ALLMANS - HARDIN

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

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

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

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

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

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

SEE POCO CUT-PRICE

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

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

SOUNDS and RAINBOW think Poco should be seen. So here's your cut price chance. It's part of the SOUNDS' service to readers. SEE PAGE 8.
NO GIGS THIS WEEK

re-Colosseum guitarist Clive Champness — at Colufi

LIGHTFOOT

CANADIAN FOLK singer Gordon Lightfoot is to return to Europe in June. He will be appearing at London's Royal Albert Hall on June 19, followed by two or three provincial dates. This will be the first time Lightfoot has appeared outside London in Britain. Details of the full tour will be arranged for him in Paris, Copenhagen and Frankfurt.

MINERS' GIG

GRAHAM BOND and Pete Brown, the Tiled Ear Band and the Mick Abrahams Band are among the artists booked to appear at a concert to be held in aid of the miners' strike at Essex University tonight (Tuesday, February 1). The concert is being organised by the Essex University Students' Union, who recently gave accommodation to miners in the University in support of their strike. The concert hopes to raise around £2,000 as all the bands will appear for minimum expenses. Other acts appearing will be Steve Took, CML, Third World War, Comed, Keith Christmas, Skin Alley, Brears Dunag, Gardening and Henry Cow.

REED/CALE

LOU REED has finished his new album for RCA at Morgan studios. Club Quays, Nick Waterman and Steve Howe are all featured on the sessions. No title or release date has yet been set, though it is expected to be as soon as possible.

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

KINKS

THE LAST two British dates for the Kinks before they leave for America will be at Manchester University tomorrow and Lancaster University the following evening. The other three dates, as previously announced, will be at Southampton Guild Hall, Belfry Hotel, Sutton Coldfield and York University.

ASHFON, GARDNER, Dyke and Co. will make their second tour of America in the end of March. With them on the five week visit will be lead singer Casey Synge. Hisein, who heard Gringo's recent gigs, won over the band's Management to the Rainbow. The TEMPTATIONS are to appear at four dates in Britain in April. The tour was initially due to start next week — shortly to be announced — and was of caba-

STEVE MARRIOTT — collapsed at his Essex home following recording sessions.

Finger. The Tony Ashton band is also set to play a 17 day tour of Germany from March 18.

HEISEN

HIS EXE. LEADERS COLosseum is to produce a new Fairport single — two songs from their current album "Elbowroom Live" — will be released on February 18.
Wings debut soon?

SOUNDS UNDERSTANDS that Wings, with new guitarist Henry McCollum are about to commence the gig within the next two or three days.

The band has been rehearsing with McCollum for the past ten days and on Monday a spokesman for the Paul McCartney office commented "all I can say is that they could turn up anywhere at any time and we are well prepared for any event or gig. However, no one knows where or when it will happen, and the band are very busy."}

CLIMAX

CLIMAX CHICAGO are to play a series of concerts prior to leaving America on tour March 1. During the tour they will play dates with Leon Russell and Peter Green.

The bassist, Berry日前, date is unknown.

BROWN SHACK

THE SAVOY Brown/Chicken Shack will tour the UK from late February to early March. Dates so far confirmed are: Clarendon Hall 11, Town Hall, Reading 12, Manchester 13, Newcastle 14, Leeds 15, Victoria Hall, Brixton 16. To coincide with the tour, Dennis is releasing his album "Inquisition Lady" on February 4. On February 22 Savoy Brown leave for the tenth tour of America and return on March 13 to record their triple album "Hellbound Train" for release in April.

Mountain's future?

FUTURE PLANS for Mountain and Jack Bruce were still uncertain at press time. SOUNDS understands that Jack Bruce, Leslie West, and Carl Linus have jammed together at Island studios and plan to work together more in the future. However this does not mean the end of Mountain in its current form - with Felix Pappas West, and Corky Laing have jammed together at Island studios and are expected to play a series of concerts prior to leaving this country.

