

COLOUR POSTER INSIDE-

JETHRO'S IAN ANDERSON

MUSIC IS THE MESSAGE

More Garden Parties...

SOUNDS

APRIL 29, 1972

6p

RICHIE

AT PALACE

BOLAN'S ROCK AND ROLL



THE CROWS' MISS MAGGIE



ORNETTE IN LONDON



ELP FROM AMERICA



WYATT AND THE MOLE



RICHIE HAVENS, Melanie and Sha Na Na are among the names to headline Garden Party III at Crystal Palace on June 3.

At presstime no other names were available for publication but promoter Mike Alfandary of John Smith Productions assured SOUNDS that by the time the full bill has been completed the June event "will be the biggest and best rock programme this year."

SUMMER

The Garden Party, the first of three to be held on the same site this summer, will be run on similar lines to last year's two Crystal Palace events. The dates for the following two Garden Parties will be July 29 and September 2 but as yet no names have been released for either date.

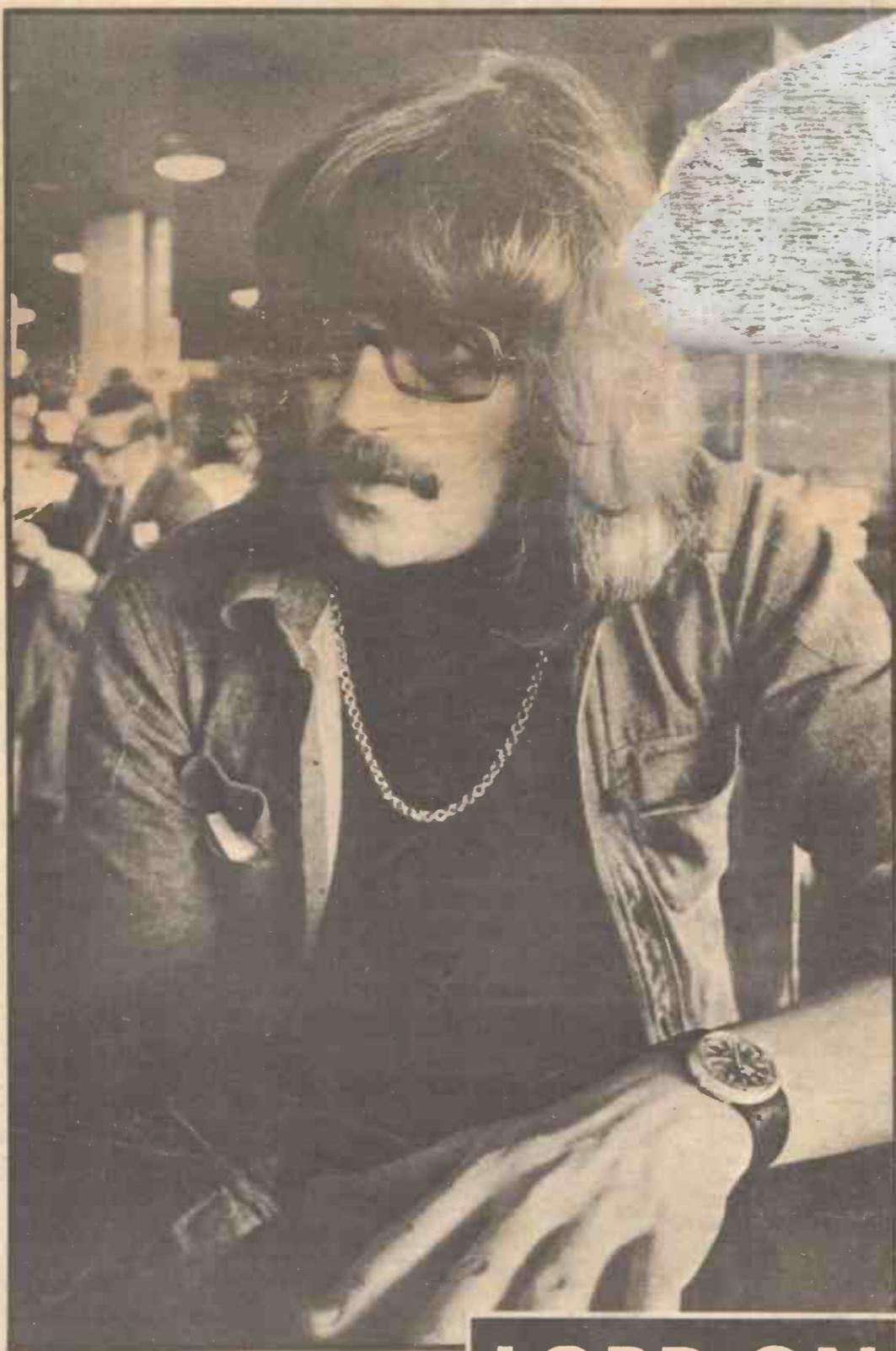
Alfandary said that none of the Palace gigs are festivals as such but are open air concerts: "last year's successes at the Palace broke the ice for one day events," he commented, "and attendance figures over the two days last year exceeded the 30,000 mark."

FEATURE

Apart for its musical side the June Garden Party will also feature side events such as a medieval pageant which is being designed by Mr. Bryn Jones. Alfandary also stressed that toilet and catering facilities will be of high a standard as possible.

Tickets bought in advance for June 3 will cost £1.75 and on the day £2 but John Smith Productions has advised that sales will be restricted. Tickets can be bought from 42 Kings College Court, Primrose Hill Road, London NW3.

CHARITY GIG FOR AIR P.3



LORD ON PURPLE

PAGE EIGHT

1,000 FESTIVAL TICKETS FREE!



BOLAN CUTS RELEASED AS 'BOOGIE'

A SPECIAL T. Rex album is to be released by the band's old record company Fly on May 5. The album, titled "Bolan's Boogie", is a compilation of tracks of previously released material and follows Fly's other Rex releases "T. Rex", "Best Of T. Rex" and "Electric Warrior" as well as their special two package set out last month.

Tracks are: "Get It On", "Beltane Walk", "The King Of The Mountain Cometh", "Jewel", "She Was Born To Be My Unicorn", "Dove", "Woodland Rock", "Ride A White Swan", "Raw Ramp", "Summertime Blues" and "Hot Love" have never been released on an album before.

Was Born To Be My Unicorn" feature Bolan with Mickey Finn and of the collection "King Of the Mountain Cometh", "Woodland Rock", "Ride A White Swan", "Raw Ramp", "Summertime Blues" and "Hot Love" have never been released on an album before. The release of "Bolan's Boogie" coincides with Marc Bolan's official single follow up, out on the same day, "Metal Guru" on his own T. Rex Wax Co. label. Rex's new album will be released in June.

TRUCKER LP

ON MAY 5 United Artists are releasing a double album recorded at a benefit for the Greasy Truckers in February at the Roundhouse. The album

features live sets from Hawkwind, Brinsley Schwarz, Man and Magic Michael and will sell for £1.50. All royalties for both artists and record companies are being donated to the Greasy Truckers, a group of people who are buying and renovating a large disused building in Notting Hill Gate which is hoped will develop into a rock venue, a daytime play school and generally a centre for the local community to centre their energies.

Brinsley Schwarz and Hawkwind are undertaking a series of gigs together to promote the album. The first dates will be Queen's Hall, Belfast, on April 30, and Liberty Hall, Dublin on May

BILLY SINGLE

"OUTA SPACE" is the title of the new Billy Preston single due out on A&M Records on May 19.

Both "Outa Space" and "The Bus" are taken from Preston's current album "I Wrote A Simple Song". The single has already broken into the American national chart and has been in the US soul charts for some time.

DEBUT ALBUM from Kansas City band Bloodstone will be issued by Decca this Friday (April 28).

Bley show

Medium concert is to be held on August 1st and has recently been in America final-capacity concert, and he told of interesting things are being nature some American bands who

English acts appearing although up and coming support bands during from an organisation called Bloody



ROLLING STONES

Star guests on Stones' 'Exile' album

FULL DETAILS of the new Rolling Stones album "Exile On Main Street" have now been announced. The album, released on May 12 on the Stones' own label, features guest artists Billy Preston, Bobby Keyes, Jim Price, Nicky Hopkins, Al Perkins and Clydie King.

The double album package features a three tone cover with montage of pictures and was recorded on the Stones' mobile at Ville Franche and later in Los Angeles at the beginning of the year. Tracks are: "Rock Off", "Rip This Joint", "Hip Shake" (with Ian Stewart on piano), "Casino Boogie", "Tumbling Dice", "Sweet Virginia" (Ian Stewart again), "Torn And Frayed" (Al Perkins on steel guitar and Jim Price on organ) "Black Angel" (Jimmy Miller percussion), "Loving Cup", "Happy" (featuring Keith on vocals, Jimmy Miller, drums, and Bobby Keyes percussion), "Turd On The Run",

"Ventilator Blues", "Just Wanna See His Face" (Keith on piano and Jimmy Miller on percussion), "Let It Loose", "All Down The Line" (Jimmy Miller percussion), "Stop Breaking Down" (Ian Stewart on keyboards), "Shine A Light" (Billy Preston keyboards and Jimmy Miller drums), "Soul Survivor" (Keith on bass).

"Exile" was produced by Jimmy Miller and engineered by Andy and Glyn Johns. Joe Zaganno and Jeremy Gee.

Stones start the coast to coast US tour on June 3 opening at Vancouver's Pacific Coliseum. The tour covers 31 cities and the band will play 47 concerts culminating in three days at Madison Square Gardens, New York on July 24, 25 and 26.

NEW GNID

GNIDROLOG, WHO have just released their first album on RCA, "In Spite Of Harry's Toenail" are now a five piece band. The new member is John Earle, who was formerly with the Anglo German, Nine Days Wonder, and is featured on tenor saxophone, flute and soprano saxophone.

Great Western Stones?

THE NEW Spencer Davis Group, which features Sneaky Pete on steel guitar is one of the latest additions to the bill for the Great Western Festival. They will appear on Sunday May 28. Other artists recently booked are American country singer Steve Goodman, Jackson Heights and the Sutherland Brothers.

John Martin revealed to SOUNDS that plans are already underway for a second Great Western Express which will take place regardless of whether this one is a success. Negotiations have already been started with the Rolling Stones.

Martin was also concerned that some reports had speculated that T. Rex would be appearing. They will definitely not be playing: "If we get ticket sales on T. Rex's name then we will run into a lot of trouble", he told us.

IF SWITCH

FORMER IF drummer Dennis Elliott has joined the Roy Young Band following the departure of Cliff Davies who has joined If recently.

May dates for the Young Band include: Ealing Town Hall May 2. Royal Ballroom, Bournemouth 5, Isleworth College, Middlesex 6 and Imperial College, London 13.

VANGUARD SETS

VANGUARD are to issue albums by Ian and Sylvia Tyson, Paul Robson and Joan Baez this week. The Ian and Sylvia double set will be an album of their greatest hits, and the Joan Baez album will be entitled "One Day At A Time" and "In Concert Part 2".

More for Bickershaw

THE FINAL bill for the Bickershaw Festival has now been completed, with the addition of a few last minute names.

Roy Harper, Memphis Slim, Jonathan Kelly and the Third Ear Band complete Friday evening's line-up, when Dr. John heads the bill.

Saturday morning sees a jazz concert featuring The Brotherhood of Breath, Annette Peacock and Paul Bley,

Mike Westbrook Quintet and the Maynard Ferguson Big Band; Stackridge and Al Stewart in addition to Donovan and the Incredible String Band play in the afternoon.

Captain Beefheart and his Magic Band headline on Saturday, and Stoneground, the Flaming Groovies and Captain Beyond now have been confirmed as well as Family, Kinks, Pacific Gas And Electric and Sam Apple Pie.

Country Joe is the main attraction on Sunday afternoon and from mid-afternoon to the end of the festival there is a mammoth Grateful Dead/NRPS set.

Other attractions will be films every night, short film clips shown between acts, theatrical events, exhibitions of cartoons and lithographs and a fairground. Joe's Lights, formerly at the Rainbow, will operate with all the acts.

'Struggling Man' 'Trapped'

WIP6132

a new single from Jimmy Cliff.



island records ltd basing street london w11



AIR HEAD CHARITY CONCERT

A MARATHON charity rock concert is to be staged at Alexandra Palace on Sunday, May 7, by Middlesex Polytechnic Students' Union. Acts so far signed to appear are Curved Air, Jon Lord and friends, Sandy Denny, Barclay James Harvest, Audience, Renaissance, Mainhorse Airline and Pete Drummond, who will act as MC.

Social Secretary Bob Perry told SOUNDS that he envisaged the concert — a benefit concert for the Cyremians, an organisation who help alcoholics — would start at 2 p.m. and last for about eight hours.

Jeremy Sandford, author of "Cathy Come Home" and "Edna The Inebriate Woman", is a keen supporter of the Cyremians, and Patricia Hayes who played the part of Edna in the TV presentation, is hoping to attend.

Explaining the motive behind the concert, Mr. Perry added: "It's very difficult to make a profit on promotions these days and in this way someone worthwhile can make some money. But the concert is not simply to provide financial help; we really want to get publicity for the organisation."

Of the artists taking part, only Jon Lord has agreed to play entirely free.

Tickets are currently on sale at all branches of Harlequin Records, and will cost 75p in advance or £1 on the door.

DON TO TOUR

DON McLEAN will be making three concert appearances in Britain in June. The American singer, will play concerts at Fairfield Halls, Croydon on June 4, Odeon Theatre, Manchester on June 10, and the Royal Albert Hall on June 12.

According to the Arthur Howes Agency, who have set the concert appearances, McLean is "not considered pop" by the Albert Hall, although Richie Havens, who was originally set for the June 12 date will not now be permitted to appear. Havens dates and venues are at present still being set.

United Artists issue Don McLean's follow up single to "American Pie" this Friday 28. Entitled "Vincent", it is a tribute to painter Vincent Van Gogh.

USA DUSTER

DUSTER BENNETT is to make his first solo tour of the USA in September. He previously worked the States for three months with the Mayall band in 1970.

Duster will play 15 concerts



● CURVED AIR: head concert in aid of Cyremians

with his present one-man-blues-band format throughout the Eastern Seaboard states and Canada.

BLUNSTONE GIGS

COLIN BLUNSTONE and American trio Fishbaugh, Fishbaugh and Zorn join Roy Wood and his Electric Light Orchestra for a 16-date British tour in May. FF&Z open the concert and later team up with Blunstone and a string quartet.

BLUE DIAMOND

NEIL DIAMOND'S new single "Song Sung Blue" will be issued this Friday (28). Diamond arrives in London on May 22 for a concert tour which currently takes in the Royal Albert Hall 27, Odeon, Liverpool 30, Odeon Birmingham June 1, Colston Hall, Bristol, 19, and Gaumont, Southampton, 20. At the Albert Hall, he will be accompanied by a 35-piece orchestra and will perform items from "African Trilogy".

ANNETTE PEACOCK arrives in Britain on April 28, with Paul Bley, and will be appearing on BBC2 Review programme on May 5, and at the Bickershaw Festival May 6.

JOE FOR WORLD'S BIGGEST STADIUM

JOE COCKER has been offered 150,000 dollars to top the bill in an all-star one-day rock festival being staged in the world's largest stadium, the 205,000-seater Maracana stadium in Rio de Janeiro, Brazil, in September.

The offer came from Brazilian promoter, Juan Ferrera immediately following a Cocker performance to a capacity 19,000 audience at the Forum, Los Angeles, on Sunday night.

Max Clifford, Joe's press officer, said on Monday that at this memorable concert, Joe was joined by former Mad Dogs Jim Horn, Jim Keltner, and Claudia Linnear together with three girl singers making a grand total of 18 musicians backing him. Riots followed Cocker's performance which was greeted by a standing

ovation lasted for several minutes after the 90-minute performance had finished.

Commented Juan Ferrera: "This was the greatest rock show I've ever seen and it made up my mind that Joe was the only person capable of topping the bill at our festival."

Clifford added that following the forum concert, it was hoped that the same 18-piece band will come with Joe when he appears in England.

Edgar cancels tour

EQUIPMENT PROBLEMS, coupled with urgent dental surgery needed by guitarist Victor Unit, has forced the Edgar Broughton Band to pull out of all dates on the current British tour until early May.

The band has been unable to work since April 11, and have already cancelled shows at Guildford, Lowestoft, Preston and Chatham. The tour will restart at Leicester University on May 6 followed by Wolverhampton Civic Hall 8 and Liverpool Stadium 10. The band, who lost the bulk of their equipment in an avalanche in Norway last month has been unhappy with borrowed equipment, but will fulfill all cancelled engagements at a later date.

NEW VENUE

A CENTRAL London venue — the Queen Alexandra Hall just a block away from the Albert Hall — is about to be re-opened after a seven year gap for a new series of gigs featuring "Bands with a future".

Collenette/Blair Promotions are launching the series on May 6, as the National Rock/Folk contest reaches its climax. Contests finalists, Listen, will play the first date, with a support band to be announced later.

Heep to return

URIAH HEEP, who returned recently from a tour of the States, have already been booked again for a summer tour from June until August. The band are currently in Germany, and on their return they will undertake a tour of Britain which opens at Aberdeen Music Hall on May 12, and continues with Glasgow, Strathclyde University 13, Edinburgh Caley Cinema 14, Bradford St. George's Hall 18, Preston Public Halls 19, Liverpool Stadium 20, Newcastle City Hall 21, Salisbury City Hall 23, Reading Town Hall 24, Oxford Town Hall 25, Bournemouth Winter Gardens 26, Guildford Civic Hall 27 and Croydon Greyhound 28.

Quintessence

RCA RECORDS AND TAPES



THEIR NEW ALBUM

Self

SF 8273

Top 30 Best Selling Albums

- 1 1 MACHINE HEAD, Deep Purple, Purple
- 2 3 HARVEST, NEIL Young, Reprise
- 3 4 WE'D LIKE TO TEACH THE WORLD TO SING, New Seekers, Polydor
- 4 5 BRIDGE OVER TROUBLED WATER, Simon and Garfunkel, CBS
- 5 2 FOG ON THE TYNE, Lindisfarne, Charisma
- 6 8 NILSSON SCHMILSSON, Nilsson, RCA
- 7 10 PAUL SIMON, Paul Simon, CBS
- 8 9 ELECTRIC WARRIOR, T. Rex, Fly
- 9 7 SLADE ALIVE, Slade, Polydor
- 10 18 GODSPELL, London Cast, Bell
- 11 6 HIMSELF, Gilbert O'Sullivan, MAM
- 12 — JAMES LAST IN CONCERT, James Last, Polydor
- 13 — SOUND MAGAZINES, Partridge Family, Bell
- 14 13 BABY I'M — A WANT YOU, Bread, Elektra
- 15 — GLEN CAMPBELL'S GREATEST HITS, Glen Campbell, Capital
- 16 — SGT. PEPPER'S LONELY HEARTS CLUB BAND, Beatles, Parlophone
- 17 21 AMERICAN PIE, Don McLean, United Artists
- 18 — ROCKING WITH JERRY LEE LEWIS, Jerry Lee Lewis, Mercury
- 19 30 EVERY PICTURE TELLS A STORY, Rod Stewart, Mercury
- 20 17 IMAGINE, John Lennon/Plastic Ono Band, Apple
- 21 12 THICK AS A BRICK, Jethro Tull, Chrysalis
- 22 11 TEASER AND THE FIRECAT, Cat Stevens, Island
- 23 — ALL TOGETHER NOW, Argent, Epic
- 24 15 TAPESTRY, Carole King, A&M
- 25 27 GARDEN IN THE CITY, Melanie, Buddah
- 26 — IMPOSSIBLE DREAM, Andy Williams, CBS
- 27 — THAT'S THE WAY IT IS, Elvis Presley, RCA
- 28 — A SONG FOR YOU, Jack Jones, RCA
- 29 — JESUS CHRIST, SUPERSTAR, Various Artists, MCA
- 30 23 LED ZEPPELIN II, Led Zeppelin, Atlantic

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

Britain's Top 30 Singles

- 1 1 AMAZING GRACE, Royal Scots Dragoon Guards Band, RCA
 - 2 2 WITHOUT YOU, Nilsson, RCA
 - 3 4 BACK OFF BOOGALOO, Ringo Starr, Apple
 - 4 5 SWEET TALKING GUY, Chiffons, London
 - 5 19 UNTIL IT'S TIME FOR YOU TO GO, Elvis Presley, RCA
 - 6 3 BEG, STEAL OR BORROW, New Seekers, Polydor
 - 7 7 MEXICAN PUPPETEER, Tom Jones, Decca
 - 8 6 HOLD YOUR HEAD UP, Argent, Epic
 - 9 17 RUN RUN RUN, Jo Jo Gunne, Asylum
 - 10 8 ALONE AGAIN (NATURALLY), Gilbert O'Sullivan, MAM
 - 11 10 HEART OF GOLD, Neil Young, Reprise
 - 12 9 DESIDERATA, Les Crane, Warner Bros.
 - 13 11 CRYING, LAUGHING, LOVING, LYING, Labi Siffre, Pye
 - 14 26 COME WHAT MAY, Vicky Leandros, Philips
 - 15 12 DEBORA/ONE INCH ROCK, Tyrannosaurus Rex, Magni Fly
 - 16 14 FLOY JOY, Supremes, Tamla Motown
 - 17 18 WHAT IS LIFE, Olivia Newton-John, Pye
 - 18 21 RADANCER, Marmalade, Decca
 - 19 24 STIR IT UP, Johnny Nash, CBS
 - 20 — COULD IT BE FOREVER, David Cassidy, Bell
 - 21 15 IT'S ONE OF THOSE NIGHTS, Partridge Family, Bell
 - 22 16 AMERICAN PIE, Don McLean, United Artists
 - 23 28 SACRAMENTO, Middle of the Road, RCA
 - 24 13 MEET ME ON THE CORNER, Lindisfarne, Charisma
 - 25 23 BLUE IS THE COLOUR, Chelsea Football Team, Penny Farthing
 - 26 — TAKE A LOOK AROUND, Temptations, Tamla Motown
 - 27 25 I AM WHAT I AM, Greyhound, Trojan
 - 28 — A THING CALLED LOVE, Johnny Cash/Evangel Temple Choir, CBS
 - 29 20 TOO BEAUTIFUL TO LAST, Englebert Humperdinck, Decca
 - 30 22 MOTHER AND CHILD REUNION, Paul Simon, CBS
- Supplied by: British Market Research Bureau/Music Week.

Virgin Top 30 Albums

- 1 — TYRANNOSAURUS REX, Tyrannosaurus Rex, Fly
- 2 3 HARVEST, Neil Young, Reprise
- 3 1 MACHINE HEAD, Deep Purple, Purple
- 4 2 THICK AS A BRICK, Jethro Tull, Chrysalis
- 5 — JOE COCKER/WITH A LITTLE HELP FROM MY FRIENDS, Joe Cocker, Fly
- 6 4 FOG ON THE TYNE, Lindisfarne, Charisma
- 7 — A SALTY DOG/A WHITER SHADE OF PALE, Procol Harum, Fly
- 8 9 SMOKIN', Humble Pie, A&M
- 9 — MYRRH, Robin Williamson, Ireland
- 10 5 WHO WILL SAVE THE WORLD, Groundhogs, United Artists
- 11 6 GRAVE NEW WORLD, Strawbs, A&M
- 12 — BURGERS, Hot Tuna, Grunt
- 13 10 PAUL SIMON, Paul Simon, CBS
- 14 14 IMAGINE, John Lennon Plastic Ono Band, Apple
- 15 12 INNER MOUNTING FLAME, John McLaughlin, CBS
- 16 18 CONCERT FOR BANGLA DESH, George Harrison and Friends, Apple
- 17 — AFTER THE GOLDRUSH, Neil Young, Reprise
- 18 7 NILSSON SCHMILSSON, Nilsson, RCA
- 19 23 SPOTLIGHT KID, Captain Beefheart, Reprise
- 20 21 ESCALATOR OVER THE HILL, Carla Bley, JCOA
- 21 20 MEDDLE, Pink Floyd, Harvest
- 22 — SLADE ALIVE, Slade, Polydor
- 23 15 NEW AGE OF ATLANTIC, Various Artists, Atlantic
- 24 11 TEASER AND THE FIRECAT, Cat Stevens, Island
- 26 27 UMMAGUMMA, Pink Floyd, Harvest
- 26 25 JACKSON BROWNE, Jackson Browne, Asylum
- 27 — BABY I'M — A WANT YOU, Bread, Elektra
- 28 16 JO JO GUNNE, Jo Jo Gunne, Asylum
- 29 — GARCIA, Jerry Garcia, Warner Bros.
- 30 — VALENTYNE SUITE, Colosseum, Bronze

Supplied by: Virgin Records

America's Top 30 Singles

- 1 1 FIRST TIME I EVER SAW YOUR FACE, Roberta Flack, Atlantic
 - 2 4 ROCKIN' ROBIN, Michael Jackson, Motown
 - 3 3 I GOTCHA, Joe Tex, Dail
 - 4 2 HORSE WITH NO NAME, America, Warner Bros.
 - 5 6 IN THE RAIN, Dramatics, Volt
 - 6 8 BETCHA BY GOLLY WOW, Stylistics, Avco
 - 7 9 DAY DREAMING, Aretha Franklin, Atlantic
 - 8 5 HEART OF GOLD, Neil Young, Reprise
 - 9 10 A COWBOY'S WORK IS NEVER DONE, Sonny and Cher, Kapp
 - 10 16 DOCTOR MY EYES, Jackson Browne, Asylum
 - 11 7 PUPPY LOVE, Donny Osmond, MGM
 - 12 17 LOOK WHAT YOU DONE FOR ME, Al Greene, Hi
 - 13 13 ROUNDAABOUT, Yes, Atlantic
 - 14 15 FAMILY OF MAN, Three Dog Night, Dunhill
 - 15 19 BABY BLUE, Badfinger, Apple
 - 16 20 VINCENT/CASTLES IN THE AIR, Don McLean, United Artists
 - 17 11 MOTHER AND CHILD REUNION, Paul Simon, Columbia
 - 18 18 TAURUS, Dennis Coffey, Sussex
 - 19 — BACK OFF BOOGALOO, Ringo Starr, Apple
 - 20 — OH GIRL, Chi-Lites, Brunswick
 - 21 26 SUAVECITO, Malo, Warner Bros.
 - 22 14 JUNGLE FEVER, Chakachas, Polydor
 - 23 — I'LL TAKE YOU THERE, Staples Singers, Stax
 - 24 12 LION SLEEPS TONIGHT, Robert John, Atlantic
 - 25 25 EVERY DAY OF MY LIFE, Bobby Vinton, Epic
 - 26 — SLIPPIN' INTO DARKNESS, War, United Artists
 - 27 — MORNING HAS BROKEN, Cat Stevens, A&M
 - 28 30 JUMP INTO THE FIRE, Nilsson, RCA
 - 29 22 CRAZY MAMA, J. J. Cale, Shelter
 - 30 21 GIVE IRELAND BACK TO THE IRISH, Wings, Apple
- Supplied by: BILLBOARD.

America's Top 30 Albums

- 1 1 AMERICA, America, Warner Bros.
 - 2 2 HARVEST, Neil Young, Reprise
 - 3 6 FIRST TAKE, Roberta Flack, Atlantic
 - 4 4 FRAGILE, Yes, Atlantic
 - 5 5 EAT A PEACH, Allman Brothers, Capricorn
 - 6 3 NILSSON SCHMILSSON, Nilsson, RCA
 - 7 7 PAUL SIMON, Paul Simon, Columbia
 - 8 10 LET'S STAY TOGETHER, Al Green, Hi
 - 9 8 BABY I'M — A WANT YOU, Bread, Elektra
 - 10 12 TAPESTRY, Carole King, Ode
 - 11 11 YOUNG, GIFTED AND BLACK, Aretha Franklin, Atlantic
 - 12 18 SMOKIN', Humble Pie, A&M
 - 13 13 FM-AN, George Carlin, Little David
 - 14 14 IN THE WEST, Jimi Hendrix, Reprise
 - 15 9 AMERICAN PIE, Don McLean, United Artists
 - 16 17 ALL I EVER NEED IS YOU, Sonny and Cher, Kapp
 - 17 15 MUSIC, Carole King, Ode
 - 18 21 SHOPPING BAG, Partridge Family, Bell
 - 19 24 MALO, Malo, Warner Bros.
 - 20 20 CONCERT FOR BANGLA DESH, George Harrison and Friends, Apple
 - 21 19 GREATEST HITS, Blood, Sweat and Tears, Columbia
 - 22 16 GOT TO BE THERE, Michael Jackson, Motown
 - 23 23 HOT ROCKS 1964-1971, Rolling Stones, London
 - 24 22 LED ZEPPELIN, Led Zeppelin, Atlantic
 - 25 25 LIVE, Donny Hathaway, Atco
 - 26 26 STYLISTICS, Stylistics, Avco
 - 27 30 ROADWORK, Edgar Winter's White Trash, Epic
 - 28 29 TEASER AND THE FIRECAT, Cat Stevens, A&M
 - 29 28 PHASE III, Osmonds, MGM
 - 30 — LIVE Vol.2, Cream, Atco
- Supplied by: BILLBOARD.



TOP TWENTY WEEK COMMENCING TUESDAY, APRIL 25			
This Week	Last Week	Artist	Label
1	2	Machine Head	Deep Purple Purple
2	3	Shades of a Blue Orphanage	Thin Lizzy Decca
3	1	Smokin	Humble Pie A&M
4	10	The Inner Mountain Fear	Nakavishnu Orchestra CBS
5	5	Darker Side of the Moon	Medicine Head Dandelion
6	7	Am I	Matthew Ellis Regal Zonophone
7	8	It Is And It Isn't	Gordon Haskell Atlantic
8	11	Jo Jo Gunne	Jo Jo Gunne Asylum
9	16	All Together Now	Argent Epic
10	4	John Prine	John Prine Atlantic
11	13	One Plus One	Grin CBS
12	—	Who Will Save The World?	Groundhogs United Artists
13	15	Something Anything	Todd Rundgren Bearsville
14	6	Judee Sill	Judee Sill Asylum
15	9	Moving Waves	Focus Blue Horizon
16	—	Music Of My Mind	Stevie Wonder Tamla
17	12	Jericho	Jericho A&M
18	19	Tranquility	Tranquility CBS
19	14	Sutherland Bros. Band	Sutherland Bros. Island
20	—	Live	Procul Harum Chrysalis

FEATURE ALBUM
Argus Wishbone Ash MCA

THESE DAYS Wishbone Ash are getting restless. For a start they're not working as much as they've been used to and they're also pretty well keyed up to see how their new album is going to happen.

Waiting games never have been Wishbone's style. For the past two years they've never let up working the hundreds of rock clubs, pubs and ballrooms which abound throughout the country and now, at the most critical stage of the group's career, they're obliged to sit back and wait for results. It is, however, only since about the latter half of last year that Wishbone Ash finally did what had been expected of them for some time previously — namely they became one of the top bands in the country with continually soaring concert attendances to prove it.

Their new album, "Argus", to be released by MCA shortly, is the first really mature record they've put out. They no longer can be tagged a raucous guitar band, for the whole mood of the album is one of quiet strength and rock and roll finesse. These aren't qualities many British bands have been blessed with, with the possible exceptions of Stone The Crows and the still largely misunderstood Argent. but Wishbone most definitely have it. They have, in other words,



● ANDY POWELL: they no longer can be tagged a raucous guitar band.

'ARGUS' — WISHBONE'S TURNING POINT

got themselves into a unique groove.

Steve Upton, the group's highly realistic and cautious drummer, explained to me that on "Argus" there is a very definite direction whereas on the first couple of albums the style of the

band and the music was fragmented to the point where, although the songs individually were strong enough, there was a lack of overall positivism.

He calls "Argus" a "turning point" and adds that the group's present approach has been brought about

STEVE UPTON TALKS TO RAY TELFORD ABOUT THE NEW LP



pure and simply through experience. "It's a matter of evolution in other words," he says. "Where we are now is very positive but it also upholds the Wishbone flavour right the way through. We're more relaxed now, although it's not so relaxed that we've lost out on the good things we had before. I mean we've tried things which have been very very relaxed and funky but that's just not us. You know, we're not into playing that sort of style like, say, Terry Reid is."

MATERIAL

Wishbone have already started playing their new material on gigs and it seems their audiences have accepted the new songs without complaint. In this way they've lost none of the kind of commercialism which initially helped them get off the ground.

Steve: "We still do some of the older material because I think you've got to. You can't go on stage and play a completely new set to an audience because then they wouldn't be able to relate to anything so we've introduced the new songs gradually."

EXPERIENCE

"It wasn't until recently that we felt we had enough experience to change and to bring in new songs. Experience is the only thing that improves a group — nothing more, you know

technical ability can be useless unless you have the experience."

