the 1920's.

Other ranges marketed by Coppock includes Antoria, Yamaki and Student guitars. Examples from the ranges includes: National Dobro 33D Steel-resonator guitar, £225; National Dobro 36 Steel-resonator guitar, £250; Antoria 2355M Semi-acoustic with 2 pick ups, £102.60; Antoria 2358M Semi-acoustic with 2 pick ups, £79; Antoria 2365B Solid bass guitar, £83; Yamaki 225 Western acoustic guitar, £70.95; Student 010 acoustic, £9.18.

GRETSCH, ZENTA, Terada and Kasuga are all ranges of guitars distributed by J. Hornby Skewes and Co. Ltd.

Gretsch are renowned for their suitability for country/folk music and the ranges includes the "Sho-Bro" resonator acoustic.

Terada and Kasuga and nearly all acoustic guitars and the Zenta range is largely semi-acoustic.

Models available include: Gretsch Tennessean Semi-acoustic, £335.01; Gretsch Country Gentleman Semi-acoustic, £477.66; Gretsch Sho-Bro Spanish Resonator acoustic, £298.55; Gretsch Rancher Folk acoustic, £232.05; Terada S-616N Spanish acoustic.



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£14.19; Terada G 720 Spanish acoustic, £47.29; W.513 12-string acoustic, £43.48; Kasuga G-85 Concert acoustic, £25.34; Kasuga LG-160 Traditional Requita acoustic, £37.55; Kasuga F-15 Folk acoustic, £32.72; Kasuga T-20 12-string acoustic, £43.48; Kasuga E 300 Semi-acoustic 2 pick ups, £56.25; Zenta SG200B Solid body bass, £49.27; Zenta PM102 Semi-acoustic 2 pick ups, £41.50.

HÖHNER ARE known as suppliers of a wide range of musical instruments including the Contessa range of guitars.

Models in the range are priced from £26 to £63 and they include HG110 Semi-acoustic with 2 pick-ups, £53.85; HG10 Semi-acoustic with 1 pick-up, £40.25; HG160 Electric bass, £96.60; 911 Semi-acoustic with 2 pick-ups, £26.00; HG110V Semi-acoustic with 2 pick-ups and tremolo, £63.05.

RABBIT IS the name of a range of guitars marketed by John King's Music Centre. The three models in the range are solid guitars modelled on the Les Paul Custom and all guitars utilise Gibson or Shaller pick-ups.

Each guitar is custom built for the individual customer and the prices are £235 for the RC2 Gibson style and £165 for the RS2 with Shaller pick-ups. Prices are approximate.

B. L. PAGE and Son import and distribute a large range of guitars including the Framus and Gretsch Sho-Bud ranges.

Models available include: Framus 5/155 Solid body with 2 pick-ups, £180; Framus 5/375 Solid body electric bass, £180; Gretsch 6139 pedal-steel guitar. Price to be announced, Framus Guitar-Banjo. Price to be announced.

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Shaftesbury have found great success with their Rickenbacker copies and the Suzuki range are known for particularly good value for money.

Examples are: Shaftesbury 00 Solid body with 2 pick-ups, £67; Shaftesbury 66 2/p/u Hollow bodied bass, £69.20; Shaftesbury 3165 Jumbo acoustic, £39.95; Ovation Balladeer, Folk acoustic, £156.30; Ovation Artist 12 string acoustic £270; Eko Studio L, Folk acoustic, £13.90; Eko Ranger Folk acoustic, £28.90; Eko Rio Bravo 12-string jumbo acoustic, £57.45; Aria 1680 Concert acoustic, £27.95; Aria 3004 Hand-made concert acoustic, £149.60; Suzuki Concert acoustic (1663), £17.35; Suzuki Concert acoustic (3055), £53.85; Suzuki Concert acoustic (3060), £77.15; Rose Morris Kansas Folk Acoustic, £7.70; Rose Morris Top Twenty, £25.

ROSETTI ARE now a well established name in the musical instrument field and they claim to market the most comprehensive range of guitars in this country.

Included in their catalogue are guitars by Moridaira, Kiso-Suzuki, Levin, Tatra, Rosetti, Herman Schaller, Hoyer, Egmond and Epiphone.

Examples are: Moridaira 9510 Concert Acoustic, £22.50; Moridaira 9519 12-string jumbo Acoustic, £39.75; Kiso-Suzuki 9507 Jumbo Acoustic, £35.45; Tatra De Luxe Concert Acoustic, £15.75; Tatra Hi-Spot Concert Acoustic, £9.45; Levin LG10 Concert acoustic, £42.00; Levin L174 Jumbo Acoustic, £97.95; Hoyer 9155 Jumbo Acoustic, £61.30; Hoyer H35 Solid body with 2 pick-ups, £142; Epiphone EP1 6730 Jumbo acoustic, £54; Epiphone EP19525 Solid body with 2 pick-ups, £52.00; Hagstrom Viking Semi-acoustic, £85; Hagstrom La Rita Concert Acoustic, £50.

A. C. ZEMATTIS is a South London guitar maker and luthier who makes guitars for such distinguished guitarists as Eric Clapton, Peter Green and Jo-Ann Kelly. His hand-made guitars are tailored to the individual's specification and no two guitars are identical.

Among the range are metal-fronted hand engraved guitars and an acoustic bass guitar. Prices vary from order to order.

AS UK distributors for Gibson guitars Henri Selmer and Co. are leaders in the field of guitar merchandising.

Main news at the moment is the introduction of a completely new range of Gibson guitars which are all reduced in price. New features in the range include a re-designed joint and neck and new electrics. Apart from Gibsons, Selmers also market the Yamaha and Hofner ranges.

Examples include: Gibson Barney Kessel Custom Semi-Acoustic, £517; Gibson L5 C.E.S. Semi-Acoustic, £597; Gibson ES 320 TD Semi-acoustic, £205; Gibson ES 340 TD Semi-acoustic, £318; Gibson Les Paul Custom, £346; Gibson EBs bass, £242; Gibson Everly Brothers Jumbo acoustic, £249; Yamaha S50A Folk Guitar, £19.30; Yamaha SB7A Custom Bass Guitar, £134; Hofner Alhambra Classical guitar, £33; Hofner Western Jumbo £66.

NED CALLAN guitars have become quite popular since their introduction a few years ago and their distributors, Simms-Watts Ltd. are hoping for an even greater market penetration.

Several top guitarists are using Ned Callan guitars and features include specially wound pick-ups and original body design.

The three models in the range are Ned Callan Bass, long or short scale neck, one pick-up £127.65, Ned Callan Custom six string, solid bodied guitar £99.90, Ned Callan Salisbury, six string solid bodied guitar £103.

SUMMERFIELD BROTHERS market several ranges of high quality guitars among which are the Ibanez, Kawai, CSL and Sumbro ranges. Summerfield's also market the Darco range of strings.

Examples from the ranges are: Ibanez 325 Classical guitar £21. Ibanez 60 Folk guitar £26.99, CSL Les Paul copy £99.99, Sumbro acoustic £41.99.

VOX SOUND have opened their West End showroom on Saturdays to allow provincial guitarists to try the current range of Vox guitars. The entire range has been re-designed recently and the range is limited to provide models for particular needs.

The range includes: VOX SG200B Solid bodied bass £48.10, VOX SG200 Solid bodied six string guitar £46.25, VOX Concert Acoustic £25.90.

Z.B. (UK) Ltd. are UK distributors for the American ZB pedal-steel guitars. These instruments are either ten or eleven string necked and the 24 fret scales can be easily tuned by an adjusting nut.

Examples from the range are: S10 10-string single neck pedal-steel guitar £590, D11/10 10/11-string pedal-steel guitar £893, Student 10-string single neck pedal-steel guitar £420.

TWO OF the major guitar string manufacturers are Cardiff Music Strings and General Music Strings.

Cardiff Music Strings have just introduced some new ranges including the Super Slinky strings which are claimed to be the lightest wire-wound strings in production.

A COMPLETELY new design concept is incorporated in the recently announced Jennings range of guitars.

The guitars are all metal bodied each with internal electronics which allows for resonance free pick-up performance and wide sound selection.

Styling on the guitars is very modern and effects available include "presence", fuzz and repeat. The Outlaw Metal bodied with 2 pick-ups £75.19, The Winchester Metal bodied with 2 pick-ups £87.12, The Gunman Bass Metal bodied with 2 pick-ups £77.57.



● JENNINGS



SURVEY EDITED BY RAY HAMMOND

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# ALBUM REVIEWS

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

## Dorset doesn't lack—in soul

**RAY DORSET: "COLD BLUE EXCURSION" (DAWN DNLS 3033).**

PAUL KING and Ray Dorset, makers of Mungo Jerry's material, have both recorded solo albums in recent months, and here we have Ray's offering. No sleeve credits for the horn section that launches off the opening track, but we do know that assisting Ray Dorset are Mike McNaught, Dave Markee, Mike Travis, Sue and Sonny, Joe Rush, John Godfrey and Colin Earl. We also know that there is another dimension to the artist besides his obvious Leadbelly and Woody Guthrie inspired compositions although Dorset has used a few paragraphs from Guthrie's "Born To Win" to preface the album. All in all it's a very listenable album as Ray shows that he is not lacking in soul—but at the same time he gives Mungo buffs a treat with "Have Pity On Me". The overall feel of the album is vital and persuasive.—J.G.

### FAULTLESS

**RAY CHARLES: "RAY CHARLES" (ATLANTIC 2659 009).**

RELEASED as a worthy tribute to certainly, the finest exponent of his music in our time — this is a 36 track collection to celebrate Charles' 25 years as a supreme master of his art. I pity the poor man who had to decide what to leave out of the selection, but certainly what has been included gives a marvellous tapestry of Ray's brilliance and evocative power. It covers the whole spectrum of his musical genius — and it certainly is that — showing how he brought, for instance, Beatles numbers like "Eleanor Rigby" and "Yesterday" into a class and distinction of their own. And how he can move effortlessly through every emotion in the book — coming on with that sneaky tongue in cheek horniness and being able to give out the sweet pain of "Georgia" and "Ruby" — so that the cries of a man lost in the night hurt you where you've never been hurt before. This collection is, as it should be, faultless. The pick of the 36 being "Hit The Road Jack", "Unchain My Heart", "Georgia", "What's I Say", "A Fool For You", "Can't Stop Loving You", "Busted", "You Are My Sunshine", "Ruby", "Yesterday", "Eleanor Rigby", "Let's Go Get Stoned" and "Born To Love". What more is there to say? — P.V.

**RICK NELSON: "RUDY THE FIFTH" (MCA MUPS 440).**

RICK NELSON sure has come a long way since "Hello Mary Lou" and all that other romantic philanderings of the early '60s. His first album



● ROY YOUNG: perfect product makes up for lost time.

with the excellent Stone Canyon Band "Rick Nelson" was his real breakthrough back into contemporary music and this second really does solidify that first effort. Nelson himself sounds much stronger vocally-obviously more assured now of his direction — and Stone Canyon, Allen Kemp, Randy Meisner, Patrick Shanahan, and Tom Brumley, are their usual impeccable selves. The collection here has eight original Nelson tracks and opens in fact with his breezy rock solid. "This Train", and two Dylan numbers "Just Like A Woman" and "Love Minus Zero" both of which feature the fine steel guitar work of Tom Brumley. If "Sing Me A Song" brings to mind the Band then you can understand how much Nelson and Stone Canyon are jelling these days. An album worth a place in anyone's collection — it hasn't been off my turntable since I got it. — P.V.

### WISTFUL

**BROOK BENTON: "THE GOSPEL TRUTH" (ATLANTIC 2400 202).**

BROOK BENTON has been one of those black artists who have somehow got lost along the way — falling between being a cabaret artist with too much feel about him laying waste on that particular circuit. So it's doubly nice to hear him on this album — back to his roots in the pure church music that all black musicians were raised with. It's ostensibly the music that flavoured all the things they moved onto — be it joyful or tender, fervent or frantic. And certainly in Benton's case the reversion back to his first love has culminated in his best album for many many years. Recorded at Atlantic New York and Florida with a back up team that includes Cissy Huston, Jusy Clay, Cornell Du Pre and the Interdenominational Singers, there's a marvellous careful spontaneity about it all. Arranged and produced by Arif Mardin "The Gospel Truth" includes a cross section of traditional gospel numbers and contemporary ones like "Let Us Get Together With The Lord"

with some fine piano work from Dave Crawford, "Oh Happy Day" which opens with a wistful blues feel and builds to a great string section, and "Heaven Help Us All" — still to my mind the best new gospel numbers written — which has a huge flowering slow beauty and tenderness. — P.V.

### AT LAST

**ROY YOUNG BAND: "MR. FUNKY" (MCA MKPS 2022).**

FOR ANYONE who's been waiting for a Roy Young Band album for the past two years it's finally come together and its superiority over most other British albums just about makes up for all the lost time. The title of the album fits its material to a tee and it's good for all of us that we have such a band as this. "Mr. Funky" is an album which is the perfect product of a man who has stuck to his guns and who has picked his musicians in accordance with what his music is all about. Side one opens with "Roll It On", which will be well known to the band's followers with its hard driving harmonica solo from tenor sax player Ricky Dodd. Next comes what I consider to be one of the albums best tracks called "Give It All To You". This song is about the best example of a British band playing good down home American funk. Owen McIntyre's guitar could hardly have been better and as a player he comes up with licks which you don't expect could come from a British rock guitarist. The band's two singles — "Rag Mama Rag" and "Wild Country Wine" — are both included. "Wild Country Wine" especially shows off the Young Band's highly effective brass section and it also brings out the best of Roy Young himself as a vocalist. Other tracks include "Mr. Funky" (fine piano work), "Lady", "New Sun New" and a slightly out of place "Like My Mama Boogie Woogied". As I said this is an excellent album which deserves all your attention and respect. — R.T.

**BUCKWHEAT (LONDON SHU 8423).**

A HAPPY sounding and looking bunch of guys who've produced quite a hard hitting and melodic but not overpowering album. They're rhythmically quite tight and vocally quite strong, with some fine bits of playing dotted about here and there — particularly from violinist Wallace Campbell — but really there's nothing outstanding about them. "I Got To Boogie" does in fact boogie along quite merrily, as do some of the other cuts, and the way they handle standards like the Beatles "Eleanor Rigby", Charlie and Inez Foxx's "Mockingbird" and Tim Rose's "Morning Dew" is admirably professional. They're the sort of band — from the evidence of this album anyway — that you'd be happy to find knocking out a couple of sets a night at your neighbourhood club, or opening the bill at a concert. But they also sound as if they have the potential to develop into something rather more interesting. — S.P.

### DOPEY

**CHEECH AND CHONG (A&M AMLS 67010).**

IS THIS really the sort of thing that makes Americans laugh — or is it just some tired old executive's idea of a far - out - stoned - groove that's going to make all those dopey kids think what a groove, turned-on company he runs? I mean, an album devoted to dope-jokes; free-speech man. Wow. I don't think my sense of humour is all that under-developed, but I sat dead-pan right the way through this album, moved only to alternate yawns and squirms with slight embarrassment at the ineptitude of it all. Tracks include a sketch about a stoned prisoner in the dock, a radio jingle for Acapulco Gold Filters, a sketch about ... no, I can't go on. It's pointless, as is the record. A&M would do far better releasing the four Captain Beefheart cuts (including "Doo Wah Diddy") that they've been sitting on for so long than putting out crap like this. — S.P.