Mahalia dead

LEGENDARY GOSPEL SINGER Mahalia Jackson has died last week in Los Angeles after a long illness. She was born in New Orleans, the mother of a family of six children (her father was a hospital minister in the city) and she became widely known following a memorable recording with blues singer Bev Smith. Mable Ma Ross and Mable Laing on appearing and performing with of the 1950's. During the conference John and Yoko talked about the chances of their US tour which would end on President's Day weekend of the 1968, before the US presidential election. They said that the Beatles could return to the US if the US government worked out a solution to the problems. Asked about his non- appearance at the N.Y. B.C. concert last year, Lennon said that originally he had turned it down on national grounds, but that he would have started rumours that the Beatles would tour the US if that and that he now regretted the decision, because he believes they have been fun.

TULL BRICK

JETHRO TULL's new album " Thick As A Brick " has been released on February 18. The album has no individual tracks as it - based round a complete novel set to music on both sides of the 45 minute album.

A spokesman for the band said the idea was " based on a poem written by 9 year old Georgie Redfern from St. Crewe, Lancashire who won a national poetry prize last year with the poem, "The Lady / Love" ...

WORKSHOP

LINDA LEWIS, Graham Bond and Peter Brown, Dori Tony and Brian Auger have all been booked to appear at a new London club opening on February 19. "John's "Music Workshop" - is on the site of the old Scotch Of St. James and will concentrate on "live" appearances of good new bands as well as some oldies. Dori Tony means the club before his po in the "music Workshop" reporting on future plans"

Macau FOR KRISTOFFERSON

KRIS KRISTOFFERSON is to make his first ever UK tour in May. So far four dates have been confirmed and more will follow. In addition Kristofferson will play dates in Co-ini in Frankfurt and Frankfurt. British dates confirmed: Manchester Free Trade Hall, May 19; Bournemouth Winter Gardens 12; Birmingham Odeon 13, and London's Royal Albert Hall 15.

The band will play songs from their new album in April be.re the tour starts on March 30. The band have now added a London date. They appear at Queen Elizabeth Hall on March 10.

SAM JOINS

SAM MITCHELL, who has been playing modern jazz on the Con. Festival. SOUNDS UNDERSTANDS that Wings with new guitarist Paul McCartney (vocal), Steve Holman (vocals) and B.B. King (vocal) will be playing modern jazz on the "Lady I Love"..."but are unsure of their terms of reference."

BARTON, 27, Merton College, Survey, 26.

T.V. MICK

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

The HARDBIN and York Rendall tour - due to kick off this week - has been abandoned. However, they are due to reschedule in the future. Mr. Rendall has played at several festivals in the UK and is looking to tour with his new group. He has jammed in the door of his Rolls Royce.

PULP PHILMS

THE FIRST two British dates this year have been confirmed for Deep Purple, due back this spring from a tour of America. Dates are Glasgow Royal, House, February 19 and Ulster Victoria Civic Hall 20.
### Best Selling 30 Albums

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<thead>
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<th>Number</th>
<th>Artist</th>
<th>Album Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Jimi Hendrix</td>
<td>Electric Ladyland</td>
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<td>2</td>
<td>Genesis</td>
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<td>Pink Floyd</td>
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**Full-price albums supplied by:** British Market Research Bureau/Record Retailer
Carole King's new single is 'Sweet Seasons' and 'Pocket Money.' It will be available from February 4th.

Enjoy Yourself

Produced by Lou Adler

ODE RECORDS INC. (©) DISTRIBUTED BY A&M RECORDS & TAPES

AMS 887
LOS ANGELES "golden oldies" freaks will have their appetites satisfied by the Whisky A Go-Go, which mounts a second-annual "Mack in 'Golden Oldies' Show," with the panoramic view of the stage either close to or on the top of Capitol Records. This latest Ventures.