Naturally and like most things, Steve says the group can judge their music of two years ago better in retrospect. Then they weren't fully aware of what images their music was presenting, which invariably was high energy rock played with a great deal of menace.

"I wouldn't say that because we played very intensely that the music wasn't good but that's just the way we were at the time. We were also experimenting all the time and it didn't take us long to find out that you didn't have to cram everything into a short space of time and appear as technically clever as possible to play good. In actual fact the simplest things are probably the most effective and longest lasting in the long run."

One reviewer recently described Wishbone Ash as having already successfully negotiated the first stages to superstardom, which, seems to me to be a pretty fair assessment of the situation. Steve agreed but with reservations: "Well, superstar is a label which is used a lot but I don't think it's very appropriate to us because we don't feel like superstars but it's interesting that somebody outside of the band is looking at us in an objective way and says that kind of thing."

"I don't know, maybe it's a valid statement and if it is, great. But I couldn't say that we are the same as we

always have been because we really have loosened up so much and now we can go to a gig without getting uptight because we have other people to worry about all the people and situations which we used to have to deal with."

Shortly Wishbone Ash leave for their third American tour. Their previous two visits there were reasonably successful and helped to consolidate the group into a very professional unit. Steve says that their American experiences show through on "Argus" and he believes that this is another reason why they have opened up and widened their scope.

AMERICA

"For an English person going to America," Steve says, "everything is so much larger than life and it's so much bigger and better in appearance and it just gets you — it has a very definite mental effect on you as a person. In England you can go anywhere in the country and feel, you know, that you're a person, but in America you're pretty insignificant."

Finally, and returning to "Argus" once more, Steve expects the album to reach the top five and bases this judgement on the group's past albums sales: "Besides all that I think it's going to be an album that people will actually want, not just because it's an album from a successful group, but also because of the feel of the whole thing."

Out now

Jim Capaldi's first solo album 'Oh how we danced' is released in Britain and Europe

After 10 years working as a member of various bands the Traffic man has gone and recorded with some of the World's best rock musicians — Winwood, Wood, Kwaku Baah, Mason, Kossoff, Hawkins, and Hood — some of the World's best rock music.

His own.



Jim Capaldi Oh how we danced

ILPS 9187

AMERICAN NOTES

BY CHUCK PULIN AND SHARON LAWRENCE

WITH SPRING almost arriving in New York last week, the weather set the stage for a friendly invasion of major English groups. It started off a few weeks ago with Procul Harum gigging at New York theatres and colleges. Emerson Lake & Palmer with Keith Emerson's mighty moogs, Carl Palmer's drum kit and Greg Lake's bass all settled into Howard Steins Academy for two nights of four sellout shows.

Taking a look last Tuesday evening were Jethro Tull on the way to Montreal for a short tour of North America. Back-stage, from another vantage point were Jack and Andy two of Ten Years After roadies. TYA kicked off their tour Thursday April 13 in New Haven. Glenn Cornick former Tull bassist on the ELP bill was seen talking to Martin Barrie of the Tull crew. Glenns new band here in the states for the first time were received warmly by the packed audience.

ALSO GIGGING about the states were Humble Pie, with their LP Smoking up the charts. Fleetwood Mac: John Baldry, Savoy Brown, Mark Almond, Joe Cocker, Pink Floyd, Black Sabbath, Nazareth and Deep Purple. Due over almost any minute were the Faces and Elton John. One well known Manhattan motel inn had wall to wall English groups staying which caused many groupies to do double duty. The invasion looks hot and heavy from now through summer.

Sly circuit

RUMOR THAT the Sly closed circuit TV telecast in the southwest a few weeks ago bombed badly. Audiences didn't come out to see the big TV screen while government tax officials were looking for Alex Cooley, the Puerto Rican festival producer, he was in New York watching ELP at The Academy Of Music.

NEW JUDY Collins LP is almost finished. It's called "Colors Of The Day." The Best Of Judy Collins. The LP is a collection of what Judy thinks are her best songs. It is due out May 10. The new New Riders' LP, the second, out on Columbia as your reading this is called Power Glide.

Sleepy Ry

OPENING NIGHT at ye-olde-Troubadour brought us LA types Ry Cooder and Todd Rundgren. Cooder, sad to say, was a big, boring disappointment. A fine four-piece band backed him on his original songs and Leadbelly and Sleepy John Estes material. Cooder is certainly technically proficient but even his tried and true friends were falling asleep during his set.

Todd Rundgren, on the other hand, presented a well-organized but over-long set. The skinny lad from Bearsville played electric piano, guitar and drums and even changed into a gold "Elvis suit" midway through the set (not



DOUBLE TIME FOR GROUPIES

on stage, though!) He was aided by three sidemen and the four-man "Hello People," who sing, play, mime and wear white masks a la Marcel Marceau. Todd's "I Saw The Light" was a highlight of the set and looks like a top ten tune in anybody's chart.

Pure rock

JOHNNY WINTER'S brother Edgar is getting raves for his new band. "As pure a rock and roll unit as you're likely to find," praised trade magazine Cash Box. It's hoped that Johnny will feel up to making a few guests appearances with the band this summer.

IT SEEMS as though America is just about ready to discover the legendary Alexis Korner. He's got a tour booked to coincide with the release of his first album for Warner Bros. Title is "Bootleg Him" and is a double disc collection. One half consists of vintage Korner with such friends as Charlie Watts, Jack Bruce, Ginger Baker and Robert Plant. The other half is brand new material.

Kim grease

THE AMAZING Kim Fowley, all six foot six of him, has put together an album for Capitol in just three days. It features such unique songs as "Hollywood Confidential," "Red China," "Everybody's Ugly" and "Captain Video," which Kim says he has dedicated to Albert Einstein. Fowley, a longtime legend in LA, is responsible for Emerson, Lake and Palmer's "Nut-rocker," but describes his own album as "dog grease!" In Kim's vocabulary that means super-terrific. England's Pete

Sears played bass on the Fowley sessions. Pete's now working with a San Francisco group, "Copperhead."

GALEIC PARK, a large soccer field in the upper reaches of New York City (240th Street in the Bronx) will be the scene of some heavy Howard Stein produced concerts throughout the summer. Stein, who produced The Dead, Mountain, Humble Pie, Airplane, Cat Stevens and others last summer, will offer up Yes, Humble Pie, ELP and others for New York area concert goers. The field seats about 20,000 who brought along blankets, beach chairs and a assortment of goodies. Howard also has upcoming gigs at Carnegie Hall, with Jeff Beck set for May 5, Lee Michaels May 15 & 16, and Mark Almond for a May 29th date. Happy Howard also has a full lineup at the Academy with the Allman Brothers just finishing three nights, followed by the New Riders May 2, Edgar



Winter and Free May 6 and Dave Mason & Osibisa on May 13.

Hey Frank!

THE MOTHERS new LP "Just Another Band From LA" was recorded last summer at UCLA, and the first side contains Zappas "Billy The Mountain." Hey Frank what happened to the nine record set due out this year? Author David Wally has a book on Frank coming out shortly, Frank we're told doesn't like it.

JACKIE LOMAX had visa problems and had to do a show in New York last week to cool off Immigration officials. The one night was at the Bitter End.

IN CASE you've been wondering what new costumes Elvis had whipped up for his latest American tour, this should set your mind at rest. King Presley's current favourite ensemble of the moment is a baby blue jump suit trimmed with silver and complete with rhinestone belt, blue cape and white silk scarf.

Park pop

NEW YORK Area promoter Shelly Finkle will be doing outdoor concerts this spring and summer on the campus of Hofstra University on Long Island. Their will be room for 15,000. We also hear the Schafer Festival in Central Park will be booking POP groups, rather than hard rockers. Seems the little old ladies living on plush 5th Avenue complained that the loud music keeps their dogs and cats awake at night. WOFF!

THE GRAND Funk LP "Mark-Don & Mel 1969-71" is being rush released. The LP contains some of the groups hits from the last few years. Iggy Stogee we hear has been signed with Columbia.

B.B. KING in New England for a concert was shaken up when a car ran into the back of B.B.'s cab. B.B. is fine and played that very same night.

30 albums to win

Wishbone Ash



WISHBONE ASH — voted Best New Band of 1971 by SOUNDS readers — have a powerful new album, "Argus", released this week on MCA.

Thirty readers of SOUNDS can win copies of this new album, Wishbone's third, simply by answering the following four questions:

1. Andy Powell plays which one of the following three guitars? Gibson Les Paul/Fender/Gibson Flying V.....
2. Name the second Wishbone Ash album.....
3. Complete the following Wishbone song title: Where Were You..... (one word)
4. Wishbone Ash toured Britain last year with another MCA band, who hail from Bristol. Can you name them?.....

Name.....

Address.....

Send your entry to: Sounds, 12 Dyott Street, New Oxford Street, London WC1A 1DA.

OUR STONES spies tell us that Mick and the lads will do three night gigs at Madison Square Garden. We haven't been told yet who might be the opening band on the bill or ticket prices; however the Garden can hold about 22,000 people. 66 thousand could see the Stones, if all three shows are sold out.

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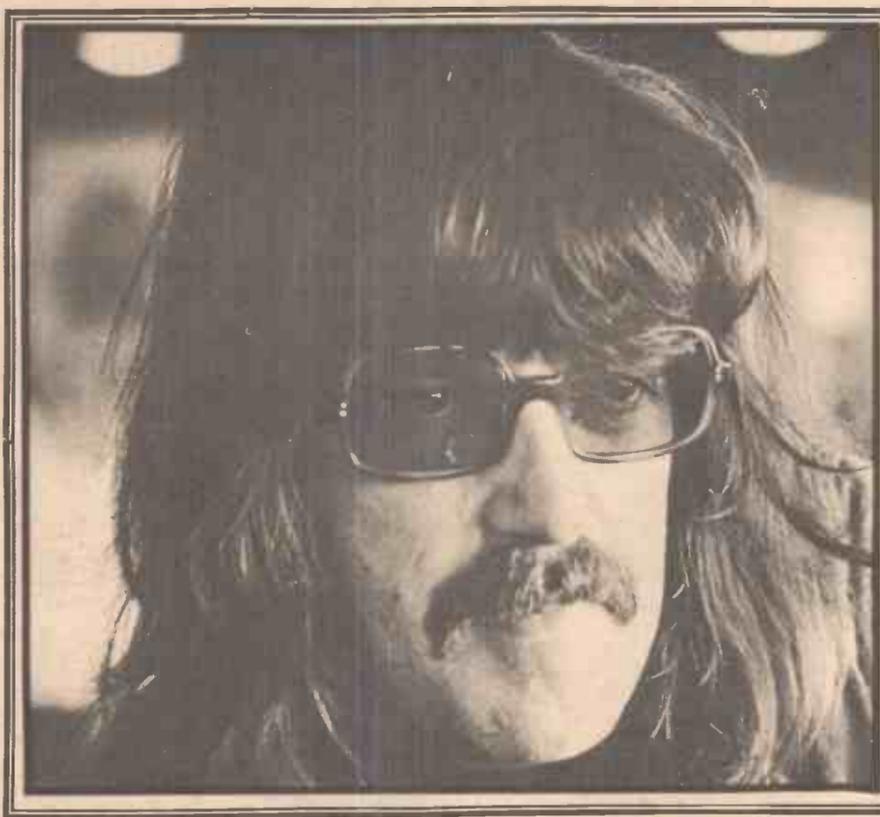
JON LORD was at home in Barnes, and slightly bewildered to be so. For the second time in six months, Deep Purple had to cut short an American tour, and both times for the same reason. Last time, Ian Gillan got ill, with hepatitis; this time it was Ritchie Blackmore's turn.

"I'm trying to work out what I've done wrong," said Jon. "It doesn't seem fair that the same group gets hit twice by hepatitis in six months — both times in the middle of an American tour. It seems that every time we go there we take two steps forward and one back."

I think we've sometimes underestimated our audience

But apart from that, things are looking pretty good in the Purple camp. They're a successful band, and Jon says that as well as that, they're happy in their music — a state that not all successful bands achieve. But he sees the present as something of a turning point with the group.

"To me, 'Machine Head' (the new album) is the apex of what we started to do with 'Deep Purple In Rock', and I don't really think we should carry on along quite the same line I think we



LORD OF THE DEEP

should try and go round a few corners with the next one.

"Some people say about the group, probably with some justification, that we don't seem to

have progressed very far since 'Deep Purple In Rock', though certainly inwardly each musician has progressed enormously — the writing talents have improved, our way of working together has improved, and we've got a much better working relationship between ourselves and with an audience. But where some of that justification lies is in the fact that we haven't really deviated from the very set line, and I think it's time we started to shoot for the stars a little bit more."

In other words, having consolidated their position as a tight, heavy rock band, it was time to be a little more adventurous. "My feeling has always been that with our tempos — the speeds we use and the kind of rhythms we choose for our numbers, could be a little more inventive. I think we've sometimes underestimated the ability of our audience — the people that like us — to accept something a little bit more. Just because people like 'Hard Rock', unquote, it doesn't mean it has to be in 4/4 or a shuffle.

"The talents of the band are equal to far more than we're doing, while not putting down what we've done on the last three albums, and we've learnt a lot in that time. But I think we could now extend our boundaries a little bit. That doesn't mean that we should do something in 5/4 just for the sake of doing it in 5/4, but we shouldn't throw out the possibility of using different times and styles, bent to our own style.

I don't think we'd continue if one person left . . .

"I think we've always been a little scared of losing what we gained with 'Deep Purple In Rock', because each individual in the band had spent so long trying to achieve something, that when you eventually get there half of you is saying you should perhaps move on from there, while the other half is saying 'don't knock a good thing'. I've seen it happen to so many bands — the first successful thing that happens to them tends to re-write their career for them for the next year or so."

As he said, it's something that happens to a lot of bands, but did he tend to think in terms of what might be good for the band's career?

"Not any more. The trouble is that when you've got five people in a band you're going to get five different ideas of what's going to be good for the band's career. But for instance I'd think it would be excellent for our career to show a reasonably significant movement in direction on the next album. But I usually try to think as little as possible in those terms and more in terms of what would be good for the music we play, which will eventually determine the career anyway."

So for him, whatever promotion and things the pop business gets up to, the music will out in the end? "I think it's the only thing that's got to matter in the end. On the rare occasions when we have over-concerned ourselves with extra-musical considerations, I think we've

taken a little tumble. You know, when we've let ourselves be coerced or coerced ourselves into doing things just because they'd be good for our career, I've often found that because it's either destroyed something we've been trying to build up musically, or it's destroyed someone's confidence in you because you've gone against a couple of principles they admired you for, it's in actual fact not helped our career. So I like to think of the music, and everything we do going towards that, and our performance on stage, and try not to be involved in anything else.

"But I hate talking about 'The Music' — it always sounds a bit false to me; especially when we've said over and over again that we're basically a rock and roll band, and a loud and fairly unsubtle one at that. I'd like to think we could be just accepted as that, and then if we do something that's a natural extension of that, but perhaps, a bit surprising..."

It was, he admitted, a great temptation to go out on stage and play the things you know are going to go down well, and they'd fallen into the trap sometimes. And he, like Ritchie, had gone through a stage where he played "as many semiquavers as I could". But they've both changed their ideas on that, and today Jon says he'd like to be known as "a reasonably funky organist" more than a speed king. As to the future of Purple, he says it's really a question of using what they have:

"The thing is, I think, we'd like to stay within the structure of the band as it exists — which is a five piece rock band using organ, bass guitar, drums and voice — and use it in any way possible to increase the ability of the group to entertain."

Like most bands, Purple had had their crises in the past, but now they seemed to be settled. "I think we've reached a lucky point in our lives where we can afford to take things at the right tempo, rather than that dreadful spurt we did after 'Deep Purple In Rock' was big; we were working so hard that the most simple argument could develop into 'I'm going to leave' with no trouble at all. Now I think we're a little slower coming to the boil.

"But you see the band still thoroughly enjoys playing on stage in front of an audience — there's not one member who doesn't feel that's still the best moment, so I think just from that point of view the band will probably stick together. A couple of us are at the point now where we probably wouldn't join another group if we left this one.

"But it all depends — it could last another three years, or it could last another three months; you never know when a group's at this stage. It's a happy unit and a successful one, so it could conceivably go on for a long time, but somebody might just get to the stage where they think they'd really rather be doing something else.

"And I don't think the group would continue if one person left — we've reached such a point of interdependence. I'd be able to tell you better if it happened, but I think we'd call it a day."



INTERVIEW BY STEVE PEACOCK
PICTURES BY JAN PERSSON

DEMICK/ARMSTRONG LOOKIN' THROUGH

Pure music.
From four guys who care more about Green Belts than Black Belts



Demick/Armstrong



Soul isn't just for singing

MISS MAGGIE Bell, the first lady of British rock, is sitting bemusing her fate. Miss Maggie Bell with the afternoon sun shining on her orange and blue electric streaked hair — an unrecognisable phenomena in our midst.

"I have to say" she says in that warm Scottish voice of hers, "that to be called the first lady of music here is amazing. But, well, I can tell you I certainly don't feel like it right now".

In a world without much soul Miss Maggie has enough to give us all, but it's being pretty hard pressed right now. Stone The Crows last album "Teenage Licks" sold a pitiful handful of copies and whole acres of mystery surround their status after two years of constant critical adoration.

Crows have been called the funkiest, tightest, best band we've produced, Maggie has been hailed as the only British girl who can sing the blues like she'd been there, the combination that is Stone The Crows has been exalted with dogged persistence and yet there is so little to show for it all, so little in outward terms.

SWEAT

For any other band the negative outcome of all the sweat and labour would have brought on a severe case of depression by now. But Crows have a un-flagging belief in their final success, and the phrase 'it's only a matter of time' — that surrounds them from every well wisher that pats them on the back, has become something of a battle cry. And in the middle of it all sits Maggie Bell, convinced that it's situations outside of the band that are at fault.

An attitude born less of stubbornness than of possession of the facts — the hard core of it being that Crows are constantly working for high cash in front of audiences whose response to their music and their emotional contact have booked them back time and time again to the same clubs and theatres all over the country.

That Crows would survive as an excellent band had they not had Maggie fronting them is without question but it's equally true that the force of Miss Maggie — that she only has to stand there on stage and it feels like she's stomping — has given them the edge on anyone else in Britain or for that matter in America today.

AURA

For there's no doubt about it Maggie Bell is extra-ordinary in the true sense of the word. "Unique" is a word often to cover a multitude of meanings, but when it's applied to Maggie even that doesn't seem to go far enough.

On stage she comes across as though she'd plugged herself into a high voltage system, constantly re-charging herself off the music. Off stage she has the same powerful aura around her so that to be in her company is like being swathed in a huge electric blanket on a cold night.

It's Thursday afternoon and up in her flat she's just had a bath and made some tea. The night before she'd been working in the studio on the new Crows album until 5 a.m. — as she has been all week — but there's no fatigue in her face and the laughter comes as readily as usual.

She's as strong, vital as ever, her energy a constant source of amazement. Over tea she sits like some cat in

interview by penny valentine

the corner of the sofa in her jeans and dark blue voile shirt. Maggie Bell is not beautiful in the contemporary acceptance of the word but her warmth and voluptuousness make you think that Modigliani would have thought she was a gas and put her down in oils without hesitation.

And so we sit here talking . . . about the lack of album success, about how Maggie Bell keeps her sanity in a world not kind to ladies who invade it, about how the band have stuck together through hell and high water, how finally next month Maggie Bell cuts her own solo album.

"I know, I know, people are bound to say 'ah look she's going to leave the band' because everyone puts a label on every action you make directly you do something like this. Well it's rubbish I can't see this album doing anything but good for the band as a whole and of course I discussed it with them. They all agreed it was a good idea because there's a lot to try out and explore and a lot of material I just can't do with the band — acoustic things, rock and roll, some orchestrated stuff.

"I enjoy all the material I do with the group and I put a lot of love and energy into the Crows, but singers always hear someone else's album and think 'wow I'd love to do that! Would you remember Laura Nyro's 'Lonely Women'?"

She puts the track on-scratched after years of love and listening — from Laura's "Eli And The 13 Confessions" and while it's playing she can't sit back down again. She paces the floor waving her hands, her face alight: "listen, listen to that! Oh my God I'm shivering, look at my arms — fantastic". And she sings along with Nyro's difficult vocal giving the song a new feel almost immediately.

"You see that's my kind of song, for me as a woman to express. I can't sing anything I haven't personally experienced. All that 'going back to Chicago' rubbish. I can't sing things like that."

She may have been as lonely and lost as Nyro's

'I can't sing anything that I haven't personally experienced'



● MAGGIE: keeping sane in a world not kind to ladies who invade it.

lyrics at one time but not anymore. Now she can rest back on Les Harvey secure in the

knowledge that if she needs that strength to draw on it's there, but it says much for her

huge emotional well that she knew what it was like once and she has never forgotten it.

"Sometimes I don't know how a girl could survive in this business without losing her mind. If I didn't have Les — well I don't know how I'd be. It takes so much out of you and it can be hard and you could get lost so easily. I often feel that was Janis' (Joplin) trouble, that she didn't have one person to give her strength and that she was surrounded by the wrong people all the time".

Something else she's never forgotten too is her roots. When she's not working live with her beloved Crows or cutting things on her own she takes on session work and commercials to make more money to send to her family back in Glasgow. It's a fact of her life and the way she feels about the people that she grew up with that will always be with her, but it's not commonly known and it's something she rarely discusses.

"The trouble is that I know what the standard of living's like in Scotland and while we may not be making a lot of money we're doing a damn sight better than a lot of working men up there. I can't stand it when people write about 'Maggie Bell in her luxury Knightsbridge flat' it's awful — and this isn't a luxury flat you know that.

"The thing is that I'm not the kind of person that can sit back and think 'well I've made it that's fine'. You know everytime I go round to Harrods and maybe spend £10 I feel really very guilty. People may not believe that, they may think I'm saying it because it sounds humble and good, but God it's true."

Miss Maggie . . . I believe, I believe.

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Hofner

Leaving the blood, sweat and tears all behind

FOUR MONTHS ago David Clayton-Thomas moved to a luxurious new house in the fashionable Los Angeles suburb of Mandeville Canyon, and the move could yet be as singularly important to his future as his decision to quit as lead singer of Blood, Sweat & Tears.

Clayton-Thomas's new house is like a fortress and through an intercom system at the giant gate he can check out any unwanted guests.

When we arrive David's voice rings back through the speaker and second later the buzzer sounds permitting our entry. We walk past the pergola and around the swimming pool in the foreground and dodge the hose sprays trained on the garden, the very presence of which attests the LA hasn't seen rain for far too long.

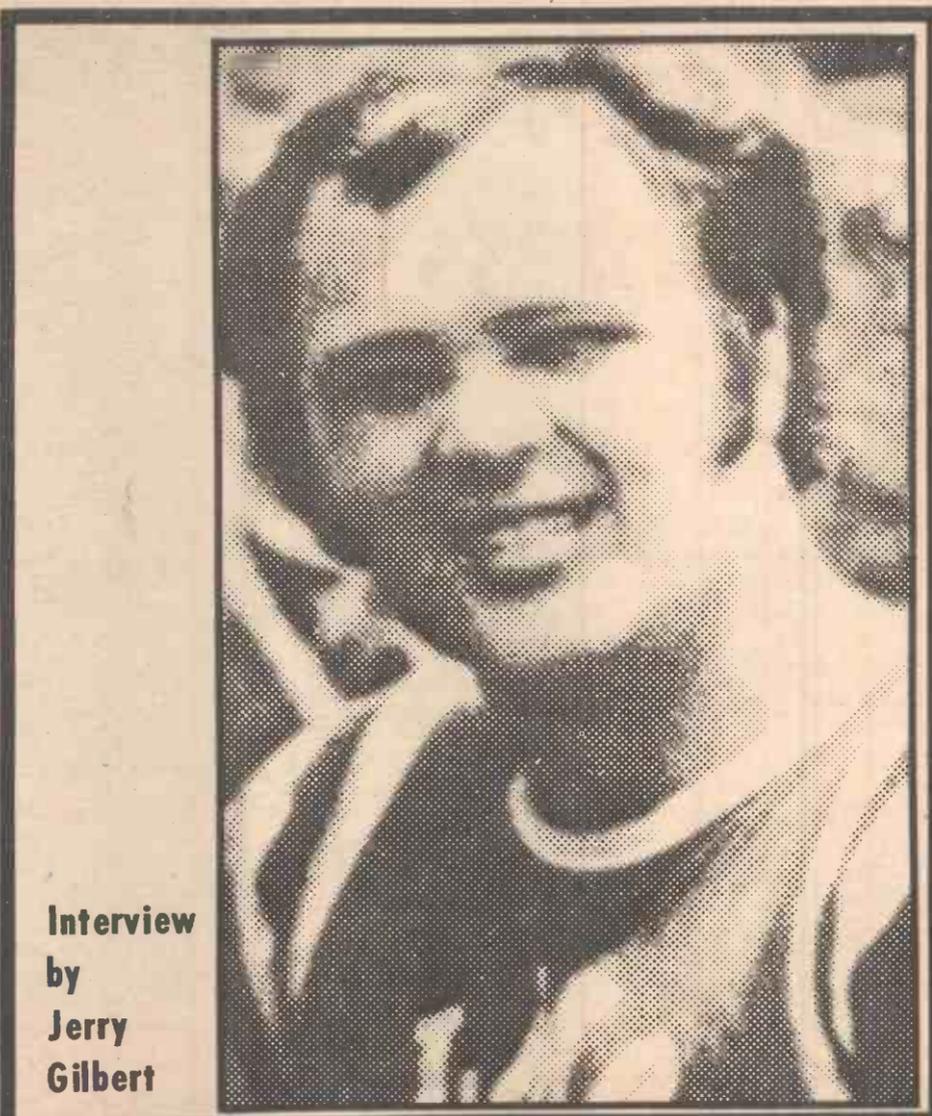
Inside the house we see further into Clayton-Thomas's new creative environment; to the left a pool room, to the right a recording studio and in the living room a grand piano with sheet music scattered across the top; this is where most of the musical ideas are knocked into shape. At first

glimpse the far wall appears to be covered with a huge landscape painting, but on closer inspection it's nothing but a window — and what lies beyond is beautiful banked up foliage.

Outside in the garden we talked about forthcoming plans such that they were now that David Clayton-Thomas is no longer bound by the rigours of B,S&T's regimental road stints.

■ The environment here must be very conducive to playing music.

Yes it's quite an active musical scene here; Danny Kootch, Charlie Larkey and Willie Smith are all musical friends of mine; they hang out



Interview by Jerry Gilbert

here and we jam two or three times a week as a matter of fact. Out of that is bound to come tunes, ideas and sessions and it's just as a means to capture bits of it as it goes down; then when we get into the studio we can really work

because I couldn't record anything here of the kind of quality you could put down on 16 track at CBS.

■ Are you generally relaxing a lot more now?

No, I'm working harder but I feel much looser because it's with friends and I don't have any tremendously high pressured business scene around me all the time now, you know with touring four or five days a week. This'll give me a chance to start writing again now, in fact everything I ever recorded with Blood, Sweat & Tears was written before I joined. I never wrote a single thing... yes I did, I wrote "Go Down Gamblin'" right at the very end when I figured it was all done anyway, and that was the only song I wrote during the whole course of the time I was with the band. I co-wrote several — "Redemption" and "Lisa, Listen To Me" and stuff like that but "Spinning Wheel" and "Lucretia MacEvil" were all written before I joined the band with these musicians — the guy's I'm back together with now.

LOOSE

■ Who is in your band right now?

Well it's not so much a band as a community of people who are making music — Danny Kootch and Charlie Larkey play on all Carole King's albums, and now she's not touring anymore so they'll be working with me for this Summer anyway; Don Troiano, late of the James Gang, who was my previous guitar player in a group called Mandella which goes back to Canada days; Willie Smith is back playing organ with me again and he was with me for years and years; there's several different drummers — Roddy Glen who's now playing on the road with John Kay; some of John Kay's players, you know it's a very loose thing, whoever we can get together to go into the studio at a given time and whatever arrangements we come up with. Right now we're concentrating on writing and I guess we've put together about 14 songs in the past month.

■ Will you just be recording individual tracks as they come up or will you wait until you have an album's worth of material?

Well I'm working with Paul Rothchild who's going to be the producer of my next album, and primarily what I want is good songs not publishing royalties so whether I should

happen to write them or not, if by the time we go into production we've got 30 or 40 songs to pick from, my songs are going to be put on the block along with everybody else's and we'll come out with the best songs for me to sing whether I wrote them or not.

TOURS

■ Will most of the creating be done here or out on the road?

Most of the creating will be done here but we're going out on a tour though starting October 1 to Christmas and we'll be going to Europe in April so we are doing definite tours, but as opposed to where Blood, Sweat & Tears toured constantly, three days a week every week, I've got 60 days set aside in the Fall and another 45 days in the Spring, and the rest of the time I'm going to work from here.

■ Was the extensive touring your main reason for leaving Blood, Sweat & Tears?

Well not so much the touring as the continental need to tour. You had a pie which was already sliced nine ways, you had five or six other hands into it from various different ways, you know managers and agents, and it took four or five concerts a week to keep it alive and overheads of something like 30 to 40,000 dollars a month to keep the organisation alive. And we were self-managed; we had agents and everything else but they were all employees of the corporation and it was tremendously time consuming, 24 hours a day, seven days a week thing.

There was no time for recording — we only did three albums in three years and if anyone looked at the concert schedule we kept, I think we did well over 200 single concert engagements in one year, we recorded two albums, a film score and went behind the Iron Curtain for six weeks plus we did a world tour. And on top of that there were 200 individual United States engagements and it leads to a nervous breakdown, there's no end in sight. It doesn't make sense anymore when I can take the same musicians into the studio here and accomplish the same music by putting it down for keeps on record — it makes more sense to me.

■ When you left Blood, Sweat & Tears, there were all sorts of rumours filtering across as to whether you were or weren't leaving. Was it a clean split or a dragged out affair?

Well I guess the hints always get out before the actual news does, but I knew I was leaving six months before I left. I'd already begun to talk to my friends and say "I think this is going to be the last album I do with the band" — but it wasn't actually until the Greek Theatre here in the Fall that I made up my mind to leave, and I worked out the remaining Fall tour with the band and left on January 1.

■ Did you have any specific plans on leaving the band?

Nothing more or less than I've been doing all my life — just making music and trying to get the best musicians around me that I can.

DIRECTION

■ Did you see the format as being right away from the big brass sound that dominated Blood, Sweat & Tears?

Yeah, well this album I have out now is very much a transitional album and many of the directions on it are the result of going directly away from the Blood, Sweat & Tears direction. Perhaps sometimes I over-compensated and went in directions that were diametrically opposed to anything Blood, Sweat & Tears had done in the last three years — such as strings, an orchestra and using just a rhythm section which is something I get off on. I don't think there's a trumpet on the entire album but that's not saying that I hate trumpets because my next album will probably incorporate that again but I guess for this album I wanted to move as far away from that section of my life as possible.

■ Was the solo album the first thing you did after leaving the group?

No I recorded it before I left the group. Bobby Colomby agreed to help me — he knew I was leaving and he was my best friend in the band and he knew that I'd made up my mind to go and he agreed to help me produce this new album. So we recorded the album... it's incredible when I think back on it, but we recorded it on the farewell tour of Blood, Sweat & Tears when we were doing five or six concerts a week.

You know we'd go out and do three or four concerts, the band would fly home and Bobby and I would fly into Memphis, record for three days and then pick the band up again on the next leg. We went like that for three and a half months until we both damn near ended up in Belle Vue and we had the album done. I had an album finished and the band had new members and everything was set up so that they could go their way and I could go mine, then we split.

■ What sort of show will you be taking on the road now?

The players I'm going to be recording with over the next three months — we'll put together a rhythm section out of that, we're taking three girls with us on the road, probably a couple of horn players, and it's going to be a lot looser format than the Blood, Sweat & Tears show. It got to be after a while that they were so powerful that it was a constant orgasm every night. It's one thing when you're living that way and another thing when you're forced to live that way. I'm just trying to keep it a little looser this time and try and keep everybody creative and grooving.

■ Who else are you getting songs from?

I'm doing a little writing with a girl named Phyllis Majors. She's brought a pile of lyrics over and she wrote the lyrics to "John The Baptist" on "B,S&T 4" and Smitty my band leader has been doing some writing with me and I've been doing a lot of writing on my own. Songs? I just get them. I'm having them sent to me all the time by publishers and I listen to 20 or 30 a day sometimes.

■ Now that you're work will be more loose, do you envisage yourself getting more into the production side of music?

No, I'm not built that way. I couldn't sit for 15 hours over a mixing board and do all that. I like to get into a studio, let it go and then get the hell out of there.