**"THE UNDISPUTED TRUTH" (TAMLA MOTOWN STML 11197).**

THE UNDISPUTED Truth are apparently Tamla's latest find — or to be more correct they are producer Norman Whitfield's baby. This trio are part of the new wave of Motown artists and it is probably just as well for them because I can think of no other label which has the resources that this group need to bring out their best. The Undisputed Truth are basically Billie Calvin, Brenda Evans and Joe Harris who seemed to have been around for some time together as a vocal harmony group but who, miraculously, have never been heard of in this country before. There are two classic cuts on this album which are Marvin Gaye's "I Heard It Through The Grapevine" and "Like A Rolling Stone". These two songs sum up the mood of the whole album through their sensitivity and originality. Most of the titles were penned by the Whitfield/Strong team with one Holland/Dozier/Holland composition called "We've Got Way Out Love". The most effective track on side one is the ten minute long "Ball Of Confusion" which has the usual distinctive Motown production. — R.T.

**THE WOODS BAND (GREENWICH GRAMAPHONE CO. GLSP 1004).**

IT'S GOOD to see that Terry and Gaye Woods have at last got together the kind of band that they seem to have been looking for for so long — one that is musically polished and painstaking, yet which has about it the kind of looseness and depth of feeling that makes their performance of both contemporary and traditional material sound so natural and graceful. One of the best examples of what I mean is the second track on this, their first album; "Noisy Johnny" an instrumental written by Terry with his mandola picking wrapped in a warm electric sound with tight and efficient rhythm section. The influence of Irish music is obvious, but it's far more than electrified folk — all kinds of ideas and feels are interwoven into the basic structure. Much the same is true of the fourth

track "Lament And Jig", which opens with the beautiful and mournful "Valentia Lament" and goes on through two jigs. The way it develops and opens out as they bring in more and more instruments is as near perfect a realisation of the contemporary expression of the form as I've heard. And if you can't make out what the strange tapping sound in the second jig is, it's Gaye dancing. Of the other tracks, I particularly like "Dreams", where the instrumental breaks leap off into a real, and Gaye's treatment of the traditional song "January Snows", which you may remember from the Strangely Strange days. The only song I don't think really comes out as well as it might is the first track "Everytime" — I don't know why I don't like it, it just seems a bit weak and it doesn't feel right to me. But that is only in comparison to the rest of the album, which is excellent. — S.P.

### ERRATIC

**JNR. WALKER AND THE ALL STARS: "RAINBOW FUNK" (TAMLA MOTOWN STML 11198).**

OF ALL MOTOWN artists Jnr. Walker has always been the most erratic. His output in the past five years has gone from the sublime to the ridiculous and that's strange for a Motown act because the Corporation, (along with Stax) are the most consistent suppliers of good R&B. "Rainbow Funk", though, is not only the best Walker has done in his career but it also comes pretty neat to being the best Motown album in the past 18 months or more. The choice of material for what really amounts to the "new Jnr. Walker" — for this is the man like you've never heard him before (beautiful backing vocals and super — efficient rhythm section) — is excellent. There's a truly electric version of the Temptation's "Psychadelic Shack" which is preceded by George Harrison's "Something", both being the most pleasing cover versions I've heard. Junior's sax playing has been brought well to the fore and his singing too is strongly featured. The past months have been fairly quiet for Jnr. Walker and the All Stars. Their probably best remembered for such classics as "Shotgun" or "How Sweet It Is" but "Rainbow Funk" is a long way from all that and it's infinitely better. Buy this. — R.T.

**ASHTON, GARDNER, DYKE AND CO.: "WHAT A BLOODY LONG DAY IT'S BEEN" (CAPITOL EA ST 22862).**

ASHTON, GARDNER and Dyke have always had a bawdy, uninhibited kind of style slightly reminiscent of Graham Bond. Once they were fairly well based in rock until brass and horn augmentation was added for stage work. This extended their range and introduced new shades into their music which are reflected in the album. Everything is plainly more restrained with a definite jazzy feel about it: a million miles from "Resurrection Shuffle". Tony Ashton is the dominant force, the songs are all his either in total or part, he sings and plays a lot of piano, largely preferring it on these sessions to organ. The major work is "The Falling Song", a splendid piece which showcases a series of solos within a relaxed, ambling atmosphere. String arrangements for the ten minute number are by Deep Purple's Jon Lord with whom Ashton has been working recently. The band only really gets it on during "The Old" Rock and Roll Boogie Woogie" where the pace dives and charges along in turn. Ashton's raunchy, from-the-guts voice is in evidence everywhere, especially effectively in popular gigging opener "It's Agonna Get High Tonight" and "I'm Going To A Place". — D.M.

# POINTS from the POST

LAST WEEKEND in London I was fortunate to see Stone The Crows at the Imperial College. Thanks for the best concert I have seen in years. — **JOSEPH MULLEN, AIRDRIE, SCOTLAND.**

PETER GREEN is the best blues guitarist Britain has produced. — **GEOFF DAVIES, LONDON, N.W.2.**

IN REPLY to reader Martyn Maltby I would like to say I now a fervent T. Rex fan who is allowed to stay up to watch Top Of The Pops. She's my auntie. She's 45! — **J. WALTER, LONDON, N.7.**

I AND many others who are devoted to the late Jimi Hendrix believe there should be a full length TV documentary on this great man. — **JOHN WILLIAMS, URMSTON, LANCS.**

LAST NIGHT I saw a group who could become one of Britain's biggest. I refer to Procol Harum. They've progressed from "A Whiter Shade of Pale." — **DAVE CUSH, NEWCASTLE-UPON-TYNE.**

WHY ALL the clamour about Eric Clapton? Today's No. 1 guitarist, Jerry McGee of The Ventures, is alive and well — go out and hear their new single "Joy"/"Cherries Jubilee" and see what I mean! — **HUGH PETFIELD, SUTTON, SURREY.**

CAN ANY reader tell me who or what is T. Rex? — **RUSSELL WEST, (AGED 45 YEARS), LONDON, S.W.11.**

ALL YOUR posters have been great so far, but how about a poster of the greatest rock band on earth — Deep Purple. — **LINDA MARSHALL, GLASGOW.**

I COULD listen to Chicago every minute of the day. Their instrumental timing, the way they change beat and flow into smooth guitar harmony is fantastic. — **JULIAN WILCOX, BOURNEMOUTH, HANTS.**

I AM thrilled at Free getting together again. Free were a brilliant band and Paul Rodgers is one of our top singers. I was disappointed with Paul Rodgers' Peace, but probably I was expecting too much. — **SUE, GRIMSBY.**

UNTIL THEIR first single, "Horse With No Name", I knew little about America. Then I went to a university gig and... I was knocked out. They seem a very underrated group. — **LESLEY POTTS, GLASGOW.**

THANK YOU for a superb write up about Joe Cocker. Now perhaps more people will take note and listen to a truly great artist. — **KARL KERSHAW, HUYTON, LANCS.**

I HAVE just purchased the new Status Quo album "Dog Of Two Heads". It's a great album. Their music has taken a great step from their early days of "Pictures Of Matchstick Men" to the present. — **ROGER CHESHIRE, BUSHEY HEATH, HERTS.**

**THE HOLLIES: "THE BABY" (POLYDOR).** By far and away the best record of the week and it's given me a bit of a surprise personally as well. I have to admit over the past couple of years I found the Hollies vocal style getting a bit passe and predictable, and consequently I am not only delighted by this sudden change in style but applaud them for taking what must be something of a risk in losing their identifiable sound. An excellent Chip Taylor song of unexpected melodic structure and finely drawn dramatic qualities, has been taken by the group and turned into something very fine indeed. Their new lead singer has a very evocative voice with a great deal of nice husky pain about it totally suited to the lyrics, and the whole thing builds into something of substance. What they have lost in instant recognition they've certainly gained in depth and quality of treatment — let's now hope they get the commercial recognition they deserve with this track.

### DOUBTFUL

**CAROLE KING: "SWEET SEASONS" (A&M).** I don't honestly see Carole repeating her past success in the singles charts with this track, even though this is her usual fine effortless treatment of a song she wrote with Toni Stern from her "Music" album. Although it occasionally brings to mind "You've Got A Friend" and has a really nice brass slide in on the middle break. I don't think it has the poignancy of that particular number, nor the immediacy of other tracks she's done.

### SURPRISE

**MATTHEW ELLIS: "TWO BY TWO" (REGAL ZONO-PHONE).** A track that could be a surprise hit, in the sense that after a couple of plays it seems to really get a hold on you. From his album "Am I" there's a nice impetus about the guitar and piano combination, and it builds really well towards the break ups and very strong Buddy Holly back up feel.

### MONASTIC

**MEDICINE HEAD: "KUM ON" (DANDELION).** Nice band though they are, I think this is a bit of a peculiar choice to put out as a follow up to their successful single. It's a rather dirgy paced number with a lot of vocal echo, overloaded with bongo work, that gains no pace throughout the entire track. Slightly monastic and sinister and Lennon-orientated. I'm afraid John Fiddler's number didn't really pick up enough.

# SINGLE REVIEWS

BY PENNY VALENTINE

## Brown addicts —get Greedy!

**JAMES BROWN: "I'M A GREEDY MAN" (POLYDOR).** James runs true to form by putting out a track that runs over two sides and is much the same on both. A must. I should think, for Brown addicts, since it bears all his hallmarks — the tight marvellous brass section he's got, the screaming and yelling, the humping and grunting. "Pick up on this" he demands for openers, and there you are with a fine old boogaloo on your hands and the usual stomp up pace. "Brother don't leave your homework undone" — or else Brother Brown will creep in and finish it for you!

### TWIST

**CLAIRE HAMILL: "WHEN I WAS A CHILD" (ISLAND).** Miss Hamill is extremely young and appears to have that same sort of early lyrical talent that Janis Ian showed way back when she, was 15. Aside from that the quality of her voice brings to mind Joni, although her pronunciation is much more precise and dogmatic. Clever twist about the lyrics and I'd like to hear her do more.

### RIFF

**CAT MOTHER: "LETTER TO THE PRESIDENT" (UNITED ARTISTS).** Ah ha — Cat Mother get it on very nicely with a nice incoming riff that builds to an easy deep rock and roll feel. Very good production and overall feel about it, but doesn't remind you of "The Way You Do The Things You Do"? Yes.

### SPEED

**JIMI HENDRIX: "JOHNNY B. GOODE" (POLYDOR).** Chuck Berry's classic oldie has certainly stood the test of time and some thousand or so treatments by other musicians over the years. But I don't honestly think anyone got near the original feel of Berry's number the way Hen-

drix did (even though, naturally, the man has added all the individual fire and burst we've come to associate with him). This is a track cut live from "Hendrix In The West", and whilst I still believe you've either got to have memories of live appearances or actually be tied up visually with Jimi to really get him, this goes some way to projecting the speed and burning of the man.

### INCREDIBLE

**GRUNT FUTTOCK: "ROCK 'N' ROLL CHRISTIAN" (REGAL ZONO-PHONE).** Produced, it says here, by the Incredible Andrew Loog Oldham, which has a nice touch of the Incredible Andrew Loog Oldham about it. Oldham, it will be remembered, was once heavily tied up with the Stones and then split to the States. It is not, therefore, odd that this track has that same dirty funky old Stones feel about it plus that old driving rock feel Oldham's always had about his work.

### NOVELTY

**ROY WOOD: "WHEN GRAN'MA PLAYS THE BANJO" (HARVEST).** This, I guess, is what they call a novelty record. This, I fear, is probably what they call a hit record. Oh well. Mr. Wood is a talented young man who I once recall daubed my walls (office) with strange signs one day. This track has absolutely nothing to do with that fact. It's from his new solo album "Boulders", with masses of applause every time gran'ma or another member of this outrageous family plays banjo — suitable banjo breaks accompany. It drove me mad.

### CONCEPT

**TOM CLAY: "WHAT THE WORLD NEEDS NOW IS LOVE" / "ABRAHAM MARTIN AND JOHN" (TAMLA MOTOWN).** This



● JAMES BROWN: true to form.

is, without a doubt, an extraordinary record. For one thing I'm still not sure what Mr. Clay does exactly — unless he's a very good mimic and has got a natural aptitude for historic voices. All I do know is he produced this track. It's a "concept" idea more than anything else, and as such is extremely effective, though God knows how it will fare in this country. The idea has been to melt the two numbers

into a background choral — by the Blackberries in passing — and then put over a montage that opens with a child giving negative answers to the questions "What is hate?", "prejudice?", "segregation?" and then building across to the assassination of John Kennedy, the speech of Martin Luther King, the assassination of Bobby Kennedy and so on. The point is well and truly made.

**NEXT WEEK—FANTASTIC B. B. KING  
COLOUR POSTER—DAVE SWARBRICK—  
JOHN CALE—THIRD EAR BAND—EDGAR  
BROUGHTON—RICK NELSON—PLAINSONG**

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# ORGANS FOR STARTERS

IN THE issue of SOUNDS dated January 8, 1972 you did a feature on organs. Two beginners organs were mentioned but unfortunately no address was given for the manufacturer.

As I am interested in these I would be grateful if you could supply me with either the addresses of these firms or pass on my request to them for details of stockists in the Liverpool area. The details given were as follows: 1 Gem organs by Rose-Morris. Europa single 37 note keyboard. 2 Henri Selmer and Co. Ltd. Learners model with 37 note keyboard. — B. D. Williams, Fazakerley, Liverpool.

Rose, Morris and Co. of 32-34 Gordon House Road, Kentish Town, London N.W.5. 01-485 and Henri Selmer and Co., of Woolpack Lane, Braintree, Essex (London office 01-240 3386) will be pleased to answer your queries.

## ROD

ON READING your paper recently I noticed that Rod Stewart had a single entitled "(I Know) I'm Losing You" in the American charts.

Could you please tell me if this record will be released in Britain? — Les Allen, Bilston, Staffs.

A spokesman for Philips Records tells us: "We will not be releasing "(I Know) I'm Losing You" as a single in this country but it is on the Rod Stewart album "Every Picture Tells A Story."

## AMPS

AS I am considering buying an American amplifier I would be grateful if you could clear up a point about about watt ratings.

I have been told that American amp manufacturers describe the power output in different terms to UK manufacturers and how can I know the true power of the equipment. — Robert Linton, London, W.8.

American amp makers quote output in terms of watts, measured at peak power.

U.K. manufacturers quote R.M.S. watts (root mean square) and this is usually approximately just over half of the amplifiers peak power.

Nearly all U.S. makers also quote R.M.S. ratings so refer to these for absolute certainty.

WHEN SOMEONE as attractive as Fiona Stuart comes along, I suppose one has the licence to make certain concessions in making a musical appraisal, should the need arise. In Fiona's case there is no necessity whatsoever.

She really caught the eye last Summer when she was the one ray of sunshine in a dismal rainswept weekend at Syon Park. And one person who refused to let the occasion slip past without some acknowledgment was Fred Woods who was stage managing the festival, and could hardly wait for Fiona to finish her set in order to offer her the chance to record an album for his production company.