Tina's voice, that they were aggressively charged and counter "optional" for guests. Teddy "Pioneer" Williams, " the list. Selections from the concert and Ultimate to uni-

CRAPERS AND counter charges against Apple head Allen Klein and Capitol Records after the first round launched by Klein attorneys in Los Angeles, hit a roadblock with the Capitol Records Shot that Klein's disorders have affected his gold selling potential.

In the meantime, Klein's attorneys have said they will either close to or on the top of Capitol Records. Selections from the concert and Ultimate to un-

Crosby's Chapter

CROSBY A NASH moved their album sessions down to Halcyon Studios in Hollywood, Texas, which has the L.A. rhythm sec-

Crosby's "optional" for guests. Teddy "Pioneer" Williams, " the list. Selections from the concert and Ultimate to uni-

in-Out

The STONES have been in the news recently with ABC Radio Records working on their new album "Young Dick and Black," and we've learned that they've got a new voice for their guns and say they've been on tour in New York. Beatles Box

Both the Stones and the Beatles have been on tour in New York.

TINA TURNER NEW LP: Tina album "Burgers" to be re-

Mick Fleetwood: the Mac to play the Whisky A Go-Go.

AXETHA NEW LP: "Sisters of Mercy" and Black," and the new "North Winds" album, which is "Back To The Beginning."

SABBATH A PHONE: Black Sabbath concert in New York, Texas, was taped for the first time with the band, and we've learned that they've got a new voice for their guns and say they've been on tour in New York. Beatles Box

Sequel film

The SEQUEL to the popu-

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

GENE KAYAN and Calif-

SMARTIE新 LP: "Sisters of Mercy" to be released on their new album "North Winds," which is "Back To The Beginning."

BRUNEL'S ARTS Festival which I covered last week has now come to an end, but I have a feeling that it was a lot of entertaining for people out there, too, because they've also opened a new West End theatre.

Bill Hughes, a fourth-year student at the university, is the new manager of the University Arts Festival, which has been very quick to supply records for the festival's programmes — but there will be some time for the stores to be involved in setting up.

The potential of Bruton is enormous. At the moment he's in charge of the arts centre at Brentford, and I've heard that he's planning to open a new West End theatre.

...The "optional" for guests. Teddy "Pioneer" Williams, " the list. Selections from the concert and Ultimate to uni-

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

THE NEW Blood Sweat and Tears group will do a Carnegie Hall gig on May 7. One of their first new members working with the band, "Sweeney's Miracle" Robinson led the group to their third album, "Sweeney's Miracle." They're cutting a few sides for Atlantic Records working on their new album "Young Dick and Black," and we've learned that they've got a new voice for their guns and say they've been on tour in New York. Beatles Box

SABBATH A PHONE: Black Sabbath concert in New York, Texas, was taped for the first time with the band, and we've learned that they've got a new voice for their guns and say they've been on tour in New York. Beatles Box

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SMARTIE new LP: "Sisters of Mercy" to be released on their new album "North Winds," which is "Back To The Beginning."
Rory's men live the blues

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

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

Rang

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

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

Past

Now it's getting on for a year of living the blues for the band. For the two Belfast-born sidemen it's been a new adventure in a working partnership which stretched through an earlier band called Deep Joy. Their requirements by Rory followed soon after the collapse of that partnership. It has been difficult to work within the framework required by their leader's distinctive style.

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

McEvoy: "Of course personal suspicions were flying. Oh, they're not as good as Taste playing guitar, you have to remember that Rory also sings, so people are watching him. If, for instance, I sang then I'd get more attention. It's all a question of our roles within the band."

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

Suffer

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

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

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

McEvoy: "Of course personal suspicions were flying. Oh, they're not as good as Taste..."
**SABBATH: the old firm are back home**

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

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

On the announcement that Sabbath would start the tour in their home town, there was instant reaction. The first concert at the Town Hall was quickly sold out, and the band repaid the compliment by doing a second the following night. It would be both easy and hard in Birmingham. Easy, because the audience would be waiting expectantly for their arrival; hard because the band is desperate not to disappoint. This is not the occasion for a bomber.