TRUE STORIES OF CRIME AND WAR MAY 1972 no.1

FRONT PAGE

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FRONT PAGE

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Mole: a spirit of togetherness

WHEN YOU go to a gig, the Matching Mole you see before you is quite unlike the Matching Mole you hear on their first album, just released; it's not unusual for bands to change a lot in the three months it often takes between recording an album and getting it out, but in the case of Matching Mole, there's rather more to it than usual.

"The first time Robert phoned me up he said he wanted to do an album of love songs," says bass guitarist Bill MacCormick. It didn't turn out quite like that, but there are two songs on the first side of the album, songs that represent a kind of release of frustration for Robert Wyatt that needed to happen before he shed his Soft Machine skin and started to get fully involved with the new group.

"Apart from wanting to get into a new band I'd also built up a certain amount of frustration whilst sitting about in various potential homes, writing letters to people that turned into lyrics and writing lyrics that turned into letters and getting all confused. A certain amount of frustration had built up that I hadn't got off my chest before."

STRONGER

Sitting around in keyboard-player Dave McRae's flat, talking to the band, you notice that the hesitancy and confusion of our last interview (SOUNDS 11/12/71) has given way to a much stronger feeling of confidence and optimism. I've never actually seen Robert brimming with self-confidence, but this time he's a lot closer. The period of change is over, and now it's a question of the group as it is now (David Sinclair, the original organist, has left and Dave McRae has joined full time after working on most of the sessions) growing together.

"When I'm not playing," says Robert, "I forget that I'm meant to be a drummer, so I sit in places with pianos singing songs, and I think 'oh yes, that's what I do'. Then of course when I'm actually working again I find that I'm actually a drummer, so quite a different set of preoccupations and interests start coming up in your head. I've never quite resolved the difference between the two, so I'll probably spend the rest of my life tussling between them . . ."

EMOTIONAL

"It's not the technical difficulty, it's the emotional difficulty of it being a totally different role in a group — to be singing songs and playing drums is a totally different relationship to be having with everybody. I find it more natural when I'm actually working to work from the point of view of a drummer."

Though when he was with the Soft Machine, he once said he was an out of work singer, who just happened to be playing drums. "I only really started drumming because nobody else could — there were people around with pianos and guitars and things, and they needed a drummer. I tried singing with other drummers but they never did it right, and the way to make sure the drummer was doing it right is to play the drums yourself."

Interview by Steve Peacock



● ROBERT WYATT: a lot closer

So did he feel he'd basically resolved the dilemma? "No, I've decided that I'm really an organist. I'm at my happiest when very, very pissed and playing the mellotron, or something like that. But it has nothing to do with proficiency and I'd have to be very pissed to get on stage and touch a keyboard."

LIFELINE

So now, with Matching Mole a few months into its life, they were evolving through finding out about each other and what they can do together.

Dave: "It's more or less like that but with any band it's not an immediate process where you can walk in and do it. There's always the start which makes everyone want to walk in and play together, but once you get past that point it's a matter of finding out just how much you can do together, which we're still doing. Hopefully the lifeline won't run out on us — we're still improving, there's no doubt about that."

"It's important to have that spirit in what you're doing, it's important to want to get it on — and not in the way that you know you can to affect an audience so they go 'rah, rah, rah'. Everyone doesn't consciously avoid that, but tries to create an original-sounding music, which I think is about where it's at really. Otherwise you might as well take the route where the money is — and everyone knows where it is."

Phil Miller: "We're playing for an audience, but primarily to give them something that's ours, not what they

think we can do. We want to give them something that's our identity, not what they could superimpose on us."

Though they're all pretty pleased with the album as it is — although the sound could have been a lot better if they'd been allowed to use a modern studio with the right equipment — it is history. The night before I spoke to them, they'd been recording a session at the BBC for John Walters, which'll be broadcast on "Top Gear" soon. This, they felt, caught the present band pretty well.

Robert: "The thing to remember overall is that this Matching Mole hasn't made a record yet. I'm amazed I feel I can say this, but anyone who wants to who's interested in hearing this band and can't hear us live, please listen to the thing we did with John Walters when it comes out. Either I was more drunk than I thought I was, or we really got off last night . . . radio's usually an anaemic medium for musicians, it's so hard for musicians to get off in a studio, but I'd be happy for anyone who wanted to know what we were doing who couldn't get to a gig, to hear that session."

ALBUM

"People say 'why make the album before you'd formed the group', but the reason was that I wanted to. My pre-occupation before I left the group I was in before was that there were a few little things I wanted to do, get off my chest. But that was only a quarter of an hour's worth of work, and from then on I wanted to get back into the real business of music-making, which is in fact co-operative."



● MATCHING MOLE: finding out about each other

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WALKING into Marc Bolan's new offices in Holborn last week, you were walking off the street onto a film set. People everywhere, cameras, bright lights, hush-signals from the office people; a film crew who said they wanted half-an-hour in the morning, were still there at four.

It's been one of those days and Marc Bolan is very tired — even after the film crew has gone, it takes a while to settle into an interview. We talk first about the new album, due out next month, which is mostly recorded (basic tracks with the band in France, then mellotron and Marc overdubs in Denmark, Mothers Mark and Howard putting on backing vocals in America, and still some strings to be overdubbed) but not yet mixed.

For Marc, it is the most important album so far, and the best. It has, he says, the best songs he's written on it, and he's lived with it for a while, using a lot more in the production, making the sound fuller.

"There's a couple (of tracks) which are so solid, they're as solid as anything that's ever happened in rock and roll, and there are some which sound like something I could have written when I was 12. It's strange the way it's come together."

After all that's happened with T. Rex and their enormous popularity in the last year, recording has become a lot more important to Marc. Gigs aren't that frequent now, because they're such monsters to organise, so it's the one sure way he can involve himself in rock and roll — in a studio.

"It's strange," he says, "because a rock and roller is only alive when he's doing what he does, which is rock and roll. It's like a carpenter working with steel is no good — he has to work with wood, so if you're not actually doing what you do, you function, but you don't function well. It's a great dilemma."

"What happens is that one becomes so big that you can't play anywhere, so what happens is you don't play at all, and that's cool. But then recording becomes all important — which is probably why I groove on this album, and the single, I love the single so much. I always know, when I feel that I really don't care if it doesn't sell, not that there's really any problem in that direction, obviously. But I mixed it for me and I played it about 20 times, and each time I got off on it, and the overall feel of the three tracks is just so fine. And that's what it's about, that and getting into people's homes. The rest is garbage."

Did he feel he'd been driven back into himself by what had happened? "Yes, being very honest. It's hard, because while you're there you have to totally disappear and be unobtainable, which is very boring. Or you have to go out and do it — and you have to go out and do it regardless actually, it doesn't really matter, it doesn't matter what people say. What matters is that you can put up the electric fences to keep the people that are a drag out. But one mustn't dwell on it too much."

But did he feel at all close to T. Rex fans — the people who idolised him and bought records and stuck posters on the wall? He did, he said. But in what way, because it was impossible for him to have any personal contact with them?

"When you make a record though, I believe you put basically 95 per cent of the goodness that's in you onto that record — it's very revealing. If you do it seriously. If you're singing a double track melody by Itch Miller and it goes out and it's a million seller, and you weren't even on the session, it doesn't really mean too much; but if it's a thing that you've thought about and lived with for three months and re-mixed 12 times, and cut and made sure it was loud

Bolan: rock and roll star through the people



By Steve Peacock

PICTURE: SPUD MURPHY

enough and got a good design on the cover — lived with it for three months, it means everything to you.

"So consequently when it goes out it's me. No more, that's it — the most I can give, and it's there. So people accept that, and they take that to their hearts or wherever, to their heads, I don't care, I'm not going to diagnose the way they use it. I don't really care, because I have moments of being really into lyrics, and then it's a guitar lick, and then it's the sound, and then if it sounds good in mono, I flash on a million different things all at the same time anyway, so if they can pick up on one of those sections it's right on. I demand nothing — I only demand the radio plays it; that's all one needs with a record."

"If radio plays it I know we're going to have hit records for ten years. If they don't play it, like they didn't play 'Deborah' when it came out, we won't have hit records: I mean I knew 'Deborah' was a hit, I knew 'One Inch Rock' was a hit — the only one I never liked was 'Pewter Suitor', and it wasn't really my decision to release it. The B-side, 'Warlord Of The Royal Crocodiles' was a monster, and I'm going to re-record it."

Putting yourself out through a record is surely a very one-sided form of contact, though — contacting people, rather than having contact with people.

"But I get the knowledge of knowing that they enjoyed it, which is ultimate contact. You know — and on live gigs there's so much atmosphere that it doesn't really matter, as long as you play well. I still believe that you have to play — I don't believe all that stuff about a group can go out and cough and get a standing ova-

tion. I don't believe that for one moment — I don't care who you are. I've seen people deteriorate during a performance — they go out and it's all over, and then by the ninth number people were leaving. That would upset me."

"But we're only here for 60 years or something — if we're to do it, do it, don't jive about. We have an allotted amount of time which we can make as funky as we want, and we have to be funky or not at all. We have nothing to win and nothing to lose either way. So if you're going to do it, do it. Don't worry about other people."

He doesn't worry about other people?

"How can you? You can ask them, but how can you be worried about them? How can you get over-concerned? If you do what you do and you do it well, and you know you do it well, you do it well. If someone else thinks you do it well, that's for them to decide."

How did it feel to be on stage, like at Wembley and know that all those people were focusing right on him idolising him?

"I'm more concerned whether my guitar's in tune, to be honest. There's too much to think about on stage because I know that if I stop playing, or if no-one plays for 10 minutes the whole thing will be a shambles, so you try to keep the motion of the show together. Because it is a show — I don't deny show-biz. I'm not a part of it, but I don't deny it. So people come and you can't let them hang for 25 minutes while you tune a guitar, it doesn't feel good; if they're up they want to get higher, and once they're down you won't get them up, I don't care who you are."

The feeling I got at Wembley, though, was that

"IF THERE'S A ROCK AND ROLL HISTORY I'LL GO DOWN IN IT"

while Marc Bolan, the person, was up on stage rocking out with his tongue half into his cheek, there were thousands of kids out there going through all kinds of very intense changes, with a very different idea of what he was doing.

"But it's science fiction, you've got to realise. I mean there's some dude on the moon now isn't there? Nothing is real to them, it's all gone. If that thing blows up now it's got nothing to do with what's happening here now in this room."

"We used it for the movie, basically, but I don't consider having 20 foot blow-ups of me egotistical, even. I consider it setting a mood, because I'm not that thing — no-one is that thing. It makes a mood, creates a situation, which is acceptable in the life of a person. It makes it slightly more ecstatic. I find it much more enjoyable to listen to rock and roll through cans than listening through a radio, because I can't hear people talking. And that's what I was trying to do with that concert — vibrate them up."

"To me it was unique, to them it was unique, and it was unique anyway. Right on. That's all it was—we made a night. Everyone in that place was an artist, everyone at that concert helped create a piece of art. If there's going to be a rock and roll history it'll go down in it. End of story. But this is seven weeks later — really. That was the end of an era for me, that concert."

Bolan admits to what, in Los Angeles, they call a fault-line mentality — where people reason that they might disappear in an earthquake any minute, therefore do what you have to do immediately, don't plan for security, and try anything you want. "Do you not think it's wise to look at your life like that? ... I mean that's what it's about man, there's nothing more. Any moment. If you don't live your life like that then you don't have a life, because there's nothing — only people."

But what I felt at Wembley was an overwhelming sense of people submerging themselves as people, becoming not people but worshippers.

"But they're tuning in to that feeling from me, maybe. I don't know, I haven't seen that. I read your article and it read very strange to me because I didn't see that — I wasn't there. I see the movie and it's a movie. It's bigger than I remember, and the people were more excited than I remembered; but I was thinking about guitar leads and wah-wah pedals working. I was thinking about holding the gig together. I didn't see what went down, I just know that the impression it made was very strong."

He said the cardboard cut-out thing was a jive, camp, and the same could be said, I suppose, of the tambourine and guitar-neck trick, the whole boogie stage act. But even when it's jive to him, to the kids it's not, they don't realise.

"They don't want to." So it's down to them, not to Marc Bolan? "It's nothing to do with me. I'm what I am and I can't change what I am. I do what I do, and I respond — it's all the same thing, it's one. Without them, I'm just a poet. With them I'm a rock and roll star — trophies man, like rhinoceros heads. I didn't shoot them though. I didn't shoot the rhinoceros. That's the difference."

But did he see what I meant about the effect it has on people?

"Yes, but I don't experience it. You see what I don't see, so I can't really comment. The times change, and things expand, and it's just odd for all of us to see what's happened with T. Rex in the time now, because it's a very odd period of history, very fast. We've done in a year what took the Beatles four years. And if I never put another record out we'd stretch out this year."

"So if one had a Manson complex one could convince everyone you were a god — you really could. But that's not what it's for. It just depends what you want; I'd find it incredibly empty and boring."

MUSIC PEOPLE

edited by martin hayman

Swarb gets off

REMEMBER the bust at Van Dike Club, Plymouth, last November? It was the first presentation of Fairport Convention's new set of songs relating the history of John Babbacombe Lee, the man they couldn't hang. Well, they haven't been able to hang the Fairports, either.

On that occasion, the Van Dike Club was invaded by a force of 170 policemen, and amongst the charges that resulted was one of alleged possession of cannabis by Fairport's violinist Dave Swarbrick, and charges of alleged assault on a police officer and of allowing premises to be used for consumption against the club's owner and manager, Peter Van Dike.

Our man on the spot, David Harris, sends us the following report: Dave Swarbrick was acquitted of the charge of possession of dangerous drugs. He was not called to give evidence. He claimed that cannabis found inside his violin case had been planted.

At the time when the 170 police burst into the club, Fairports were midway through their set at about 10.45. Shortly after midnight, a policeman went into the instrument storeroom, where he found, inside Swarbrick's violin case, four brown paper packets containing cannabis.

There were also scuffles in which at least one policeman was injured, and subsequent complaints about police conduct — particularly from parents of people at the club — were widespread in the Plymouth area.

The Fairports have agreed to come to Plymouth to give a benefit concert for Peter Van Dike. He still faces the serious charge of assaulting a police officer and of allowing his premises to be used for the consumption of.

Sweet and sour SALT

REMI Salako, managing director of Baba Artists, puts the brake on Ginger Baker's message from the drum and says "I'm sorry I doubt the sweetness of Mr. Baker's SALT."

"Ginger Baker included in his line-up Berkley Jones, Taiwo and Kehinde Lijadu. These three are members of a group — MonoMono — which is under our management. I signed them during my recent visit to Nigeria as individuals, later put them together as a group and supervised their rehearsals for four weeks before I returned to London."

According to Mr. Salako, the group featuring these three is due to arrive in the U.K. next month and Baker has jumped the gun by announcing their inclusion in his band. We shall see who wins out in time.



● DAVE SWARBRICK: Fairports to do a benefit concert

Mick meets the people

MICK SOFTLEY has been away from his Paris base for a month or two partly to promote his forthcoming album and partly to do what he calls "fieldwork" for the next collection of songs.

He's been in Northern Ireland (he's half Irish himself) and claims to have stayed in the IRA's Londonderry HQ. He says a precondition for going to Ulster is to resign yourself to not returning.

Of his fieldwork there he says: "I talked to as many people as possible, put in as many miles as possible and got into as many situations as I could. I consider the songs that came out to be the result of the people I met."

A U.S. shuffle

ANOTHER shuffle: it appears that Spencer Dryden has left the Airplane and joined the New Riders of the Purple Sage, so Santana drummer Mike Schrieve has moved in to take his place ... Emerson says John McLaughlin's band is quite amazing after ELP played a gig with the Mahavishnu Orchestra during their U.S. tour.

A Man's best friend...

I FAILED to see Man yet again. Everything was fixed to see them down at Canterbury, but it appears they have been duffed up in their home town of Swansea.

They were celebrating someone's birthday, it seems, and had gone down to a jazz club in the town when they were spotted by a collection of some thirty-five (really?) rockers who had been unceremoniously chucked out of Man's last gig in Swansea, who banded words and then set upon them.

In the fracas eight rockers and all four Men present were injured and had to be taken to hospital and drummer Terry had fifteen stitches in his head.

Of the incident a UA spokesman said aggressively: "Our lads did far more of them than they did for us." Man will now have to cancel all gigs until the end of the month.

B. B. King remembers

B. B. KING'S visit to Britain will include prison gigs here; King's work has not gone unnoticed in the States, where his constant struggle to achieve some sort of tolerable life for prisoners has been acknowledged in the House of Representatives.

From the Congressional Record, America's equivalent to Hansard in reporting parliamentary affairs, the Hon. Robert O. Tiernan: "One man in particular who is doing something is B. B. King. King of the Blues. B. B. King is making it a mission to ease, if only momentarily, the terrible, debilitating burden of boredom and routine faced daily by those inside our prison walls. ... The test of a man is not in 'making it', but in what he does when he has."

"What B. B. King does is remember what so many forget — to count their blessings and to reach out to others who need a hand or a little hope." (March 20, 1972).

Regular Dog dose

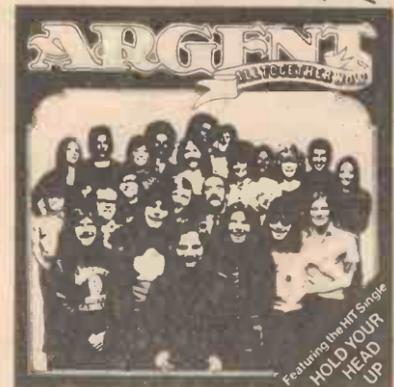
GOOD NEWS department: Uncle Dog with Carol Grimes start a series of Wednesday night gigs at the Tally Ho pub in K Fentish Town this week. They'll be there for the next four or five weeks. Meanwhile, the record-deal negotiating goes on — expect some news soon.



● Fun Korner — Prizes! Seeing as nobody has got a spark of wit when it comes to getting no change out of it, Music People will offer a FREE ALBUM to the winner of this week's competition for the biggest larf. This week: Four Men In A Balloon.

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● JAMES BROWN

ICAN report after a brief but welcome holiday in Paris that SOUNDS is on sale at news-stands on the Boulevard St. Michel ... other impressions, still a fanatical following for James Brown (driving down the Champs-Elysees in a Taurus Coupe and nearly being deafened in the back seat) ... underground newspapers becoming widely available, courtesy of Novapress — Art Crumb cartoon strips in French ... Charlie Hebdo a sort of sophisticated dialectical version of IT ... all struggles seen in terms of politics ... the film "More" and its soundtrack by the Floyd very popular (it bombed here) ... bizarre and outlandish vaudeville-style revue is packing 'em in, "Magic Circus" features full-frontal nudity and ends in a full-scale dance in which everybody is invited to participate, based loosely on the story of Robinson Crusoe ... CRS, the French riot police with guns, night-sticks and visors, still very much in evidence.

interview by steve peacock

THREE DAYS of recording at Abbey Road studios with the London Symphony Orchestra, one long day of mixing, and Ornette Coleman's "Skies Of America", a piece which took two and a half years to write, is in the can.

The day after it's finished, he's preparing for another high-speed day at his hotel, before flying back to New York. "I feel I succeeded in what I set out to do, which was to use a large symphonic orchestra to put down a piece of music I'd written," he says, and adds that he's expecting controversy from critics about how to classify the work. But he's not worried.

In fact he wants more. He sees himself as a composer more than a performer — "I love to compose music more than I love to play it — I mean I never thought of being a composer in the sense that the composer and the performer were two different people, I always thought of them as the same people, but since I've had so many opportunities to perform music no-one ever thinks of me in the sense of a composer who writes a piece that the LSO performs."

GROWTH

"Since 1962 I was writing things that I didn't perform, and I guess that's what makes you a composer more than anything else. I guess I'm just dealing with my growth — I started writing in a certain way, and I'm writing now. I'd rather spend my energy doing that than writing about my relationship to the world — I draw all the suffering from out of myself."

So while "Skies Of America" is a natural extension of Ornette's writing, it's also a beginning in a way. "I don't know if I'll ever have the opportunity, but I'd like to have a large orchestra for five years, simply because there are things I've discovered that would be of value to many orchestras. I think, but I need an orchestra to teach the kind of things I know can exist. It's not a question of giving a piece of music to someone and letting them struggle through it, and getting mad at them if they can't play it — it's not that kind of thing at all. I

'Music is for the pleasure of your feelings'

think of music as something that has to do with music in relationship to people, not people in relationship to music.

"If I could, I'd like to have an orchestra for five or 10 years — I mean I'd take it for any time, but I know it would take a good five years. My ambition is to create an orchestra that could play pieces without having to read music — I've never seen that happen. I know that if the LSO repertoire was lost or something, that they'd be able to go out and perform a piece by Beethoven. I'm quite sure they could do it. But you never go to a symphony concert and not see the music in front of them — and I know it's not because they're playing something new every night."

FEELINGS

Did he feel then that there was a lot of potential in the use of large orchestras that no-one had yet exploited? "I think from Beethoven to Bach, Bartok to Charlie Parker, all the forms those people have created — if one was to elaborate on those forms there's just as much new music as when they were

created. It's just that music is like love — there's many kinds of love — and the one that you excel at you tend to spend most of your time at...

"Music is only for the pleasure of your feelings, not for the concept of a social class structure. No matter what kind of music you like, if you first have to find that class of people in order to find the class of music, then the music is that class of people. Music itself doesn't dictate to you — people dictate to it.

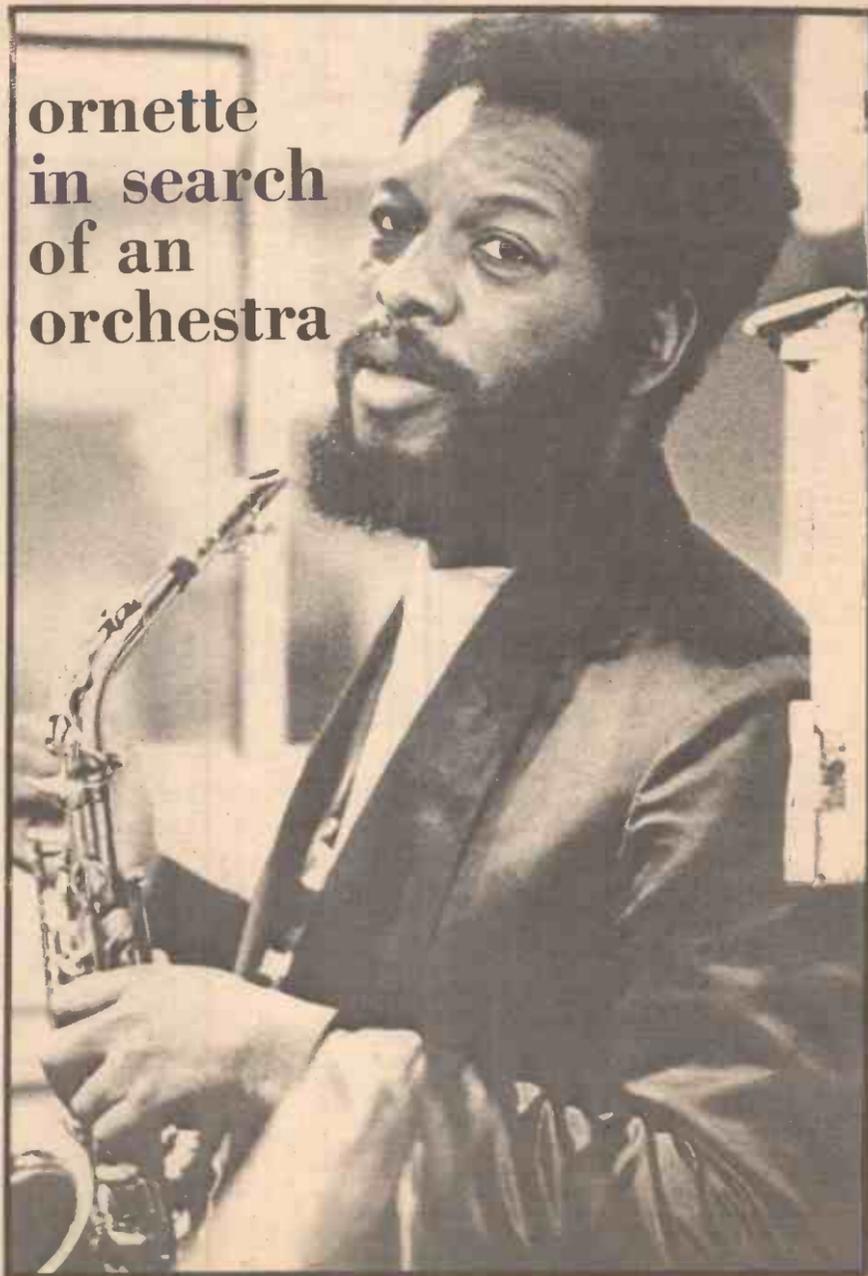
"But what I'm concerned with is the human interest of existing in unknown territories — that's why I'm beginning to see London in a different way to the way Americans talk about European images. In London, it seems that whatever you do is what everyone will accept you as being to yourself, whereas in America whatever you do is judged as whatever it is that you aren't, which is very strange, very different.

ATTITUDE

"What I mean is that everyone in London knows they can't be a king or queen, but they don't get uptight about not being it. If someone knew that in America they'd get uptight about it, because they knew they couldn't be there, so therefore they don't have too much respect for it."

It's that kind of attitude that produces a whole different kind of artistic community in the States, compared with England. In a way it's closer, more intense, but in other ways it's looser, less divided.

Ornette in search of an orchestra



"I think in America so many people grow up without any warmth, without that kind of relationship with their families, that the only thing that's genuine becomes something they want people to care about — and you level with them in a much better way than you would with your family.

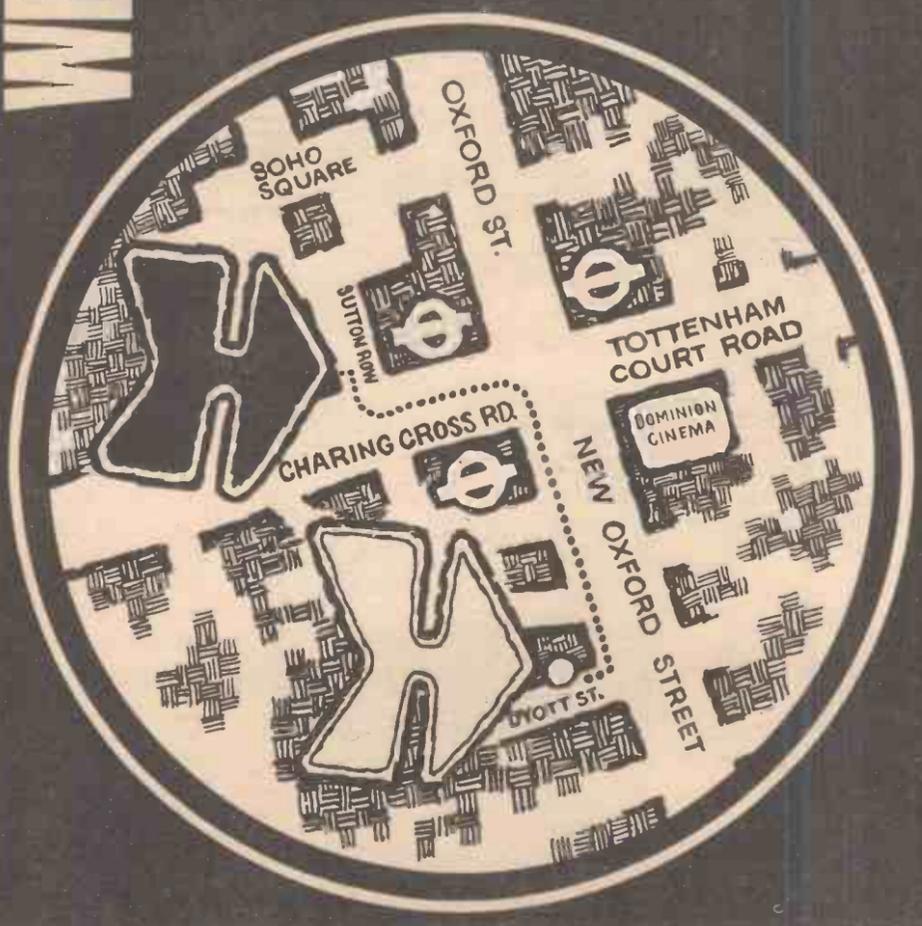
"In that sense what is known as the arts of expression bring all different people together in America. It's the lost souls who've lost contact with their families who find that warmth and love amongst people who do things. It's a kind of religious existence.

"But you know there's no way that anything can fail

when it has to do with pleasure — only when it has to do with violence and death can it fail. Pleasure has no end really, but there's always and end to tragedy. Nobody might ever know what gives you pleasure, but anyone can know immediately what your tragedy is. It's strange, but it's true."

WE'VE GONE ROUND THE BEND!

From 1 May, Sounds will be at its new offices at: Spotlight Publications Ltd., 12 Sutton Row, Charing Cross Road, London W1V 5FH.



JUST AS sections of the British jazz community are plunged into righteous indignation over the BBC's latest slights, BBC TV, usually the most niggardly of all the corporation's departments, surprises us with several goodies. Last week Ornette Coleman brought a rare touch of serenity to the all leaping all screaming "Old Grey Whistle Test", although confined only to a brief interview his integrity and quiet humour came over strongly; on Friday there was a surprise recording of the John Warren Band for showing later in the summer; the band includes many of the cream of younger British players, such as John Surman, Mike Osborne, Malcolm Griffiths, Harold Beckett and Alan Skidmore. Next Friday BBC2's Review programme will include an item on the American singer/electronic specialist, Annette Peacock with her companion Paul Bley, the famed jazz pianist, and several top British rhythm men; they will be at the Bickershaw festival next morning along with the Brotherhood of Breath, Mike Westbrook and Maynard Ferguson. It is also hoped that the Bley/Peacock Synthesizer Show will make their only London appearance at the 100 Club, Oxford St. on Monday 8th.

The 22 piece Lancashire Jazz Orchestra is now working Mondays at the Duke of Wellington, Bolton Road, Pendlebury, Manchester, and the Alan Hare Big Band also does a regular Monday gig at the Midland Hotel, West Didsbury... must be a bit hard to find musicians around Manchester on a Monday. In the centre of the city the jazz scene has taken on a new lease of life after a long drought; The Victoria in Hardman Street off Deansgate now gets it on four nights a week, with the Crooks-Brown Band and offering yet another

JAZZ NEWS

Compiled by John Jack

Monday temptation Jack Cross's quartet on Thursdays; Mo Green's trio forms the basis for a lot of fine Forties "bebop" jamming on Fridays; and on Wednesday those of slightly earlier tastes get the good sounds of the Old Fashioned Love band.

With his "Metropolis" big band album getting excellent reviews and sales all over the country Mike Westbrook has a confrontation with pop pundit Tony Palmer tonight, Tuesday, on Westward TV, and then returns to town to start work with his regular small unit on a new album. Next week the band is back gigging with appearances at the Phoenix on Wednesday and the Torrington in Finchley Thursday which should put them in nice trim to face the multitudes at Bickershaw on Saturday.

Brotherhood of Breath also has a couple of outings to limber its self up for the festival, Grass Roots at Stockwell tonight, Tuesday and the 100 Club on Monday May 1.

On Saturday (29) Michael Garrick takes his trio and Norma Winstone to Southwark Cathedral for a performance of sacred and secular works. Whilst at the 100 Club Humphrey make one of his all-too-rare appearances with his fine band, now including Kathy Stobart, Bruce Turner and Colin Purbrook. Colin's broadcast with his octet a couple of Sundays ago was a tasty treat, and helped still some of the worst of my forebodings as to what was to happen under Lawrie Monks reign; in fact he seems to be planning some nice programmes. This Sunday night's broadcast will feature Sandy

Browne & his Gentlemen of Jazz and the Terry Lightfoot band; Sandy is heard far too little these days and his talent is as unique as that of many of the more valuable avant-gardeists.

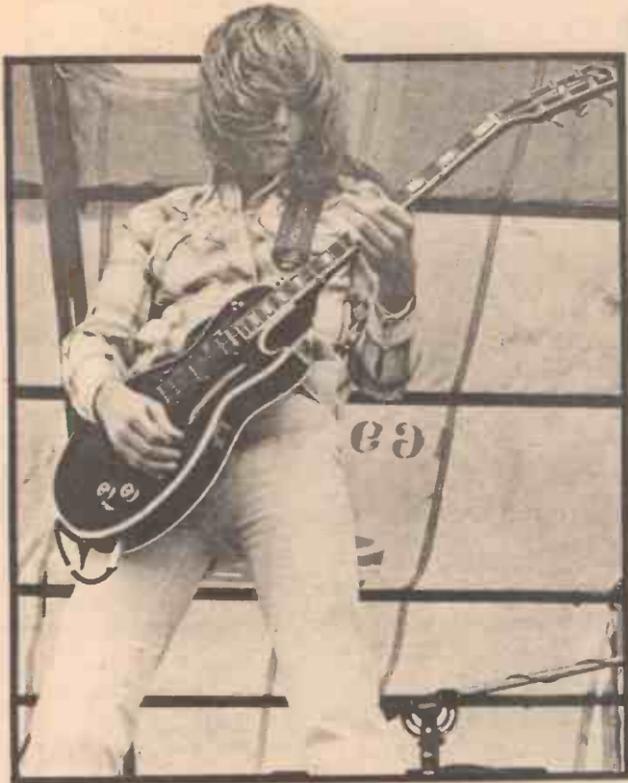
Wednesday, 26, offers the Afrojazzrock of Ujamaa at the Phoenix and Bob Barbers Big Band with Peter King, Don Rendell and vocalist Julie Stevens at the Cricketers Hotel Feltham High Street.