Fiona recalled: "It was the first open air festival I'd sung at and I really enjoyed it".

## VOICE

What had impressed Fred Woods so much? "I think he liked the song and also my voice. I don't think he likes ladies who shout and scream very much."

Fiona has undoubtedly benefited from the fact that she has refused to rush through too much too soon. Now with a wealth of folk club experience behind her she resists the temptation to present a programme consisting entirely of her own material when there are so many other good songs lying about unnoticed.

"Some of the great writers are being ignored, like Gordon Lightfoot", says Fiona. "I'm still singing three or four of my own favourites and I'll probably go on singing them for ever, but I shall also go on interpreting songs by other people."

## NOVELS

"I don't know if there's anything wrong with the singers coming up today relying so much on their own material but I don't think audiences really want accounts of personal love tragedies. In fact if there are any good songwriters emerging they just aren't going to be recognised in the future."

Ironically when Fiona came to London several years ago it was with the intention of becoming a writer. "I was only casually interested in music, but I was living opposite the Troubadour and people like Diz Disley started taking me around to the clubs and persuading me to sing."

"I wanted to start right at the top by writing novels, but now I'm working on short stories."

## SONGS

"I started playing guitar when I came to London but only as a very basic accompaniment because I've always been much more interested in singing than playing; I didn't have much confidence then but I'm much happier with my guitar playing now."

Fiona found herself going round the folk clubs regularly, watching and listening to other people. "Then I got the idea of writing songs and that's when I really started working. Now I'm doing three



• FIONA STUART: writing children's stories.

# Fiona's Images for children



of four gigs a week and because I'm singing other people's songs I've got time to concentrate on writing short stories."

## CHALLENGE

For her London gigs Fiona is frequently joined by that excellent violinist and guitarist Nick Pickett, and also bass player Brillo. "Economically I can't take anyone around with me outside London but eventually I'd like to play with a bass and another guitar", she says.

Fiona's propensity for romantic songs is based on the fact that she is a quiet, melodic singer coupled with her belief that she is romantically inclined herself. She sees the strength of Lightfoot's lyrics, for instance, as a tremendous challenge.

Fiona's first major break was when Sandy Glennon now her manager, booked her for two Thames TV appearances

on 'Zingalong'. "They were two quarter-hour programmes with a group of kids sitting round me. They just got the kids from school in the morning and let them loose in the studio: I'd never done television before and I thought it would be nerve racking, but the fact that the kids were there and the people in the studio were so nice made it OK. I hope to be doing that again in the new series, in fact I'd like to do any kind of children's television — I wrote some kids' songs especially for it and I also did a couple of songs they would have known. I'm writing some children's stories now and a friend of mine is doing some illustrations for them, but I enjoy writing for children because you can use such images".

## ALBUM

Fiona's present pre-occupation is the album which she is due to record shortly. She has already decided to do one of Derek Brimstone's romantic songs and also a couple of Lightfoot's, a couple of James Hendricks', perhaps one of Dave Mudge's and Nick Pickett's one of Rick Jones' and a few of her own. With Nick and Dave Moses taking charge of the sessions Fiona should have little trouble in producing an album that does justice to her talents.

But in the meantime she is constantly being reminded of what it's like to be a musician on the road, and it must be something of an incongruity to see this frail, child-like figure on railway stations at the dead of night, waiting for the last train back to town. As she points out: "My geography is improving all the time thanks to British Rail."

# FOLK NEWS

A LONDON trip taking in a recording session with Bill Leader and a "County Meets Folk" spot on February 5 will mark the debut of Scotland's Boys of the Lough. (Mike Whellans and Ali Bain plus Ireland Robin Morton and Cathal McConnell). They return to Scotland to play Edinburgh University (February 8), St. Andrews (9th), Haddington (10th), Aberdeen (12th) and Aviemore (13th).

Mike says that they'll work as foursome for only three or four months of the year. "For the rest of the time All and I will be working as a duo. We've been booked as a foursome for an American trip which will take in the Philadelphia Folk Festival in August."

## MOVE

Redevelopment forced Edinburgh University Folk Song Society to vacate their well-known base in Lothian Street, "The Crown," but they have resettled less than a mile away in a converted furniture store in Meadowlane.

Fred Jordan has been booked for February 25 but the Boys of Lough, due on February 11, will be staged in Adam House, another piece of University property nearby.

Edinburgh-based Rankin File will make their second album in February in London and it will be for a new label. Says Canadian singer/guitarist Tom Rankin: "It will be a big production LP compared with our debut album and it will carry original material."

Rankin File, a big success at Copenhagen's Tivoli Gardens last summer, return for three weeks in June and they've been booked for the Thurso Festival on July 28 and 29. They play a week of one-nighters in London in February.

Stefan Grossman and Tir na nog appear in concert at

the Forum, Wythenshawe, Manchester on February 11. Organisers are the Golden Lion Club.

Rick Nickerson of Rankin File would like to hear from anyone with information about his Aria cello bass which was taken from the group's car during a gig in Edinburgh recently.

Bole Armen appear at the Farnham Folk Club (February 4), Tabby's, Ealing (7), Upstairs Coal Hole, Wimbledon (10). The band are now using a starting pistol in their act.

Andy Gillan will also be at Tabby's on February 7 and forthcoming guests include Jon Betmead (14), Alex Atterson (21), Harvey Andrews (28), Skyport Ade Tucker (March 6), Elliott Blossie and Granny Clegg's Grunt Band (13), John James (20).

A new club is opening in Leiston, Suffolk on February 3 when the guests will be Alex Atterson. The club will operate fortnightly and future guests will include John Foreman, Totem, Royston Wood and Derek Brimstone.

Andy Irvine recently completed a northern tour and is now working once again with the new group which has been renamed Planxty. They have already done Scottish TV and cut a single, and start doing live gigs on March 17 — St. Patrick's day!

## ABROAD

Ian Anderson reports that the first of a series of gigs he is doing with Dave Evans was very successful. On March 16 Ian leaves for the continent, spending twelve days in Germany and Switzerland culminating in the Osnabruck Festival. He will then spend a week in Belgium before returning home.

Dave Paskett has replaced Barry Back in the Pigsty Hill L.O. and washboard player John Hays has also joined the ranks.



• STEFAN GROSSMAN: in concert at the Forum.

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## NEXT WEEK

# The Boys of the Lough

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AFTER HEARING Mountain at the Rainbow Theatre on Friday for the second time in almost as many months, I feel no urgency to see them again. Now that is not to say Mountain are a poor musical unit — far from it — but for me a couple of Mountain concerts in such a short space of time is equal to about five gigs from any other band. You come out of the theatre feeling you've just eaten two enormous Christmas dinners.

Going by Friday nights' audience, Mountain appeal to all sorts of people but the main of them are young who like their music loud, action packed but subtle and make no mistake Mountain are one of the cleverest and subtlest bands around. Their opening number was "Never In My Life" which immediately drew familiar smiles and applause from the first bar. Next came "Theme From An Imaginary Western" with its excellent guitar and organ work from Leslie West and Steve Knight respectively.

Knight, it seems, is a much overlooked musician but he is the string binding the Mountain parcels and without him the band would lose a great deal of its magic. This song is also a showcase for Pappalardi's voice and it proves that as a bass player he is both highly original and inventive.

It's Leslie West, however, who everyone sees as the main man in Mountain. West is a guitarist who combines in his playing the very best elements of rock and roll with the kind of showmanship which makes Chuck Berry such a joy to watch. But again he's not the kind of player you could listen to endlessly. The ten minute intro to "Roll Over Beethoven", for example, wears thin the second time you hear it.

The main attraction for me though in Mountain is drummer Corky Laing. He is an exceptional musician, who, through sheer power and feel, gives Mountain most of their drive and I can think of no other drummer who could actually swing a band who plays at such volume and intensity.

## live sounds



● LESLIE WEST: main man in Mountain

## SUBTLE MOUNTAIN

Laing is also the perfect platform for Pappalardi's bass playing.

Other favourite Mountain numbers which were included in the set were "Cross Rouser", "Nantucket Sleighride", and "Mississippi Queen", the song which tells you most about Mountain's music. — RAY TELFORD.

### Kings

WHEN YOU are privileged to see the guitar's two kings, B.B. and Freddie, play a set together — boy, for sure you know where today's music is coming from.

"Back to the roots" we're told, but B.B. and Freddie are the roots. Freddie and his

band (including two of his brothers on guitars) opened the show, B.B. and his orchestra followed, then B. brought F. out to share an amplifier and the spotlight.

The songs they sang, the tunes they played are hard to remember by title at the end of such an evening. What stays in your mind is a wonderfully warm-feeling mess of blues. But who could ever forget seeing B.B. King sing "The Thrill Is Gone"? — ALLAN McDUGALL

### Wishbone

WISHBONE ASH are just in the last stages of transition from a name that people have just heard of and a fully-

fledged star group. Their current tour, along with a nice band called Glencoe, which I saw on the second night at Birmingham Town Hall, should see this process complete, because every one of the audience on every night is going to want to tell a lot more people of his experience and pleasure.

Someone once said that they were a cross between Led Zeppelin and Black Sabbath, which though it is nowhere remotely near the truth, highlights a problem with this fairly new band, that of describing their sound.

Their music is really comparatively quiet, especially on the long pieces like "The Pilgrim" or "Phoenix", and they play carefully and delicately, using notes rather than chords or riffs. Audiences are just held, with enthusiasm building up inside them, so that when the end comes they can give release to their excitement. In fact they do twelve-bar rock numbers for encores, which is just perfect, letting everyone come down by shouting and clapping, although it took three encores to do it. Not an unconverted person left, but more important, a triumph for real music. — HOWARD FIELDING.

### Nitty

IN THESE days of up-tightness and hardness and scowling and pouting in rock, it sure was a treat to hear The Nitty Gritty Dirt Band at the Troubadour, where they played with Jonathan ("Sunshine") Edwards last week.

For about 90 minutes they joked, laughed, riposted and even sang and played some fun music. The music came from such various pens as Michael Nesmith, Jackson Browne, Buddy Holly and Jerry Jeff Walker whose "Mr. Bojangles" was their biggest hit single.

T.N.G.D.B.'s leader, John McKuen, plays a hot fiddle, but the sound tends toward Flatt and Scruggs rather than Doug Kershaw.

Jonathan Edwards is a typical Troubadour troubador (J. Taylor, C. Stevens, L. Taylor, N. Young), which means he'll do well. — ALLAN McDUGALL

### Strawbs

BEWARE LED Zeppelin, the Strawbs are coming to get you! They'll blast you with their electric music on their present British tour, and you can either enjoy it or be as horrified as their own celebrated "Hangman".

For those who hadn't seen Dave Cousins' band for a while, Sunday night at the Fairfield Hall must have been something of a rude awakening. They've changed you see: from being folkies to folk/rockers and now on to rock/folk.

The last change is a ques-

tion of musical priorities and the description belongs to Cousins himself. It's an admission of a rather drastic metamorphosis which has left the Strawbs a considerable distance from their masterwork "Antiques And Curios".

Whether the change is for the better is doubtful. Of course musicians have got to progress, but at the end of the Strawbs' set, watching them try to get it on like T. Rex, it seems all rather silly.

This electric love affair blossomed in the last two numbers of their concert, "Tomorrow" and "I'm Going Home". To do the latter number they were encored back. I went home.

Jonathan Kelly's set turned out to be sheer delight. The man and his acoustic guitar seemed uneasy at first but as his confidence grew so did his stature. His story-telling songs reached a climax with the splendid "Cursed Anna's Stare". Quite the best song of the night. — DICK MEADOWS.

### Gallagher

IT'S NOT a rare event to be able to see Rory Gallagher

play, nor has his repertoire undergone any radical changes, but he nevertheless presents his material with an urgency and vitality which makes him seem like a fresh, new performer.

When he played at the Kinetic Circus, Birmingham, on Thursday last, ably supported by Nazareth and Bullion, it was hard to decide how this came about, for there was more to the music than guitar technique, easy rhythms and a well-loved star.

The material was mainly familiar, starting with "Used to be", "Messing with the kid", "Should've learnt my lesson" and "Laundromat" and continuing with Rory's own acoustic guitar/mandolin spot before boiling up into a finale which brought them back from the dressing room upstairs at the back of the hall for their second encore.

The band too was the same — Gerry McAvoyn on bass and Wilgar Campbell on drums, although they improve every time, playing more and more as a unit behind Gallagher. — HOWARD FIELDING



● ROLAND KIRK

## Lanchester gives you everything

chell, Christopher Logue, and Adrian Henri. With such a collection, and more, there was an almost universal range of subjects, from the terrors of modern society and technology to Brian Patten's portrait of how peaceful life was, and could be, in the deserted areas of Ireland.

Of the others, I was impressed by Adrian Mitchell, by both his poems and their delivery. "Pip pop-pip; pip pip pip — I'm either a sound poet or a bowl of Rice Krispies". And "don't applaud between poems, it makes them jealous." It was nice, informal, but also impressive.

So too, were the men from Grindthorpe, who were not on strike. Were they real miners, we asked, marvelling at the way these men who hacked at the bowels of the earth by day could speak with silvered tongues by night.

SUNDAY WAS different again — an evening of mime, a sort of circus act roadshow, and a classically brilliant jazz performance by Roland Kirk and his band the Vibration Society. Helsrid Foron did the mime, technically interesting to watch, but only spasmodically entertaining.

Those who have never seen Raissaan Roland Kirk should do their utmost to try to do so, while he is here on one of his rare visits. He is an outrageous performer, playing up to three saxophones and various combinations of flute, recorder, clarinet, whistles, cymbal, gong and bells, and managing to sing at the same time.

But he is also outrageously brilliant, with a breathtakingly fast virtuoso technique when concentrating on just one instrument. As might be expected, the more he tried to do, the less effective the quality becomes, but he is backed by a superb band, who support and complement him, and between them they expand considerably the range of tones and textures that can be produced by a small jazz group. — HOWARD FIELDING.



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**RAINBOW THEATRE**  
 232 Seven Sisters Road, N.4  
**POCO**  
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## SATURDAY

**RAINBOW THEATRE**  
 232 Seven Sisters Road, N.4  
**POCO**

**BILLY PRESTON**  
**JOE'S LIGHTS**

**UPSTAIRS AT RONNIE'S**  
 47 Frith Street, W.1  
**NIGER**

**COLSTON HALL**  
 Bristol,  
**PINK FLOYD**

**LEEDS UNIVERSITY**  
**HUMBLE PIE**

**IMPERIAL COLLEGE**  
**OSIBISA**  
**HACKENSACK**

**FLAMINGO CLUB**  
 33-37 Wardour Street, W.1  
**ARTHUR CONLEY**

## SUNDAY

**TORRINGTON**  
 811 High Road, N.12  
**PATTO**

**CLIFFS PAVILION**  
 Southend  
**STRAWBS**

**FLAMINGO CLUB**  
 33-37 Wardour Street, W.1  
**PIONEERS**

**CRYPT FOLK CLUB**  
 St. Martin-in-the-Fields  
 8 p.m.  
**SINGING STEWARTS**  
**DAVEY MURRELL**

## MONDAY

**THE DOME**  
 Brighton  
**POCO**

**MAYFAIR BULLRING**  
 Birmingham  
**"KINETIC CIRCUS"**  
**MOUNTAIN**

## TUESDAY

**COLLEGE OF EDUCATION**  
 Coventry  
**GARY WRIGHT**  
**WONDERWHEEL**  
**JERICHO**

## WEDNESDAY

**UPSTAIRS AT RONNIE'S**  
 47 Frith Street, W.1  
**FERRY**

**SPEAKEASY**  
 Margaret Street, W.1  
**GONZALEZ**

**FLINTSHIRE TECHNICAL COLLEGE**  
 Flint  
**GARY WRIGHT**  
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**CARDIFF UNIVERSITY**  
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TWO PERFORMANCES at 6.45 & 9.0 p.m.