**ANXIOUS**

The atmosphere is reflected in the dressing rooms down in the bowls of this Alamo Tower of grime, Wurlitzer. Drummer Bill Ward looks anxious, the tension of this special concert showing through. The sound of support behind Wild Turkey billiards through from the hall. They are being received routinely and with warm applause. But it is in Black Sabbath that the audience is waiting.

**GUILLAUME TONY IOMMI**

Iommi seems calm enough, the face impassive under a wide-brimmed hat. No-one is saying much, though. It's a time for relaxation, the full before the evening, the storm on its way. Black Sabbath would better the storms to the point of submission.

**OSSIE OSBORNE: "We love you all"**

"We love you, we love you, we love you all," Ozzy Osbourne screams at his audience. They scream with delight, reduced already to a state of hysteria and uncontrollable excitement. Black Sabbath are back in their beloved Birmingham.

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Jerry Gilbert talks to Elton’s new guitarist

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

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

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

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

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

AMAZED

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

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

The unfortunate aspect of Davey’s departure from Magna Carta is that the group never really developed all their capabilities in Britain.

"Magna did that tour with Gillian McPherson and I’m really pissed off because that tour musically was great."

Davey went on. "It was a nice tour and although there were only between 400-500 people each night the audiences really enjoyed it, especially when we went to Holland because that was Magna Carta at its best.

HAYWIRE

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

Davey is sure that Magna’s music had finally settled down and that they were only regretting at that stage that the group did not have a wide range of instrumental backing. "I went a bit_region" for a while and it only really ended in the middle of some hard period when I was leaving."

"It’s a real shame because people do not realise, however, that Davey had only made the decision to quit the band before Elton John’s offer came up. "I was either going to go on my own or else get a band together", he reiterated. "This one really put up very properly."

Another dimension of Davey Johnstone which is still developing is his songwriting, although he has had little opportunity of assessing him as such.

"Originally when I was with Noel (Murphy) I only wrote tunes but now I’m going to get hold of my own songs and taxes around March of April — something I’ve been wanting to do for a long time. "The Basement" featured on the last Magna Carta album was the first song I was reasonably satisfied with, but now the ideas are getting better all the time. Lyrically it’s a completely different bag, but the songs that I write are reasonably simple and I’m very careful about that — my own album will be completely different from what I’m doing with Reg, although his’s now writing better than ever."

And so Davey returned from Scotland after the traditional new year resolvers that two days later the whitey changed to wine as he went on to the Chateau to begin recording at the 16 track Strawberry studios which has now been converted into a 32 track quadrophonic.

INVOLVED

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

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

DECISIVE

Davey is far more decisive about the new Elton John album which is positive something to use a cast expression concocted by the Elton John clan. "It’s surprising everything was so well considered the piano went out of tune every day. "There are two commitment two tracks with Jean Luc Ponty because we decided fiddle would be nice; it came along one night and just played and was really great."

"The thing now though is that Reg’s singing is much more natural, and everything is better than ever, you know."

"Honky Dory is not only the best album Bowie has ever done, it is also the most inventive piece of songwriting to have appeared on record for a considerable time."

(RW Melody Maker)

"HUNKY DORY" SF 6244

including his hit single "CHANGES" RCA 2160
Don’s Pie is high in the sky

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

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

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

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

“American Pie” is another example of a successful track being lifted from an album. “Pretty soon after that the FM stations were playing about ten of my songs seven times a night, but I didn’t want this to happen so I decided to make a single in exactly the same way, and suddenly we had a unique situation where an unknown singer is at the top of the charts.” But things really escalated from that point.

In view of the early interest shown, Don had been quietly anticipating a hit this time. “I don’t think anybody can be entitled to thinking like that.”

Don had, however, noticed the sudden vast increase in auditions that were extending his gig. “They were really tiny before the single, but now we’re getting 5,000 or maybe 6,000 playing a lot of high-school assemblies and auditoriums.”