Amalgam, which is currently one of the hardest swinging groups that I have heard for a long while, is at the Little Theatre Club in Garrick Yard, St. Martins Lane, on Thursday; and the S.M.E. are there Friday...

Graham Tyre, organiser of the Wednesday evening and Sunday lunchtime sessions at the New Merlin Cave, Margery Street WC1, is plotting seven jazz-filled days in July as one of the big features of the Islington Festival.

Every few years I am reminded afresh of how easy it is to become complacent about a band just because it manages to defy trends and establish itself to wider audiences. The Modern Jazz Quartet is still a very swinging unit and well worth the attention of all jazz lovers; it may look a little formal but that's four very subtle performers gracing the stand at Ronnies... don't miss them, their there until Saturday May 6.

Stan Tracey's new ten-piece, Tentacles, has its first out of town showing, for the enlightened organisers at Brighton's University of Sussex, on Saturday 29. An example more social secs. could follow and really get their students value for money.



● PETER FRAMPTON: excited about his new role

Peter's winds of change

SIX MONTHS ago Peter Frampton made a major decision and split from Humble Pie. He has never regretted that decision but naturally it brought with it a huge responsibility to establish himself individually. At the time he was exhausted after finishing a gruelling last US tour with the band and was, he said, "scared stiff and very excited" . . .

Next month the results of Peter Frampton going it alone will be released for the world to judge in the form of an album titled "Winds Of Change". The nerves have gone, the excitement has grown and last week in his London home Peter Frampton sat relaxed, confident and happy. And having heard just a few tracks from the debut selection I can't say I'm surprised.

SUCCESS

Without a doubt "Winds Of Change" is a fine album and I wouldn't be sticking my neck out if I said that it will establish Frampton as one of the best solo musicians, artists and composers to have come out of British music.

"It's succeeded" he said happily "Beyond my wildest expectations. I more or less came straight off the road last year into the recording studios so it got to the point where I'd cut about nine tracks and I was feeling very stale. So Mary and I went away for two weeks holiday and when I came back I played the stuff we'd cut back again and, oddly, I was knocked out by everything. I mean oddly because most musicians come back after a break and normally dislike everything they've done."

"All I changed was two tracks where I got Del Newman to add some strings. It's incredible the difference the album's made, I feel ten times more confident that when I left Pie. I know that album is ME and with that behind me I can get on with what I want to do."

The next step being, in fact, the formation of a band to take out on the road. Again Frampton is being careful. He is in the happy position of being able to take his time from a financial position and if he is being pressured at all then the majority of that is his own eagerness to get back into live appearances:

"I'll probably start finding people that are free around June, after the album's out I know who I want and if it takes longer to wait until they can come in with them then I'll wait. I don't want to make a mistake like last time. I want people I can get along with because I want to start in America and I think one of the most important things with a band, when you're consistently in each other's company on the road, is that you're happy together."

SUPERSTARS?

Was he worried at all that with people like Ringo Starr, Klaus Voorman and Billy Preston on "Winds Of Change" he might come in for the usual 'superstar line-up' sniping from critics?

"Not really — I mean Ringo, Billy and Klaus were only with me on two tracks. For the rest I used Andrew Bown (an old friend from the Herd days), Mike Kelly who I've worked with a hell of a lot and who is a really good drummer and a US guitarist called Frank Carillo that we met in New York when Steve broke his guitar once. I used him as second guitarist and he really helped enormously. The only other musician I had was Ricky Wills, who came in when Andrew couldn't make it. He's a very tasty bass player rather like Greg Ridley."

"It's funny I did change my mind about using my own material. Initially I thought I'd probably do very few of my own songs but in the end the only track I didn't write was 'Jumping Jack Flash' which we did without listening to the original. In fact Andrew and I were sitting in this very kitchen half an hour before the session working it all out."

FRESH

"I had a lot of material I'd either written during Humble Pie or when I'd just left but a lot of that didn't really seem to be fresh enough. I think the number that really started it was something I wrote called 'The Lodger' which was about the time Mary and I moved into this house and 3 or 4 other people seemed to move in with us. I wrote a chord and then a line, and it all happened at once."

"Mary wondered what the hell I was up to — locked upstairs writing and killing myself laughing. It was the first track we cut and it really seemed to break the way open for the rest of the album". — PENNY VALENTINE.

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■ Firstly, can you outline briefly the Zombies' history?



Yeah, sure. The Zombies started in '64 and the first record we had was "She's Not There", which, luckily or unluckily for us at the time, sold a million here and it was also a big hit in the States. We didn't have any hits in this country after that although we had a tickle at the charts with a couple more songs. We went on to have "Tell Her No" which was really a follow up to "She's Not There" in the States, and that too, was a hit. The next number one we had was "Time Of The Season", but that was released in 1968 after the group had broken up. Contrary to what a lot of people expected there was no chance of us reforming to capitalise on "Time Of The Season" and from that time forward we went our separate ways.

■ Between the Zombies disbanding and Argent's first gigs there was a space of around two years. What were you doing during that time?



Well, it really took about a year to get Argent together. It was a strange time for me because I've always liked playing anyway and to fill in some time I did a gig with Mike Cotton. He asked me to sit in on piano for a Gene Pitney tour and we really had a great time on that tour. I was knocked out with the whole thing because there was a lot of good fun doing it. Joe Cocker was with us—I think he'd just had "A Little Help From My Friends" released. But just getting Argent together took a very long time. You know, there was the whole thing about finding the right people. Recording the first album, going to the States and organising management and record production deals. You know, there were a lot of things like which I wanted to make sure wouldn't hang the band up in any way and that took up a lot of time. Another thing was that the guys had to finish off their commitments with the other bands they were with at the time before they could start gigging with this band.

■ When you formed Argent what sort of ambitions did you hold for them?



Well, right from the start I've always had this philosophy that there's no point in aiming at anything other than the absolute top. You know, it's been like that right since I was a kid and when we got The Zombies together the aim was to be the number one band in the world both commercially and artistically. So it's the same with Argent. We're aiming for the top and be better than anyone else.

■ Presently, are things going the way you hoped they would for the band?



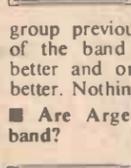
Yeah, I mean some things are obviously going in directions which we couldn't envisage when we started because we had no knowledge of what was going to crop up. But things are working out very nicely. The thing that has pleased me is that the band have got better and better all the time because, really, nothing has stood still and to me it's just not the same band as it was two years ago.

■ That is borne out when you compare the first album and "All Together Now."



That's right. The first one was so much lighter compared with the new one but each album indicates exactly where we were at the time. Like, the new album is very funky and is nothing like anything we've done as a group previously. For me the direction of the band has always been getting better and on stage the band has got better. Nothing has stood still.

■ Are Argent primarily a recording band?



No, not really because we get the biggest charge playing to people. See, the hangups for me are always that when you've got a band in the studio it's a different band to what plays on stage. There's a whole lot of problems like separation of sound and technical things which can lose a lot of any group atmosphere. You know, the biggest problem is getting an atmosphere in a studio that's good for playing—you need that to get into a groove. But these are things that every band has to go through and put up with. There's isn't much you can do about it.

■ Would you say that more bands are putting out more singles of better quality nowadays than what they were, say, a couple of year ago.



Well for a start I don't see us as a singles band and I certainly don't want to get into that position. In the first place "Hold Your Head Up" wasn't released as a single; it was released as a maxi single originally and that was supposed to be in place of an album. When we did that tour of Britain last year we wanted to have the album out to coincide with it. However, we didn't have the album finished in time so we put out the maxi single as a taster. We never were aiming for the singles market and we're not going to consciously try for another hit single and I think we'll only release singles if we think it actually is a good single to do. The Zombies were a singles band absolutely but then so was everybody else at that time.

■ In what ways do you feel the success of the "Hold Your Head Up" single is going to affect Argent?



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ROD ARGENT

■ Bearing what you've just said in mind, how do you see Argent's previous albums?



I've always been happy with them when they were recorded even with the reservations I've had at the time. I wouldn't look back now in retrospect and say I was unhappy because I wasn't. I mean I can still go back to the last album and play it and be very pleased with it although it was a lot different to "All Together Now" but just in itself and as a complete production it still gives me pleasure. I think the first two albums were albums of songs as such rather than tracks which had been stretched out. You know, if you've only got four or five tracks on an album which are all self-indulgent with a lot of improvisation it just doesn't sustain your interest. I'm not against long tracks but I think they should be structured and have an aim. We've got one track on the new album which is thirteen minutes long but it's in four very distinct parts and it's very

easy to listen to because it has been arranged that way.

■ Argent apart, you also have a reputation as a session musician. Could, or will you someday get involved in session work full time?



I can't really say that I would because I like being on the road. Sessions can be very satisfying and I enjoy doing them, especially if they're with people you get on with personally, but I wouldn't be happy doing it all the time because it's not often that you're entirely satisfied on a session. In fact I can't think of anything worse than doing them all the time, I'd hate that, really. Anyway, there isn't much time at the moment for anything else other than the band because we're working so hard. In fact to finish the new album we had to pull out a lot of dates after Christmas.

■ Would you say that more bands are putting out more singles of better quality nowadays than what they were, say, a couple of year ago.

Well for a start I don't see us as a singles band and I certainly don't want to get into that position. In the first place "Hold Your Head Up" wasn't released as a single; it was released as a maxi single originally and that was supposed to be in place of an album. When we did that tour of Britain last year we wanted to have the album out to coincide with it. However, we didn't have the album finished in time so we put out the maxi single as a taster. We never were aiming for the singles market and we're not going to consciously try for another hit single and I think we'll only release singles if we think it actually is a good single to do. The Zombies were a singles band absolutely but then so was everybody else at that time.

IN THE TALK-IN



Oh yeah, there's no doubt about that. Also more bands are recording singles who previously would never have dreamed of releasing a single and it's really good to see that the charts are accepting more good things. You can see the change by the sort of things they have on Top Of The Pops nowadays. You know, at one time anybody who wasn't an out and out teenybopper band refused to play a Top Of The Pops but even all that's changed and it's a good thing. It's like a philosophy that says if you've got something that isn't a compromise then it doesn't matter where you play it. I mean I don't care if Jimmy Young plays our records, or whatever, because we're not compromising. It gets pretentious otherwise because if you go into a studio and look we've got to get a single out and make it commercial and it's got to be different from what's on your albums then you've got a problem. But if you just go out and everything that you record is done with the point of view of recording a piece of music then that's fine. Personally, I want to cool it for a while because I don't want to get into a follow up thing. We're concentrating on getting this album off the ground and then if we feel any particular song would be good for a single then we'll put it out.

■ Don't you feel, though, that the single has drawn a lot of attention to the band from people who otherwise never knew Argent existed?

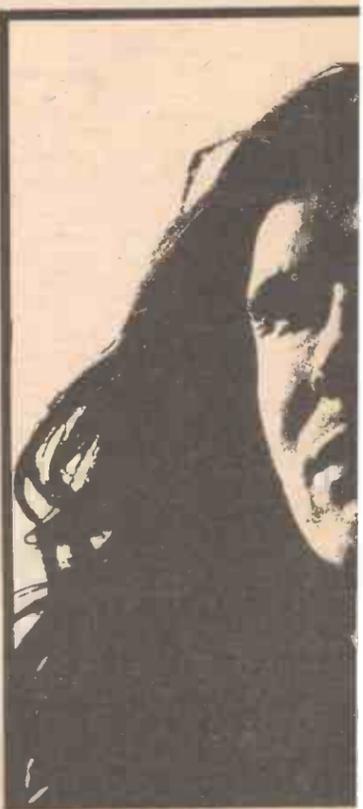
Absolutely, yeah. But on the other hand we'd already built up a good thing for ourselves without a hit record and I don't want to lose that because, really, it was a painful process. I mean, we were going out for really good money just before we had a hit and although the money has gone up a bit further it didn't have an awful long way to go up. Say if we had two hits in

■ Would you say that more bands are putting out more singles of better quality nowadays than what they were, say, a couple of year ago.



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INTERVIEWS BY RAY TELFORD





a row then a massive flop we'd lose a hell of a lot and we'd be playing to no people. Recently the gigs have been incredible; we've had to turn people away which is a horrible thing to have to do, but it's also a nice feeling way.

■ I hear you're due for an American tour soon. How do you feel Argent will be accepted there?

RA Well, I'm very optimistic at the moment because when we were over there before we were a very new band and we were thrown right in at the deep end playing the first gig at the Fillmore but it was a great way to do it, you know, that whole experience was very good for us. Yeah, I'm very optimistic about this tour. It's amazing, though, how just being off the road for two years can throw you. Like when The Zombies broke up I was more or less out of it for two years and even in that time so many things had changed and Argent were that much behind everybody else when we started up. We realised that when we were in America the first time and it took us about six months to get back into things. This happens to a lot of bands that have been at the top of the tree and they've got so much money that the financial need to work has gone and so they degenerate into a cosy little scene of making the occasional album and it really shows that they're out of it just from listening to their music. I'll always want to work because I like to keep my finger on the pulse. That's why the Beatles always knocked me out because they always managed to keep themselves aware and they were always intensely interesting creatively. At one point The Stones went through a period where they just sat back a bit and rested on their laurels and that certainly showed.

■ Keeping your finger on the pulse to some people might sound as though you are very aware of particular trends in rock and roll and that you'd like to become part of them.

RA It all depends on how you approach any trend. In other words if you become part of a trend just through your natural progression and just because you feel that that is REALLY the right thing for your band to



BANNED-AGAIN

YET ANOTHER bastion of rock and roll music falls, and London is now devoid of any large-scale hall where the best and most popular bands can put on a major showcase performance. In one stroke the Albert Hall committee has created an accommodation crisis.

No more Albert Hall concerts and the Rainbow (although said to be under offer) no more than a month or two defunct. Two is coincidence, they say, whilst three is enemy action. I think the coincidence must be coincidental and not the writing on the wall or the mobilisation of the spectre of reaction, so what alternatives remain? For a metropolis such as London, surprisingly few.

The Royal Festival Hall, though it has been used for rock concerts with great success, has a low-key atmosphere and anyway is booked months in advance and cannot easily adapt to the short-term, mercurial demands of rock and roll artists and promoters. Best for acoustic acts and informal concerts — it was a good gig for Terry Reid's comeback for instance. Its major advantage is its comfort and accessibility from anywhere by public transport.

Then there is the Roundhouse. It is a sweaty fervid place with plenty of character and the Implosion concerts on Sunday afternoons and evenings have been very successful and popular, and The Doors and Airplane were filmed there for a TV spectacular — so it clearly has a lot going for it, especially with its tolerant management. But nobody would seriously rate it as an alternative to the Albert.

The Lyceum in the Strand is large and well-equipped for ballroom dancing but lacks the vast array of gear and facilities usually required by electric bands, and still seems very much a Top Rank venue down to the uniformed gentlemen at the door. But there is much potential there: the stage is large, reasonably comfortable and, once inside, you are presented with the very pleasant choice of sitting at a table, on a seat in rows, standing at the bar, dancing or just wandering around.

This freedom of choice may well count heavily in the Lyceum's favour, for one of the most consistent of the criticisms of the Rainbow was the vast difficulty in communicating with a seated audience well below and out of the spotlights. It also counters one of the Albert's main objections: members of the audience heading outfront and leaving their



appointed places. This must have counted heavily against Mott the Hoople when they were banned from the Albert last summer; but what it amounted to, simply, was that Mott have got more fans who want to see them perform in London than can be contained in the two front rows . . .

So that's about the lot, apart from non-starters or occasional venues like the Young Vic, where the Who performed "Tommy", and the Shaw Theatre in Euston (same deal as the Festival Hall but on a smaller scale) and Croydon's Fairfield Halls or Purley's Orchid Ballroom, which should be regarded as south-east regional centres because public transport is impossible if you live north of central London. There simply isn't a building large enough or well-enough equipped.

That means that large numbers of patient, tolerant and musically aware people are going to be denied the pleasure of seeing their favourite band, in London, in a grand and spectacular setting. Concerts which in the past they may have looked forward to for months.

There are audiences which, admittedly, from the Albert Hall Committee's point of view, have no time and little respect for the pomp and ceremony of the Albert and its history, but who recognise that their band will probably respond to the sense of occasion, the feel of importance, of a major London concert by turning out a top performance.

And why? If you look closer, I

think you will find that it is the Albert's committee which is making the mistake and breaking the historic tradition of the hall, rather than the audiences for rock and roll concerts. The Hall is proud of Queen Victoria's remark that it was "like the British Constitution". And like the constitution, the Albert has always been, by virtue of its curiously English public charter, a hall for popular entertainment, whether symphony concert, wrestling or boxing match, or dances, since its inception in 1871. It has even been used, after the First World War, as a meeting-place for Union rallies. And its availability to all comers has remained its most important virtue. The Centenary Appeal of a year or two ago emphasised exactly the same popular service provided by the Albert as when the Prince Consort founded it.

Allow me to quote from the Centenary Appeal, the means by which the money was raised to restore the hall. This is the investment Mr. Mundy talks about, remember, when he refers to having a sense of responsibility to the public who raised the money by donation: "Music is the main fare provided by the Hall. Music for all tastes; for connoisseurs for high and low brows, with 'pop', for the young and the young in heart."

Mr. Munday and the Albert Hall Committee, it is you who have betrayed the tradition of the Albert. The building is, and must always remain, true to the spirit of its charter rather than the letter. You have raised money by public appeal for its restoration under the promise that it will be used by the people of Britain, whatever their tastes may be. You aim to turn it into a hall where the young will be substantially excluded. You have no mandate to change tastes: you must serve them, and it is not serving them to exclude the larger proportion of the most vital and dynamic music being produced today. At best you are getting cold feet about young and comparatively energetic audiences; at worst you are imposing your own tastes and prejudices on a public concert hall. It may be unique, but it won't be like the British Constitution any more.

— MARTIN HAYMAN
NEXT WEEK: WHERE WILL THE CONCERTS GO? ARTISTS AND PROMOTERS SPEAK ON WHERE MUSIC WILL BE PLAYED NOW.

■ Do you think that British audiences, in the main, understand the essence of good rock and roll?

RA I don't know really. I certainly don't think they're as analytical as American audiences so therefore they feel something but couldn't tell you what it is. There's a strange paradox there really because Ameri-

cans, a lot of the time, will accept complete rubbish but they still analyse everything whereas in Britain it's down to pure raw excitement — that's all they want. I'm surprised that Yes have gone as well as they have in the States because although I think they're a great band, Americans tend not to like that sort of thing in a big way.

■ Have you ever thought objectively about what kind of image Argent has?

RA No, because I'm too close to it to be able to do that. But I think in two years whatever image there is has come about through our live gigs more than by albums because, although the albums are typical, they were too sort of quiet whereas on stage there's more energy. But I think overall we've got this kind of placid image, which, doesn't really fit in with what's on the new album. Another thing is that I think a lot of music critics tend to sit back and listen to records all the time and never go to gigs and so they form opinions from albums but the kids are much more involved — they go to concerts and see what they the group are all about.

■ You were talking earlier about perpetually striving for perfection. You once told me that there never seemed to be enough time for actual individual or band rehearsals. This must surely frustrate you.

RA That's right. It annoys me but it annoys me more that there's also such a waste of time in this business which could be used for the good. See, I'm the kind of person who'd love to get down and really get my playing as good as it could be and to do that you've got to practice the whole way up. You know, I should be practising two or three hours a day but I can't because there's no time. The only time I get to play is on stage. I just don't want to stagnate. See, I've always thought it's incredible how short your life is and I'm always very conscious of how much older I'm getting all the time, although I'm still young, and I don't want to look back, over my life as a musician, say, when I'm 40 and be saying to myself — "Christ, I could've been so much better" because by the time I'm 40 I want to be as near my full potential as possible. The worst thing is when you're on the road, like travelling in a car for 8 hours a day seems an incredible waste of time to me. You know, it's 8 hours of the day out of your life when you're just sitting there like a vegetable. What I want to do if we can tail off the gigs a little bit is to take piano lessons again, not to change my style or anything, but because there are a few holes in my playing which need filling, although none of them are noticeable generally, they're noticeable to me.

■ What is your ultimate ambition for Argent?

RA Well, again, without wanting to sound big headed, I think the only thing to aim for is the very top and my ambition, my ideal, is to see the band in the position that The Beatles were in a few years ago and when we get that far I'm really going to be happy. Of course it's all struggle but I don't mind that at all. See, it's not just to do with pure achievement — not saying if we're going to be bigger than the Beatles then we've got to have a few hit albums — but working all the way through developing musically and developing in the right directions. I'm a strong believer in that if you make yourself good enough then the rest will follow and I think you've always only got yourself to blame for failure.

do at the time then you will eventually change that trend. But if you become part of a trend because it is actually trendy to do it, then you're a loser. You lose out that way.

■ On "All Together Now", as you say, there are some very funky songs which wouldn't have fitted in with the material on, say, the first album. Has the change been gradual?

RA Well, I think this is because Bob (Henritt) and Russ (Ballard) particularly have always been very heavily influenced by American R&B musicians and this has been a very good thing for them. For myself I've never really been that conscious of it. I mean I've always dug American styles of music but I've never sat back and analysed them in such a way that it'd influence me to any great lengths whereas Russ and Bob are very conscious of the differences involved.

■ Apart from coming up with as good an album as possible what other aims did you have for "All Together Now"?

RA Well, what we tried to do, and I've always felt this, is that rock music should be exciting and I think that this is maybe something we lost a bit on the first two albums. I see the first two as sort of cameos in a way because they were complete things in their different ways. "All Together Now", though, has the excitement because it's got more of a rawness but it's not a planned or deliberate change as such because the rawness and the excitement in rock and roll is something we've all felt right from the beginning.

NEXT WEEK IN SOUNDS



FULL COLOUR POSTER — DEEP PURPLE.

MARSHALL TO THE BROUGHTON BAND'S RESCUE



● EDGAR BROUGHTON

THE AVALANCHE thundered down the mountain and cascaded over the truck. The driver suffered a broken collar-bone and all of Edgar Broughton Band's equipment was damaged.

It happened recently in Norway. But Marshall moved to the rescue. Six stacks of equipment were rushed to the group who were touring Scandinavia and they were

able to continue their tour.

The Edgar Broughton Band were formed about two years ago and have become one of the best known bands on the club and university circuit in that time.

The band consists of Edgar Broughton (lead guitar and vocals) and his brother Steve (drums) with Arthur Grant (bass guitar and vocals). Contact: EMI Records, 01486 4488.

Marshall Law for America

AN AMERICAN Top 40 commercial rock group have changed their name to Marshall Law after using Marshall equipment.

Formerly known as Music Makers, the group is based in New York and consists of: Rob Burke (bass), Frank Conti (drums) and Joe Grieco (lead guitar).

They have been using Marshall for eight years and told Marshall World: "The use of this equipment has definitely helped our careers. Today we are a well-known group on the East Coast in the United States. To give our vote of thanks to the Marshall equipment, we have re-named our group Marshall Law."

Inquiries: Wendy Horn, 280 Madison Avenue, Suite 907, New York, 10016, U.S.A.

Marshall WORLD

NEW DIRECTION FOR RAW MATERIAL

RAW MATERIAL is a six-piece band that has been evolving since Colin Catt and Phil Gunn started to play together six years ago, when they were still both at Norwood Technical College. The first person added to the duo was their present drummer Paul Young; and Colin and Phil, with the episodic addition of Paul, have been the nucleus of the band ever since.

The three added a lead guitarist, and after leaving the college, had got going as a soul band. They were doing pretty well at this when the advent of Messrs. Clapton, Bruce and Baker turned the English group scene on its head, opening up new musical directions for many groups, including RAW MATERIAL. The originality of CREAM was the influence that first started Colin and Phil writing, since CREAM's message was that there was more to the group scene than just aping the latest developments from the States.

But for Raw Material, the Cream bandwagon soon became combined with R&B, and then with the blues; and

finally strong jazz influences were added to their evolving style of music.

These various developments were usually tied in with the fairly frequent changes of drummer and guitarist: either a new member brought new music with him, or a changing approach on Phil and Colin's part made them look elsewhere for somebody new to fit the bill.

By this time they were well into their own material: which, Phil asserts could make life pretty difficult: "All the audiences want to hear on the club circuit, is other people's songs: all the stuff in the charts, and off the current top albums."

They had been to Germany once already — in '69, at their R&B/jazz-blues stage; when they went back however, they took their own material with them. The first trip had been successful enough — they had had no shortage of gigs, and had made enough money to make it worthwhile. But the success of the second trip was enormous: top of the bill everywhere they played, their dates announced on German radio, the full star treatment. Contact: RCA Records 01-499 3901.



● RAW MATERIAL

CHICAGO CIRCUITS

CLIMAX CHICAGO are one of the most consistent and hardworking bands working today. They are a four piece band using Marshall who work the major club and university circuits in Britain and Europe.

Climax Chicago was formed in 1968 in Stafford as a six piece and soon gained a big reputation in the clubs. They

released their first album in October 1968.

They had a number of personnel changes when the band turned pro and the present line-up is Colin Cooper (vocals, saxes, harmonica and clarinet), Pete Haycock (vocals, guitar), Derek Holt (vocals bass) and George Ewart Hewsome (drums). Contact: Smokey Dog Promotions, 01-828 2061.



● CLIMAX CHICAGO



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YOUR COPIES OF "MARSHALL AMPLIFICATION" and "Professional PA" packed with amplification information and pictures. Post this coupon to: Rose, Morris and Co. Ltd, 32-34 Gordon House Road, London N.W.5.

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Marshall WORLD

JOE COCKER TO USE MARSHALL



CHUCK BERRY: rocking British fans on his current tour.

Berry rocks Britain!

CHUCK BERRY, the rock and roll star believed by many to have started rock music, was in Britain recently for appearances and TV. Berry, inspiration for so many present day rock stars — including the Beatles — proved once again that he is master of the music, undisputed King of Rock and Roll. Now a headliner wherever he appears, Berry is a wealthy man from his music and business interests. Nineteen years he has been performing his own unique brand of rock and he is as big a star today as he was in the Fifties.

JOE COCKER is to use Marshall PA amplification on his first British appearance for three years. This was confirmed at presstime by Joe's press representative.

Joe will be appearing in Britain at the Lincoln festival at the end of May and will make a major London appearance soon after at a venue still to be fixed.

Cocker took America by storm during his recent tour and is reckoned to be one of the top rock acts in the world.



ROCK REVIVAL TO ATTEMPT RECORD

ROCK REVIVAL, an Ipswich based band, are to attempt to break the world longest playing record — using Marshall equipment. The band hope to break the record for entry in the Guinness Book of Records and are being sponsored by the Milk Marketing Board, and a restaurant chain.

The band uses the following Marshall equipment: 100 watt lead amp and 100 watt speakers, 100 watt bass amp and 100 watt speaker, one 50 watt PA system, and two column speakers.

Contact: L. Simmons, 192 Foxhall Road, Ipswich, Suffolk.

MARSHALL COVERS A NEW DIMENSION



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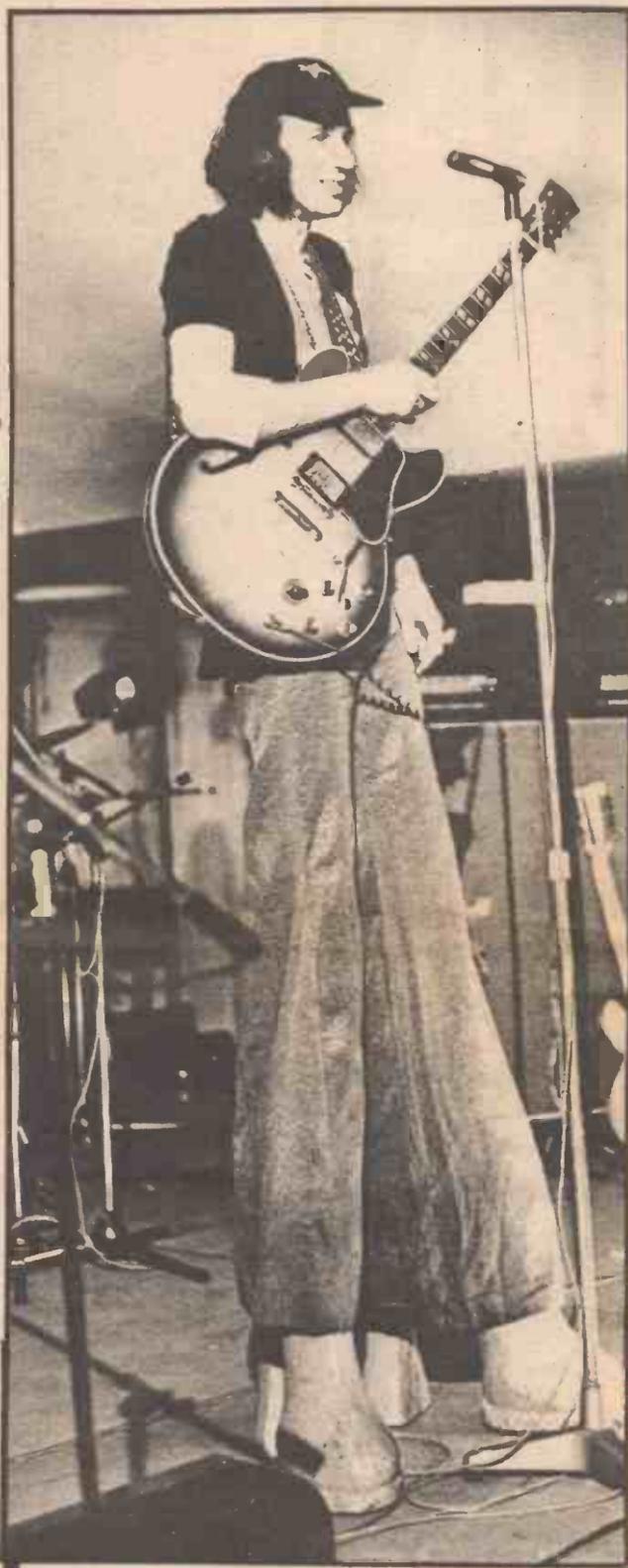
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NAME.....

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SCAFFOLD: the poetry/comedy men are now into rock, too.

SCAFFOLD GROW INTO A 'HEAVY' BAND

THE SCAFFOLD go heavy! Well, not really. But the band are really more into heavy music these days than they were before.

The band — Mike McGear, John Gorman and Roger McGough — made their first success with "Thank U Very Much", which they called "a silly song".

But they proved that there was far more to this talented group than children's songs and they are one of the top university and college attractions in the country. Contact: Island Records. 01-229 1229.

FRIENDS SET FOR WORLD TOUR



● FRIENDS SHOWBAND — offers from overseas

A WORLD tour has been lined up for the Friends Showband from Northern Ireland. This seven-piece band use Marshall equipment and have signed for a tour which includes trips to America and Canada. The band received the overseas offers when they played in Belfast at Christmas. The Friends consist of five men and two girls. Eric

McNeill, aged 20, is one of the three lead vocalists; the other two are Maureen and Lorraine Mallett, who recently, as the Mallett Sisters, reached the finals of the Reach for the Stars contest on Telefis Eireann. The rest of the band is: Seamus McGowan (23) on organ and vocals, Leo Fitzpatrick (16) on lead guitar, Allan Holland (18) on bass

and Irvine McLintock on drums. The repertoire of the band is wide ranging and includes material from artists like Ike and Tina Turner, Lennon and McCartney, the New Seekers, Crosby, Stills, Nash and Young, Led Zeppelin and Chicago.

MARSHALL IN ACTION!



● EAST OF EDEN



● DEEP PURPLE



● SOUTHERN COMFORT

Le Sage ends major tour

THE BILL LE SAGE TRIO recently completed a major promotional tour of Britain for Rose-Morris in which they played the company's instruments for the public. Bill, an eminent vibist, pianist, organist and composer, was accompanied by Spike Heatley (bass) and Brian Spring (drums) and are pictured here in concert at London's Conway Hall, the last venue of the tour. During the tour — which visited Liverpool, Leeds, Manchester, Edinburgh, Swansea, Southampton, Newcastle and London — the musicians used Marshall amplification.