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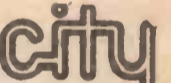
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MUSICIANS WANTED

ACOUSTIC GUITARIST wanted for soft rock band, only competent musicians please. Vocals an asset. — Derek, 370 3929 (evenings).

ACID-ROCK mutations unite. Bass, drums, and perhaps lighting freak for hi-fly space vehicle. — Ring 274 4439, Flat 1.

ALBERT CARTER wants drummer, pianist, rhythm guitar and two sax men. Good enough — then apply. Blues based. — A. Carter, Bubneus Court, Woodland Ave., Earley, Reading, Berks.

ACOUSTIC GUITARIST, also pianist to make 3 piece folk/rock band. Guys preferred. Must be 13-15 years old. — M. Canham, 6 Rochford Road, St. Osyth, Essex CO16 8PJ.

BASSIST wanted urgently. Own gear 50 Watt upwards. We have transport. Plenty of work. — Tel. Whitley Bay 25625.

BASS GUITARIST wanted for Matok — lead, drums, bass, vocals, — heavy rock, semi-pro., original material, Birmingham area. — Write or call, M. Hewkin, 39 New Street, Erdington, Birmingham 23.

BASS GUITARIST and drummer wanted to form semi-pro. rock band. Please phone 01-538 7604, after 6 p.m., East London.

BASS GUITARIST for semi-pro progressive band, South London area pref. Own transport. — Phone Andy after 7, 503 4867.

BASS ELECTRIC/string wanted by group rehearsing original and varied material — Ian Staples, 85, Spa Hill, Upper Norwood, S.E.19.

CHICK aged 15-18, to help struggling amateur lyric writer with ambition. Beginners only. Ring an advantage. Interested, — Guiting Shaun for a chat, 01-855 4704.

DEDICATED MUSICIANS to form pop/rock band with drummer. No heavies please. Equipment essential. — M. Allan, 91 Lucien Road, London, S.W.17.

DRUMMER REQUIRED for reforming S.W.19 group (soft rock). — Contact Larry, 19A Quicks Road, S.W.19, or ring Julie 930 8440 Ext. 305 (weekdays 5-6 p.m.).

GUITARIST seeks musicians to form Wishbone Ash type group in Catford/Bromley area. Semi-pro. only. Huge stacks not essential. — J. Bailey, 01-697 3601.

HARMONICA / VOCALIST seeks musicians or band, for country/city blues band, no heavies. — Warrington Blues Society, 7 Birchall Street, Warrington.

HAND DRUMMER 16-19 to help form Hobbit loving folk group, central Scotland area. — Phone 041-221 6375, Wed-Fri., 12.30 to 1.30.

IMMOBILE DRUMMER (17) with good gear would like to contact fellow loose musicians in Thurrock area. — Phone Purfleet 3151, after 6.35.

LEAD GUITARIST needs, bass, drums and vocalist to form heavy rock, blues band in Ipswich area. — D. Baalham, 9 Timperleys Hittlesham Ipswich, Suffolk.

LEAD GUITARIST needed for heavy band forming in Alton and with intentions to turn pro. — Write to W. Stanley, 4 Yellow Hammers, Alton, Hants.

LEAD GUITARIST bass and drummer wanted Grimsby area for group. Write stating age, etc. Equipment or experience not essential. — S. Haagenens, 49 Edge Ave., Scartho, Grimsby, Lincs.

LEAD GUITAR and rhythm to form serious band. Must have good gear. — Phone Brian or Steve, 699 1631, Flat 2, S.E.23.

LYRICIST WOULD LIKE TO contact composer. Preferably guild member for 50-50 collaboration. Pop and ballad songs. Please reply by Air-letter to: — W. F. Morris, 22 Mallum Avenue, Frankston 3199 Victoria, Australia.

NEED Lead and bass guitarist (semi-pro) with own gear for rock band starting in Birmingham area. — Phone Vic, after 6 p.m., 021-743 9870.

ORGANIST Young head for Tunisia contract, rehearse now, leave March 15. Good bread. Flight paid (return). — Colin Esher 64951.

TOP HEAVY ROCK BAND require good trumpet player and an experienced roadie to handle 14 piece group equipment. — Tel. Durham 58428.

TEENAGE DRUMMER, Bassist, keyboard, in West Brom / Birmingham area for Dylan inspired semi-pro group to be formed. — 021-357 8195.

VOCALS, bassist, Muislip area, to join friends trying their hand at weird sounds. Not much wattage. — No. exp. 866 6675 (6 p.m.).

WANTED drummer for amateur Bristol rock trio. Playing original material. — Phone Dave (560680), or Jeff (73480), Tennoer preferred.

YOUNG PROGRESSIVE BAND, (12-15), with own material requires saxes and keyboards. West Essex. — Phone Martin 375 3655 (Epping).

BANDS WANTED

LEAD GUITARIST and bass guitarist seek working pro. rock band, Durham area. — B. Vasey, 102 Avenue Vivian, Fence Houses, Houghton-Le-Spring, Co. Durham.

GROUPS WANTED

DRUMMER, apathetic, double solid-state, compatible, humbucking sticks, own bicycle, can read, Beano, 67 in 40 years time. — Ring Scarborough 61968.

ELVIS, 1954-57 Echo. Rock singer, hip swiveler, hairy seeks anyone wanting to form a country rock 'n' roll group. — H. Hickman, 21 New Road, Billingham, Teesside TS23 1DE.

INSTANT ENTERTAINMENT Agency require immediately in the S/E groups, bands, go-go's, disco's, roadies, vans. — Geoff, Gravesend 69010 64851.

VOCALISTS WANTED

FEMALE VOCALISTS WANTED in the Manchester area, must enjoy progressive, ages 15-18, contact Eddy. — Tel. 445 4102.

SINGER/GUITARIST urgently needed by S.E. London rock band newly formed. — Phone Mick 01-697 0231.

VOCALIST WANTED for ex Don Fardon group. South Brom or local guy preferred. — D. Osgood, 13 Granhill Close, Greenlands, Redditch.

WANTED, Insane vocalist for young band with good ideas. Preferably with P.A. of some sort, in Kingston area. — Phone 949 1307.

VOCALISTS

ENLIGHTENED versatile, female vocalist required by young, versatile (anything except Bop) band. No money, no gigs, no equipment but faith. — R. Cork, 'The Croft', Offenham, Evesham, Wors.



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ORIGINAL LYRICIST/vocalist requires place in versatile/original band. Preferably Penzance area. Blues a speciality. Peace Sounds. No gear. — K. Daugherty, 88 Mess, R.N.A.S., Cudrore, Melston, Cornwall.

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ANTARES/LIGHT SHOW, lights and magic lanterns, 5,000 watts, anywhere. — Phone Tony, Byfleet, Surrey 46834.

AMAZING feats on the high voltage wire (without a hairnet). Pete Rave and Spounge Disco — (East Anglia), Kesgrave 4034.

A BAND, group (all types) Discotheque, comedy band, duo jazzband, cabaret act, immediately available moderate prices. — London Music Agency 01-554 6008.

ALIAN Mobile Discotheque requires engagements, Edinburgh area. Schoolboy venture but professional sound and equipment. 100+ modern records. Cheapest rates. — 031-334 4742.

BLUE SUEDIE SHOWS INC. Disco. South London area. Any music, any time. — Steve, 7 Chalcraft Road, Lewisham, London, S.E.13.

BASSIST AND DRUMMER, experienced with gear, wish to join working group for original material. — Phone Len 366 1324, Martin 363 2672.

BASS GUITARIST seeks working group Croydon area. — 684-5028 after 6 p.m.

BRONZE CAULDRON dance rock band, Oxford area. — Write Town End House, Islip, Oxon or Tel. Kidlington 3156, after 10 p.m.

BASS GUITARIST seeks working rock band, experienced, no ties. — 26 Manorfields Drive, Horbury, Nr. Wakefield, Yorkshire WF4 6JZ.

BRONX Pop Harmony group have some available dates in the near future. — Contact Dave, 01-460 0459 (evenings).

BEATLES Cream. Free. You've seen them all die. Don't let another great group die. — Pick 65. — Phone Pete at 051 342 3385.

CREMATORIUM. A good funky rock band. — All enquiries to P. Askew, 01-629 2846.

COUNTRY AND WESTERN Trio Chris Penny and The Billykens, has a few dates vacant. — For bookings phone Elmswell 517.

D.J. closed circuit TV and 5 years' club experience, seeks gigs Glasgow area. — Write or phone S. McLean, 6 Grosvenor Cres., Glasgow, W.2. 041-339 3992.

DRUMMER/LYRICIST seeks band Oxon or Bucks area. Sorry no transport. Must work. — Phone Steve at Kidlington 5684.

DRUMMER + Congas. Hayman/Asba requires professional group. Preferably folk/rock but cabaret considered. Must be earning. — 65 Jubilee Cres., Louth, Lincs.

DATES WANTED for Carousel discotheque. New dimensions in lighting and stereo sound. Caters for all parties, dances and functions. — B. Logan, 58 Coleraine Road, Portrush, Co. Antrim, N.I.

DRUMMER (Funky) wants hard rock or country rock group, have own transport, reasonable equipment. Liverpool area. — Ring Pete 3675543 (Formby).

FEARLESS Disco looking for regular booking at college, pub, etc. Progressive specialists in South London. — Ring Randy 397 3849 (evenings) or 407 7881 (day).

FRIENDLY Black Sabbath freak wants to make it with friendly female Sabbath freak. — 355 Jamaica Street, London. E1 3HU (A. Berle).

FOLK CLUBS. Gifted engaged couple will sing beautifully, cleverly. Exp. £6 plus petrol please. — Write Stephen, Roseholm Farm, Howsham, Lincoln.

GIRL would like to write to guy who is into Nico. — L. Dunn, 14 Highfield Drive, Burnside, Rutherglen, By Glasgow.

HIP 18-year-old requires job urgently. Intelligent and adaptable. Anything legal considered. Can you help a poor guy out? Manchester area. — N. Faddies, 10 Staley Road, Mossley, Ashton-U-Lyne, Lancs.

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NEWDOWN MOBILE DISCO any occasion — reasonable rates. Merseyside area. — 051546 5584.

RHYTHM/SLIDE guitarist and drummer need work urgently. Anything considered, Surrey area. — Write 15 Grove Lane, Coulsdon, Surrey, B. Newell.

SWEET LIFE. One of the most popular bands in the South West. — T. Way, 13 Ford Hill, Plymouth, Devon.

SYNTHETIC Sound Disco. Good all round music inc. top 20. — 14 Malcolm Road, Shirley, Solihull. — Phone Lester at 021 744 2542.

SERVING THE MIDLANDS. The Electric City Discotheque. Professional disc entertainment for all occasions. 200 w gear + lightshow. — Ring Leamington, Spa 28738.

SOFT ROCK FOLK DUO, first album in progress, need gigs anywhere. — Harlett and Perkins, 0432 69528 (day).

SWEENEY TOD original 4-piece group. Varied repertoire, avant-garde rock to acoustic melodic. Recently back from European tour. — G. Kirton, 70 Armscott Road, Wvken, Coventry.

SEMI-PRO drummer requires work in engineering field. — Write P. Lord, 141 Langham Road, London, N.15.

SINGER/SONGWRITER requires genuine publisher to promote work. — Phone John 051-426 1942.

SKINNERS RATS / Blackheath Footh and Death Men — British Country Band/Morris team. Tasteless, jolly and dirt cheap. — 01-462 6645.

TIME MACHINE, heavy Irish trio want gigs, weeks residence preferred. Never out of country. — Tel. Manager, Louis, Dublin 771611.

Dear "Sounds", Can I take this opportunity to thank everyone who sent in offers of "Who" singles from my ad on January 8, I received between 30-40 replies and I really haven't the bread to answer them all personally. I now have all the singles I want.

THE PEACH MOBILE Discotheque, now booking March onwards. Lanarkshire area only. — Tel. Airdrie 63153. Ask for David.

TRANSPORT part-time van driver for hire. Cheap rates. I'll drive you anywhere. — M. Robinson, 42 Manor Road, Shelthorpe, Loughborough, Leics.

TWO YOUNG GENTS willing to set up groups equipment and control. P.A. London area. No fees necessary. — Phone 701 1893.

UFORIA: Established pop group require more gigs and/or residency in London area. — Management, Phone No. Waltham Cross 33416.

ULTRA-SMOOTH swagger band available for gigs large or small. Book with confidence and keep swagging. — Bourne End (Bucks) 23736.

VARIOUS MOBILE DISCOTHEQUES for all types of music. 200 watt stereo + lites+effects. — Ring Mick 01-640 1831.

VIOLINIST playing English/Irish/Scottish traditional dance music, wishes to join or form band. — 654 6994.

WORK NEEDED for drummer and rhythm/slide guitarist, good gear, transport. Anything considered. Surrey area. — Barry, 01-735 5980.

YOUNG LYRICIST / poet / writer with no bread, needs a genuine publisher/record company/someone to promote his work. — D. Kent, 9 Oldershaw Mews, Pinkneys Green, Maidenhead, Berks.

ZHANRAK LEE Associates. P.A. and balance engineers. Need work in Portsmouth area from April. Wem Festival stacks and Midas desks. — R. Nicholls, 201 Mess, H.M.S. Vernon, Portsmouth.

RECORDS FOR SALE

AS NEW Bumpers (various), 50p. Benefit (Tull), £1. Fat Mattress 1, 50p Purple In Rock, 75p, etc. — Phone 0702 522389 after 6 p.m. (Jackie).

AGE OF ATLANTIC L.P. Various incl. Zeppelin, Yes (Delanie & Bonnie), Iron Butterfly & others. — Offers to P. Jackson, 31 Ennerdale Ave., Workington, Cumberland.

ANYONE WILLING TO SWAP ME Hendrix "Wow" (good condition) for Together, Country Joe and Skyline — Dylan (both excellent condition). — R. Hatlett, 1 Church Street, Clifton, Beds.

ANDY WILLIAMS Home Lovin Man LP. played once. £1.50 stereo. — D. McDonnell, 32 Clive House, Union Grove, London, S.W.8.

ALBUMS FOR SALE, e.g. ELP. King Crimson. Send s.a.e. for list. Mint condition. Fair prices, e.g. ELP £1.50. — B. du Cille, 48 Dagger Lane, West Bromwich.