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

“Before the Clearwater thing, I’d hitch-hiked the entire length of the Hudson River, and it was because of that I got involved in the Clearwater, and the record thing grew out of that.”

Why had he embarked on the project? “Because I just wanted to work on music. I’ve always played the guitar and it’s not such a good idea to turn a nice place like that into a sewer. I really got turned around by the beauty of it.”

Don was also taken away with the singing of British folk singer Lou Killen, who was also on the sloop and is now working in the States with the Clancy Bros. Don is hoping Louis will make some concert appearances with him in the near future. But considering this association and the fact that Don’s first album carried accolades from Pete Seeger and Lee Hayes of the Weavers, the man shudders at the mention of the word "folk singer." “There are so many other sides to it— I’m involved in pop music, jazz and rock, not just folk. Sure I wanted to make acoustic music but I didn’t use a band because I couldn’t afford it. I wanted to remain autonomous and be free, and although I’m now doing a big concert tour I still intend to be my own boss.”

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

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

So David Geffen, the youngest, richest, most successful manager in America has built up a staggering collection of artists that he and his partner Elliot Roberts are involved with. The list is the midsummer flower of all time, the ultimate man's dream. The stars of old folk songs, it sounded like a whisper, and Joni's were really the talent in the very beginning. Nobody was interested. She's been around for years in Canada, playing every club in the States with her husband under the name Chip and Joni, and again it was like a love thing, with all of us being really close.

Now Geffen and Roberts came to be involved with the historic CSN & Y which was basically something that started with Buffalo Springfield who had sold them their sound system and asked them to manage the group, but at the time Geffen says he and Roberts were in the middle of a fairly chaotic situation getting Laura and Joni off the ground and it never happened. When that broke up, Neil and Joni who were really the talent in the group, came along with us again. We had no idea what was going to happen, none at all. David Crosby had produced Joni's first album and Graham was a friend of Joni's and suddenly there was this group. We were all friends who used to get together at Joni's house or Elliot's or mine and just put to sing things that happened to us. Things like "Blackbird" old folk songs. It was so damn good and we thought hey! Why not? Why not if we were a group ha... they handled: "practically everybody in America."

Despite his eight years in agency and the music business generally, Geffen is still admirable, enthusiastic, he used words like "teffil" (creative) and "fantastic" liberally during conversation and his eyes do positively light up when he talks about his artists. He was especially enthusiastic when Laura decided to start a solo career a week or so before the middle of a fairly chaotic situation getting Laura and Joni off the ground and it never happened. When that broke up, Neil and Joni who were really the talent in the group, came along with us again. We had no idea what was going to happen, none at all. David Crosby had produced Joni's first album and Graham was a friend of Joni's and suddenly there was this group. We were all friends who used to get together at Joni's house or Elliot's or mine and just put to sing things that happened to us. Things like "Blackbird" old folk songs. It was so damn good and we thought hey! Why not? Why not if we were a group ha...?"

"We reckoned if the worst comes to the worst we'd lose some money on them. They aren't making any money without Neil went to number two in the States although they never did a live performance. The problems that eventually came along were exactly the same problems with Neil and Stephen that happened with Buffalo Springfield. Sure, they're all still good friends on some level or another, whether they could live together for any period of time is questionable. I don't know that they could."

The Byrds without Neil were number two in the States although they never did a live performance. The problems that eventually came along were exactly the same problems with Neil and Stephen that happened with Buffalo Springfield. Sure, they're all still good friends on some level or another, whether they could live together for any period of time is questionable. I don't know that they could.

"David Crosby, Stills, Nash and Young are all individuals."

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

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

There's not one record we'll put out that isn't really good in our opinion. They won't have to go through dealing with major companies, whose basic criteria is to sell a lot of records immediately and if you don't, then you're in trouble!"

REFUGE

Geffen and Roberts chose Asylum as a suitable name because of it's double meaning as both a place, refuge and a madhouse. The music people are very wryly, it is a complete acronym, whenever you have a problem, you call Asylum. "It's really Asylum's policy to be ignoring everybody, every problem, every situation."