R. M. Deagan electrovibes, the Gem Imperial Duo organ, Shaftesbury drums and guitars and Avedis Zildjian cymbals. AS SOON as I received my new Marshall set-up and heard its sound I passed out! No joke. It took me two whole days to finally realise that I actually own this superb amplifier. I would like to thank you for giving me something that is most dear to me — the amplifier that represents perfection in the world of sound amplification. — Ashraf Salmaury, 19 Gambalaya Street, Zamalex, Cairo, Egypt.



FRENCH TRIANGLE

TRIANGLE is one of the leading groups on the pop scene in France. They formed in 1969 and chose Marshall equipment to project their sound. They are: Francois Jeanneau, already a jazz musician of repute who doubles on sax and piano, Jean-Pierre Prevotat who had worked with Claud Francois and Gerard Fournier, who had toured with Johnny Hallyday. They named themselves Triangle and made their first record for Pathe-Marconi in August 1969 and since then



have appeared all over France — including the famous Paris Olympia. Their second disc, "Elegy to Gabrielle" was a hit in 1970 and they added another musician — Marius Lorenzini, though they retained

the name Triangle. In 1970 also, the band won the "Grand Prix de France" award for their records, and have since had a number of other successes in the French charts.

4 Dimensions —from pubs to riverboats

ESSEX-BASED group 4 Dimensions, formed four years ago are Marshall users with a busy engagement book.

They started playing in pubs and then branched out to play dances and private functions — including an appearance at Mecca's Tiffany's in

Ilford. River boat trips and sports and social clubs also form a large part of their work. The six-man group includes a civil servant, a manager of a jewellery shop, a TV rental shop manager, an electronic computer engineer, a typist and a postman.

4 Dimension have made a record privately which was

praised by major recording companies and they are hoping for a record contract in the future.

This is a highly competent group which has carved out an excellent reputation. Contact: Jean Challis, Jean Challis Management, 17 Broomfield Road, Shadwell Heath, Romford, Essex. 01-599 8656.



PHOTOGRAPH BY ANTHONY WEAVER 01-228-7240

MARSHALL USERS 4 Dimensions — a busy group of semi-pros from Essex.

TIGHT HARMONY FROM SPIDERWOOD FARM

SPIDERWOOD FARM is a Surrey-based group which has been in existence since December 1970. They feature mainly their own material, favouring tight, heavy rock backing with four or five part harmony vocals on top and arrangements of contemporary pop with some rock and roll.

The band consists of: Steve Herbert (drums, vocal), Graham Egerton (organ, piano, vocals), Malcolm Watts

(bass, vocals), Larry Smith (lead and slide guitar, vocals), and Jo Phillipowski (rhythm guitar, lead vocals).

They use: Marshall Super Bass 100 with two 4 x 12 cabs, two Marshall Super Lead 100 with two 4 x 12 cabs, Marshall 100 PA with 4 x 12 cols.

Contact: Malcolm Watts, 117 Ashbourne Road, Mitcham, Surrey.



SPIDERWOOD FARM: feature mainly their own material, 4-5 part harmony and rock and roll.



Egyptian Mass...

THE FIVE-PIECE Mass group (above) were the first in Egypt to use Marshall equipment. Based in Cairo, the group are regarded by Egyptian fans as a progressive outfit.

Lead guitarist and vocalist Ashraf Salmawy — he plays a 100 watt lead set-up — says: "We play a lot of Santana, Steppenwolf, Deep Purple and Led Zeppelin and we have chosen Marshall because although it is a little more expensive, it is undoubtedly the best."

The rest of the group are: Mourad (bass, vocals, who uses 100 watt bass amp with one cabinet), Ricky (organ, vocals), Amr (drums), and Laurie (vocals).

The Mass are highly popular on their gigs in Cairo.

SHAKY JAKE — AN ORIGINAL HARD ROCK TRIO

SHAKY JAKE are a hard-rock trio from Madison, Wisconsin, who have used Marshall since they began two years ago.

"We are an original hard rock act, thanks to you," says guitarist Rick Bytnar, who also plays keyboards and handles vocals.

He added: "We've never been able to get the power and dynamics from any other gear."

The other members of Shaky Jake are: David Swanson (bass guitar and vocals), and John Roberts (drums, vibes and vocals).



Custom-built 20-channel mixer unit



MARSHALL HAVE introduced a custom built 20 channel mixer unit with transistors and integrated circuit which is expected to be used extensively at festivals.

The specification is: 20 CHANNELS. Two main group outputs left and right hand for stereo plus mains foldback.

Each output has a graphic equaliser. Internal reverb and connection for external echo and headphone monitor amplifier.

Each channel has a VU meter also left and right hand outputs.

Controls for any one channel consist of input attenuator — presence control — treble and bass control.

No. 1 switch on and off. No. 2 switch reverb on and off and echo on.

Echo and reverb volume control — fold back volume control.

No. 3 switch for fold back. No. 4 switch for headphones also slide volume controls.



THE TIMES SHOW BAND: one of Ireland's most progressive bands, this eight piece have recently completed a new album of original material written by the Swarbrick Brothers. The Times Show Band use Marshall entirely and obtained their equipment from Dermot Hurley of Dublin.

Waiting for that goodtime music

AS THE ever-growing inertia of contemporary folk music widens its umbrella it is sometimes invidious to talk about the individual. But during the approaching Summer three of America's leading songwriters will visit our tiny shores, but there is very little chance that their names will urge too many people to sit up and take note.

Officially Happy and Artie Traum — two Greenwich Village stalwarts — will be playing the Cambridge Folk Festival and as many other gigs as can be arranged by their agent in this country Julia Creasey.

Unofficially Paul Parrish is taking time off from his California home to spend the Summer in England and he is eager to make public appearances.

'SONGS'

The least Warner Bros. can do is issue his beautiful album "Songs" which reached me last year via Hans Fried at Collets Record Shop, who in turn had found the Dransfields raving about the album when they returned from their last visit to the States.

Happy and Artie have always been at the vortex of the East Coast folk scene since the early sixties when they played extensively with Dylan in the Village. Happy appeared on Dylan's Greatest Hits album and although their own album sound is a long way removed from their stage show, they have benefitted from hanging around in Woodstock and then moving into nearby Bearsville studios to record.

Sadly Capitol in England

have failed to issue either the first album "Happy And Artie Traum" or the sequel "Double Back", although the EMI Import Service have been stocking copies of the latter.

Whilst in New York recently I caught them at the Gaslight and the experience was tremendously rewarding. Around a nucleus of guitars, and occasionally adding a harmonica here and a banjo there, Happy and Artie show a natural flair for goodtime music, and they were quickly supplemented further on stage by a couple of fiddlers.

In the recording studios they favour working with the tremendously talented Eric Kaz and two of the finest rock guitarists in the business Amos Garrett and Bill Keith. Brad Campbell, Clark Pierson, Roy Markowitz, Jerry Carrigan, Billy Mundi are the rhythm men and Buddy Spicher and Weldon Myrick can be heard tastefully pushing out the sound. Because of Capitol's lack of interest in promoting Happy and Artie in this country it will be far too easy to write them off as Band imitators. But they've been there with Robbie & Co. right from the beginning (Happy Traum started the successful Sing Out magazine . . . and when was that???)

Their trip is a loose, goodtime one; they're primarily into songs and rich chords, using the most lonesome of fiddle and harmonica sounds as they wail out songs of pillage and barrenness in New Mexico, before switching dramatically to parallel the downfall of a gambler in Reno. Happy and Artie tell the all-American story —



● HAPPY AND ARTIE TRAUM

songs of the desert and the wild west, the downfall of man, songs of humour and love.

Paul Parrish's songs are far more fragile — the work of an artist. He is forever conscious of melodies, and as such produces instantly popular catch phrases (in fact he narrowly missed a hit with a beautiful love song called "Jaynie").

OVATION

When I spoke to him in California he informed me that he had only ever made one appearance because he had no manager and had never really bothered to go looking for work. However he had enjoyed the gig at Santa Monica — mainly because he received a tremendous ovation.

He says of his first album, "The songs didn't knock me out but what I'm doing now I really feel good about, and the new album will be called "Michael And The Moon Men".

Despite Paul's sentiments his album gave me as much pleasure as anything I have heard in the past year — and similarly the two Traum albums. Hopefully they will both find the audiences they deserve waiting for them in Britain.

folk news

by jerry gilbert

ALBUMS BY Isla St. Clair and Dick Gaughan are now in the record shops and look to be the highlight of the Spring releases.

Bob Pegg and Nick Strutt, working as a duo since the departure of Carole Pegg, are playing more gigs than they ever have. More power to the Fox.

Strange Fruit play the Kings Arms, Amesbury (27) and Eaton Hall, Retford, Notts (30).

Folk On Sunday guests include Dunedain and Jack Hudson (May 7) and Dave Burland and Mint Julep (14).

Apology dept: irate northerner informs me that Tony Capstick is from Brinsworth, two miles from Rotherham and a good deal farther from Barnsley.

The McCalmans are at the Medway Folk Centre on May 2 followed by Vera Johnson (9).

New home for Friars Folk Club is the Continental Hotel, Plymouth (now called Friars and not Friary please note. John James is at the club on April 30 followed by Alex Atterton (May 7) and Gothic Horizon (14).

Marian Segal appears at the Starting Gate, Wood Green (28) and Sols Arms, Hampstead Road (May 2) along with accompanists Dave Waite and Lee Oliphant.

The Erith Folk Club has just been launched at the Running Horses, Erith, and on the opening night (May 3) they have Derek Brimstone, followed by Martin Wyndham-Read (10). Residents are Folkbunch.

Pete Atkin records his third album at the end of the month and appears on BBC2's "Up Sunday" on April 30, May 7 and 14. He is currently appearing in the West Country and his current album "Driving Through Mythical America" should inspire everyone to go try and catch this superb songwriter.

The McCalmans are at Stagfolk, Shackleford (May 1), followed by Mick Moloney and Dave O'Docherty (8) and Dick Gaughan (15).

Freewheelin' Folk Club at Bentley, Doncaster have Roger Sutcliffe (29), Swan Arcade (May 6) and Dave Turner (13).

Isla St. Clair makes her English debut at Wimbledon Theatre on May 14, on a concert bill which also features the Yetties, McCalmans, Harry Boardman and Dunedain. Jim Lloyd will comper.



● MARIAN SEGAL

● St Martin-in-the-Fields CRYPT FOLK CLUB
● TIR NA NOG
● DECAMERON
● CALICO STRING QUARTET
● SUNDAY, APRIL 30, 8 p.m.
● Admission by programme 25p

YOUR SAY—



● K*TE TAYLOR: with two members of the Beach Boys

Living proof of Sheffield soul

I'VE JUST bought the Fly double album release of Joe Cocker. Here's living proof that you can come from Sheffield and sing soul. He's unbelievable. — LUCY BROWN, DONCASTER.

ART FORM

I'M TIRED reading letters condemning the personal views of other letter writers on the music scene. Why can't people accept all music for what it is, an art form. — MICK TUNNELL, CANTERBURY, KENT.

BORING

WHY THE long gaps between tracks on records? They're boring. The artist should introduce each track. I'm also fed up with bleeps whenever anyone swears. — IAN DONALDSON, CARDIFF, GLAM.

BIG TIME

OVER A year ago, Led Zeppelin, Wishbone Ash, Stray and Argent appeared at Bath. None have returned. It seems that once they have made the big time they concentrate on making money. — R. PETERS, BATH.

SHADOWS

EDGAR BROUGHTON always seems to be pushed into the shadows: I saw his concert at Birmingham. It was great and second only to Tull. — O. MORRIS, BIRMINGHAM.

SNOW WHITE

IN AN old SOUNDS I read about the BBC's "Sounds Of The Seventies" which was supposed to be a progressive programme. If that's progressive, I'm Snow White. And don't ask me how the Seven Dwarfs are. — KEITH PERRY, DUDLEY, WORCS.

THANKS!

MANY THANKS to the English groups who played in Derry over three months — all three of them. — MARTIN, DERRY, N. IRELAND.

SWEETEST

I'VE NEVER read a mention of the music scene's sweetest female singer — Kate Taylor. She's cute and her album from a year back sounds great. — BOB BUCHAN, FALKIRK, STIRLINGSHIRE.

IMITATION?

I KNOW Keith Emerson loons around and makes funny noises on a Moog Synthesiser. But his imitation of the Royal Scots Dragoon Guards has got to stop. Let them make their own records. — ELP FAN, NAILSWORTH, GLOS.

RUBBISH

WHY IS it that every morning when we turn our radios on we are subjected to two hours of rubbish — Tamla Motown, reggae, slow dragging music and ignorant remarks about T. Rex? — A. FOWLEY, BRISTOL.

RELIGIOUS

INSTEAD OF banning "political" records by Wings and McGuinness Flint, why don't the BBC ban ALL religious records. They certainly have a bad influence. — TOM HANCOCK, REIGATE, SURREY.



On May 6, the FA Cup final will be held at Wembley — marking the 100th birthday of the finest soccer competition in the world.

And what a centenary match it promises to be with League double champions Arsenal taking on Leeds, holders of the UEFA Cup.

In a special Cup final issue, INSIDE FOOTBALL goes through the history of the FA Cup with pictures of those early Cup heroes; Bill Shankly, who led Liverpool out for the final last year, writes about the stresses and strains the manager goes through, top columnist Patrick Collins makes his comments on the big occasion and our panel of experts sums up the two teams' chances.

There will also be a big preview on the Scottish Cup final, a special interview with Birmingham's dynamic Bob Latchford plus our unrivalled four page pools guide and all the latest news in . . .

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SOUNDS AROUND

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Bickershaw Festival

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500 FREE TICKETS TO BE WON!

This competition, featured last week, in Sounds, will be judged this Friday, 28 April at 12 noon. If you couldn't enter last week — here's another chance. Enter now and make sure we have your entry in plenty of time for judging.

The 500 three-day tickets worth £2.75 each are to be won as 250 DOUBLE TICKETS EXCLUSIVELY BY SOUNDS READERS.

Just answer the questions below, include your name and address to where the tickets are to be sent (if you win) and post NOW to: SOUNDS BICKERSHAW TICKETS, Spotlight Publications, 12 Dyott Street, London WC1 1DA.

You could be one of the 500 Sounds readers to win tickets to the festival at which many great artists will appear, including CAPT. BEEFHEART.



1. What's the full name of Grateful Dead's organizer?

2. Donovan recently made a film in which he played.....

3. What is the title of Robin Williamson's solo album?.....

4. Who is the bass player with Family?.....

5. What is the title of Brinsley Schwarz new album?.....

6. Dion used to sing with a group called.....

NAME _____

ADDRESS _____

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WEDNESDAY

JOHN MAYALL/MATCHING MORE, Free Trade Hall, Manchester.

CURVED AIR, Town Hall, Middlesbrough.

JERRY LEE LEWIS, ABC Theatre, Gloucester.

EDGAR BROUGHTON BAND, St. Andrew's Hall, Norwich.

ARGENT, Cardiff University.

RALPH McTELL, Civic Hall, Guildford.

DUBLINERS, City Hall, Newcastle.

ELECTRIC LIGHT ORCHESTRA, Pavilion, Hemel Hempstead.

JON BETMEAD, Uxbridge Folk Club, Uxbridge.

GENTLE GIANT, Drill Hall, Lincoln.

AMAZING BLONDEL, Wolverhampton Polytechnic.

HOT CHOCOLATE, Padgate College, Fearnhead, Warrington.

RUPERT HERRIES, Little Theatre Club, Garrick Yard, St. Martins Lane, London, W.C.2.

MODERN JAZZ QUARTET, Ronnie Scott's, London, W.1.

SKIN ALLEY, Bumpers, Coventry Street, London, W.1.

MONEY JUNGLE, Music Workshop, Masons Yard, Duke Street, London, S.W.1.

BREWERS DROOP, Madeley College, Cheshire.

PANCHO VILAR, Upstairs at Ronnies, London, W.1.

BRITANNIA, The Lord Wellington, 516 Old Kent Road, London, S.E.

MALAKA, Birds Nest, Chadwell Heath.

SWASTIKA, Big Brother Club, Greenford, Middlesex.

CARAVAN, Memorial Hall, Atherstone.

SLADE, Dome, Brighton.

EKSEPTION, Imperial College, London, S.W.7.

PETER SARSTEDT, Speakeasy, Margaret Street, London, W.1.

BLOODSTONE - EMPEROR ROSKO, Top Rank Suite, Plymouth.

KEVIN AYERS, Kings College Hospital, London, S.E.5.

JONATHAN KELLY / WINDFALL, Chiswick Polytechnic.

FUSION ORCHESTRA, Rainbow Room, Manor House, Green Lanes, London, N.4.

CROCODILE, Greyhound, Fulham Palace Road, London, W.6.

BRUCE TURNER JUMP BAND, New Merlin's Cave, Margery Street, London, W.C.1.

GEORGE CHISHOLM / ALEX WELSH BAND, 100 Club, 100 Oxford Street, London, W.1.

STEVE TILTSON / LEA NICHOLSON / ROBIN DRANSFIELD, Wolverhampton Poly.

THURSDAY

COUNTRY JOE McDONALD, Hull University.

JERRY LEE LEWIS, Birmingham Theatre, Birmingham.

JOHN MAYALL / MATCHING MOLE, City Hall, Newcastle.

MOTT THE HOOPLE / JUNKYARD ANGEL, Glen Ballroom, Llanelli, Wales.

CURVED AIR, Regent Theatre, Boston.

EDGAR BROUGHTON BAND, Town Hall, Oxford.

ROY YOUNG BAND, Growing Budgie Club, 63 High Road, Ilford, Essex.

DUBLINERS, Lancastrian Hall, Swinton.

ELECTRIC LIGHT ORCHESTRA, Central Hall, Chatham.

9.30 FLY, O'Connors Tavern, Liverpool.

EKSEPTION / DAVE PARRETT, Warwick University.

GENTLE GIANT, Guild Hall, Northampton.

MODERN JAZZ QUARTET, Ronnie Scott's Club, London, W.1.

SKIN ALLEY, West Surrey College of Art, The Hart, Farnham, Surrey.

JEAN LUC PONTY / BROTHERHOOD OF BREATH, Music Workshop, Masons Yard, Duke Street, London, S.W.1.

NATURAL ACOUSTIC BAND, Jacquard Club, Norwich.

BREWERS DROOP, Kensington Court Club, Newport.

GNOME SWEET GNOME / THUNDERCLAP NEWMAN / ROGER RUSKIN SPEAR, Ealing Town Hall, London, W.5.

GYPSY / MORGAN / MARK ASHTON, Bristol Polytechnic.

ARTHUR BROWN'S KINGDOM COME, Locarno, Coventry.

BLOODSTONE / EMPEROR ROSKO, Top Rank Suite, Croydon.

STACKRIDGE, The Garden, Penzance.

VINEGAR JOE / CAMEL, Marquee, Wardour Street, London, W.1.

BRINSLEY SCHWARZ, Gypsy Hill College, Keny House, Kingston Hill, Surrey.

ARMADA / SLIM WRISTS, Chiswick Polytechnic.

PALADIN, Greyhound, Fulham Palace Road, London, W.6.

CHEECH AND CHONG, Speakeasy, Margaret Street, London, W.1.

WIZARD, Torrington, 811 High Road, N.12.

STEVE TILTSON / LEA NICHOLSON / ROBIN DRANSFIELD, Lad's Club, Norwich.

FRIDAY

COUNTRY JOE McDONALD, Imperial College, Prince Consort Road, London, S.W.7.

JERRY LEE LEWIS, ABC Theatre, Ipswich.

ELECTRIC LIGHT ORCHESTRA, Cleopatra's, Derby.

BARCLAY JAMES HARVEST, Aberdeen University.

JOHN MAYALL / MATCHING MOLE, Green's Playhouse, Glasgow.

ATOMIC ROOSTER, Red Lion, Leytonstone High Road, Leytonstone.

EDGAR BROUGHTON BAND, Edinburgh University.

SANDY DENNY AND BAND / PLAINSONG / HOUSEMAKERS / THIRD EAR BAND / MIDNIGHT SUN / DIZ DISLEY / KEITH CHRISTMAS / JONATHAN KELLY / COLIN SCOT, London School of Economics, London, W.C.2.

CURVED AIR, Dome, Brighton.

DUBLINERS, Victoria Theatre, Halifax.

9.30 FLY, Cavern, Liverpool.

BOB WALLIS AND HIS STORYVILLE JAZZ BAND, Osterley Jazz Club, Tentelow Lane, Norwood Green, Southall, Middx.

SNAKE EYE, Van Dike, Plymouth.

JEAN LUC PONTY / BROTHERHOOD OF BREATH / BOB AND BROWN / WRITING ON THE WALL / GREASY BEAR / ARMADA, Lancaster Polytechnic, Coventry.

FIERY CLOCKFACE, Padgate College, Fearnhead, Warrington.

MODERN JAZZ QUARTET, Ronnie Scott's Club, London, W.1.

TIR NA NOG, Bracknell Tech., Church Road, Bracknell, Berks.

SKIN ALLEY, Poole Technical College, Dorset.

CAN, University College, Gordon Street, London, W.C.1.

MILKWOOD, Music Workshop, Masons Yard, Duke Street, London, S.W.1.

NATURAL ACOUSTIC BAND C.O.B., Quarry Bank School, Liverpool.

BREWERS DROOP, Trent Polytechnic, Nottingham.

NIMBO, The Falcon, Eltham.

GYPSY/MORGAN, Shenstone College, Birmingham.

HOT COTTAGE EKSEPTION, Salford University.

DADDY STOVEPIPE, London School of Furniture, London, E.1.

WIZZ JONES, Watford Folk Club, Watford.

CHRIS BARBER BAND / ALVIN ROY'S JAZZ BAND, 100 Club, 100 Oxford Street, London, W.1.

ARTHUR BROWN'S KINGDOM COME, Portsmouth Polytechnic.

ZUBABA, Upstairs at Ronnies, London, W.1.

PETER SARSTEDT, Crewe Theatre, Crewe.

BLOODSTONE / EMPEROR ROSKO, Top Rank Suite, Brighton.

STACKRIDGE, Bath University.

SATURDAY

COUNTRY JOE McDONALD, Imperial College, Prince Consort Road, London, S.W.7.

JERRY LEE LEWIS, ABC Theatre, Peterborough.

JOHN MAYALL / MATCHING MOLE, Lancaster University.

MOTT THE HOOPLE / JUNKYARD ANGEL, Bracknell Sports Centre, Bracknell, Berks.

STONE THE CROWS, North East Polytechnic, London.

FAIRPORT CONVENTION, Belfry, Sutton Coldfield.

CURVED AIR, Winter Gardens, Bournemouth.

EDGAR BROUGHTON BAND, Leeds University.

THIRD WORLD WAR, Van Dike, Plymouth.

9.30 FLY, Cavern, Liverpool.

BARCLAY JAMES HARVEST, Glasgow University.

ELECTRIC LIGHT ORCHESTRA, Liverpool Stadium.

EKSEPTION, Bolton University of Technology.

PATTO/HOB, North Berks College of Education, Abingdon.

HEADS, HANDS AND FEET / CHEECH AND CHONG, Loughborough University.

STEEL MILL, ICA, Nash House, The Mall, London, S.W.1.

LEE RIDERS, Van Dike, Plymouth.

DISCO, Lancaster Polytechnic, Coventry.

BITCH, Padgate College, Fearnhead, Warrington.

STACKRIDGE, Bedford College of Education.

MODERN JAZZ QUARTET, Ronnie Scott's Club, London, W.1.

TIR NA NOG, St. Peter's Hall, Hatfield Road, St. Albans.

SKIN ALLEY, Bracknell Sports Centre, Bracknell, Berks.

CAN, Leicester University.

MICK MALONEY / PETE SULLEY / JOHN, DICK AND WAYNE / DOYLE AND PEARCE, EMI Sports and Social Club, Victoria Road, Feltham, Middx.

CLEAR BLUE SKY, Mill Hill School, Mill Hill.

KOO HAMPTON, Music Workshop, Masons Yard, Duke Street, London, S.W.1.

RALPH McTELL, Nottingham University.

BREWERS DROOP, Hitchin College, Hertfordshire.

HOT COTTAGE, Mardi Gras, Liverpool.

GYPSY, Leicester University.

DUBLINERS, Royal Hall, Harrowgate.

SWASTIKA, Southampton College.

HUMPHREY LYTTLETON / MARTIN ROGER'S HOT SEVEN, 100 Club, 100 Oxford Street, London, W.1.

ZUBABA, Upstairs at Ronnies, London, W.1.

BLOODSTONE / EMPEROR ROSKO, Chelsea Village, Bournemouth.

SUNDAY

WISHBONE ASH / FLASH / HOOKFOOT / LINDA LEWIS / CHEECH AND CHONG, Roundhouse, Camden Town, Chalk Farm.

CURVED AIR, Victoria Hall, Hanley.

JOHN MAYALL / MATCHING MOLE, Colston Hall, Bristol.

DUBLINERS, Playhouse Theatre, Harlow.

JOHN PEEL, The Bull, Sheen.

DAVID BOWIE, Guild Hall, Plymouth.

BARCLAY JAMES HARVEST, Caley Cinema, Edinburgh.

EKSEPTION, Surrey University, Guildford.

KEN COLYER, Cambridge Hotel, London Road (the A.30), Camberley, Surrey.

BOB KERR'S WHOOPEE BAND, 100 Club, 100 Oxford Street, London, W.1.

PETER SARSTEDT, Civil Theatre, Barrowley.

BLOODSTONE / EMPEROR ROSKO, Top Rank Suite, Watford.

STEVE TILTSON / LEA NICHOLSON / ROBIN DRANSFIELD, Sunderland Poly.

STACKRIDGE, Torrington, 811 High Road, N.12.

TIR NA NOG / DECAMERON / CALICO STRING QUARTET, Crypt Folk Club, St. Martins-in-the-Fields.

MONDAY

FAMILY / SAM APPLE PIE / BYZANTIUM, Roundhouse, Camden Town, Chalk Farm.

CURVED AIR, St. Andrew's Hall, Norwich.

COUNTRY JOE McDONALD, Sussex University.

AL STEWART, Colston Hall, Bristol.

JERRY LEE LEWIS, Central Hall, Chatham.

BLOODSTONE / EMPEROR ROSKO, Top Rank Suite, Reading.

SONGWAINERS, Royal Oak, Peel Road, Wealdstone, Middx.

OAK Alley Folk Club, 18b Church Street, Walton-on-Thames, Surrey.

DANTA/CONTINUUM, Playhouse, Harlow.

MODERN JAZZ QUARTET, Ronnie Scott's Club, London, W.1.

TUESDAY

FAIRPORT CONVENTION / QUIVER / JONATHAN KELLY, Roundhouse, Camden Town, Chalk Farm.

COUNTRY JOE McDONALD, Exeter University.

CURVED AIR, ABC Theatre, Wigan.

JERRY LEE LEWIS, Free Trade Hall, Manchester.

ELECTRIC LIGHT ORCHESTRA, Colston Hall, Bristol.

EDGAR BROUGHTON BAND, Guild Hall, Salisbury.

MODERN JAZZ QUARTET, Ronnie Scott's Club, London, W.1.

BEAN, Prince of Wales, Division Street, Sheffield.

JAZZ ...JHT, The Target, Butts Centre, Reading.

BLOODSTONE / EMPEROR ROSKO, Top Rank Suite, Liverpool.

CHEECH AND CHONG, Upstairs at Ronnies, London, W.1.

DE-HEMS, The Lord Wellington, 516 Old Kent Road.

STEVE TILTSON / LEA NICHOLSON / ROBIN DRANSFIELD, Brighton College of Education.

COMING EVENTS

JONI MITCHELL / JACKSON BROWNE, Odeon, Manchester (May 3).

DR. JOHN / BRINSLEY SCHWARZ / STACKRIDGE, Roundhouse, Camden Town, Chalk Farm (May 3).

RORY GALLAGHER / J. GEILS BAND, Roundhouse, Camden Town, Chalk Farm (May 4).

BICKERSHAW FESTIVAL (May 5, 6, 7).

DONOVAN / SUTHERLAND BROTHERS / DUNCAN BROWN, Roundhouse, Camden Town, Chalk Farm (May 5).

FACES / NAZARETH, Roundhouse, Camden Town, Chalk Farm (May 6).

STRAWBS / SANDY DENNY / RENAISSANCE / AUDIENCE / STEVE ELLIS / ZOOT MONEY / MAIN HORSE AIRLINE, Alexander Palace, London (May 7).

PACIFIC GAS AND ELECTRIC, Speakeasy, London, W.1, (May 8).

KRIS KRISTOFFERSON / RITA COOLIDGE, Oxford University Music Week (May 9).

ALBUM REVIEWS

"MANASSAS" (ATLANTIC K60021).

OF ALL the members of Crosby, Stills, Nash and Young it's been Stephen that seems to have had the roughest passage going it alone. Critics both sides of the Atlantic have had a good innings at slating most of his work to date — specifically his tour with his last band. I have a feeling Manassas is going to change all that — indeed reports on their current tour have been excellent. To judge for yourself this is the first recorded performance, a double album set, that points very well to the fact that here is one entity — a whole band — and not simply Stephen Stills plus... Manassas' line-up is still, Chris Hillman, Dallas Taylor (still a highly underrated drummer to my mind), Paul Harris, Fuzzy Samuels, Al Perkins and Joe Lala, and for this album additions include Sidney George (harmonica), Jerry Alello (supplementing Stills and Harris on keyboard), Bill Wyman (bass), Roger Bush (acoustic bass) and fiddle player Byron Berline (with Chris Hillman another ex-Burrito). The outcome of all these high class musicians gathered under one banner and recorded in Florida is a collection of tracks that presents Stills' first really "up" album with a very solid group feeling about each and every number. Each set of tracks is under a different title — tracing Stills' life almost, even though most of the numbers are a combination of Stephen and various members of the band. "The Raven", "The Wilderness", "Consider" and finally "Rock And Roll Is Here To Stay" (ah memories!) are the titles that split the collection into four and yet — aside from "The Wilderness" and parts of "Consider" — there is a consistency in atmosphere and feel that keeps them very much a part of each other. It's only on the sides forementioned that traces of earlier Stills albums come to life with an obviously much more personal involvement and reflection on Stephen's own intense emotions and "Johnny's Garden" (the song he wrote about his gardener in Surrey) is particularly reminiscent of the gentleness of "Four And Twenty". The album is dedicated to the dead heroes of our contemporary

REVIEWERS:

- Jerry Gilbert
- Martin Hayman
- Steve Peacock
- Ray Telford
- Penny Valentine
- Billy Walker

music — Héndrix, Al Wilson and Duane Allman — and is, if you like, a reflection of all the things that brought them into rock music and kept them there until fate decided otherwise. That, personally, I miss the introspective clear cut demand of the past Stills album is — I suspect — my quirk and my problem alone for "Manassas" is without a doubt going to please an awful lot of people and prove to be Stills' best selling album to date. — P.V.

"MALO" (WARNER BROS. K46142).

SANTANA WERE the real spearhead of Latin inspired rock and it looks as if Malo, led by Carlos Santana's eighteen year old brother Jorge, could be the next band to cash in on its blend of stirring rhythms and solid drive. The band have at present a single and the album in the American charts are certain to make an enormous impact as soon as word hits Britain as Santana did before them. Veteran Luis Gasca, a member of Janis Joplin's short lived Kosmic Blues Band, plays trumpet and flugelhorn and,



● CHIC CHURCHILL: positive organ.

sitting in on timbales is the incredibly talented Coke Escovedo an almost permanent member of Santana. The eight piece line-up, swelled to eleven by the odd guest, obviously have strong leanings towards the texture and direction of Santana but their heavy line-up manages to keep the overall sound pleasantly different. The band may lack the individuality of Carlos Santana and Greg Rollie but they're very adept musicians and it's good to see another really good band playing this particularly pleasing form of music. Malo stay lively and flowing and the blend of gutsy guitar and flowing rhythms keeps the pace up throughout the six tracks, and not a duff one anywhere. — B.W.

COUNTRY JOE AND THE FISH: "TOGETHER" (VANGUARD VSD. 79277).

THIS IS the last of the Country Joe re-releases (RCA worked backwards in time, you see) and is his third and last album with the first Fish. It is also one of the most baffling and elusive, containing

some wildly different songs and an approach which varies from the slapstick of "Rock And Soul Music" to the social satire of "Bright Suburban Mr. And Mrs. Clean Machine" to the "Death Mantra" of "An Untitled Protest". It relates to the period when the Fish were gigging about with Joe, which may account for the disparity. Only two songs, "Untitled Protest" and "The Harlem Song" are Joe's — the latter demonstrating particularly the intersection between Joe's revolutionary politics (the album as a whole is dedicated to Bobby Hutton, Black Revolutionary) and jug-band humour. "Waltzing In The Moonlight" is a beautiful song, probably the best. Written by Hirsch and Melton, it encapsulates all the internal space of the previous album's songs. It's curious to find it on the same record as "The Fish Moan" which, according to folklore, was a spontaneous outburst of fury by all the Fish, standing around one microphone. A weird record which is welcome even four years after the event. — M.H.