BANGLA DESH LP. Brand New. Hardly played, £4.25. — S.A.E. to J. Clark, 4 Upper St. Michael's Road, Aldershot, Hants.

BEATLES for sale. Hello, Goodbye and Eleanor Rigby, both by Beatles, 20p each. — Please write or ring, G. Hurst, 10 Monckton Road, Retford, Notts. Ret. 3112.

BILL HALEY, Rock Around The Clock, single in excellent condition. Highest bidder by 25th Feb. receives. — Letters first to J. Clare, Public Relations, HQ2 Div. B.F.P.O. 22.

BEST OF CREAM, Ecletion, Watt, Canned Heat Cookbook and other rock and blues L.P.s for sale from 75p. All excellent condition, send for details. — M. Laidler, 149 Lawrence Avenue, South Shields, County Durham.

BOB DYLAN Kinks, and Donovan records for sale, 1966 to 1970. Send s.a.e. for details. — K. Miller, North Craig Reservoir, Kilmarnock, Ayrshire.

BEST OF MOVE for anything by Rolling Stones or best offer S.A.E. — G. Brash, 65 Burnhead Road, Larbert FK54BD, Stirlingshire.

BEATLES Million Sellers, condition is fair. Mono, Price 25p. — R. Bright, 657 Scott Hall, Road, Leeds LS17 5PD.

BEEFHEART, Strictly Personal, Mayall, Diary of A Band Vol. 2, Kinks, Kinka Kinks, Small Faces, Nut Gone Flake. Offers please. — C. Webb, 21 Stafford Road, Darlaston, S. Staffs.

BLONDE ON BLONDE (Dylan), Tumbleweed (Elton John), T. Rex (Flyback). Cash or swap for Hendrix Ladyland or Who, Tommy L.P.s. Anything considered. — J. McArthur, 120 Corsock Street, Glasgow, E.1.

BEACH BOYS Friends, Years Gone By, Albert King, Ouid each, Zoo's first, £1.50. Superb nick. (Blank p.o.). — Stef, 354 Hinckley Road, Leicester.

BLIND FAITH, Led Zeppelin II, singles, Natural Born Bugie (Humble Pie), With A Little Help (Cocker), Something In The Air. — R. Balls, Green-gates, Albion Hill, Loughton, Essex.

BUDDY HOLLY L.P.s. Gene Vincent L.P.s. etc. Easy Rider L.P. £1.25. Return of Rock U.S.A. import L.P. by Jerry Lee Lewis, £2. — Details, B. Greatrex, 10 The Parklands, Short Heath Road, Erdington, Birmingham.

BEATLES FOR SALE, good condition, £1.10 or exchange for Hard Day's Night. — A. Jarrett, 19 Ensign Way, Stanwell, Staines, Middx.

BEE GEES 1st, Cucumber Castle RP & B2 idea, £3.50 lot. Good nick. Will exchange for Hendrix or CSN&Y solo albums (s.a.e.). — D. Pike, 14 Wood Road, Timperley, Cheshire WA15 6AW.

BYRDS, Sweetheart/Rodeo. If you like L.P.s with crackle and home-made covers then this is for you. Serious offers (not less than 4p). — S.A.E. to G. Walf, 3 Waltham Road, Manchester 16.

BUTTERFIELD BLUES BAND & Keep On Moving LP. Brand new, unused, unwanted gift. £1.50 o.n.o. — G. Clifford, 43 Oldfields Crescent, Great Haywood, Staffs.

BLACK SABBATH 1st LP. Good condition, £1.25. A. Dickie, 41 Buchandyke Road, East Kilbride, Glasgow, Scotland.

BEATLES LP. perfect condition, Sgt. Peppers Lonely Heart Club Band. — Offers to M. Chadd, 19 Heron Way, Hqrsham, Sussex.

BLOSSOM TOES Ever So Clean £1. Love Out Here (2 L.P.s) £2.25. Ron Nagle — Bad Rice (import) £2. All immaculate. — S. G. Lewis, 45 Crespiigny Road, Hendon, N.W.4.

CAPTAIN BEEFHEARTS Trout Mask Replica. Double set, stereo in perfect condition, price £2.20. One only. — S.A.E. to M. Teague, 1 Crawford St., Motherwell, Lanarkshire ML1 3AD.

COURT OF CRIMSON KING, King Crimson, excellent condition. Picked only once. £1.50. — Write to K. Nicholson, 11A Mayfield Ave., Lostock Hall, Nr. Preston, Lancs.

CENTPEDE September Energy in great condition, £1.75. Also Bumpers 50p and Colosseum Valentine Suite, £1. — D. Cullen, 24 Woodburn Avenue, Airdrie, Scotland.

CANNED HEAT Europe Concert 70, Dylan's Greatest Hits (both at £1.25). The Hits of 1971, 35p each. — S.A.E. M. Patrick, 177 New Road, Chatteris, Cambridgeshire.

CAT STEVENS Matthew and Son LP. £1.50, also early singles School 's Out, Supadupa, D'Arbanville, etc. 35p. (All good nick. — Stef. Wozowczyk, 354 Hinckley Road, Leicester LE3 0TN.

CREAM SINGLES, Wrapping Paper, I Feel Free, Strange Brew, White Room, Sunshine of Your Love. Any offers? — D. Swift, 7 Meadow Bank Ave., Reedley, Burnley, Lancs.

COMPLETE COLLECTION of C.C.R., £9. Also other singles and L.P.s for lists send s.a.e. — B. Henderson, 100 Charles Avenue, Arbroath, Angus.

DYLAN (double L.P.). Includes Baby Please Don't Go, The Mighty Quine, Candy Man, Livin' The Blues. — Offers please, J. Rees, Flat 5, 99 St. Norwood Hill, S.E.25.

DEEP PURPLE Fireball. Good condition, £1.25, or exchange for ELP/Nice L.P. — D. MacGregor, 99 Moira Terrace, Edinburgh, EH7 6SJ.

DEXTER GORDON: Dial Sessions on Polydor. Any Blue Note L.P.s in good condition, Miles Davis RM22. — G. Inglis, Top Flat, 90 Grove Street, Edinburgh EH3 8AP.

DYLAN'S 4th Street, Beach Boys Darlin, Tornadoes Telstar, Searchers Sweets E.P. Chuck Berry, Memphis Tennessee. Offers please. — M. Bush, 18 Earham Green Lane, Norwich, Norfolk.

DESDEMONA by John's Children. £1. One Inch Rock, Rumbling Spies, T. Rex, 50p each. — M. Rye, 21 Emsleigh Road, Twickenham, Middx.

EARLY TYRANNOSAURUS REX L.P.s for sale, 1st 4 L.P.s state price please. — P. Woods, 30 Oliver St., Seaham, Co. Durham.

ELVIS, 22 oldies for sale. H.M.V., R.C.A., singles and E.P.s. — Write B. Jones, 6 Lon-DDwr, Tal-Y-Bont, Bangor, N. Wales.

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ELVIS H.M.V. 78s. E.P.s. L.P.s. old pop 1957/72, Holly, Shangri-Las, etc. S.A.E. for list. — T. Jones, 55 Riverside Walk, Isleworth, Middx.

EXCHANGE E.L.P. for any Tyrannosaurus Rex L.P. before or including Beard of Stars (E.L.P. in good condition). — Send s.a.e. P. Dillon, 75 Broadfield Drive, Leyland, Lancs.

ELECTRONIC SOUNDS. Private limited edition. L.P., disc, S.A.E. details (non-commercial). — G. Oliver, 34 Sinclair Road, London, W14 0NH.

ELVIS Gold Award Hits Quadruple L.P. Cost £8.99. Will accept £6.50 o.n.o. Layla double L.P. by Derek and Dominoes, £3. — C. Clegg, 5 Beresford Street, Wigfa, Lancs.

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Exchange Master Of Reality for Thank Christ For The Bomb (Groundhogs) or Who Live At Leeds (perfect condition). — S. Fry, 22 Forum View, Bryanston, Blandford, Dorset.

EXCHANGE Chicago II for After The Goldrush, or Cheap Thrills or Blonde On Blonde or Surrealistic Pillow or Yes Album. — T. Roan, 22 Bigdale Drive, Northwood, Kirkby, Lancs.

EXCHANGE either Mott The Hoople (1st), Cry Of Love or Grand Funk Survival for L.P.s by Stray and Warhorse. — D. Wolfenden, 13 Armstrong Street, Farsley, Pudsey.

ELECTRIC WARRIOR (T. Rex) brand new £1.80 including postage o.n.o. — J. Anders, Oakdene, Rue-De-Haut Millbrook, Jersey, C.I.

EDGAR BROUGHTON, Sing Brother Sing and Santana 3rd. Both excellent condition, £1.50 each. — Apply R. Forbes, 39 Ashdown Ave., Belmont, Durham.

ELTON JOHN AND TUMBLEWEED, £1.45 each. J. Taylor 1st £1.85, mint. Blonde On Blonde (Dylan) D/A £2.20, v.t.c. Tull, T. Rex, Hendrix, singles 35p. — J. McArthur, 120 Corsock Street, Glasgow, E.1.

EXCHANGE, Space In Time for Split, Groundhogs (fair condition). — N. Chowdry, 39 Allestree Road, Fulham, London, S.W.6.

EXCHANGE Imagine (John Lennon) for Candles In The Rain or Born To Be (Melanie). Send L.P.s or write. — P. Townsley, 59 Sandringham Ave., Whiston, Rotherham, Yorks.

ELVIS 10 in. H.M.V., RNR sale, 200 Wild vintage RNR, rockability, S.A.E. — Courtney, The Green, Dodford, Nr. Weedon, Northants.

EX-TOP TWENTY singles from Kinks, Christie, Neil Diamond etc. Would be willing to sell or exchange. Send s.a.e. for list. — G. Whittton, 45 Kilkerran Terrace, Dundee, Angus, Scotland.

EXCHANGE Getting To This — Blodwyn Pig for any Yes album or any other suitable offer. Please write. — G. Brown, 5 Brownside Ave., Paisley, Scotland.

FOUR AND ONLY SEEKERS L.P. 50p. Everlys So Sad, 15p. Beach Boys God Only Knows, 20p. Beatles Can't Buy Me Love, 20p. — C. Connell, 2 Kersland Road, Glangarnock, Ayrshire, KA14 3BA.

FREE Highway, Uriah Heep, all albums. Paladin 1st album, all v.g.c. £1.50. Crickwood Green T.Y.A., fair, £1.25. — A. Sacks, 73 Gleadlands Road, Prestwich, Manchester M25 5WF.

FOR SALE. Unicorn, T. Rex + Pendulum. Creedence. Send s.a.e. stating price willing to pay to: — W. Cook, 2 Barbark Street, Portsoy, Banffshire.

SOUND EQUIPMENT

RECORDS FOR SALE

**LP. FOR SALE** James Taylor's album Sweet Baby James, in mint condition. Played three times. Only £1.50. — I. Williamson, 56 Waverley Cres., Bonnyrigg, Midlothian.

**LP's:** My Generation (Who), Nuff Said (Nina Simone), Amazing Adventure (Liverpool Scene), New Generation of Blues (Alexis Korner), All v.g.c. — N. Dunford, 26 Edward Road, Parkstone, Poole, Dorset.

**LED ZEPPELIN 4.** Fireball, Deep Purple, Master Of Reality, Black Sabbath, for sale or exchange (all good condition). Offers please. — Alison, 22 Cumberland Gardens, Sunbury, Middx.

**LP'S AND SINGLES** including Pink Floyd, Free, The Stones, T.Y.A., The Moody's, The Who and many others. — Phone Staines 57434.

**LOVE** Forever Changes 75p, Immortal Charlie Parker £1, or part exchange /exchange for 1st two Colosseum albums. S.A.E. — S. Mail, 46 Lubnaig Road, Glasgow G43 2RX.

**LET IT BLEED** 75p. All Things Must Pass £3. This W 75p. For sale, good condition. All answered. — G. Todd, Abeylands, Sherborne, Dorset.

**LP'S FOR SALE.** Beatles, Zeppelin, ELP, Beeheart, and others. All good condition. — Ring or call, 9 Blshopdale Holme, Bradford 871051.

**LP's** Best T. Rex. Good condition, Wings Wild Life (Paul McCartney) only played few times, no scratches, offers first send s.a.e. — M. Turner, 55 Greenacres, Shoreham, Sussex.

**LED ZEPPELIN III** for sale. Perfect condition £1.65. Live Cream also in perfect condition only £1.50. N. Sherwin, 62 Wheatfield Gdns, Crumlin Rd., Belfast BT1 47HW.

**MONKEES** More Of, Pisces, Aquarius etc. Birds, Bees, Monkees 80p each. Nine singles for £1.20. All excellent condition. — D. Evans, 102 Cottrell Road, Roath Park, Cardiff, S. Wales.

**MARC BOLAN,** The Wizard, single (1965), also Tears Of Joy, 1st album. — R. Houghton, Sunny Bank, Kinn Lane, Betchworth.

**MANY JUDY COLLINS,** Wildflowers, etc. Iron Butterfly Ball, Tull, Beneat. Superb nick. £1.50 (blank P.O.). — Stef, 354 Hinckley Road, Leicester.

**MONKEES** Instant Replay, £1; singles, 25p Goodbye, Mary Hopkin, Somethings Gotten Hold Of My Heart, Gene Pitney, Will post. — R. Stanley, 2, Assheton Walk, Hale Village, L24 4BP, Lancs.

**MEDICINE HEAD** stereo single, mint condition, tracks Coast To Coast. All For Tomorrow, one only £1.50. — S.A.E. to M. Teague, 1 Crawford St., Motherwell, Lanarkshire ML1 3AD.

**MOTHER'S DAY** double (Mothers). Many tracks unplayed. Original price £4.50 import. My price £2.50. Bargain of the year. — G. Nash, 67 Watson Ave., Chatham, Kent.

**MY PEOPLE WERE FAIR,** Prophets, Unicorn, Beard of Stars, Best of T. Rex. V. Good condition. State price. — R. Carter, 27 Cheltenham Cres., Harrogate, Yorkshire.

**NEIL YOUNG** (lasts one hour) for sale. I want about £1.50 or a good copy of Goldrush or anything. — H. Milnes, 254 Woodward Road, Dagenham, Essex.

**NUMBER ONES** Hot Love, Honky Tonk Women, I Got You Babe, also Swan T. Rex, Je T'aime, Fair, Offers. — J. Ratcliffe, "High Court", Cliffe Lane, Gt. Harwood, Blackburn, Lancs.

**NICE SINGLE** Brand new, unplayed, America B/W Diamond, Hard Apples of The Moon. Any offers? — D. Swift, 7 Meadow Bank Avenue, Reedley, Burnley, Lancs.

**NOT T. REX BUT** Floyd, More Trees, M. Southern Comfort, Nice, Unhalf Bricking, 5000 Spirits, I.S.B. S.A.E. cash offers or swap. — T. Hardy, 10 Maple Road, Alderley Edge, Cheshire. SK9 7PW.

**NICE** Memorium import, £1.75 — Tim Hardin Suite, £1.50 — Byrds Mr. Hyde, £1.25. 500 soccer mags. Swap LP's or cheap sale. — J. Cairnduff, 121 Menock Road, Glasgow 54.