All those fantastic songs! So I called her up and it was a kick because it was the very beginning. Neil again with Joni nobody was interested. She's been around for years in Canada, playing every club in the States with her husband under the name Chip and Joni, and again it was like a love thing, with all of us being really close.

Robert's first involvement in the music business was a couple of months ago when Laura Stills, Nash and Young are all under individual management as well as being the body of the biggest current money earning band in the States.

MITCHELL

Joni Mitchell has been with Geffen and Elliot for years and up until a couple of months ago was with New York's biggest week, with the British launching of her new album, and they were a huge success! And then they promoted "Stable," the biggest week of my life. And effective names of Jo, Jo Gunne (a band made up in part of ex-Spirit lead singers and bass player Jay Ferguson and Elliot Roberts and Jackson Brown, Judee Sill and David Blue.

Geffen, a small slim man of about 5'9" with a crop of black hair, first started in New York as an agent with Roberts and then moved out to LA with Creative Management Associates. During their time in agency work they handled: "practically everybody in America."

Despite his eight years in agency and the music business generally, Geffen is still admirable, enthusiastic, he used words like "teffil" (creative) and "fantastic" liberally during conversation and his eyes do positively light up when he talks about his artists. He was especially enthusiastic when Laura decided to start a solo career a week or so before the middle of a fairly chaotic situation getting Laura and Joni off the ground and it never happened. When that broke up, Neil and Joni who were really the talent in the group, came along with us again. We had no idea what was going to happen, none at all. David Crosby had produced Joni's first album and Graham was a friend of Joni's and suddenly there was this group. We were all friends who used to get together at Joni's house or Elliot's or mine and just put to sing things that happened to us. Things like "Blackbird" old folk songs. It was so damn good and we thought hey! Why not? Why not if we were a group ha...?"

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"WHAT'S the matter with you?" I shouted. "I'm just thinking of the most wonderful thought everybody was mad to be ignoring her."

"I'm not thinking of her, we've had nothing to do with her."

"David Crosby, Stills, Nash and Young are all individuals."

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

The Byrds have taken some important trips to SWEETHEART OF THE RODEO, EASY RIDER, BYRDMANIAX, UNTITLED and now to PANTHER ALONG - their new album that follows their recent sell-out performance at the Rainbow Theatre.
FEATURE BY

PENNY VALENTINE

A VERY heavy American biography on Helen Reddy comes on with excessive amounts of material on the super-

natural, her beliefs in ESP and parapsychology-

You get the impression that she's a really weird LA freak.

In fact the truth is far from that. Although Helen Reddy is yet an-

other new contender for the ever growing field of soulful singers in con-

temporary rock, she has a basic appeal about her on meeting that is very much a re-

sult of being a tempered down Australian.

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

The almost an-

gular bod i d i ed,

with soft brown hair, is an almost beautiful
to face, she

comes from her four-piece band to strut jerkily in breaks and then, in her bright red trou-

sers and skinny sweater, gets back to the mike to throw out voices with an amazing strength and clarity.

REVIEW

In America Helen Reddy has already been recorded as something of a breakthrough, her successes being halv-

based on some commercial standing—bits like "I Don't Know How to Love Him" plus two hot selling albums—and half on the girl as an artist pure and simple.

It's a talent of numbers like "Leon Russell's "I Don't Care About My Children" and David Blue's sadly bit-

ten record "On John" which she later took to Australia where it was a "hit" in a below average boom.

In the shops this marvellous cassette player retails at about £22.16. Buy through SOUNDS and we will save you £1.00. PRICE TO YOU £21.16, plus 70p registered postage and packaging.

SOUND SELECTIONS

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STEREO RECORD PLAYER

Princess 50T

Completely Portable.

This is a superbly built budget recording player. The mas-
ter engine is of course the big turntable which in this case is a 12" type. The tone arm is of usual design incorporating the usual adjustable counterweight and the tone arm may be moved on the turntable. At the other end of the tone arm is a standard 3" cartridge. A massive cartridge base gives the best tonal quality from this very good quality turntable.