TEN YEARS AFTER: "ALVIN LEE & COMPANY" (DERAM SML1096).

ALTHOUGH ALVIN Lee is quite naturally the figurehead of TYA the band were upset at the title of this release of old tracks which Decca have dug up from the outfit's days with the label. Despite the controversy over the title the six tracks included are a pretty good guide to TYA's early rock and roll / blues roots with Alvin's gutsy guitar getting more of an airing than it does these days. The rest of the band come across well — Leo's crazy bass antics and solid, rattling drumming from Ric Lee — "Rock And Roll Mama", "Standing At The Crossroads", "Portable People" and "Boogie On" give a fair hint to the feel of the album with "Rock On", "Crossroads" and "Boogie" being the best. The latter has very able vocals by Alvin and the most positive organ work from Chic Churchill on the whole album. — B.W.

JOHN HARTFORD: "AREO PLAIN" (WARNER BROTHERS K46136).

JOHN HARTFORD, it may be remembered, wrote amongst other things "Gentle On My Mind" — a fact you can forget all about when approaching this album. On this new collection Hartford more or less drops all the gentle lulling taste of that work to come up with a rampaging 16 track whizz-by-your-head-and-leave-you-laughing selection which he beats into a submission. Backed by Eadny Scruggs, Tut Taylor, Norman Blake and fiddle man Vassar Clements, John Whizzes along on banjo and guitar through 14 of his own numbers all cut in Nashville — the odd tracks out are two incredible leaping versions of Albert Bromley's "Turn Your Radio On" cut in New York. Produced by

David Bromberg the whole album sounds as though it was a joy to make and work on and you've only got to run through some of the song titles to know what you're in for: "Up On The Hill Where They Do The Boogie", "With The Vamp In The Middle", "Tear Down The Grand Ole Opry" are just a selection at random, the real classic transpires to be a little ditty entitled "Back In The Goodie Days". — P.V.

VALERIE SIMPSON: "EXPOSED" (TAMLA MOTOWN STML 11194).

THIS FIRST solo album by songwriter Valerie Simpson could be subtitled Motown's answer to Carole King. Certainly there are many facts that tie in between Simpson and King not the least being their writing effect on contemporary music over many years. Valerie Simpson is half of the Simpson/Ashford partnership and with Nickolas Ashford she's been responsible for writing numbers for Maxine Brown, Chuck Jackson and Ray Charles before they both joined Motown on a regular basis. Their credits include "Ain't No Mountain High Enough", "Ain't Nothing Like The Real Thing" and many others, and a great deal of producing to boot. Obviously no mean talent it was only a matter of time before Valerie Simpson — still by the way a surprisingly tender age — went out alone and the result here is a collection that — while it may not have the obvious immediacy of King's first entry into recording — has some very worthwhile passages. The opening six minute number "I Don't Need No Help" in particular displays her excellent vocal range the number done completely on her own with half unaccompanied vocal — P.V.

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KRIS KRISTOFFERSON ME AND BOBBY MCGEE

including: Help Me Make It Through The Night, For The Good Times (Ain't No Bobby McGee)



THE ALLMAN BROTHERS BAND: "EAT A PEACH" (WARNER BROS. K67501).

"AIN'T WASTIN' Time No More" opens the first of the four sides and it's one of three cuts that doesn't include Duane Allman, killed so tragically in a motor bike accident last year. The slide and lead guitar passages are handled superbly by the vastly underrated Dicky Betts but the most obvious facet of the Allman's sound is the twin guitar interplay. Dicky isn't the master of slide that Duane so certainly was but for all that the band drives as hard on this number. Gregg-vocals, piano, organ, sounds like Leon Russell on the vocals on "Ain't Wastin'" and the super tight rhythm section of Berry Oakley (bass). Butch Trucks (drums, percussion) and Jai Johanny Johanson (drums, congas) proves that the band can boogie better than most. "Les Brers In A Minor", a fierce and intricate instrumental written and masterfully handled up front by Betts, and "Melissa" are the only other cuts not to include Duane with the latter a beautifully lyrical song — again written by Gregg — that flows along with controlled drumming and tastefully relaxed guitar that swirls dreamily behind Gregg's vocal. Sides two and four are taken up by a massive jam running 19.37 and 15.06 respectively and while it might alienate the casual listener it does provide the fullest detail of the six-piece Allmans. "Mountain Jam", inspired by Donovan's "First There Was A Mountain", is one of three numbers recorded live at Fillmore East and was probably recorded in total because it's almost certainly one of the last live documentations of Duane's work and it also provides evidence of the Allman's ability as a live band too. Finally, side three opens with Sonny Boy Williamson's "One Way Out", unmitigably led by Duane's slide and the band's mighty propulsion and followed by Muddy Waters' "Trouble No More" which stomps strongly along, the slide work cutting and slicing dominantly through the rhythm. "Stand Back" comes next while the most surprising number is Betts' rolling, country flavoured "Blue Sky", guitar work neatly subdued at the rear and Duane and Dicky close with unaccompanied acoustic guitars on "Little Martha". There's a whole in the Allmans, you can't hide that but they're still one of the finest outfits around. eat a peach and find out. — B.W.

CRAZY HORSE: "LOOSE" (REPRISE K44171).

ANY BAND that has had to suffer the sort of personnel changes that have hit Crazy Horse — Jack Nitzsche and Danny Whitten leaving for instance — are bound to sound a little pale until you get your ears readjusted to the new sounds and while they lack the bite that earmarked their early work, Horse are still a damn good band. "Loose" is only the band's second solo album and the work of Whitten has been confidently taken over by George Whitsell who makes up for a few deficiencies with a lot of enthusiasm along with Ralph Molina, Billy Talbot, John Blanton and Greg Leroy. Whitsell and Leroy work the twin guitar lead well and although there's a flatness about the vocals and rather ordinary feel about the lyrics which holds up the band's real progression, "All Alone Now" is a fine, light swinger with the

A REAL SWEET TASTIN' PEACH

whole band blending well and the following track, "All The Little Things", is laced with the sort of early-Horse guitar power. Just the feeling that there's a trick or two missing with Crazy Horse at the moment though. B.W.

JAMES BROWN: "REVOLUTION OF THE MIND" (POLYDOR 2659 011).

"THE GREATEST Most Hardworking Entertainer In The World" announces James Brown's compeer at the beginning of this dynamic show at Harlem's Apollo Theatre, New York. The superb, superb bad black soulbrother number one, but as showbiz as they come. For with all the power to the people message and polemical cover (Brown behind bars, full-length across two album covers-width), Browns' Apollo performance is a maestro's display of pure funk, worked in every possible way to project the dynamic Mr. Brown, Star of the Show. So how much funk can one person stand from his record player without the terrific compulsion of Brown's physical and mental charisma present on stage, performing for his own people? Two albums for one show is a lot of plastic. Previous records from the Apollo have featured Brown rather less high-key, and compiled shows with several artists have maintained the interest for two sides. You're gonna have to be a connoisseur of live shows, a sociologist or a stone soul freak to get all this together. The band, always tight and unflagging, is drilled to the finest turn of Brown's jive rap to the crowd who urge him on all the way. In fact it seems like Brown, with his phrasing, his asides to various of the soul brothers on stage, and his wild shrieks, actually propels the band along. Even the other voices just echo Brown's words or act as foils to his wit. That's him, that's the boss, the big, smart-ass black man: not for nothing does he call himself superb. He keeps it up for the whole side with "Make It Funky", and the girls squeal with delight. He calls the whole crowd out with "Soul Power", gets everybody involved with "Get Up, Get Into It". Brown carries the whole show, rivetting everyone's attention. But sing, hell, forget it. "Bewildered" and "Try Me" demonstrate that singing is best left to people like Al Green. — M.H.

HAMILTON, JOE FRANK AND REYNOLDS: "HALLWAY SYMPHONY" (PROBE SPB 1050).

DANNY HAMILTON, Joe Frank Carollo and Tommy Reynolds have turned out an album here that is almost good. It has all the musical markings of something happening and yet somehow, in the final analysis, it doesn't quite come off. It never really hits you on any of the tracks that these people might be something special — and I think a lot of the fault lies in the vocal delivery which lacks sparkle or an enormous amount of conviction. Maybe they were all being too careful, who knows, but obviously a lot of thought and care has gone into the album that never really pays off. Light, melodic (most of the tracks were written by pianist Dennis Lambert) and easy I don't think. It's going to set anything on fire. — P.V.

DON McLEAN: "VINCENT" (UNITED ARTISTS).

POSSIBLY THE most interesting single of the week — mainly because of the bets going on in the music world to see if McLean can follow up "American Pie". While not being totally sure of the future of this particular track — and knowing without doubt that it was a fairly monumental task to match the attractive confusion and historical value of "Pie's" lyrics — I would just say that under normal circumstances this would probably be hailed as a very beautiful portrait in words, which it is. From the "Pie" album it's basically McLean's adoration in music of Vincent Van Gogh's genius. Taken simply as a song it has a remarkable effectiveness about it that proves McLean has a really romantic splendour in his words and can use them — to use a convenient parallel — exactly as a painter uses colour. This is a gentle thoughtful piece carefully put together with perhaps more meaning than a superficial play would have you believe. Mainly acoustic, with a soft touch of vibes and strings later, I suggest you give it time and attention: "I could have told you Vincent — this world was never meant for someone as beautiful as you".

Media

LEONARD COHEN: "SISTERS OF MERCY" (CBS).

JUST ONE of CBS' special packages this week featuring artists who have contributed their talents to recent film scores. This number includes "Winter Lady" and "The Stranger Song" as well as his infamous "Sisters of Mercy" that were used for the Warren Beatty/Julie Christie movie "McCabe and Mrs. Miller". Excellent value, obviously, and in this case more than little interest — especially on the title track. This treatment of "Sisters" has developed a new atmosphere with a strikingly different arrangement from the original cut. His most talked about composition now has a fair-ground, merry-go-round feel about it that gives it a definite Jaques Brel touch and convinces you it was well worth the trouble.

NEIL DIAMOND: "SONG SUNG BLUE" (UNI).

THE FIRST total certainty for instant chart appeal this week comes from Neil Diamond — an artist who in Britain seems to have very little difficulty consistently getting his tracks played to death through the media and bought in hordes. A great deal of this has to do with his simplicity, his strong melodic content, his instantly recognisable vocal and lyrical style, and the feeling he can get into the outwardly most ordinary song. "Song Sung Blue" is so deceptively easy and instantly saleable. Now watch it shoot up.

Glory

DAVID BOWIE: "STARMAN" (RCA).

BOWIE HAS been around a long time waiting in the wings to pick up on the echelons of glory that have come to many of his contemporaries. In an effort to come through with impact he has developed his outward appearance into a succession of 'high camp' poses. Certainly it's brought the press scurrying, but I don't know whether it's strengthened his position as an artist in this country. Which, in a way, is a shame because — and I hasten to say this — his talents as musician and writer are unchanged from their former brilliance and have, if anything, come through strengthened in the past year or so. "Starman" is, as nearly all his tracks these days, a perfect example of David's very under-rated talents. In many ways it's atmospherically comparable to "Space Oddity" with the mellotron and guitar work that came to light on that lauded track. It doesn't have quite the same instant appeal about it

SINGLE REVIEWS



● LEONARD COHEN: Brel touch

until the chorus line takes off — which unfortunately may be a little too late to get it into the chart. But it's well worth having: "Let all the children boogie" and I like the "Reach Out" rip off mid-way through.

DIANA ROSS: "DOOBEDOOD 'NOOBE" (TAMLA MOTOWN).

I MAY add that this outrageously literate title goes on, on the label, for another couple of inches. Lack of space here limits me from reproducing it in full. Ah, you may think, Mary Poppins lives — or indeed the chorus of "Strangers In The Night". Such flippancy would be unrewarding if not indeed foolhardy, for Miss Ross has a totally instant smash success on her hands and the lyrics, it turns out, are some-

what one-up on the title. Written and produced by Deke Richards (a new Motown name on me) it features the splendid corporation bass and tambourine men, Miss Ross breathy, bouncy and direct as ever, a clever broken up construction, and a very commercial atmosphere.

REDBONE: "NIJI TRANCE" (EPIC).

BASED, I suspect, on a kind of Red Indian witch doctor ritual this track opens strongly with lead vocal and rhythm section that come on like Sly & the Family Stone in impact. It doesn't immediately strike you as being so strong as their chart success, but I have a feeling Redbone might just do it again with enough airplay. They do have a distinctive sound, but there's things about the band — es-

pecially here — that bring little quirks of comparison out in me... like the Elton John feeling on the chorus and the Stephen Stills emotiveness in the lead singer's voice.

PACIFIC GAS AND ELECTRIC: "ARE YOU READY?" (CBS).

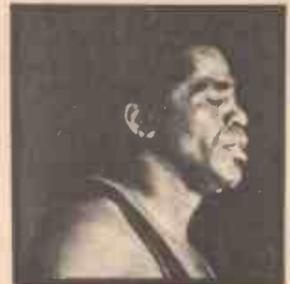
LET'S HOPE so for this US band are soon to come over and thrill us in the flesh. Meanwhile this number, part written by producer John Hill, will really cut a few people's splits up — and no wonder. A very direct tight strong piece of work with a splendid frenetic quality that never lets up for a moment. Wild guitar work in the middle break splits up the overall funky soul feeling that comes from PG&E being joined on vocals by The Blackberries. Played loudly enough it could solve the housing shortage once and for all.

Gentle

KRIS KRISTOFFERSON: "BREAKDOWN" (MONUMENT).

ANOTHER OF the CBS sets — this time the soundtrack from "Cisco Pike" features Kristofferson on three numbers which, aside from the title track, are "The Pilgrim Chapter 33" and "Loving Her Was Easier". The title song — subtitled "A Long Way From Home" is one of Kris's better lyrical and emotional pieces. As usual it's deceptively gentle but I think it has more depth and poignancy than perhaps some of his tracks on first play. "A few stranded souls standing cold at the station...". Lovely slow revivalist feel and for some reason it reminds me of Cohen's "Bird On A Wire".

REVIEWER PENNY VALENTINE



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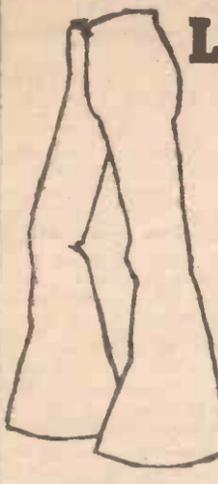
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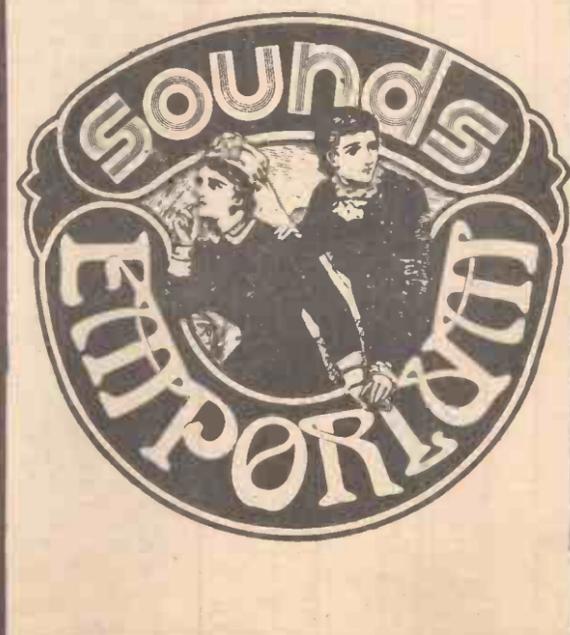
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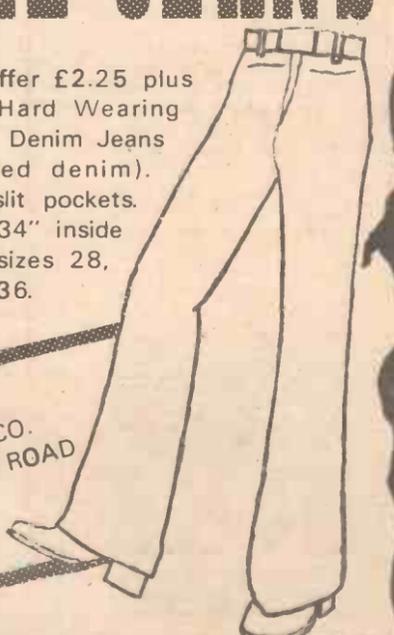
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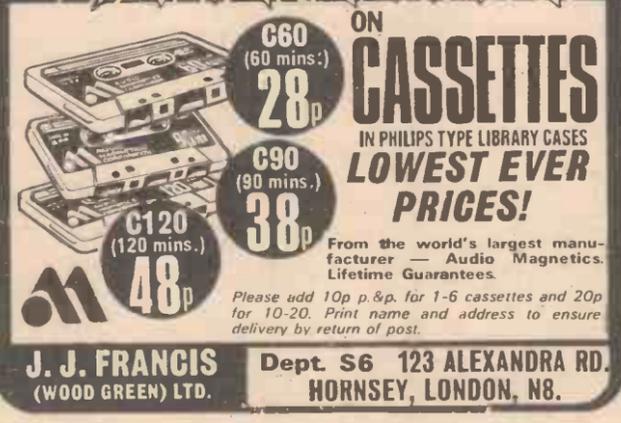


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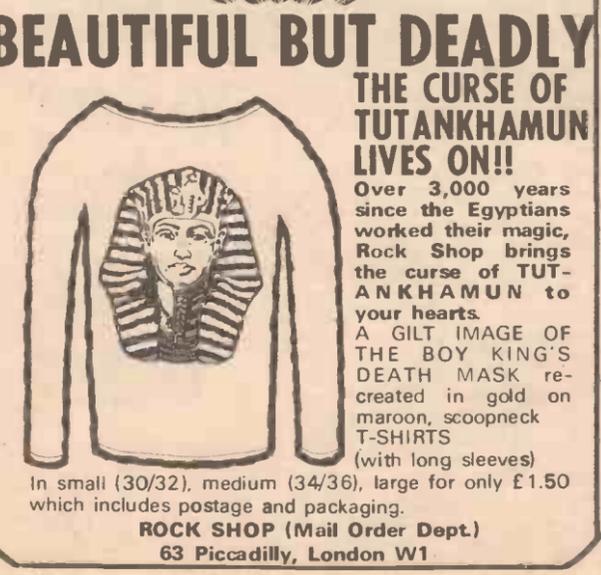
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THEY WERE BACK! And the Moody Blues entranced, like a team from the first division up the ramp onto the stage. Brought the packed-crowd at Wembley's Empire Pool on their feet last Saturday night. Nearly two hours later the 10,000 strong audience were on their feet again — giving the Moodies an ear-shattering five minute ovation until they came back on for their final encore.

Saturday was the Moodies first concert in Britain since their recent triumphant American tour and their last appearance here until the completion of their new album. It is always hard to fault the band on stage and their audiences are always peculiar to them — atuned to every number (righteous joy greeting each number only a few bars in) to the precise moment of completion, attentive and full of anticipation in their seats. And Saturday night was no exception, simply that it was on a larger than normal scale, proving that the Moodies enjoy the same status and the pulling power as the Who and T. Rex.

Like most bands the Moody Blues respond musically much more powerfully when an audience is totally responsive, and you could feel this play-back from the stage to auditorium on Saturday as they went through some of their most rewarding numbers — "Tortoise And Hare", "After You Came", "Our Guessing Game", the poignant Pinder song "Melancholy Man", Justine's "Story In Your Eyes", "Come With Me", "Timothy Leary", "The Dream", "Have You Heard", "Questions", "Nights In White Satin" and finally "Ride Your See Saw".

The American trip had sorted out all the sound faults that had dogged the Moodies the last time around in Britain, and only occasional vocal muzziness on a couple of numbers though mike trouble marred an otherwise perfect programme — a balance between the sweeping soul-searching qualities and the jovial dedications from Ray

MOODIES: HEROES AT THE POOL

Thomas that break the tension of their output.

The audience reacted as only the Moodies audiences can — rising at the end as one huge entity to reward their heroes with a total heart felt enthusiasm.

Earlier John Denver made a surprise appearance. Not enormously well known in Britain, Denver received a well deserved reception at the end of his hour long set. With his bass and guitar men behind him and his pure vocals cutting through the night air he achieved what is considered the impossible — total attention for a second on the bill. — PENNY VALENTINE.

Wishbone

THE FACT that Wishbone Ash are now one of the most popular working bands in the country at the present time manifested itself very clearly at St. Albans City Hall on Saturday. It appeared that something like 500 people were turned away from the hall 15 minutes after the concert had started and, by all accounts, situations such as these are the rule rather than the exception at most any Wishbone concerts these days.

Musically, much of the group's former brittleness has given way to a smoother and more flexible style although I'd guess that they're not yet quite satisfied with the feel of some of their newer numbers. On guitars Ted Turner and Andy Powell were as powerful a

combination as ever. Turner plays a lazy, shiftless style of slow songs — the first part of "Phoenix" being a perfect example — that he is as equally capable of exchanging tasty little up tempo licks with his partner should the occasion demand it.

Andy Powell, however, takes an instantly more dominant role. His playing is busier than Turner's and he favours the sharp clean cut tone, which, curiously enough, never sounds misplaced even on some of the quieter and more delicate songs.

The Wishbone Ash rhythm section of Martin Turner bass and Steve Upton drums, invariably keep everything on a tight rein and in this respect they could afford to loosen up and lay back just a little. Of course Wishbone never have been a hard boogie band so it is may be unfair to pick up on this point but it is one worth mentioning all the same. Vocally, the band are stronger than they have ever been and the balance between the singing and instrumentation is near perfect, this being one of the more obvious improvements in the band over the past few months.

Preceding Wishbone Ash with a newly reshuffled Glencoe who now comprise Stuart Francis, drums; John Turnbull, guitar; Graham Maitland, electric piano and Norman Watt-Roy, bass. Together (after only two weeks of rehearsals) they've come up



MOODY BLUES: hard to fault.

live sounds

with one of the tightest sounds I've heard for a long time and the future for this band must be very rosy indeed. — RAY TELFORD.

Hoople

IT COULD be that Mott The Hoople are suffering from some kind of inferiority complex, their current British tour (going out under the foolish heading of "Mott The Hoople's Rock and Roll Circus") being one of the first symptoms.

Mott are a good enough band to do the tour on their own without the painfully out of place knife throwers, jugglers and stand up comedian Max Wall. Rock and Roll audiences have been hyped so many times in the past five years that they really don't need any more; especially so thinly disguised stunts as this.

Therefore, as far as I was concerned, it was Mott The Hoople and them only who were playing London's Lyceum last Wednesday night.

As usual Mott made a grand entrance. All the band were greeted by individual bursts of applause when they took the stage from what was basically hard chore Mott fans. The first number more or less set the tempo (quite literally) for the rest of the evening. As I said earlier, Mott The Hoople are no slouches at playing rock and roll because they have a good grasp of the music's feel, technical execution and they most certainly know all about its dynamics.

Ian Hunter is Mott's front man who sings well enough to make you wonder why he hasn't been very highly regarded as such before now. He has an excellent range which is highlighted by his very expressive phrasing but, sad to say, he falls quite a bit short in his piano playing, although he does play a sufferable rhythm guitar. Guitarist Mick Ralphs is tremendously important to the band for his playing is similarly more tasteful than he is credited for; his timing is another of his strong points. The rest of the band — Buffin, drums; Overend Watts, bass and Verden Allen, organ, make up a very fine rhythm section. — RAY TELFORD.

Crows

LAST TIME I saw Stone the Crows, they were blowing Canned Heat off the stage, and there was a slight doubt that they seemed so good just because Heat were so bad.

It was nice to go to Aston University on Friday, therefore, and have one's faith in them confirmed and strengthened by a very fine performance. No question this time of looking good merely by comparison — Claire Hamill was on with them, and is a pretty fair performer herself, and anyway was not competing on the same musical terms.

So full credit belongs entirely to Maggie and the boys, now getting to be rather

an inappropriate title, for Stone the Crows have too long been considered just Maggie Bell's backing group. Colin Allen, Steve Thompson, Ronnie Leahy and Les Harvey — step out of the shadows, please, your time has come. Indeed, their increasing maturity and ability now shows more in their act, with solos from Ronnie on organ and piano, and Les on lead guitar taking some of the limelight from Maggie's nevertheless gutsy singing.

There's fine talent, humour and inventiveness here, so why are they not more famous? Maybe it's because they discourage hero worship by their friendliness and obvious desire to play music rather than cultivate an ethic — which is really just to say that they're too nice people to be superstars. — HOWARD FIELDING.

Tubby Hayes

THE UNIQUE tenor sounds of Tubby Hayes are back on the scene. After a considerable lay-off due to illness, Tubs — and he is getting to be just that again — was back with his Quarter at Finchley's Torrington last week.

All the skill and beauty was back, though he was notably less fiery and was playing well within himself. But it was a fine evening of tenor - plus - rhythm - section jazz.

Welcome back, Tubby. — ALAN WALSH.

Jerry Lee

"THE PALLADIUM is as it was in the days of Henglers Circus" reads the safety curtain at the Palladium, but the ornate showbiz theatre can have seen few incidents as on Sunday night when Jerry Lee Lewis, the celebrated visiting American rock and roller, was upstaged by a hairy freak from the audience.

Lewis had thus turned in a flashy but slightly dispirited showman's performance and to the delight of the audience had just launched into "Whole Lotta Shakin'" when, from nowhere, a stout hairy in shiny purple strides bounded onstage, relieved the astonished Lewis of the vocal mike and preceded to reel and stagger his way through the whole vocal of the song. A nonplussed band played on as Lewis retired to the piano and played a backing role.

All this was not to the delight of the draped jackets, who stood up, advanced menacingly to the front and made threatening gestures which could only be interpreted one way, get off quick. He took his time and the men in uniform, unnecessarily roughly it seemed, then hustled him out of a side door.

If the artist is cool about such incidents, then surely the uniforms can take it easy?

But Lewis is still a showman of the highest order.

Strolling on stage in all red gear, bearded now and smoking a large cigar, he launched off with a country and western song, something like "I'll Be There Before The Next Tear-drop Falls", lolling back on his piano stool obliquely towards the audience, plinking casually at the high keys with airy flourishes of his bejewelled fingers. Then into "Lewis' Boogie", hollering out the breakneck paced vocals and the hands flailing from the elbows down at the keyboard.

But the rock and roll that the audience was expecting had to wait. Lewis spent over half the show singing country material, and more prominence given now to the band's fiddler guitarist and steel guitarist on numbers like Jimmie Rodgers "Waiting For A Train", Lewis' own "Would You Take Another Chance With Me" and even a grotesquely exaggerated version of Jim Reeves "He's Got To Go".

Lewis still manages to get his piano gags in though, punctuating the songs by sitting on the keys or posing statuesquely on top of the piano and hammering away with the toes of his boot. Only then did he go through a brisk set of abbreviated rock and roll numbers "High School Confidential", "Great Balls Of Fire", "Chantilly Lace", "Whole Lotta Shakin'", which didn't turn out to be his song at all, and by the time he got to "Long Tall Sally" and "Tutti Frutti" the pace was beginning to tell. He seemed more at home with the country music, anyway.

He came back to play a bit of gutbucket blues called "Don't Put No Headstone On My Grave", which was extremely convincing, then "Blue Suede Shoes" briefly before walking off with an insouciant swirl of his cigar to tumultuous applause. For "One More Time" he announced "one of my favourite songs," "That Old Rugged Cross" to conclude a programme which, for different reasons, many of the audience found a bit disconcerting. — MARTIN HAYMAN.

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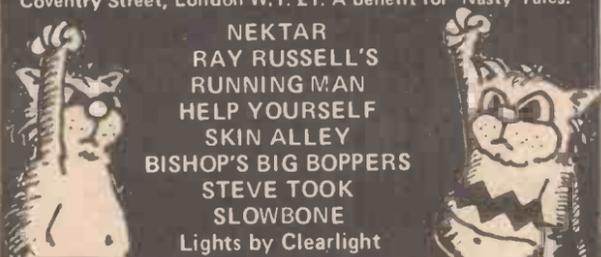
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RECORDS WANTED

A YOU with the 2001 Space Odyssey LP, I want to buy it. - Pete Fitzpatrick, 29 Glabe Hey, Liverpool.

ANY DYLAN singles, EPs, LPs, cuttings. Write stating price and condition. - William Bockshell, 14 Brackendale, Malton Brook, Runcorn, Cheshire (Tel. No. 534448).

ANY JETHRO Tull singles wanted desperately except 'All the Young Dudes'. - R. Dalloway, 27 Croftmore Close, Woodrow, Redditch, Worcs (Tel. No. 15251245).

ANYTHING BY Hendrix, Dylan, Mayall, Stones wanted, top prices offered, s.a.e. preferred. - 27 Old Hall Road, Lefwich, Northwich, Cheshire.

ANY PICTURES, posters, cuttings, etc. of Rod Stewart, sorry no cash. - T. Thomas-Peter, 14 Lawn Hill, Acomb, Yorks.

ANY TYPE of record wanted, old or new, for 45p. - 50 Lime Grove, - 38 Selby Road, S.E.20 (01-7787004).

AIR CONDITIONING, buy/swap for Led Zepppelin III, collection Beatles oldies, King Crimson, etc. - Paul, 18 Fleet Street, Gorton, Manchester M12 6LQ.

ALL YOUR unwanted records needed by me. Sorry, no money. - Richard Tompsett, 102 Meadoway, Ilford, Essex.

ANY TRIP Na Nog or Cohen LPs wanted. S.a.e. for 45p. - 50 Lime Grove, - 38 Selby Road, S.E.20 (01-7787004).

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RECORDS WANTED

IMPRESSIONS 45s on ABC wanted, must be good condition, up to £2 paid. Winding Road, Beatles, USA only. — D. J. Lambert, 4 Goyt Crescent, Bredbury, Stockport, Cheshire.

IRON BUTTERFLY In-A-Gadda-De-Vida wanted. Must be in good nick. — Nicky Jenkins, 892 Newport Road, Rumney, Cardiff.

I AM A Rock and Sound of Silence EPs by Simon and Garfunkel urgently wanted. Also press cuttings, etc. — Elizabeth A. Johnson, Eshalda, 127 Seamer Road, Scarborough, Yorkshire. Tel. 66581.

I HAVE Zeppelin 2 and 3, will swap for "On Time" and "Survival". Grand Funk. Must be in good nick. — Nigel Cockerill, Aundsey, Sleaford, Lincs. Tel. Culverthorpe 219.

IT'S A Beautiful Day, Marrying Maiden, Ralph McTell, You, wanted v.g.c. £1.25. — Wayne Isaac, 22 Heol Penlan, Longford, Neath, Abbeville, Glamorgan.

IMPROVERISHED STUDENT given home to unwanted records. Will pay postage, sorry no money. — John Emery, 68 Churchdown Road, Liverpool L14 7PQ.

JEFF BECK'S Hi-Mo Silver Lining, single, or on an LP, stereo if possible. Any reasonable price offered. — Raymond Wilcox, 50 Chestnut Close, Hayes, Middlesex. Tel. 01-573 5820.

JETHRO TULL Living in the Past (double album, not single). Urgent. — Michael Brown, 59 Mellor Brow, Mellor, Lancs.

JAQUES BREL is Alive and Well and Living in Paris, double LP (CBS). — Write to: 6 Blenheim Place, Brighton, Sussex.

JOHN LENNON, Yoko Ono Wedding Album, Plastic Ono Band, Live Peace in Toronto 1969. State price and condition with a.s. — William Cameron, 4 Somerford Road, Bearson, Glasgow G61 1AS.

JETHRO TULL single, Sunshine Day/Aeroplane, wanted urgently. State price. — Write to: R. W. Widdsmith, 254 Alexandra Road, Gateshead, Co. Durham NE8 4ED.

JETHRO TULL Airplane single wanted, must be good nick. State price. — J. Robson, 12 Katrine Court, Duxford Park, Sunderland, Co. Durham.

JETHRO TULL Aeroplane, only up to 50p, good condition only. Please help full fanatic. — Steve, 22 Stonepail Close, Gatley, Cheshire.

JETHRO TULL: Can anyone sell me an official programme of their recent Albert Hall gig. Will pay up to 50p. — Lachie Paterson, Lochside Cottage, Finlath, Dunbartonshire G84 0EY.