**ONCE AGAIN** Barclay James Harvest, brand new. Played once. Offers over £1.50. — D. Cocker, Roydon, Homestead Road, Edenbridge, Kent.

**ONE TON OF SOBS** — Free, good condition, £1.50. — Ring Franca between 5-6.30. Leighton Buzzard 2649 excluding Friday.

**OH BOY,** Cliff Richard, John Barry 7, P.M.C. 1072 also Cliff, Cliff and Drifters. 33SX 1147. Offers. — G. Mignot, 7 St. Leonards Avenue, Blanford, Dorset.

**OLDIES** for sale, 1965-1967. Beatles, Stones, Monkees. Good nick. Also T.Rex, Ride White Swan. — Phone after 6. State price. Jack, Wishaw 75058.

**PINK FLOYD** (Ummagumma) only a few weeks old, £2.10 or nearest offer. Closest 1st offer secures. Also Aqualung only £1.30. — N. Sherwin, 62 Wheatfield Gdns., Crumlin Road, Belfast 14, N. Ireland.

**PARANOID** — Black Sabbath, Very Best of Every Box. £1.15 each. Both perfect. — Paul Stephens, 22 Derby Grove, Lenton Sains, Nottingham.

**PAUL McCARTNEY'S** Ram and Wings LP's. £2.25 for sale. Each brand new. — J. Boggan, 315 Ballyfermot Road, Ballyfermot, Dublin 10.

**PROPHETS** and Beard Of Stars, by T. Rex. Also two Rolling Stones imports, £7.50 o.n.o. (s.a.e.) for enquiries. — M. Graham, 32 Briarwood Ave., Gosforth, Newcastle-on-Tyne.

**POET AND THE ONE MAN** BAND album, stereo. (Head Hands & Feet plus Hopkins, Donaldson, Donahue), A Gem. Best offer secures. — B. Fooks, 72 Corston View, Bath BA2 2PD.

**QUICK SALE** Unicorn, Beard of Stars, both signed by Marc. Excellent cond. Any offer considered. Priority to first reply. Hurry. — R. Harris, Silver Seas, Cockleton Lane, Gumard, Cowes, I.O.W.

**RECORDS,** Ride A White Swan, I Hear You Knocking, Witches Promise, Let's Work Together, Lola, In The Summertime. Offers first. S.A.E. please. — M. Turner, 55 Greenacres, Shoreham, Sussex, BN4 5WY.

**RARE SINGLES** in coloured photo sleeves at bargain prices, including Nirvana, Chicago, Cream plus hundreds more. — S.A.E. to J. Clare, Public Relations, HQ2 Div., B.F.P.O. 22.

**RINGO STARR** Sentimental Journey, Peter Paul & Mary Album 1700. Both perfect condition. Please send offers over 75p. — C. Longden, Spring Villa, Oughtbridge, Sheffield.

**ROCK 'N' ROLL** collection and some vintage Elvis books and mags. — M. O'Rourke, 35 Brixhurst Rise, S. Crondon, Surrey.

**RARE DYLAN** single Can You Please Crawl Out Your Window? good condition. Selling for £1. — K. Smith, 2 Tabor Road, Maesyccmmer, Hemmoed, Glam.

**RARE Zeppelin** Blueberry Hill double £6. Have Marijuana — David Peel, £1.15. Most of Jeff Beck 60p. All in very good condition. — R. Wheeler, Stanley House, 3 Barby Road, Rugby, Warwickshire.

**RARE COLOSSEUM** single on Fontana — Walking In The Park B/W Those Who Are About To Die. Offers? — D. Swift, 7 Meadow Bank Avenue, Reedley, Burnley, Lancs.

**REFLECTIONS,** Marmalade, Matthew & Son, Cat Stevens, Xanadu, Dave Dee etc., All day, All night, Kinks, Curly, Move. Sale singles. Offers? — M. Bush, 18 Earlhamp Green Lane, Norwich, Norfolk.

**RECORD COLLECTION** (LP's) all in stereo. 200 for sale, send for lists. Folk, Rock, Pop, Progressive, from £1. — D. McLaughlin, 35 Park Crescent, Newtown, St. Boswells, Roxburghshire.

**RARE MARC BOLAN,** Desdemona — John's Children and Deborah, T. Rex, £3 each. — M. Yorke, 18 Dukes Avenue, London, N.10.

**RICK NELSON,** Duane Eddy, Del Shannon, LP's. Johnny and Hurricanes, Del Shannon, Telstar singles. Send S.A.E. for list. Exchange offers. — S. White, 5 Mio Place, Gloucester, Glos.

**SINGLE** Wild Winds Are Blowing — Slade. Recorded 1969. — Write, Bill Lavender, 24 Stainburn Road, Leeds 17, Yorks.

**SOUL RECORDS,** info, reviews in this months Hot Buttered Soul, 15p to C. Savory, 36 Scrapsgate Road, Minster, Sheppey, Kent.

**SINGLES** reasonable condition, Kinks, Lola, Amen Corner's Hello Susie. Offers? — S.A.E. K. King, Byways, Crossdale Road, Bromborough, Cheshire.

**SECONDHAND** LP's for sale, (good condition) for prices and details — Tel. Trevor 01-736 0892.

**SIMON & GARFUNKEL** LP's. Bridge Over Troubled Water and Sounds Of Silence for sale. Offers. Both in good condition. — B. Carter, 8 Lancaster St., Barrow-in-Furness, Lancs.

**SINGLES** Magical Spiel, Barry Ryan, War, Edwin Star, Eleanor Rigby, Beatles /25p each. Wanted, Mungo Jerry Fan Club Address. — G. McDonnell, 32 Clive House, Union Grove, London S.W.8.

**SELL OR EXCHANGE** Moodies Every Good Boy, Beatles Abbey Road, also Street Fighting Man, Lady Rose, Maxi's and Fireball single. — T. Giffelin, 5 Longcrag View, Glenside, Dumbarston, Scotland.

**SALE/EXCHANGE** Wishbone Ash Pilgrimage, Yes First two albums, Faces Long Player, Centipede Septober Energy. Excellent condition. S.A.E. with offers. — I. Davidson, 155 Bute Drive, North Muirton, Perth, Scotland.

**STEPPENWOLF LIVE** £1.25, plus many other LP's and singles. S.A.E. for list. — R. Evans, 52 Willis Pearson Ave., Bradlev, Bilston, Staffs.

**SSSH,** Ten Years After. Perfect condition. Hardly been played. £1.20. — D. Artley, 36 Bylands Road, Easton Middlesbrough, Teeside TS6 9DN.

**SUPER GROUPS VOL 2** (brand new), 50p. Blues Helping, Love Sculpture (v.g.c.) £1. — A. Higgins, 54 Walker Street, Thornhill Lees, Dewsbury, Yorkshire.

**SINGLES** 25p each. Move 'Blackberry Way', Equals 'Viva Bobby Joe', Neil Diamond 'Cracklin' Rosie', Yardbirds 'Shapes Of Things'. — R. Stanley, 2 Assheton Walk, Hale Village, Lancashire, L24 4BP.

**SWOP** Untitled (Byrds) or My People Were Fair (Tyranosaurus Rex), plus cash for All Things Must Pass (Harrison). State cash required. — D. Williams, 72 Earlston Road, Wallasey, Cheshire.

**THE DOUBLE — SOUL OF** SONNY STITT parts one and two on Wingate (Golden Word Subsidiary). Mint condition. Best offer secures. — Fooks, 72 Corston View, Bath BA2 2PD.

**T. REX LP** (Electric Warrior) for sale or swap for Gilbert O'Sullivan LP Himself. — P. Singleton, 152 Main Street, Rawmarsh, Rotherham.

**T. REX** Unicorn LP for sale. Good condition. — State price to S. White, Stonar, Athwath, Melksham, Wilts.

**T. REX** Flyback LP includes Debra, One Inch Rock. Excellent condition. State price. — T. Hamner, 38 Blundell Drive, Birkdale, Southport, Lancs PR8 4RE.

**T. REX LP.** Prophets, Seers & Sages, only played twice. Best offer accepted. — Matthews, 10 Highmead Close, Reading, Berks.

**T. REX** My People Were Fair. Brand new on Jan 11th 71. Cross Cheque, £2.75. S.A.E. essential. — J. Gavaghan, 12 Newlyn Drive, Sale, Cheshire.

**T. REX OFFER** 2 Flyback LP's 60p each, good condition. Contact — Claire Kirkup, 7 Christs Hospital, Hertford, Herts.

**TYRANOSAURUS REX** My People Were Fair. Fairly good condition. Offers? Write first. — Y. Day, 47 Lynton Avenue, Arlesey, Beds.

**T. REX** First 3 LP's v.g.c. 2 Mono. Offers. — Krasnickas, 18 Cruzon Road, Bradford 2.

**T. REX** and Four Tops Still Waters, good condition, £1.50 each or any 1 for Faces Long Player. Send S.A.E. — T. Hardcup, 11 Casemates, H.M. Tower of London, EC3N 4AD.

**TEN YEARS AFTER,** Stonedhenge, SSSSH, Cr'Wood Green, Watt. Good condition. Only £1 each or will exchange. Send details to: — D. Witherington, 71 Duddell Road, Smallthorpe, Stoke-on-Trent, ST6 1LS.

**T. REX UNICORN** Best offer. Also oil paintings of Marc. £3. S.A.E. — D. Falkingham, 7 Crag Place, Springbank, Keighly, Yorkshire.

**T. REX ALBUMS FOR SALE.** My People Were Fair, Prophets, Unicorn, Beard Of Stars. Good condition. Offers? — C. Pallin, 1 Industrial Street, Pelton, Chester-Le-Street, Co. Durham.

**TYRANOSAURUS REX LP'S.** Prophets, Seers & Sages, Beard Of Stars. Offers please with s.a.e. — W. Jones, 1 Massey Avenue, Dallam, Warrington, Lancs.

**THE WHO LIVE AT LEEDS,** £1.70 mint condition. — W. Dickinson, 92 Davison Road, Darlington, Co. Durham.

**T. REX,** Beard of Stars, £3.50 o.n.o. Good nick. — Paul, 33 St. James Ave., N. Lancing, Sussex.

**TYRANOSAURUS REX** LP. released 1968 on Regal Zonophone. Offers please with s.a.e. — D. Brown, 53 Princess Street, Harrow, Co. Durham NE32 3QH.

**T. REX** £1.50 Best of T. Rex 75 p or both £2. Good condition. — P. Beeson, 38 Olive Walk, Harrogate, Yorks. HG1 4RJ.

**T. REX** My People album. Deborah, King Of The Rumbling Spires' singles. First Yes album. Offers. V.G.C. virtually unplayed. — H. Gregory, 34 Western Gardens, Ealing, W.5.

**T. REX ALBUM** Beard of Stars, Prophets, Debra, King The Rumbling Spires. Fair condition. Offers. — N. Orr, 8 Aibian Place, Willington, Co. Durham.

**TYRANOSAURUS REX LP.** My People Were Fair, v.g.c., also singles, Debra and Pawtor Suitor fair condition. Any offers. — S. Mepham, 7 Emerald Close, Rochester, Kent.

**TEN YEARS AFTER** Watt Stoned Henge good condition. Sale, offers or swap. Further info. s.a.e. to: D. Skull, 11 Albion Court, Pett Street, Woolwich, London, S.E. 18.

**T. REX LP.** FOR SALE. Flyback 2. Also every T. Rex single made for sale. Debra, Swan, Hot Love, also pics. Offers. — J. Naylor, 43 Morris Street, Scholes, Wigan, Lancs.

**THE FACES** Nodes As Good As A Wink, mint condition, £1.75 + Atomic Rooster's Death Walks Behind You £1.25. — Phone 01-550 4781.

**T. REX** Prophets autographed, Unicorn and My People Were Fair unplayed. Offers? — M. Morrison, 33 Lubnaig Road, Glasgow S3.

**TYRANOSAURUS REX** — My People Were Fair, Ian Matthews — Thro My Eyes. Best offer secures. Will consider exchange. — D. Williams, 72 Earlston Road, Wallasey, Cheshire.

**TAMLA'S** Road 15p. Soul and pop singles from 5p. — S.A.E. 4 Cavendish Avenue, St. Leonards-on-Sea, Sussex.

**T. REX** Hilly two includes One Inch Rock, Whiter Shade Pale, Shapes Things/Misty, Go Now. All good. Best offers win. — S. Wozowczyk, 354 Hinckley Road, Leicester LE3 0TN.

**UNWANTED DINKY CARS** in your attic for rock organist collecting them? Some old records to swap. — 369 Highfield, Feltham, Middx. TW13 4DW.

**UMMAGUMMA,** never used £2.25. Donovan LP's from 50p Johnny Winter LP's, good condition. Offers, others. Write for details, D. Partridge, 42 Kimble Drive, Bedford, Beds.

**UNICORN,** My People, Prophets, also Pink Floyd first 5 albums. Fair condition. Offers please. — D. Kearney, 2 Celt Street, Inverness.

**UNICORN T.Rex.** Will sell to highest bidder, or exchange for "Heavy" LP's in perfect condition. Need bread urgently. — M. Hughes, 10 The Rath, Milford Haven, Pemb. Wales.

**WILL SELL SOFTS THIRD** £2.25 o.n.o.; Cream "Wheels" £3; Cohen's "Songs For A Room" £1.25. All good nick. £6 the lot. — P. Hardy, 21 Foxhill, Wetherby, Yorkshire.

**WHO'S GENERATION** £1. Quick One £1.20, Sell Out £1.20 and Tommy (stereo) £2. All v.g.c. — Phone Southampton 56466.

**WILL SWOP** Atomic Rooster In Hearing Of (perfect nick) for any Bread Album, good nick. — Phone Jenny 051 928 2580 after 7 p.m.

**WHO'S NEXT** (good condition) £1.50. Also Hendrix Band Of Gypsies, also in good cond. £1.25. — Write P. Carter, 26 Wilkins Road, Astley Bridge, Bolton, Lancs.

**WATT** Ten Years After Roots — Latest Everly Bros. album. All perfect cond. Never been played. £1.75 each. — R. Stanley, 2 Assheton Walk, Hale Village, Lancs, Liverpool 24.

**WILL EXCHANGE** Kick Out The Jams (M.C. f LP, plus Jethro Tull's sweet dream, for any early T. Rex LP. — D. Dalley, 45 Swan Lane, Daubhill, Bolton, Lancs.

**WHO:** Meaty, Beaty... (only twice played), £1.75, £1.75, or exchange for good condition Free; Highway or Fire and Water. — M. Lunt, 36 Barcombe Road, Heston, Cheshire.

**WATT CRICKLEWOOD** Green, T.Y.A., Poseidon — King Crimson, David Crosby, McDonald & Giles, Livingston Taylor 1st albums. All £1.75 each. — M. Seabourne, 33 Mayflower Road, Droilwich, Worcs.

**VARIOUS MOTOWN LP's** and singles as well as others. Send for free list enclosing s.a.e. — R. Lloyd, 30 Cheshire Avenue, Stourport-On-Severn, DY13 0EM, Worcs.

**YARDBIRDS,** Who, Hendrix (Purple Hazel), Brad Maguire (Eye of Destruction), Stones, Kinks, Small Faces, Animals plus other singles for sale. All ex. cond. — R. Kirton, 82 Wetherby Drive, Royton, Lancs.

**ZAPPAS** Hot Rats £1.50. Flocks Dinosaur Swamps £1.30. Will exchange for Court of Crimson King or Time and A Word. — D. Scott, 18 Toft Road, Bradwell, Newcastle, Staffs.

**ZEPPELIN LZIII** for sale, as new. Sleeve perfect. Gift at £1.50. — A. Sheppard, Colmehere House Farm, Ellesmere, Shropshire.

**2nd TYRANOSAURUS REX LP.** (mono) Buffy St. Marie, Little Wheel Spin, Buzzy Linhart first (import) People Band. All good condition. Offers. — Ray, 172 Herbert Road, High Wycombe, Bucks.

**3 SINGLES** (incl. Gun. O.C. Smith) 75p. swop Heartbreak Hotel re-issue. TYA SSSH (mono) + Electric Bath, £1.60, swop American Beauty. — B. Pullen, Grettton, Winchcombe, Cheltenham, Glos.

**1150 BLUES AND SOUL** fixed price import bargains (Temptations, Originals, Impressions, Candi Station, O.V. Wright, etc.). Send large S.A.E. to "Records", 142 Shirland Road, London W9.

**20 SINGLES** plus L.P. (1959-1970) £2 or swap for Carol King album. — Write Paul, 78 Western Avenue, Dagenham, Essex.

**200 MOTELS,** Frank Zappa, played only once + poster and booklet. Price £3.50 o.n.o. — N. Ball, Culford School, Bury St Edmunds, Suffolk.

**75 EACH** good clean fun. Buddy Guy Live, World of Blues Power 35p. Help, She Loves You, Hard Day's Night, Beatles. — P. Phippin, 9 Lawrie Park Avenue, Sydenham, London, S.E.26.

**100 STEREO** albums. Names include Van Der Graaf, 1st Caravan, Softs, Bowie, Crimson, ELP, Yes, Lovecraft. Good nick. Send S.A.E. — C. Evans, 13 Phillip Road, Bescot, Walsall, Staffs.

**200 MOTELS** Mothers (double) new. Prefer to swap but would sell. Also Electric Fly, Otis Redding Live, Ram. — K. Purcell, 8 Averingfield Road, Thorpe Edge, Bradford, BD10 9HQ, Yorks.

**RECORDS WANTED**

**ANY RALPH McTELL LP.** Must be in reasonable condition. Write and state title, condition and price. Good price paid. — B. Hewlett, 29 Terrace View, Horsecastles, Sherborne, Dorset.

**ANY TAMLA MOTOWN** Chartbusters LP. and Original Big Hits LP's. Must be in ace condition. Send your list to R. Royston, 82 Hollin Terrace, Huddersfield, Yorks.

**ANY T. REX LP.** (Not Electric Warrior). State condition and price please. — D. Price, 29 Bailey Avenue, Overpool, Ellesmere Port, Cheshire.

**ANY NICE LP.** Swap for Granny's Greenhouse LP (Bonzos), v.g.c., plus three golden oldies. — Write V. Keirle, 25 Nursery Avenue, Ormskirk.

**ALL T. REX LP's** and singles before Hot Love. State Prices. Must be in good condition. — E. Spencer, 62 Millon Road, Waterlooville, Hants, PO7 6AV.

**ANY T. REX LP's** wanted. Will pay good price. Any before Flyback, Prophets, etc. Send s.a.e. — G. Butler, 1 North Avenue, Greenmount, Nr. Bury, Lancs.

**ANY T. REX** records before Swan except Puitor Suitor. Will pay up to 30p if in good nick. — B. Giles, 7 Albany Road, Southtown, Great Yarmouth, Norfolk.

**ARNOLD LAYNE.** Any Old Dead, Mothers singles, Details. — M. Revell, 2 Oliver Road, Shenfield, Essex.

**ALL BEATLES LP's.** Please state prices. — J. Gliscard, Avenue Lebrun, Antony 92, France.

**ANY YES LP's,** posters, etc. State price, condition and tracks please. — P. Robinson, 14 Lansdowne Road, Hailsham, Sussex.

**ANY CREEDENCE CLEARWATER** records. Singles or LP's. State prices. Very urgently required. Good condition please. — A. Farrell, 17 Sutton Road, Newbury, Berks.

**ALL YARDBIRDS SINGLES** plus Bumble by Link Wray, and Fairport's singles. Now Be Thankful and Si Du Tois Partier. — D. Collins, 33 Broomhill Park, Bangor, N. Ireland.

**ALL ALBUMS BY CAN.** Must be perfect condition. State price wanted. — Write S. Whitam, 439 New Hey Road, Salendine, Nook, Huddersfield, Yorks.

**ANY OLD LP's** or singles by The Nice. State price. Also anyone who'd like to write about ELP? Letters welcomed. — M. Batt, 7 Britannia Terrace, Pogram, Nion NP2 1TE.

**ANY WEST COAST** (American) LP's. Name price. Also desperately wanted: Paradies, Bar & Grill, Mad River. Good price for fair copy. — Ray, 172 Herbert Road, High Wycombe, Bucks.

**ALL T. REX** singles before Ride A White Swan. State price. — D. Parrish, 222 Kings Mead, Pontefract, Yorks. WF8 4HE.

**ANY FLOYD,** Yes, ELP, Egg, C.S.N. & Y. imports. Required urgently. — M. Richards, 5 Pond Meadow, Steynton, M. Haven, Pems.

**ANY DOORS** singles, LP's in good condition required pre-LA. Woman. — 5 Pond Meadow, Steynton, M. Haven, Pems.

**ANY OLD ROCK & ROLL** 78's, 45's, LP's and E.P.'s and R. & Blues. Any amount. — E. Morris, 10 Faringdon Road, Swindon, Wilts, SN1 5BJ.

**AS TEARS GO BY** by Marianne Faithfull, also singles by Stones, Simon and Garfunkel and Beatles. Good condition, state prices. — D. Woods, 32 Queens Street, Blackpool Y71 1PU.

**ANY LOVIN' SPOONFUL** singles and CSNY (and solos) singles. — P. Swift, 80 Meadow House, Spon End, Coventry, CV1.

**AMERICA** — The Nice, single wanted. State condition and price. — I. Dipple, 17 New Road, Bromsgrove, Worcs.

**ANYTHING** by Freddy King (not Getting Ready or Polydor re-issue). Any price paid. Must be in good condition. — B. Langford, The Antlers, Arnewood Bridge Road, Sway, Hants.

**ANY SINGLES** or LP's by Small Faces, Tyrannosaurus Rex and Melanie. State prices. — M. Buckle, 8a Davidson Park, Edinburgh EH4 2PF.

**ANY ANDY WILLIAMS** or Dora Bryan LP's in good condition are required. — Write first to K. Taylor, Sorby Hall, Endcliffe Vale Road, Sheffield S10 3ES.

**ANY GRATEFUL DEAD** singles also any Band singles. — A. Manning, 11 Newton Close, Walsgrave, Coventry.

**ANY TYRANOSAURUS REX** LP's in good condition. Send S.A.E with details. Urgent. — L. Challinor, 103 Narborough Road, Cosby, Nr Leicester.

**ALL RIGHT NOW** single by Free. Must be in good condition. Will pay up to 30p. — C. Morris, 45 Caldecott Street, Rugby, Warwickshire.

**BEST OF T. REX** wanted. I will pay up to £2, or Unicorn. — L. Sadler, 29 Caldwell Drive, Birkenhead.

**BONZOS** Urban Spaceman, Badfinger, Come And Get It. Pay 20p each if in good condition. — I. Stephens, The Tavern, New Brancepeth, Durham.

**BEACH BOYS** U.S. Albums prior Stack-O-Tracks, bar De-Luxe. Also U.S. singles containing otherwise unavailable tracks. Except Susie Cincinnati. — B. Bullock, 7 Morton Road, Harvington, Nr. Kidderminster, Worcs. DY10 4LT.

**BEATLES SINGLES** urgently wanted. Love Me Do, Please Please ME, Ain't She Sweet (Polydor). Prepared to pay well. — A. Brooks, 38 Munster Square, London, N.W.1.

**BYRDS SINGLES WANTED.** Please Let Me Love You, Lady Friend, Lay Lady Lay. Good condition. Your price paid. — N. J. Bird, 11 Harthall Lane, Kings Langley, Herts.

**BEATLES SINGLES WANTED.** Please Please Me/Ask Me Why. Will pay £1 if in good condition. — M. Massey, 30 Birkhill, Airedale, Castleford, Yorks.

**BLUES** 45s, 78s, especially Elmore. Will state price and condition. — J. Rastall, 12 East Street, Rippingale, Bourne, Lincs.

**BELLS,** Stay Awake, Lady Dawn, any LP's. — Write D. Cook, 113 Garvoch Hill, Dunfermline, Fife.

**BLACK NIGHT,** hush, Hallelujah, by Deep Purple. State condition and price. Please write. Also any pics of the group. — N. Farricker, 66 Alderson Road, Liverpool L15 2HL.

**BEEFHEARTS** first two singles, the original Strictly Personal and any Beefheart material wanted. — 11 Bron Haue, Cwmbach, Aberdare, Glamorgan.

**BEATLES RECORDS,** singles and LP's and photos. Fair prices paid for good condition. — D. Hewitt, 18 Carmarthen Avenue, Portsmouth.

**BEATLES** Paperback Writer single. Also Beatle monthly magazines pre Jan. 1966. Must be in good condition. Good prices paid. — S. Burgess, Summerhill, Goudhurst, Cranbrook, Kent.

**BLUEBERRY HILL** Led Zeppelin 2 LP. set wanted, good condition, state price. — D. Tonge, 17 Denstone Crescent, Bolton. Phone 23411.

**BRANDENBURGER,** Nice, White Rabbit — Airplane, At The Hop — Danny Johns. Must be good condition. — Write stating price. — M. Bell, 81 Palngton Avenue, Whitley Bay, Northumberland.

**BEATLES** Revolver. — Write B. Thompson, 41 Southend Avenue, Newark, Notts. Phone Newark 6986.

**BEATLES** single wanted. Love Me Do Will pay up to £1 for it. — M. Hunt, 5 Yew Tree Lane, Spratton, Northampton.

**BYRDS** Greatest Hits Volume 1 — Crosby, Stills and Nash (first LP). Must be in good condition. State price required. — D. Williams, 72 Earlston Road, Wallasey, Cheshire.

**CLEAR WHITE LIGHT** single by Lindisfarne. Mason Williams Classical Gas 20p paid. Good condition. Chuck Berry's Greatest Hits LP. 50p good condition. — Please write C. Taberham, 50 Oaktree Avenue, Newcastle-on-Tyne, NE6 4JQ.

**CAT STEVENS,** T. for Tillerman and Teaser and Firecat. State price or exchange, part exchange for SSSH... TYA or original Je T'aime record. — P. Bruce Police Houses, Grantown-on-Spey Scotland.

**CANNED HEAT** Cookbook + singles by Great Awakening called Amazing Grace. Will pay £2 if in good nick. — C. Johnstone, 28 Helmsdale Place, Kirkton, Dundee.

**CAROLE KING,** Joni Mitchell, Melanie imports. Good prices paid. — Mark, 5 Pond Meadow, Steynton, M. Haven, Pems.

**CREAM SINGLE,** I Feel Free. Please state price. — C. Hingston, 14 Leaventhorpe Avenue, Fairweather Green, Bradford BD8 0ED.

**CONNIE FRANCIS.** Any title, any language. Good price paid. — G. O'Reilly, 28 Waverley Road, Liverpool L17 8UB.

**CHALLENGERS** U.S. GNP albums, especially 25 Greatest Hits. — Write to H. Perfield, 19, Alexandra Avenue, Sutton, Surrey.

**CAPTAIN BEEFHEART'S** second A&M single. Moonchild/Frying Pan. Name your own price. — M. Jarman, 116 Great King Street, Macclesfield, Cheshire.

**COUNTRY JOE McDONALD'S** Feel Like I'm Fixing To Die, RAC single. Prices please. Desperately wanted. — A. Smith, 57 Milford Road, Southall, Middx.

**CRICKETS.** Forward with the Crickets. — Please ring 01-240 2759/3997, David.

**CAN ANYONE SELL ME** Rod Stewart's Maggie May? Please send price required to M. Burtonshaw, 53 Galway Crescent, Rexford, Notts. Tel. 3225.

**DYLAN** singles, I Want You, Crawli-out. Reasonable condition. Also tapes of Dylan and Neil Young. — B. Richardson, 49 Melbourne Grove, Horwich, Bolton, Lancs.

**DEEP PURPLE** wanted Emmereta, Phone 051-924 8826. Will give £1 if in good condition. — P. Cross, 18 Moor Lane, Crosby, Liverpool 23.

**DELTA LADY.** — Joe Cocker, Neanderthal Man — Hotlegs, Obla Di-Obla Da — Marmalade, Pushbike Song — Mixtures Up to 35p paid. — N. Chambers, 4 Slim Road, Bentley Walsall, Staffs.

**DAY DREAM BELIEVER** The Monkees and/or Union Gap's Young Girl. Will pay 25p-30p each. — S. Dine, 32 Sycamore Avenue, Cleadon Estate, South Shields.

**DEEP PURPLE** any singles before Black Night, Urgent, Urgent. Top prices paid. Good condition please. — T. Smith, 12 Sandbank Gardens, Whitworth, Rochdale, Lancs.

**DYLAN'S** Dutch-released single "If You Gotta Go, Go Now". Must be good condition. — I. Lamb, 9 Osbnburg Street, Forfar, Angus.

**DYLAN.** Unissued material, tapes, albums, deleted singles. — P. Webster, 527 Ring Road, Moortown, Leeds 17.

**ELTON JOHN** Lady Samantha single Empty Sky LP. Also Chicken Shack — I'd Rather Go Blind. Good prices if in good condition. — B. Allen, 24 Willersley Avenue, Sidcup, Kent.

**E.L.P.'s** LP. Emerson, Lake and Palmer, also Best of Nice and Deep Purple singles. Strange Kinda Woman and Hallelujah. — D. Pallas, 53 Bergen Street, Townend Farm, Sunderland.

**ELTON JOHN SINGLES,** Lady Samantha and any others before Border Song. Must be in good condition. — Write stating price. R. Evans, "Briar Cottage", Briar Road, Thomton-Cleeveleys, Blackpool, Lancs.

**EARLY T. REX** or John's Children singles. Ride A White Swan, Hot Love with release date covers. State own price. — J. Mullins, 10 Tregothnan Road, Falmouth, Cornwall.

**EXCHANGE** Humble Pie or Performance or Frank Zappa, 200 Motels, without booklet. Both double LP's. For any Tyrannosaurus Rex LP's. — A. Connor, 35 Spittalfield Crescent, Inverkeithing, Fife.

**EXTREMELY URGENT.** Kathy Kirby tapes, poster, pics, cuttings, articles, photos. Absolutely anything. Fantastic prices. — K. Rockliffe, 17 Seaforth Avenue, Southend-on-Sea, Essex.