JIMI HENDRIX American released single, Stepping Stone. 8 mm film. — Robert Goodchild, 50 Blenheim Road, Caversham, Reading, Berks. Tel. 471086.

JUICY LUCY LP's wanted, good condition. Write stating price. — Kay 77, Denton Ave., North Shields, Northumberland.

JAMES GANG Live, exchange for Hawkwind's 1st, w.c. — Terry Forscutt, 108 Castle Hill Avenue, New Addington, Croydon, Tel. Lodge Hill 5925.

JETHRO TULL single Aeroplane/Sunshine Day wanted. Will pay well or give album if in good condition. — Mark Deshayes, 39 Goodyers Ave., Redlett, Herts. Tel. Redlett 5066.

KEVIN AYRES' Blue Suede Shoes, Something in the Air, Thursday Nextman, Your price. — Thor, 187 Irish Green St., Limavady, NI.

KINKS: First LP, Kontroversy LP, Dave Davies single; Lincoln County, Hold My Hand, Susanah's Still Alive, Clown. State prices. — Robert Cockayne, 19 Park Lane, Pinxton, Nottingham NG16 6PR.

KNICKERS! ARE all colours (caught you), but wanted urgently, any pics., autographs, etc., on free. Fantastic price paid. — Desperate (Susie), 50 Blackheath Road, Yardley, Birmingham B25 8RN.

KESMAG! DEEP Purple programmes, posters and pictures wanted. Also At It Again vols 1 and 2. — Write: S. Robinson, 8 Herbert Road, Sheffield S7 1RL.

KEVIN AYERS LP, Joy of a Toy, good condition and stereo. State price. — Robert Carrill, 4 Queen's Avenue, Metailhill methil, Fife, Scotland.

LINDISFARNE, CAT, First Wishbone, Who's Next, for Woodstock 1, Sticky Fingers, Zeppelin I, I.I., S.A.E. D. Humpherson, Bishop Otter College, Chichester.

LIFE'S A Long Song, Tull, wanted. Must be good nick. — Norma, 1 Haysburgh Cott., Longhagen, Cruden Bay, Aberdeenshire.

LINDISFARNE, 60p-70p given for Clear White Light or Lady Ezzor, must be v.g.c. — John, 23 Chapel St., Hoyland Common, Barnsley, Yorks.

LP'S — PINK Floyd's Meddle, Lindisfarne, Jethro Tull, Neil Young, Paul Simon. Will pay £1.50-£2 each regardless of condition. — J. A. Cooper, Wheatlands, Wheat Hill Road, Mutton, Lancashire. Tel. 051-428 1581.

LUTHER JOLT also wants LPs by Blind Faith, Lindisfarne, Steeleye, Melanie, Mitchell, Lennon, etc. Cheap, and Tull singles, sensible price. — Write: 90 Armistrong Avenue, Woodford Green, Essex.

LP'S OR SINGLES of Janis Joplin. Have got Pearl, Kosmic Blues, Cheap Trilla. Please state price. By Baby if poss. With reward. — Maggie, 5 Foster Street, Blockhall, Darlington, Staffs.

LOVE SINGLES wanted, in good condition. Purple Gang's Granny single also wanted. — Paul Long, 14 Hillcrest, Ahtofts, Normanton, Yorkshire.

LP RECORD sleeves wanted. Please write stating price per bundle. — Dave Lee, 14 Maggie Close, Burnley, Lancs.

MINT COPY of Beatles' "From Me To You", required for immediate use. As it is rare, will pay £8. — Reply to Pierre Anhouie, P/O Box 526A, GPO D'Connell St., Dublin 1, Eire.

MAYALL BACK To The Roots, any immediate LPs, Mayall singles, will pay good money. — Pete Frist, 28 Pleasant Rise, Hatfield. Phone 64857.

MOTHERS OF Inventions singles required especially "Big Leg Emma", in first class condition, will pay well. Write, stating price required. — Vincent Goodfellow, 8 Maryland, Hatfield, Herts.

MARMALADE SINGLES, non-hits, rare singles, and make it soon, Loving Things, 40p if very good condition. — C. Sullivan, 15 Downsway, Alderley, Cheshire.

MUNGO JERRY posters wanted urgently. State price. — L. McMahon, 42 Shieldbury Road, Glasgow G51.

MAD RIVER "Paradise Grill And Bar", any price if in good condition. — Dave Walker, 24 Churchfield Road, Oxley, Wolverhampton.

MUST HAVE Zeppelin's Blueberry Hill. No cash but will swap Sabbath, Dylan, etc. — Write: John, 25 Silverknowes Brae, Edinburgh. EM45 PQ.

MOTHERS OF Invention: RARE tapes, discs, foreign releases, etc., press cuttings, photos, posters, anything. Send details, stating price (if any). — Steve Jamieson, 4 Lampeter Road, Liverpool, L8 0BG.

MEMER BABA Party (Who LP), will pay £2; also Move and Small Faces, singles wanted, will pay 25p each. Must be very good condition. — John Morris, 28 Keldregate, Deighton, Huddersfield, Yorks.

MOTHERS' SINGLE "Big Leg Emma". — Write, stating price, to: C. Lambert, 26 New Brook Street, Leamington Spa, Warwick.

MOODIES "IN Search Of The Lost Chord" wanted, also Burcon "Spill The Wine". Good prices. — Stella, Perran Norway Lane, Littlehampton.

MISSISSIPPI JOHN Hurt, Vanguard Album, Doc Watson, Vanguard Album, Beatles Sgt. Pepper, Revolver, Guthrie Alice's Restaurant — R. Harris, 25 Coronation Ave., Sandiacre, Nottingham. Phone Sandiacre 2789.

MUST SWOP Fog On Tyne (mint) for Barclay James and Other Short Stories (mint). — Yvonne, 8 Whitehorse Hill, Chislehurst, Kent.

MAYALL (OR even Femayall) singles. Please state price and condition. — P. Bland, 4 Lucerne Walk, Shotgate, Wickford, Essex. Phone Wickford 4464.

MATT MUNRO, Walk Away; Marty Robins, El Paso, New Christy Minstrels (Some Do Some Don't). — M. O'Hara, 189 Busk Meadow, Shirecliffe, Sheffield 5.

MODDY BLUES freak needs more pictures and information. Good prices paid, please help. — Bridget Colgan, Firmary Road, Worthington, Cumberland.

MCGUIRE'S "EVE Of Destruction", "Revival", Allmans, "Ain't No Sunshine", Bill Withers, "That's The Way...". Carly Simon. Write first please. — Neil Pain, 5 Warre Avenue, Ramsgate, Kent.

MAN OF THE World / Fleetwood Mac, Andy Williams and Gilbert O'Sullivan singles. — Lyn, 14 Granton Road, Liverpool 5.

NEED YOUR Love So Bad, single by Fleetwood Mac. State price, condition. — John Hartwell, 6 Pleasant Valley, Saffron Walden, Essex.

NEKTAR — IN Search Of The I (not released in Britain), any other Nektar — Will buy or swap. — Chris Fincham, Blackthorn, Ardleigh Rd., Dedham, Essex.

NEW SEEKERS — Please could anyone give me the address of their fan club. — Maxine Howard, 19 Staveley Rd., Luton LU4 0DG, Beds. Tel. No. Luton 592775.

NILSSON — SINGLES — Fairfield Parlour, These Dogs, Deep Feeling, Paper Lace, Manalisha, offers. — Mike, 29 Fox Spring Rise, Edinburgh.

"ON THE Boards", Taste, good condition, in exchange for Dylan or Hendrix LP. — Brian Wilson, 96 Cecil Park, Crouch End, London N.8.

ORIGINAL WORD sheets, of Prophets, My People, by T. Rex. 50p for both (good nick) or 25p for copies. — Nick Pidgeon, 12 Birch Grove, Windsor, Berks.

Ol, HAIRY I want 'Live', Zeppelin, swap for ELP 1st (unplayed), Hendrix/Gypsysa, Clear BS. J.W.A. 1st, any 3. — Ches, 485 Barkling Rd., East Ham, E6 2LN. Tel. No. Tony 01-478 7155.

OGDEN'S NUTGONE Flake—S. Faces; Vingston Song—Goons; and Laughing Policeman; Diddy Wah Diddy — Beefheart; Joy Of A Toy — Kevin Ayers — Malcolm Dempster, 287 Moss Bay Road, Worthington, Cumberland, CA14 3TG.

PLEASE! — SINGLES by Jethro Tull, Family, Fleetwood Mac; Good condition; State price. — Paul Rice, 1 Hinton Crescent, Appteton, Warrington, Cheshire.

PLEASE CAN anyone sell me any Gilbert O'Sullivan singles, must be good nick, also pics wanted. Much thanks. — Julie Briggs, 39 Harborough Rise, Sheffield 2, Yorkshire.

PLEASE COULD somebody please sell me wonderwall by G. Harrison, if in v.g.c. will pay £1.75. Thanks. — Kevin Rudland, 67 Thackeray Rd., Ipswich, Suffolk.

PLEASE SEND any unwanted records, sincere cause involved, sorry, no payment. — Dave, 17 East Road, Kettle Bank, Telford, Salop. TF2 0DD.

"PURE BLUES", Led Zeppelin, also "Communication Breakdown" "Immigrant Song". Send details, price, etc. — Les Trussler, 74 D. Crescent, Portlesea, Sunderland BX4 2TA.

P. J. PROBY singles. Try To Forget Her, Its Goodbye's, Perquesto Vogliote, any pics. — Marion Probychild, 29 Diglands Avenue, New Mills, Stockport, Cheshire.

PROCOL — POSTERS, Press cuttings, "Wee Small Hours" single, original 'Dog' album (v.g.c.). — P. Mead, 10 Danvraig Ave., Newton, Porthcawl, Glam.

PETER GREEN photographs, posters, wanted (not the pace poster). Also information about how many records have been released by P.G.'s Fleetwood Mac. — Mick Curran, 5 Endrick St., Glasgow, G21 1ER.

PINK FLOYD: It Would Be So Nice, Apples and Oranges wanted. — David Cockram, 80 Abbotford Rd., Liverpool L11 5BA. Tel. No. 051-226 5857.

PINK FAIRIES' single Snake wanted will pay up to £1. — Sean Sweetman, 93 Leaford Rd., Birmingham B33 9TT.

RONNETTES, SINGLES, LP's, tapes wanted. — M. Parker, 10 Curzon Road, Salford, M7 9EG, Lancs.

RICHIE HAVENS, Pink Floyd albums, will buy or swap for Joni Mitchell, Cat Stevens etc. — Ralph Menzies, 13 Marina Gardens, Weymouth, Dorset.

RAQUEL WELCH, No April Fool, I want Any Who Bottles or Imports V.G.C. State price. — Vincent Mercer, 3 Ward Avenue, Bangor, Co. Down, N. Ireland.

RDD STEWART, Pics, posters, old singles, autographs, anything. — Write stating price to: Susan Parsons, 6 George Rd., Solihull.

ROLL UPI Roll Upi! What can you give me for my 39 different matchboxes and 41 match books? — Poed Wenker, 81 Moorlands, Prudhoe, Northumberland.

RNI STATION Theme, Man of Action wanted, also David Rogers, Theme, send details. — Mr. M. Patrick, 177 New Road, Chatteris, Cambs.

RALPH MCTELL single "Streets Of London", will pay if in good condition. — Steve Ellis, 312 Houliams, Welwyn Garden City, Herts.

RESSURECTION SHUFFLE, I Hear You Knocking, will pay 30p for each, if in good nick. — Ian Bunker, 79 Hamstel Road, South-on-on-Sea, Essex, S52 4NF. Tel. 0702 6888.

RECORDS WANTED, Wicked World by Black Sabbath, will pay up to 50p. Must be in good condition. — C. Matthews, 23 Bertha Rd., Rochdale, Lancs.

READY STEADY WHO: Ep by the Who (reaction 1966), will pay 80p (U.I. in original cover). — John Morris, 283 Keldregate, Deighton, Huddersfield, Yorks.

ROD STEWART'S, old raincoat wanted, must be in good nick, offers. — Philip Shields, 106 Lonsdale Rd., Thurston, Leicester, LE1 4JG.

RECORDS WANTED, Any quantity Ring 061-834 2450, 10.15 a.m.-3.45 p.m. daily. — A. Cassel, 172 Heywood Rd., Prestwich, Manchester. Tel. 06-773 5346.

STONEGROUND LP'S urgently required new Family double, plus Stoneground's "Medicine Ball Caravan", LP (import) WB 2565. — Mick John, 63 Willow Way, Barnsbury, Woking, Surrey.

SWOP EITHER "My Brother Jake", "My Little One" for Stewart's "Day Will Come". — Sian Bradshaw, 43 Forrest Road, Meols, Cheshire.

SWOP EITHER "Brown Sugar", "My Brother Jake", for Stewart's "Good Morning Little Schoolgirl". — Sian Bradshaw, 43 Forrest Road, Meols, Cheshire.

SWOP EITHER "My Brother Jake", "Brown Sugar", for Stewart's "Little Miss Understood". — Sian Bradshaw, 43 Forrest Road, Meols, Cheshire.

SWOP EITHER "Brown Sugar", "Whole Lotta Live", for Stewart's "Good Morning Little Schoolgirl". — Sian Bradshaw, 43 Forrest Road, Meols, Cheshire.

SWOP MY perfect "Prophets" and "My People", for perfect "Harvest", "Goldrush", "Umma-gumma" or other good albums. — Paul Rathbone, 1 Allerton Road, Wallasey, Cheshire L45 6UV.

SWOP MY perfect "Prophets" and "People, for someone's "Meddle", "Aqualung", "Yes Album", "Antiques" or "Q. Of Balances", also perfect. — Paul Rathbone, 1 Allerton Road, Wallasey, Cheshire L45 6UV.

SLADE SINGLES before G.D.A.G.W.I., 60p each, if in v.g.c. — John A. O'Callaghan, 50 Stamford Street, East Bowling, Bradford BD4 8SD, Yorks.

SURELY SOMEONE, somewhere must have a copy of "Songs For The Gentlemen", by the lovely Bridget St. John. That they would be prepared to part with for a very good price. — Chris Hackett, 107 Sedbergh Road, Kendal, Westmorland.

SWOP BAND Of Gypsies for Aftermath, Disraeli Gears, or any Groundhogs, v.g.c. please. — Dave Ronald, 16 Whitefield, Heaton Norris, Stockport.

"SWINGING LONDON / First Impressions" LP, by Good Earth (SAGA). Your price paid urgent. — R. Dunne, 56 First Avenue, Gillingham, Kent.

SWAP LIVE Taste (v.g.c.) for Stewart's Old Ram-coat, First Step or Weinwright's Tel. — Ian Frazer, 43 Beresford Road, Tyneworth, Northumberland.

SMALL FACES, "Ogden's", buy or swap for Blue Cheer LP. — Alan Harris, 1 Chadwick Court, Chadwick Road, Westcliff-on-Sea, Essex.

STRAY 1ST ALBUM wanted. Pay up to £2.50, write first please. — Steve Smith, "Glebe Farm", Hacktorn, Lincoln.

SWOP AIR Conditioning (coloured), Arlo Guthrie, Washington County; Doors, Waiting For The Sun; The Grease Band, Grease Band. For Tania Motown singles. — Mick Trimble, 70 Trowell Avenue, Wollaton, Notts.

SWOP BEST Of Beach Boys, plus Beatles oldies or Monkees (Pieces), all v.g.c., for unscratched Zeppelin II. — P. Marlow, 13 West Walk, Hayes, Middx.

SCRATCHED RECORDS wanted, singles or LP's, I am keeping a library. No payment, postage paid. — Pamela Law, 130/2 Glasgow Road, Burnbank, Hamilton, Lanarkshire.

STONES, PICTURES, posters, magazines, programmes, anything. Good records or cash in exchange. — Mick Thompson, 70 Templedene Avenue, Staines, Middx.

SWOP IN Search Of Space And Paranoic, for Can Tago Mago. Stray S.M.P., for Thin Lizzy latest. — D. Johnson, 1 Cedar Close, Broadbank, Louth, Lincs. Tel. Louth 2563.

SO you want to be a capitalist too? Swap Paranoic (groovy?) for any Free (not F. & W.). — Craig, 2 Brierley, Mytholmroyd, Halifax.

SINGLES AND LP's by Lennon and Plastic Ono Band; Beatles White Double. — Jim Stacey, 32 Grenville Road, Aylesbury, Bucks.

SINGLES WANTED: Will pay 12p each, any past hits, etc. Send list, all letters answered. — T. Jones, 18 Ninescres Drive, Birmingham 37.

SWOP: SABBATH LP's (1 & 2), Purple (In Rock), G.F.F.R. & Doors (Live Doubles) For: Yes Album, ELP 1st, any Hawkwind or Nice. — J. Telford, 8/1 Inchcolm Court, Edinburgh.

SUMERTIME BLUES / C'mon Everybody single, Eddie Cochran. Please state price and nick. — W. Dennis, 36 North Row, London W.1.

STRAWBS, "STRAWBS" and "Dranoony" LP's wanted. Must be in good condition. Swap for two Tull LP's, reasonable condition. Reasonable offers, please write. — C. Taberham, 50 Oaktree Avenue, Newcastle-on-Tyne NE8 4TQ.

STAND UP by Jethro Tull, Pilgrimage by Wishbone Ash. State price and record condition. — Kenneth Mills, 7 Malden Road, Morecambe.

SUPERNATURAL FAIRY Tales by Art Wanted, up to £2 paid. Reasonable condition please. — Chris Billing, 86 Cedar Way, Wellington, Northants.

SABBATH'S "REALITY", also singles: R. Stewart (Maggie), J. Taylor (Got A Friend), Flint's (Malt & Barley). State condition and price. — Mal, 37 Colet Road, Hutton, Brentwood, Essex.

SEX FOOLED You, 75p each for Tull's "Aeroplane", and "Love Story", in v.g.c. — Andy Collins, 77 Sunnymead Avenue, Gillingham, Kent.

STORMCOCK-ROY Harper. Exchange Songs Of Leonard Cohen. Exchange either of Band's 1st, 2nd LP's for Cahoots. — Steve Tandy, 31 Roworth Road, Middlesbrough, Teesside.

SOUNDS TWO-PART interview with Buffy Sainte-Marie, plus any other pics of Buffy. — Dylan, 32 Sutton Avenue, Tarleton, Preston, Lancs PR4 6BB.

SWOP YES album, Fragile for Layla. Swap Master Of Reality, for Live Cream. — S. Reid, 111 St. Andrew's Road, Glasgow G41 1SZ.

SWOP ELTON John, "Tumbleweed"; "Sabbaths", "M.O.R.", "Double T.Y.A.", "Going Home". All v.g.c. for any Dead or 1st 2nd Neil Young Albums. — M. Flynn, 67 Redcliffe Road, Bolton, Lancs.

SLADE MANIAC wants to swap pics of who you dig for Slade pics. S.A.E. — Kim Brady, 27 Renwick Walk, Highchurch, Morpeth.

SLADE MANIAC wants to buy unusual Slade poster or swap for one of Marc Bolan. S.A.E. — Kim Brady, 27 Renwick Walk, Morpeth.

SWOP THANKS Christ, "Hogs" / Bling Faith / Schh, T.Y.A. for Tarkus and Pictures by E.L.P. Good nick or better. — Hugh Mac Donald, 54 Caltan Avenue, Cambeltown, Argyll, Scot.

SOFT MACHINE, Love Makes Music single for swap, with Two Creation singles. — Charley White, 18 Chiltern Road, Burnham, Bucks. Tel. 5344.

SWOP CUTTINGS of any artists for Rod Stewart and Marc Bolan pictures, urgent. — Julie McCoy, 182 Burden Road, Beverley, Yorkshire.

SPLIT, THANK Christ, Groundhogs; Deja Vu, C.S.N. & Y.: Grave New World, Strawbs; v.g.c. only. — Steve, "Squirrels", Robin Hood Road, Brentwood, Essex.

SINGLES: "IF" / Bread, "Tel Me" / Del Shannon. State price. — Jan McGovern, 11 Citadel Place, Motherwell, Scotland.

SWOP: "PURPLE In Rock" and "Revolver" (fair for "Time And A Word"). — Mark Bartram, 7 Connaught Road, Harpenden, Herts.

T. REX LP wanted "Electric Warrior", must be in excellent condition, — E-71attie, Aberdeen.

T. REX "Hot Love" wanted, also "Swan", must be v.g.c. all letters answered (state price). — R. Davit, 39 Chadwick Avenue, Rednal, Birmingham.

T. REX LP wanted "Electric Warrior", must be in excellent condition, offer £1-£1.50. Alan Beattie, 157 Cornhill Drive, Aberdeen, Scotland.

T. REX "Hot Love" wanted, also "Swan", must be v.g.c. all letters answered (state price). — R. Davit, 39 Chadwick Avenue, Rednal, Birmingham.

TYRANNOSAURUS REX Unicorn, Penton Sutor, Marc Bolan Hippy Gumbo, Wizard, The Third Wave, write stating price (or phone). — Diana Ives, 141 Goodmayes Lane, Goodmayes, Iford, Essex 599 0293.

TOM AND JERRY LP wanted (S & G), best price offered for record in good condition. — Vincent Mather, 30 Ashford Road, Heaton Chapel, Stockport, Cheshire.

TOAST AND MARMALADE for tea, by Tintin, write stating price and condition. — B. Kelly, 21 Kinloch Road, Renfrew PA4 0RJ.

T. REX'S "White Swan" wanted and Marc's "Hippy Gumbo", 40p each, see please. — Peter Lloyd, 2 Winchcombe Road, Frampton Cotterell, Bristol.

TANGERINE DREAM by Kaldados, must be v.g.c. state price. — W. Hudson, 47 Royal Mews, Buckingham Palace SW1.

TYA — LIVE in Amsterdam and any live Neil Young albums, state condition and price wanted. — Paul Shanks, 12 Glenbrook Road, Newtownwards, Co. Down, N. Ireland.

T. REX Ride a White Swan, Hot Love, must be good condition, state price. — J. Morrison, 9 West Montgomery Place, Edinburgh.

TULL — AEROPLANE. Pay up to 50p, good condition only, please help Tull fanatic. — Steve, 22 Stonepail Close, Gatley, Cheshire, Cheshire.

"THE DARK Side of the Moon". Copy of programme from Floyd's recent concerts wanted. — P. Day, Station Road, Great Longatton, Bakewell, Derbyshire.

THE HUNTER and Broad Daylight by Free, will exchange for Band of Gylseys or pay cash. — Maria McKernan, 27 Bransdale Road, Teesside.

THANK YOU to everyone who replied to my ad, sorry I could not reply to everyone, thank you. — W. J. A. Wilson, 389 Banister House, Homerton Grove, Homerton, London E8.

£3.50 FOR "Woodstock I", £3 for "Uncle Meat" The Mothers, must be in good condition. — Phone 041-427 0231.

TYA SINGLES "I'm Going Home" (EP), "Love Like a Man" (with live "8"). — Alistair, 26 Thordale Road, Old Basford, Notts.

T. REX'S Unicorn and A Beard of Stars, will pay £3 for each if in good condition. — M. Gold, 8 Tracey Avenue, London NW2.

THINK PINK, Twink, good price paid for good copy. — P. Waters, 175 Oxford Road, Swindon, Wilts.

TRILLS, CRIT, I will give family, anything for Mott Wild Life or Capers. Must be v.g.c. — Robert Smith, 7 Southview Road, Warringham, Surrey.

TASTE MAJOR Minor single "Born on the Bad Side", wanted, excellent condition essential. — Paul Long, 14 Hillcrest, Ahtofts, Normanton, Yorkshire.

T. REX — DEBORA, Moodies, Go Now, Zeppelin, Whole Lotta Love, will pay 25p for each in fairly good condition. — Lynn Robinson, 14 Allands Avenue, Inchinnan, Renfrewshire, Scotland.

2 BEATLES EP's for "Old Raincoat" (LP), Rod Stewart, see or record to. — Hillcrest, Hinckley Road, Paddington, near Nuneaton, Warwickshire.

THE CAN "Deep End" (Liberty/UA LBS-83437), will buy, borrow or swap. — Roger A. Bennett, 98 Hampton Road, Forest Gate, London E7. Tel. 01-534 5389.

"TOMMY" — THE Who, must be in good condition, will swap "Budgie", "Looking On" The Move, "Bumpers" plus "Fill Your Head with Rock". All excellent condition. — Alan Birtwell, Railway Hotel, Lostock Hall, nr. Preston, Lancs.

T. REX freak wants Unicorn, Beard of Stars, no big offers please. — Chris Ford, 10 Langanham Grove, Timperley, Altrincham, Cheshire.

URGENT: I HEAR A Symphony, Four Tones, the Isley Bros, Jimmy Mack, Something Old, Something New, Fantastic, Let Your Yeah Be Yeah, Pioneers. — Rose Smith, 36 Knowe Crescent, Newarthill, Motherwell, Scotland. Tel. Holytown 832803.

URGENTLY REQUIRED: Mothers single "Big Leg Emma" & Dead's "Dark Star", must be in v.g.c., write stating price. — V. A. Goodfellow, 8 Maryland, Hatfield, Herts.

UNWANTED SINGLES for youth club for cost of postage. Please help! — N. R. Smith, 28 Silverkingsway, Edinburgh, EH4 5JD. Tel. No. 031-336 3871.

URGENT! SMALL Faces single Sunday Afternoon, good condition, only willing to pay 60p. — Judith Griffiths, 80 Cheddington Road, Edmonton, London.

UP TO £4 paid for a perfect condition "Sophisticated Beggar" by Roy Harper. Will swap if preferred. — Mr. G. Humphrey, 6 Potters Road, Bedworth, Warwickshire.

URGENTLY WANTED: "Kip Of The Serenea" (Dr. Strangely Strange) will pay £2 (must be good condition). — Norman Darwen, 3 Orrell Close, Leyland, Lancs.

URGENT NEED Clear White Light, Lady Eleanor, Meet Me On The Corner singles. — John G. Fairweather, The Schoolhouse, Kingldrum, Kirriemuir, Angus, Scotland.

URGENT REQUIRE Little Richard's I Don't Want To Discuss It, good condition, your price. — Ray, 41 Philip Road, Newark, Notts.

UNWANTED RECORDS, any type, sorry unable to give payment. — Edwards, 118 Northrop Road, Flint, Flintshire, N. Wales.

UNICORN — EXCHANGE LP's for it, also I would like "On Ilkley Moor" by B. Oddie and Hot Rocks by Arnold Thrip. — Sean, 42 Beant Rd., Portsmouth, Hants.

URGENT STEPHEN Still pics, posters and interviews. — Kathryn S., 79, Rhylhelig Ave., Heath, Cardiff, S. Wales.

WANTED PICTURES, posters, information, anything about Leonard Cohen, please help. — Jackie Ramsay, 5 Ellen Street, Whitburn, West Lothian, Scotland.

WANTED RADHA Krishna Temple LP, by the same. Will pay up to £1.40 and p.p. — Diane Hirst, 78, Quarry Hill Rd., Wethon-Deams, Yorks. Tel. Wath 8674.

WANTED TELSTAR by the Tornados, also Island of Dreams by the Springfielders. — Mr. A. Thomas, 6, Council House, Llandyffrog Newcastle, Emyln, Cards.

WILL SWAP 33 issues "Jimmy Hill's Football Weekly" for best Dylan album offer. See — Tommy Boyd, 4 Marchhall Road, Edinburgh EH165HR.

WILL SWOP "Gemini Suite" (mint) for any Tull, Sabbath, Floyd, see. — D. Kennedy, 51 Wyndham Ave., Newcastle-on-Tyne 3.

WANTED SPLIT-Hogs will swap Stones "Sticky Fingers" or Kinks "Lola" / Powerman (must be v.g.c.) see please. — S. Morgan, 14 Ringway, Thornaby, Teesside. Tel. Stockton 64221.

WANTED "BABY Love", "Stop in the Name of Love", Supremes Also Byrds "I Was Born to Follow". — Mr. D. U. Dibb, 144, Falcondale Rd., Westbury-on-Trym, Bristol. Tel. 628968.

WILL SWOP Zeppelins III and IV for Neil Youngs Goldrush and Harvest LP's. Also wanted The Faces, Nods As Good As a Wink, v.g.c. only. — Kenny Totten, 8 Green Park Ave., Markethill, Co. Armagh, N. Ireland.

WANTED BOLAN singles — Hippy Gumbo, Wizard, Misfit £1-2 each. — Cathy Liles, 25, Kesters Road, Chesham, Bucks.

WANTED STATE prices, Giles, Gile's and Fripp LP. Groundhogs (Scratchin' In The Surface and E.C.F.T.B.) Wishbone Ash first. T.C.P. and Deep Purple Bootlegs. — Norman Sherwin, 62, Wheatfield Gds., Crumlin Rd., Belfast BT147HW. N. Ireland.

WANTED! WRAPPING Paper and I feel Free / Cream. Any other rare Cream buy, swap, borrow. — John B. Inverkip Drive, Shotts, Lanarkshire, Scotland.

WANTED: CHICAGO II; and "My Brother Jake" — free. Good price paid. — Mark Lunt, 36, Barcombe Rd., Meswal, Wirral, Cheshire.

WANTED BYRDS albums, singles, pics and articles. Good prices paid. Details first, please. — Barbara, 82, Grantham Road, Bracebridge Heath, Lincoln.

WHO SINGLES — See Me, Feel Me (2094004), I'm a Boy, Substitute / Waltz for a Pig, Happy Jack, state prices. — John Morris, 283, Keldregate, Deighton, Huddersfield, Yorks.

WANTED! NEIL Young single "The Loner" in good condition. Write stating price to: Sally Lewis, 26 Station Road, Mabbrough, Rotherham.

WANTED "GILES, Giles & Fripp Will Give Low Spark, Welcome (Traffic) and Rainbow Bridge + a £1 for it. All v.g.c. send see to — Stephen Neal, 26, Long Chaulden, Hemel Hempstead, Herts.

WANTED ANY Nice LP's will give Stones, Traffic and others for them, send see please stating what you have. — Stephen Neal, 26, Long Chaulden, Hemel Hempstead, Herts.

WANTED THREE rock albums in exchange for stereo headphones and junction box, brand new, send offers. — J. Logie, 28, West Pilton Gardens, Edinburgh, EH4 4EG.

WANTED ANY Floyd, Zeppelin, Blondel. Will pay your prices, however high. — 51, Mount Earl, Bridgend, Glam.

WILL ANYONE give me "Wishbone Ash" for "Fragile" Yes — Jim Anderson, 48 Shapinsay Street, Glasgow N.2. Tel. 041-772-1733.

WANTED GARY Puckett and Union Gap's first LP featuring Young Girl, good price paid. No 6342. — James Cowan, 42, Yokermill Rd., Knightswood, Glasgow N.3.

WANTED ZEPPELIN singles, Whole Lotta Love, Breakdown, Immigrants, Rock, Roll and Black Dog, good prices paid. — Keith Potter, 9 Torndoff Square, Low Moor Bld, Yorks.

WANTED LP'S Fairport, B. James Harvest, Neil Young, Poco, America, Bread, Al Stewart, Airplane, swap for taste, Tull, Hendrix, Mayall, Mountain plus other, see details. — I. Dickinson, 30, Sunnyside Avenue, Shildon, County Durham.

WANTED BY Roy Harper "Mid-spring Dithering". — A C.B.S. single released with "Ghenghis Smith". Will pay about 60p. — Write first Allan Abbey, 89, Laburnum Ave., Hull, HU8 8PE.

WHO — TO TOMMY, Sellout, Quikone, and any posters. State price and condition. — P. Elliott, 44 Hillmorton Road, Sutton Coldfield, Warwickshire.

WANTED ANY Humble Pie, Swovy album or Chicken Shack except Or could do a swap. — Roger, 84, Devonshire Rd., Weston-S-Mare, Som.

WHO, RARE discs / tapes of live or studio material. Details to: — J. McDonald, 18, Shaldon Close, S. Dene, Kirkby, Lancs.

WANTED: QUICKSILVER'S latest: Weads, Sun Fighter, Bark, any Boz Seggs, any Spirit, Poco's import. — Ade Rostron, 107a Leicester Road, Salford M7 0HF.

WANTED, CHEAP good condition, Kingdom Come (Galactic) Beefheart (Mirror Man), "nice Enough to Eat". Write first, enclose s.a.e. please. — Pinkham, 36 Southwood Drive, Coombe Dingle, Bistol BS9 2QU.

WANTED, TEN YEARS After Live in Amsterdam, or any T.Y.A. LP. No more than £2 please. Apply after 8 p.m. — Pete, 01-359 2362.

WANTED: BEATLES Mystery Tour, E.P. Good nick, write first, stating price. — Jack The Tripper, 40 Kenilworth Avenue, Galashiels Selkirkshire, Scotland. Phone Gala 2593.