**FAIRPORT CONVENTION** Meet On The Ledge single urgently wanted. Will pay 40p (must be in good condition). — A. P. Needham, 10 Queen Victoria Road, Sheffield, S17 4HT.

**FIRST STEP** Long Player (Faces) will exchange Axis Bold As Love, Experience (Hendrix). — E. MacKenzie, 22 MacKintosh Road, Raigmore, Inverness.

**FRIENDS.** Anyone swap Dog Of Two Heads for Hot 'Rats or Weasels Ripped My Flesh, 80th new and in perfect condition. — W. Mullen, 18 Swinton Crescent, Coatbridge, Lanarkshire, Scotland.

**FERRY ACROSS THE MERSEY** single wanted. Jerry & Pacemakers. Good price paid. — M. Brown, 59 Mellor Brow, Mellor, Lancs.

**FREE** records wanted. LPs or singles. State price and condition. — Apply D. Pitt, 8 Waterloo Court, Washington, Co. Durham.

**FOLK SINGER,** Macarthur Park, Space Oddity, Mr. Bojangles, Ain't No Mountain High Enough, All Right Now, Eye Of Destruction. — T. Romano, 73 Effingham Road, Lee, London, S.E.12 BNT.

**FREDDIE KING SINGS** (U.S. import album) Confessin' The Blues (B. King), Top Of The Milk (Cream), Your price paid. — J. Holmes, 526 Kenton Lane, Harrow, HA3 7LL.

**GRACE SLICK.** Somebody To Love. — C. Purdie, 47 Lubnaig Road, Newlands, Glasgow S.3. State condition.

**GILBERT O'SULLIVAN** Good condition LP's, singles, posters and coloured pictures. Please state prices. Reasonable prices considered. — A. Bone, 38 Davaar Drive, Kilmarnock, Ayrshire, KA3 2J6.

**GRATEFUL DEAD** albums before first double plus Workingmans Dead, good condition. Please state price. — S. Whittle, 83 Dunning Lane, St. Helens, Lancs.

**GLORIA** Them. Must be in good condition. Reasonable price paid. — T. Geary, 24 Streatham Avenue, Liverpool 18.

**HOT RATS,** Blues Oblivary / Groundhogs, Taste, Zeppelin III, Hendrix / Smash Hits / Ladyland, King Crimson / 1st. Anahlung, Neil Young / 1st. 2nd. — N. Playford, 20 Farrar Lane, Adel, Leeds 16.

**HUMBLE PIE** single. Big Black Dog. Please state price. — N. Choudry, 39 Altestree Road, Fulham, S.W.6.

**HERE COMES THE SUN,** Richie Havens. People Love Each Other/B. & Shipley. San Francisco, Scott McKenzie. — Write to me, M. James, Weir End, Parke Road, Sunbury-on-Thames, Middx.

**HAPPENINGS TEN YEARS TIME** AGO The Yardbirds. Will pay 50p if in good condition. Tell Him Billie Davis. State price. — I. Pearson, 2 Balesgrogan Road, Campbelltown, Argyll.

**HALLELUYAH** and Bird Has Flown singles wanted by Deep Purple. Good condition. Please write and state price. — M. Braggins, 8 Lanbury Road, Nunhead, SE15 3DB.

**I NEVER DREAMED YOU'D LEAVE** IN SUMMER by Stevie Wonder. — Write to T. Cooke, 112 Old Oak Road, London, W3 7HT.

**I'M THE FACE / Zoot Suit** by High Numbers. (The Who) State price. — J. Morris, 283 Keldregate Deighton, Huddersfield.

**INCREDIBLE STRING BAND** Singles, photos, songbooks or rare tapes. Will exchange All Things Must Pass for WEE Tam/Big Huge double. — J. Powell, 6 Greentrees Drive, Walkinstown, Dublin 12.

**JERRY McGEHEE** U.S. singles on A. & M. and Reprise. — Write please to Hughie Perfield, 19 Alexandra Avenue, Sutton, Surrey.

**JEFFERSON AIRPLANE** 1st single Running Round This World, released 1966. Jeremy and The Satyrs. Reprise S6282, released March 1968. Good prices for good condition. — R. Goodman, 11 Cecil Road, Northampton.

**JETHRO TULL** singles wanted. Living In The Past and Witches Promise will give Yes album for them if in good condition. — J. Marchmont, 12 Parry-Rhos, Pencoed, Nr. Bridgend, Glamorgan.

**JUST A LITTLE MISUNDERSTANDING** by The Contours. Must be in good condition. Up to 30p paid. — S. Chadwick, 15 St. Matthews Drive, Northwram, Halifax.

**JETHRO TULL SINGLES** wanted. Song for Jeffrey, Love Story for earlier releases. Must be in reasonable condition. State price. — J. Robson, 12 Ketrine Court, Doxford Park, Sunderland, CO. Durham.

**JOHN YOKOS WEDDING ALBUM.** Complete Beatles Story Import. Please write giving price and condition. — P. Hodson, 31 Westdale Road, Rockferry, Birkenhead, Cheshire.

**KINKS.** Long Tall Sally, also Screaming Lord Sutch records. — D. Crouch, 8 Belton Road, Whitchurch, Shropshire SY13 1JA.

**KINKS.** You Still Want Me and Long Tall Sally wanted. State price and condition. — 42 Windsor Road, Denton, Lancs.

**LOVE LETTERS,** Kitty Lester. Good price for good one. State price. — P. Kelly, 13 Wivern Road, Bilton Grange, Hull HU9 4HS.

**LOVIN' SPOONFUL** LP's. Good condition, will pay up to £1.50. State title of LP, tracks and by who they were written. — K. Steans, 605 Berridge Road, Hynon Green, Nottingham.

**LED ZEPPELIN.** Blueberry double album. V.G.C. if possible. Willing to pay for best condition. — M. Lodge, 49 Montgomery Road, Bridgemaury, Gosport, Hants.

**LP's** by THE BYRDS, The Band, and Ritchie Havens. Must be in good condition. State price. — E. McInnes, 57 Hillside Road, Hunterhill, Paisley.

**LED ZEPPELIN** First, Island's King Crimson, Bumpers and Mayall with Clapton. Condition immaterial and doesn't matter

RECORDS WANTED

MELANIE LPs and any Amon Duul II or I LPs... MY SON JOHN by Onyx (single)... MR. SCHIKLEGRUBER A monologue by Quentin Reynolds... MOODIES Boulevard De La Madeleine... MY GENERATION P. Who. Also Meher Baba Birthday LP...

SINGLES. I'll Be Creepin'. Broad Daylight by Free. State price... SINGLES AND LPs by Brett Marvin and The Thunderbolts wanted... SOFT MACHINE'S SINGLE Love Makes Sweet Music... SINGLES. Early 1964-5 (Willie Mitchell) singles...

MANAGEMENT WANTED

DYNAMIC FOUR-PIECE BAND, lots of drive, semi-pro, pro soon, good gear, require good agency... SOUND EQUIPMENT WANTED... ALL GOOD quality sound equipment purchased for cash... BATTERED PREMIER 202 kit...

PERSONAL

COMPUTER DATING The Dateline computer eliminates chance as a way of choosing dates... WHY WAIT? Post the coupon or phone for full details... DATES ARRANGED BY POST. Age 16 upwards, everywhere... JANE SCOTT for genuine friends...

SHOP sounds dear John, I just can't take it anymore... it's either me or your drums! love, Alice xxx ooo L. W. HUNT DRUM CO. LTD. 10/11 Archer Street, Shaftesbury Avenue London, W.1

INSTRUMENTS WANTED

ALL GOOD quality equipment purchased for cash. Will call... FENDER PRECISION BASS about £80... FLUTE WANTED urgently, £25-£30 range... HARMONIUM wanted in good condition...

INSTRUMENTS FOR SALE

Condition Shaftesbury Les Paul + new case, v.g.c., hardly played, new strings and lead... BASS GUITAR, Vox, brown finish, £15. Ideal for beginners... DIANGO guitar by Klein, Rosewood, sycamore, ceramic and magnetic P.U.s...

ORANGE

3-4 NEW COMPTON ST. WC2 01-836 0385 01-240 3159 THE GREATEST DISCOUNT STORE IN THE WORLD I.E. - Gibson, Les Paul, Custom Sunburst, only £300 new... JUMBO GUITAR, unwanted Christmas present, cost about £40... ORIGINAL GIBSON MELODY MAKER, £110. Fantastic action, fantastic nick...

ARTISTS WANTED

BELGIAN TOUR in Maisons Ses Jeunes for progressive groups, folk-singers... FOLK SINGERS, instrumentalists, Opportunity Knocks... SONGWRITER with unusual contemporary folk-like material, seeks outlets... ACCOMMODATION FURNISHED FLAT WANTED, Central Aberdeen for three male students...

CASSETTES WANTED

ANY IMPORTED Beatles cassettes (except Mystery Tour). State price and condition... DYLAN'S complete I.O.W. 1969 performance tape wanted... OPEN-REEL tapes wanted. Pre-recorded or clean... CASSETTES FOR SALE BRAND NEW CASSETTES, Caravan, E.L.P., Faces, Yes, loads more...

SOUND EQUIPMENT FOR SALE

FENDER 100 Watt P.A. Complete £160, Marshall 4 x 12 bass cabinet, Immac. £75... FOR HI-FI EQUIPMENT Sinclair 2,000 w/35 watt amp. Absolutely perfect... MARSHALL EQUIPMENT, 100 W. P.A., complete, £150... PHILIPS 75 Watt P.A. Amp, £45... SECOND-HAND stereo disco system for sale including Leak amp, tannoy speakers and full light show...

DRUMS

ALL GOOD quality drums / accessories purchased for cash. Will call... 22 IN. ORIGINAL custom crash Ryde cymbal, brilliant tone, must sell £20...

MUSICAL SERVICES

EARN MONEY SONGWRITING. Amazing free book tells how... HOLLYWOOD COMPANY needs lyrics for new songs. All types wanted... FREE, FREE, FREE. Advice, information... LYRICS WANTED. FREE RECORDING OF YOUR SONGS WHEN SUCCESSFUL... TUITION FOR FREE TUITION on most instruments, bands to join, and jazz classes contact the London Youth Jazz Association...

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# BOOTLEGS —BOUGHT BY MUGS!

RE. DAVID MAWSON (SOUNDS, January 22) on the subject of bootleg albums. I have heard upwards of twenty bootleg albums. I cannot understand why anyone should pay £3 or £4 for a badly-pressed album from a worse-than-amateur recording. People only buy bootlegs for the superior feeling it gives them over their equally misguided friends.

Real enthusiasts will only buy properly made recordings which bear resemblance to the sound they've heard on stage. My company has released two live albums of Jimi Hendrix in six months, either of which is better than any ten bootlegs of him and both of which cost almost half what a mug would pay a bootlegger.

Why should a back-street crook make bread out of an artist who has probably spent years of scratching a living to reach a point where he's worth bootlegging? — MIKE HALES, POLYDOR RECORDS LTD.

### BYRDS

THANKS TO the Byrds for a brilliant performance at the Rainbow Theatre on Monday, January 20. In the seven years I have been following them this is easily the best Byrds group. — C. BRAY, STEVENAGE, HERTS.

### JOIN US

My brother has been buying SOUNDS for over a year. Recently they caught my eye, as his old copies are all around his room. SOUNDS now has two fans in the Brown household. Congrats on the posters of Alvin Lee, Led Zeppelin and T. Rex. Also on the top quality material of your mag. — HELEN BROWN, GLASGOW.

### STRAWBS

CONGRATULATIONS TO the Strawbs for being a superb group. Their music and words are comparable to anything I've heard except maybe Lindisfarne. — ELIZABETH WRIGHT, SPALDING.

### FAN

UNTIL LATE last year, I had never heard of Mott the Hoople. I visited the Oval in Sheffield and BANG. They really impressed me. Within three months, I had bought their four lps and two single records. — JANE RILEY, TOTLEY, SHEFFIELD.

### BARGAIN

WELL DONE Pye Records for proving it possible to fit sixty minutes of music on one album, namely the excellent value-for-money Golden Hour series featuring Donovan, the Kinks, etc.

Therefore, why must we have numerous double albums lasting barely one hour when it would be possible to fit the music on one album and sell it for half the price? — STUART RILEY, SELBY, YORKSHIRE.

### OFFER

FOLLOWING YOUR article last week in which Ronnie Wood said "The Faces need a kick up the pants now and then," my colleague and I should like to offer our services.

Only give us about a week's notice so that we can buy some well-studded pit boots. — CHRIS HICKSON, MANCHESTER.

### TIME

AS CASSETTE tapes might take over the record market, I think that it's time companies producing pre-recorded tapes started bringing out "cheap label" cassettes. — ADRIAN ROPER, BUCKHURST HILL, ESSEX.



●PINK FLOYD: fine band.

## FLOYD—FINE!

ON JANUARY 22 at Bournemouth I witnessed the greatest gig I have ever seen. All four of the Pink Floyd showed the outstanding brilliance which has given them the name of a fine band.

All the effects were handled with incredible competence giving the whole gig a marvellous atmosphere, because none of the effects were out of place. Good luck Floyd and I await the next album, which, going by the concert, may be the finest album ever. — FRED AND WEST SCHWYN, SHERBORNE, DORSET. ● TOKEN WINNER.

### LACK

I'M FED up hearing about the supposed lack of originality in English rock. To anyone who thinks that this is true, I suggest they see Home, Pato, ELP, Van der Graaf Generator, Lindisfarne, Hawkwind and Pink Floyd. As for Arthur Brown, what more can be said than that he has been away too long. — T. HARRIS, COLCHESTER, ESSEX.

### HYPE

OH GOD, where's it going to end? T. Rex are the greatest musicians today. Marc Bolan is the No. 1 songwriter. What a load of hype. How can anyone with any degree of intelligence make such a narrow-minded statement?

In a world overflowing with

talent, a ticket as heavy as No. 1 songwriter can't be pinned on anybody, least of all Marc Bolan. — DENZIL SIMPSON, CO. DERRY.

### MARVELLOUS

THANKS SOUNDS for the marvellous poster of Maggie Bell. How about one of Sonja Kristina of Curved Air? — ALAN HERMITAGE, CORRINGHAM, ESSEX.

●EDITOR: Sonja is on the list.

### DYLAN

WHAT HAS happened to the latest single by Bob Dylan "George Jackson"? Has it been ignored by BBC/ITV, etc., or is it political bias because of the content of the song? I think it is the best thing Dylan has done for years. — ROBIN TRAMASEUR, IPSWICH.

### STRANGE

I BOUGHT an LP by Graham Hine, an import on the Blue Goose label priced at £2.99. Not so strange you may think but Graham Hine is British! Think about it.

Imports and bootlegs are bought because they supply artists and material unavailable on the major record labels. We will never see a real reduction in record prices until major record companies release material the buyers want. — IAN GRAY, GATESHEAD, CO. DURHAM.

## DROP US A LINE . . .

WHEN YOU write to SOUNDS please keep your letters short so that we can use more of them. Your full address (not necessarily for publication) and age would also be appreciated. Write to: SOUNDS, 12 Dyott St., New Oxford Street, London, WC1A 1DA.