WANTED: HIPPY Gumbo, Wizard, Third Degree, Marc Bolan and Desdemona. Prices, details to: — Susan Williams, 144 Darnley Road, Darton, Barnsley. Phone Darton 2758.

WANTED ATOMIC Roosters 1st album, F.O.T.T. and N.O.O.T. by Lindisfarne. Must be in very good condition. — M. Boldock, 4 Rosebery Street, Rotherham, Yorks 561 1DX.

WILL GIVE any of J. Taylor's LPs, MSS, SBJ 1st (all in very good condition) and four singles for Bark Airplane (must be in very good condition). — Kevin, 67 Thackeray Road, Ipswich, Suffolk.

WANTED URGENTLY "Songs of the Humpbacked Whale" (US Import) "Web of Sound" — Seeds exchange for Dylan, Zepp, Tull, etc. — A. C. John, 16 Beechwood Road, Swansea.

WANTED THE Great Conspiracy by the Peanut Butter Conspiracy. — John Alder, 10 Kings Grove, Maidenhead, Berks.

WANTED ANY pictures, photos, anything of Ian Gillan — Deep Purple. Thanks. — Angie, 8 Longley Court, Landowne Green Estate, London, SW8.

WANTED: DEEP Purple, singles except Fireball, Hush and Bird Has Flown. Good prices paid; also Preflyte Byrds (import). — Graham, 69 Swallow Dale, Basildon, Essex. Phone Bas 21127.

WANTED: DEEP Purple "At It Again" (1 and 2), M-Bomb will swap for any other Purple LP (all very good condition). Write first! Name your own price! — G. Turfey, 69 Swallow Dale, Basildon, Essex. Phone Bas 21127.

WANTED: MUSIC albums of modern groups, will pay good price. — A. Comforth, 83 Ruyard Avenue, Rosenthon Stockton, Teesside.

WILL PAY £1 each for "We Are The Moles", Moles "The Jabberwock" Boeing Duveen. Thankyou. — T. Dillon, 129 Mitcham Road, Camberley, Surrey.

WILL PAY £1 each for "My Friend Jack", Smokey "Dream Magazine", Svensen "Stepping Stone". Pics. Thankyou. — T. Dillon, 129 Mitcham Road, Camberley, Surrey.

WANTED / THE Wizard, T. Rex, Out Demous Out, Broughton, IOW Triple, for cash or 2nd Egg LP, Tago, Mago The Can. — D. Allport, 77 Rose Avenue, Upton Pontefract, Yorks.

WANTED: LENNON 1st album and Loudon Wainwrights, 2nd. State price and condition. — Phone 041-647 7512.

WANTED PHOTOGRAPHS of Jimi Hendrix, Live on Stage or film. Send letter, stating price. — Tom Craig, Thornridge, Caerystyn, Caergrue Wreaham.

WANTED: BOLAN, Hippy Gumbo, Wizard, Tyrn, Rex singles, buy or exchange for Cosmos Factory only played twice. — Anne Bossons, 61 Bradwell Lane, Porthill, Newcastle, Staffs.

WANTED ANY Kinks LP's or posters, for reasonable prices. — Karen Best, 7 Glenwood Avenue, Scoton, Hants, SO2, 3PY. Phone 67100.

WANTED: "TOP of the Milk", and any other Cream and rare imports, etc. — Phone 021-427 7682, 6-8 p.m.

WANTED: ANY pre-Thommy Who LP's, must be in good nick. — 2 Church Road, Easter Compton, near Bristol.

WANTED: ARGENT Maxi single "Hold Your Head Up" will oav 40p if in very good condition. — Michael Buhell, "Green Lea", Castle town Road, Port Erin, Isle of Man.

WANTED, Carol King's singles — "Will You Love Me Tomorrow", "Rain Until September". — Write stating price and condition. — 91 St. Mary's Road, Stratford Upon Avon.

WANTED: JOAN Baez LPs except "Blazes Arise". In good nick. State price required. — Miss B. Goodfellow, 19 Balton Close, Waveney Road, Longhill Est. Hill.

WANTED: ELECTRIC Warrior will give seven singles, all good nick and recent send S.A.E. for details. — Gerald Ward, 25 Highbury Park, London, N.5 1TH.

RECORDS WANTED

WANTED: LP'S + singles by Nice, Tull, Who, Edgar Broughton, Caravan, etc. for mine (something like above). — S.a.e. appreciable, Jez, 14 Gillway, Rosyth, Fife.

WANTED: TO buy, books about pop music, also badges — Jerry Hopkins, 83 Wimpole Street, London W1M 7DB.

BIG LADDER woman are alive and kicking! — 804-4933 between 6 and 7 p.m. anynight.

GIRL, LONELY, shy, petite, rapidly becoming a recluse (exaggeration!) needs to write to lonely freak in London (17-19) with dark hair. — Gaynor Feld, c/o L. Gill, 1 Upton Street, Danson Lane, Hull.

SUE AND Denise (15) want to meet freaks, Nottingham area. Must dig Free. — Write: 21 Twycross Road, Bestwood Park, Nottm.

ACCOMMODATION TO SHARE

18 YEAR OLD girl seeks girl companionship, to find a flat in London. Please write first. — Helena Hanley, 72 Overbury Road, Northfield, Birmingham 31. Tel. 476 6546.

ACCOMMODATION

ALL THOSE artists going to the Cleethorpe Festival (May 28-30) contact — M.O.M., Liverpool. Stig.

ACCOMMODATION

ANY BIRDS (2) going to Scarborough July 8-22, age 16-19 please contact — Ian Lumb, 7 Spring Hall Grove, Halifax MX2 0BU.

BANDS WANTED

DRUMMER, 22, pop experienced, premier, ex-pro. Was working band try out! — Try 671 0742.

GROUPS WANTED

AT LAST! John Stabber Fan Club! So it will be in operation, folks. Right on, man? — A Cupboard Fetishist, 13 Cornfield Close Llanishan, Cardiff.

MUSICAL SERVICES

EARN MONEY SONGWRITING. Amazing free book tells how. L.S.S. 10-11 S. Dryden Chambers, 119 Oxford Street, London W1. 2p stamp.

ENGAGEMENTS WANTED

ABRAXAS MOBILE discotheque, 200 watt stereo sound, phenomenal light show, progressive sounds. — Stewart Fulton, 6 Gilles St., Troon, Ayrshire KA10 6QJ.

ENGAGEMENTS WANTED

FACE-WUN mobile discotheque. First by name, first in music. Reasonable charged (London area south). — Steve Williamson 01-851 9020.

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INSTRUMENTS FOR SALE

APDALACHIAN DULCIMER, new, beautiful traditional shape and sound; also five-string banjo, wooden Mountain style. — Ian, Phone 567-1107.

A STYLOPHONE (pocket electric organ) for sale with accompaniment record and tune book, hardly used. £6 o.n.o. — Gary Cooke, 25 Stirling Grove, Clifton Estate, Nottingham NG11 9AQ.

A BLACK Premier / Olympic drum kit, £68. — Phone 051-733 3090.

BEAUTIFUL ZEMAITIS Rosewood acoustic guitar, hand-made, good condition, £100 o.n.o. — Myke Joyce, "Kuching", Andover Road, Taberston, near Andover, Phone Ludgershall 517.

D & M Country King 12 string, bought recently, new condition, complete with case, £50 new, accept £35. — 73 Vale Road, Sheffield 3.

BRAND NEW, Wem Teisco, single manual organ, excellent condition, £85 o.n.o. — Ray (March Ware), High Wycombe 28815.

CUSTOM VOX Bassmaster - moulded, metallic purple body, custom machine heads, new strings, good condition, £18. — John Holyhead 2793.

COLUMBUS SEMI-ACOUSTIC Japanese Fender-copy, 2P/U Tremolo, selector switches, £30. — Tim, McHugh, 31 Colton Road, Liverpool L25 1NH.

CUSTOM SOLD electric violin, hand built, Perspex neck, Grover heads, De Armond pick-up, £120 o.n.o. — George, 21 King's Gate, Aberdeen. Phone 27714.

DRUM KIT, Bass Drum, Snare, and Tom Tom and Cymbals and Pedal's, good condition, £25. — John Grant, Phone 485 0333.

EX-BROUGHTON GUITAR for sale, plus case, Old Hofner Club 40, similar to Les Paul, £30 o.n.o. — Contact Max, 340 1084.

EKO 12-STRING Ranger, very good condition, in hard case, needs a good home. Call or write. — M. Miller, 36 Dornogh Place, Glenrothes, Fife.

ELECTRIC, LEAD guitar, vol, tone, vibrato arm, red, sunburst finish, £15. Quick sale, needed. — Mick Staff, 40 John Street, Meadowfield, Co. Durham.

EKOSONIC S/M Organ, portable, five octave including bass notes. Built-in Fuzz control, £60. — Piers Shelton, 49 Downsides, Shireham, Sussex.

EKO 12-STRING Jumbo Ranger, hard case, £30 o.n.o. Call or write. — M. Miller, 36 Dornogh Place, Glenrothes, Fife, Scotland.

EX-BROUGHTON guitar for sale, Old Hofner Club 40, and case, £30 o.n.o., similar to Les Paul. — Contact Max 3401084.

FOR SALE: OTWIN Bass, good condition, £20 o.n.o. — J. Webb, 27 Goodmoor Avenue, Walls, Somerset.

FRED GUMBY Rules, OK? seriously, Watkins solid electric guitar for sale and eight Watt amp, £121. Will separate. — Paul, Sheffield 56080.

FUZZ BOX £3; Fuzz / Wah Wah Pedal, £7; empty 4 x 12 cabinet, £15. — Phone 952-3588 (evenings).

FOR SALE: Kansas guitar, good condition, suitable for beginner. Write, 30 Ann Street, Hamilton, Ham 25045.

FRAMUS TENOR Banjo, very good condition, £33 o.n.o.; also double bass, £30. — C. O'Sullivan, 11 Thurmond Road, Stannmore, Winchester, Hants.

GIBSON S.G. Junior, cherry, excellent condition, plus Gibson case, £115. — Phone Huby 298 (Leeds).

GIBSON 175D, immaculate condition, a real bargain at £160; also Goodmans Axiom 61, just reconditioned, £8. — Robert, 584-1694.

GIBSON E.B.O. Bass, Old, excellent, cost £120. Offers around £100. — 7 Park Crescent East, North Shields, Northumberland.

GOOVY DELLASABITER drum sticks for sale. Anyone want them? Now! Only 40p o.n.o. Highest jigger secures. S.A.E. please. — Peter Johnston, 29 Bolbec Road, Newcastle on Tyne NE4 9EP.

GIBSON, new Les Paul custom, black, gold-plated with Les Paul custom case, £300. — Dennis 0223-56018.

GIBSON S.G. Junior, cherry, good nick, they don't make them like this any more, plus Gibson case, £120. Phone 042374 298.

GIBSON E.B. 3, excellent condition, to swap for precision plus cash. — Write, Ken Bywater, 54 Coxwold Drive, Darlington, Co. Durham.

HOFNER violin bass, good condition, good action, thin neck, £40 (phone after 6 p.m.). — S. Bennett, 26 Armstrong Close, Newton Aycliffe, Phone 4171.

HOFNER-"PROFESSIONAL" bass guitar, very good condition, £25. — Contact, Ian, (Feltham) 01-898 2490.

HOFNER VERYTHIN with case, £15. — Contact, Craigbrooks, 25 Westbere Drive, Stanmore, Middx, or phone after 6.30 p.m. 01-958 6627.

HOFNER ARTISTE jazz bass, wood grain, pearl implemented neck, new Rotosound strings, case, leads, excellent instrument, snip, £25. — Uminster 28906.

HELPI COMMODORE Guitar for sale (Gibson Copy), 2 P/U semi-acoustic, very smooth, going quick! at £28 o.n.o. Phone after 6 p.m. — Robert, 032,3840 750.

HARMONY BASS guitar with fitted case, brand new, £50. — John Whiteside, 6 Croft Street, Tarbolton, Ayrshire.

IMMACULATE 100 W Stramp amp, two months old, £55 o.n.o. — Phone 01-947 4439.

JUMBO, EDMOND "Six by Six" immaculate, £21.50 including pick pipes strap and piece. Steve Bailey, 4, Bryncelyn, Conway, Caerns. Steve Bailey, 4, Bryncelyn, Conway, Caerns. Tel 3430.

LUDWIG KIT, 214 sizes, mint condition, cymbals, 24 inch bass drum £290 or nearest offer. Hector Lorenzo, 41 Lonsdale Road, S.W.13. Tel 748 3719.

LES PAUL original 1953 special, yellow, £200. Dave 401054.

LEFT-HANDED Burns black Bison and case, lovely guitar, £60 o.n.o. First reasonable offer secures. Telephone 01-344 4423 (Enfield).

MOBILE DISCO, lights, two Garrard AP75's, Ring Leigh Sinton 244 (Worcs).

NATIONAL GUITAR, very old, steel body, one resonator type, £80 o.n.o. Paul Licence, 5, New Station Road, Swinton, Maxborough, Yorks.

OLYMPIC drum kit for sale, pearl white, 5 drums, hi-hat, sizzle cymbal, immac, £50 o.n.o. Kevin Dessaur, 3, Muxley Close, Billborough, Notts.

PICK-UP for centre hole, volume-tone controls, all chromed metal lead, plugs unwanted gift. Only £7. M. Harvey, 47 Goffs Park Rd, Crawley, Sussex. Tel 0293 23167 (evenings).

ROSETTI BASS — Good nick, new strings, £13 o.n.o. or swap for good nick lead. A. Robson, 408 Worsley Rd, Winton, Eccles, Lancs.

SPANISH STYLE guitar for sale, good condition, £8 or will swap for good cassette recorder. — John Deary, 59 Burgess Road, Aylesham, Kent

SONOR DRUMS, Premier snare, Zyms, all round, new pedals and stands, immaculate! £60. 345-3129, Andy (Enfield).

SEMI-ACOUSTIC guitar, two pick-ups, double cutaway cello style body, only three months old with guitar strap, £20. Michael Ralnes, 12 Water Street, Leigh, Lancashire.

S.O.S. HELP I need a cheap four-drum kit for a beginner, urgently. — M. Richman, 26 Crespigny Road, Hendon, NW4. Phone 01-202 9260.

SWOP — CLASSICAL guitar, as new, £25, for electric acoustic, or lead, good condition. — Ian Allen, 31 Warner Road, Walsall.

UNWANTED DRUMS. Drumsticks, etc., carriage paid or send details of cheap equipment. — Terry, 84 Petersmith Drive, New Oilerton, Newark, Notts.

WANTED: Burns Marvin guitar. — Gerry Pionter, 96 Kingsley Road, Liverpool 8, Lancs.

WANTED: PREMIER to drum kit, CYM's, etc., good nick, reasonable price please. — Miss J. Selmer, 7A Lutwyche Road, Catford, SE6.

WANTED: DRUM kit in exchange for electric guitar and amplifier. — Contact, Ian, 51 Bolingbroke Road, North Shields, Northumberland. Phone 75131.

WANTED: HARD case for Jumbo guitar (Eros), condition immaculate. — Phone Southend 74844, after 6 p.m.

WANTED DIRT cheap guitars, bodies, necks, pick-ups, sound equipment, etc. — Phone Chris, 029581 342.

WANTED: BLUE Denim shirt, medium size, preferably level. — Phone Southend 74844.

WANTED URGENTLY. Good condition solid lead guitar in perfect working order. Will pay £10.18. — Mrs. Barlow, 23 Wynwood Avenue, Blackpool, Lancs.

SOUND EQUIPMENT FOR SALE

AMPLIFIER, SELMER, 50 watts plus Selmer "Goliath" 100 watt bass cabinet, nice condition, £70 o.n.o. Will split. — J. P. Barker, Tel. John, Toddington 3207 (Beds).

BEWARE of imitations, there is a genuine Matamp. BARGAIN: WEM 25 watt amplifier (recently serviced), £25. Fuzz box £9, £30 the two. — G. French, 14 Raven Lane, Ludlow, Shropshire.

CARLSBORO 60 amp, very good condition, £45. — 274 5160 evenings.

CARLSBORO 60 + Selmer Goliath, 1 x 18" 100 watt, £75. — 274 5160.

CARLSBORO 60 + 100w Selmer Goliath, £75, will split. — 274 5160 evenings.

CONNOISSEUR RECORD cutter, with amplifier and swarf suction plant, £80 o.n.o. — Laz Powers, 68 Kingsway, Leamington Spa, Warwickshire.

EDDIE COCHRAN'S original, mint Liberty album, "Singing To My Baby". Highest offer buys. — Peter Hunt, 81 Knole Lane, Brentry, Bristol.

FENDER 100 watt public address system, solid state amplifier with echo input. Two 4 x 12 Fender speaker columns, £220. — Michael Kirk, Abingdon, Berks. Abingdon 5942.

FOR SALE: Vox AC50 amp top. Good nick, good valves. Buyer collects. — Offers to V. A. Goodfellow, 8 Maryland, Hatfield, Herts. Tel. 68998.

FOR SALE: Fuzz box (Dallas Arbiter), £5 o.n.o. — Tel. Horchurch 45961.

FUTURAMA 2PU electric guitar, 30 watt solid state amp, 2 12" cabinets, £30 o.v.n.o. — Tel. 777-2805.

FERGUSON TAPE recorder, £15. Good nick, 2 reels tape or exchange. — Write first, s.a.e. Want good acoustic 6-string. — Brian Glover, 2 Ulverston Close, Haydock, St. Helens, Lancs. WA11 0EJ.

GARRARD AP.75 stereo deck, Shure M55E cartridge, extras, £16 o.n.o. — Bill, 50 Shakespeare Road, SE24. Tel. 01-274 1315.

HMV RECORD player and Ferguson amplifier speaker, £60 o.n.o. Can be bought separate. — A. Docherty, 17 Banff Road, Greenock, Scotland.

IMPACT 60 watt amp, good condition, £35. — Telephone Heatham, Norfolk 688 after 6 p.m.

MARSHALL 50W lead amp, unused, £65. — Keith Robinson, 25 50 Frederick Street, South Shields, Co. Durham.

MARSHALL 4 x 12 cabinet, unmarked and in very good condition. Bargain £35. — Mike 01-272 9941.

100 WATT hiwatt amp, £70, 4 x 12 hiwatt cabinet, £65. Impact 60 watt amp, £40. Impact 4x12 cabinet, £45. — Ring 01-202 6191.

STEREO CARTRIDGE Goldring G.800 magnetic with diamond stylus. Brand new £3.50 o.n.o. — Les Thorpe, 16 Fernbank Road, Bradford 3, Yorks.

SPEAKER CABINET for sale, contains 6 x 10 in. speakers, offers. — 11 Ashby Grove, Fens Estate, Hartlepool, Co. Durham.

STEREO RECORD player, Philips portable, ceramic, diamond stylus. All accessories, £15 or offers. — P. Carter, 26 Wilkinson Road, Astley Bridge, Bolton, Lancs.

STEREO RECORD player + extension speaker, 5 watts per channel, four years old. Excellent condition. Headphones, adapter also, all for £25. — Ring Raddy 397 3849 (evenings) or 407 7881 (day).

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TAPE RECORDER and mono record player for sale, generally good working order, £5 each o.n.o. — S.A.E. to Steve Williamson, 203 Burnt Ash Lane, Bromley, Kent.

TAPE RECORDER, Philips, automatic 4302. Model No. Plus two tapes, excellent nick, £14. — Malcolm Scott, 59 Ruberslaw Road, Hawick, Roxburghshire.

TWO UNUSED, immaculate condition custom 120 watt cabs. Both covered throughout in rexine / vynair cloths £35 each. — P. Paddock, 37 Cwmaman Road, Glanmanan, Ammanford, Cams.

THIRTY WATT combination with tremolo. Perfect nick, £40. — Phone or write Roger, 12 Woodlands Ave, Wolstanton, Newcastle, Staffs. Tel. 561875.

THUNDERBIRD TWIN 50 watt amplifier (P.A.), 2 Vox columns, 2 speakers needed (10"), £75. — John Sellers, 3 Highfield, Terrington, York.

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PENFRIENDS WANTED, all ages. — S.a.e., Postal Penfriends, P.O.B., 14 Faversham, Kent.

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ANY BROKEN unwanted equipment, amps etc. would be gratefully received. — Frank Campbell, 16 Rickyard Close, Selly Oak, Birmingham.

BROKE ELECTRONICS, fanatic would appreciate your defunct tranny, sorry no brand, please send. — 181 Caleais Road, Burton-on-Trent, Staffs.

LOUD SPEAKER cabinets wanted, 2 x 12" speakers per cabinet, 50 watt or similar. — John Willie, Longlands, Cartmel, Grange-over-Sands, Lancashire.

PASS OFF your record player to me, I can scrape a few quid details to. — C. Neery, 41 Capel Lane, Exmouth.

POVERTY STRICKEN freak needs guitar amp, please help, sadly very little bread. — Frank Armstrong, 101 Kingston Street, Glasgow G5 8BG.

WANTED: FENDER amp (S/H) super or twin reverb (state price). — Ric Urmel, Drogensteeweg 177 9000 Ghent, Belgium.

WANTED: GARRARD SP 25 Mk. III record deck, with sonotone STA/HC ceramic cartridge, must deliver £10. — G. French, 14 Raven Lane, Ludlow, Shropshire.

WANTED MARSHALL 100 or 200 watt bass amplifier plus straight front Marshall bass cabinet. — James Hunter, Rosbank, Langbank, Renfrewshire, Scotland.

ARTISTS WANTED DAVID BOWIE. Please come to Essex. We love you more than anything.

ELTON JOHN. Now that you are going so well with your band, please don't forget Wales on your next tour.

FAT GRAPPLE — Thanks for the brilliant gig at Mudders. Poly. See you again soon, I hope. — Muddersfield Poly Events, Students' Union, The Polytechnic, Huddersfield, Yorks. Tel. Hudds. 23694.

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LEONARD COHEN. Please come back very soon, after a really great concert at the Albert Hall, on Thursday, 23rd. — John.

MICK RONSON! Your country needs you, and bring your friend David. — A. Friend, Warwick.

MISSING OUT!! Tony Hill, Simon House, Peter Pavi, Rog Hadden. Please get it together again. — Pushed, but not forgotten. — Steve.

POSTER OF Vicky Leandros (Eurovision). Giant colour, wanted. — Chris Moran, 4/17 Dumbiedykes Road, Edinburgh.

WANTED, VOCALIST and another instrument, join experimental rock band. — Keith & Kevin, 46 Prince Charles Avenue, Sittingbourne, Kent.

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CASSETTES FOR SALE CASSETTES FOR sale, super savings on blank cassettes. See Page 35 now!

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ALL NEW ORANGE GEAR IN STOCK All good equipment urgently required. Gibsons, Fenders, Hammond Organs and all good quality drums and organs. Will pay cash.

SOUND EQUIPMENT FOR SALE VOX-GUITAR pickups (2), high quality, £3 each, or both for £5. — S.A.E. please L Norman, 53 William Road, St. Leonards, Sussex.

D. J. JINGLES JINGLES FOR your mobile disco or club. Available in sets of 20, or tailor made with your name. Lists, prices, etc. — Roger Squire Studios, 01-722 8111.

POSTERS BOLAN. 6 posters, over 50 pics. £4 o.n.o. Dave, 21 Phillips Avenue, Middlesbrough, Teesside.

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TWO FANE 12 inch twenty watt speakers, as new or swap for bass guitar, Mark 27 Assisition Crs, Acoile, Lancs.

THIRTY W. amplifier and 50w speaker cabinet, £35, burns electric guitar and case, £40. David Guilliam, 26, Church Road, Lydney, Glos. Tel Lydney 2393.

VOX Les Paul and case, new, £43, Selmer 30 watt, £90, and stand, £29, £91 the lot, no offers, Mark 723 2944.

VOX BASS guitar, good nick, £12 or will swap for left-handed Les, Paul. ROY 031-652 1398.

VOX ELECTRIC 3 PUs, red and white body with vol and tone controls, v.g.c. £25 o.n.o. S.A.E. — R. Currie, 98 Swallow Rd, Ipswich, Suffolk 0473.

VOX SUPER ace, £25 or offers, tremolo arm, 2 pick-ups, vol/tone, etc. Mike, 16 Dartmouth Street, Barrow-in-Furness.

VOX 100 P.A. six channels, monitoring facilities, v.g.c. bargain! £55. Wynny Parry, 3 Hill Street, Rhos, Wrexham, Denba, North Wales.

WATKINS ELECTRIC guitar two pick-ups, 10 watt amp 2 in PUs; £28 the lot. J. Catterall, 40 Luning, S.W.13.

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ZENTA ELECTRIC guitar, 4 months old, good condition, still guaranteed! £14. Jon, 28 St. Georges Tce., Newcastle-on-Tyne 2.

ZITHER FRAMUS 32 strings plus case, £30; mandoline £10; Grimsshaw Hartford guitar, roundhole electric, £40, offers considered. 01-531 2311.

ZYN 15 INCH crash cymbal and stand, good nick, £4 o.n.o. Phone Richard 041-776 4181 (Glasgow).

INSTRUMENTS WANTED

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

ACOUSTIC GUITAR wanted by poor musicians, will pay up to £450 or exchange for Who's next LP. Please write to, or send direct (C.O.D.), to: L. Flynn, 18 Corsecliff Road, Ensbury Park, Bournemouth, Hants BH10 4HA.

CHEAP ACOUSTIC guitar wanted quickly. Fair condition, fair price. Offers to. — Antong Collins, 93 Parkside Road, Handsworth Wood, Birmingham B20 1EJ.

poor musician, will pay up to £40, or exchange for Who's next LP. Please write to, or send direct (C.O.D.), to: L. Flynn, 18 Corsecliff Road, Ensbury Park, Bournemouth, Hants BH10 4HA.

DRUMMER wants very cheap bass drum. £4-£5 paid in working order. — Peter Weeks, 14 Ashcourt Drive, Hornsea, Yorks.

DON'T READ this unless you've got a drum kit for £30. Will buy separately. — Pete Keiron, 17 Alfoxton Road, Bridgewater, Somerset. Tel. 0278 3356.

FLUTE REQUIRED in good nick but dirt cheap. — Olwyn, 131 Howard Road, Leicester LE2 1XP.

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BRITISH BANDS — SHORT ON FUNK!

WITHOUT WISHING to dismiss the great wealth of talent that we have in Britain, — Faces, Jethro, ELP, TYA, Stone The Crows and so on, the inescapable fact is that our bands lack a certain completeness and solidity that their American contemporaries possess in abundance.

Bands of the calibre of J. Geils, Allmans, Crazy Horse (the first LP at least), Santana and many more have an almost natural propulsion and drive that is shattering and somewhat unexpected when a British outfit finally master the dynamics involved.

Faces and The Crows are getting around to the real feeling required and a good gig by them comes mightily close to the funk that the Americans put out but why should it be the exception rather than the rule — MARTIN PRICE, Greenford, Middx.

LUCKY

I HAVE yet to read a letter in SOUNDS condemning Rory Gallagher, and when I went to see him in Leeds, I found out why. Rory's a brilliant guitarist. Everyone was affected by his enthusiasm, me especially, as it was my first concert. I guess I just struck lucky in picking Gallagher. — DIANE SUNDERLAND, TADCAS-TER, YORKSHIRE.

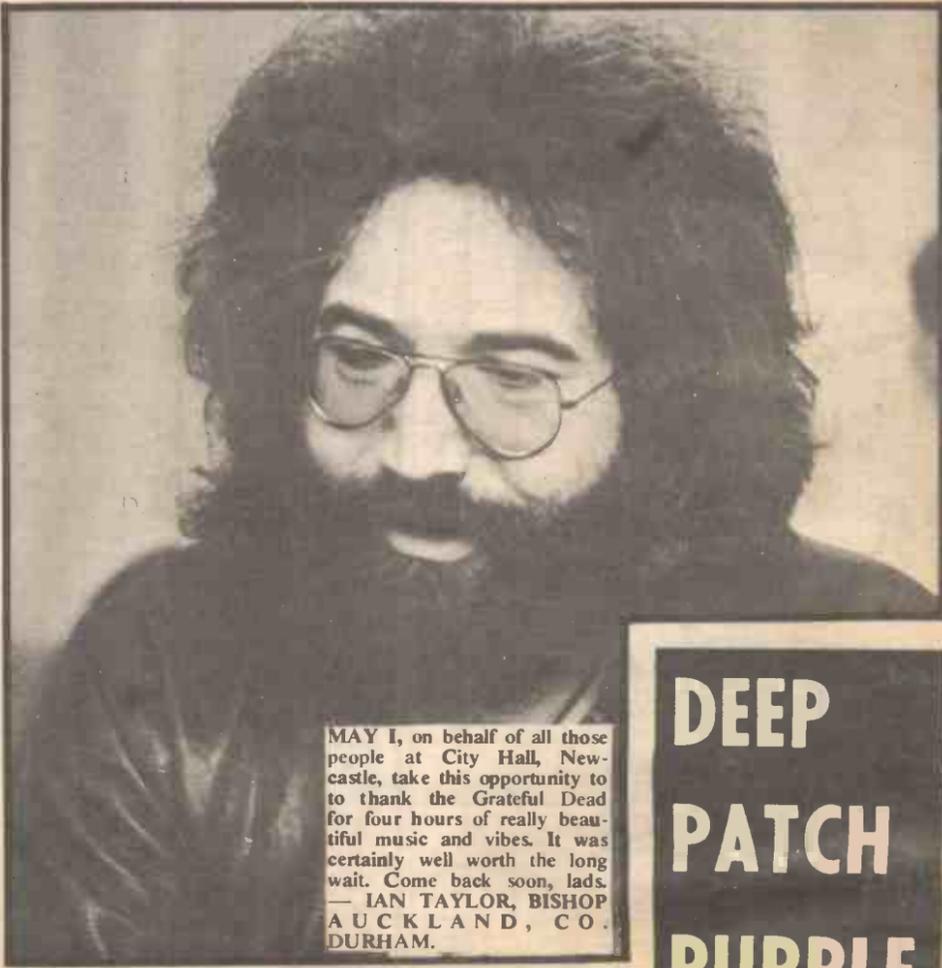
BEST

BLACK SABBATH and Jethro Tull are two of the best bands around. Their songs reflect real life. Sabbath's "War Pigs" and "Electric Funeral" take a depressed look at the world today, and Jethro Tull with songs such as "Aqualung" and "Life's A Long Song". — B. ADAMS, LIVERPOOL, LANCs.

AGREED

I WENT to a club in Birmingham to see one of my favourite bands, Skid Row. Imagine my astonishment when the support act, a virtually unknown group called Mythology, came on and almost took over the entire evening with one of the most brilliant sets I have ever heard.

My friends and I all agreed that this was one of the rare occasions, where the support band literally blew the top name act sideways! — RICHARD FLETCHER, KING'S HEATH, BIRMINGHAM.



MAY I, on behalf of all those people at City Hall, Newcastle, take this opportunity to thank the Grateful Dead for four hours of really beautiful music and vibes. It was certainly well worth the long wait. Come back soon, lads. — IAN TAYLOR, BISHOP AUCKLAND, CO. DURHAM.

DEEP PATCH PURPLE

GROOVE

IN YOUR paper we hear about so-called progressive groups such as Pink Floyd, Curved Air, Black Sabbath, Deep Purple and Led Zeppelin. I hope you realise the majority of the British public groove along to T. Rex, C.C.S., Chicory9tip, The Hollies, New Seekers, The Sweet and The Carpenters. Yet we never hear about them in your paper. — TES RAWSON, PRESTWICH, MANCHESTER.

SAD

THE CLOSING of the Rainbow Theatre hurt Germany too, because German promoters don't know anything about the American music scene. They wait until bands come to England, and when England says they're great, the promoters believe it. It's just too sad.

I was even going to pay the flight to London to see the Allmans. Please, England, do something about it. — B. JUNG, WEST GERMANY.

LOUSY

WE SAW P. J. Proby on stage six months ago. He was

fantastic, but the audience was lousy to him.

We were invited to his dressing room, and he was the most well-mannered gentleman we've ever met. — MARION AND COLLETTE, NEW MILLS, CHESHIRE.

PURE

THANK YOU, Ray Telford, for your article on the Sutherland Brothers (April 15). I had not even heard of them until the band played in Uxbridge, about a month ago, alongside Brett Marvin and the Thunderbolts.

To me every note they played was pure music — they were fantastic! — CAROL ARRATOON, ACTON, LONDON W3.

AFTER THE brilliant "In Rock" and slight failure on "Fireball", Deep Purple have come up again with another winning album, "Machine Head". The talent of all the group are shown brilliantly. Keep up the good work lads, you're a fine band. — ROBERT GOLDBERG, HULL, YORKS.

MISSED

THE MOTOWN sound has left my ears: God what I've missed over the years. Now I appreciate to the full, the music of Lindisfarne and Jethro Tull — A CONVERT, SHEFFIELD.



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