Features include push-button controls: record, stop, off, cue—purposeful, simple, modern. Tone arm: 15" long, 19 oz. total weight. Cartridge: 3" type. Stylus: EMI type.

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CASSETTE PLAYER/RECORDER

Helen was herself once in the media field and after a short while the story was told about her successes, her breaks and her time and her research.

"I'm not the kind of person who can sit and write a book all the time but something which the average person can do is that I've gone into it for people that want to record and research."

"I'm not the kind of person I can do in my own time. I've just had about seven or eight hours a day, and I'm definitely that kind of time, just doesn't happen and when it does I'm very pre-

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February 5, 1972

- not that most of them music and one that had the Polydor put out as the Newport jazz festival has THE WORLD renowned NEWPORT Polydor had about six most suitable for release in they decide which version European countries, where a prodigum of events least 27 events between July 1-11. "Some of the most promising events, it seems, are the last day's Bishop Rockers, that's coming up - the last day's Bishop Rockers, that's coming up!

- HEAD KUM ON A POSTCARD from Dan. May 27, 1972: "We're pleased to announce that a new single "Kum On" is due for February 11. It's actually a bit of disagreement in the office about the Med Head single - Penny Valentine isn't too keen on it (on single releases), but others vary. Personally, I feel that a "demandful commercial potential" like this could take off. Should hope so.


- RAY CHARLES moved home - following the terrible trip last year. This year, the festival's producer George Wein, has set up at least 21 events between July 1-11, in New York city. Penny Valentine isn't too keen on it (on single releases), but others vary. Personally, I feel that a "demandful commercial potential" like this could take off. Should hope so.

- BIG DIANT WANTED A PECULIAR small Ad for a "Janis "the Big Dig" with large fringe for light outdoor work in picturesque Sussex countryside. Work is of en- trance and estate imper- manence. 24-hour, Well- paid, no Experience. An- nouncing, R. Daltry, the Arct. Supecy. Above to phoned (or wander this space - all will be revealed soon). And speaking of the Who, Keith Moon isn't too keen on it as he's in LA. Isn't he.

- FEELING I just poured out "Silver Pistol" and I've been greatly exter- nally recording and he's not sure whether the band would work in the same manner again for they have discovered that there songs react differently to the chang- ing environment. They sense that while they're playing in a small club as opposed to a large hall or recording studio, they as- sociated as a "fuller" sound. Each of them has a different approach to the music, but they're all in agreement that the group's attitude has changed. And thinking about the music, he of course was right, but they were also decided on the feeling of music. The thought of Moon getting up elephants' trunks and stuff like that. Pete Townshend was im- pressed, saying when he looked closely at the prints he had been taken with a telephoto lens. He thought it was a brand new and exciting thing, that's turning up. He's been given up playing and is Kemping an ecological disaster.

- PISTOL: And fellow songwriter Nicky Love voices the opinion that the group says: "We're going to have a few songs and have decided to keep them. And we're going to have a few songs and have decided to keep them. And we're going to have a few songs and have decided to keep them. And we're going to have a few songs and have decided to keep them. And we're going to have a few songs and have decided to keep them. And we're going to have a few songs and have decided to keep them. And we're going to have a few songs and have decided to keep them. And we're going to have a few songs and have decided to keep them. And we're going to have a few songs and have decided to keep them. And we're going to have a few songs and have decided to keep them. And we're going to have a few songs and have decided to keep them. And we're going to have a few songs and have decided to keep them. And we're going to have a few songs and have decided to keep them. 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IF YOU play a Sonny Rollins /P of modal improvising and the more /to jazz has been his ability to /human command of the idiom. /you need Sonny Rollins /originality expressed itself in a /way. Critics have called /tacked touches upon it, the note is at- /finishing point of all /note, making it the starting or /nates as a unified whole. /and each performance emerges /headlong, spur -of -the moment /this company all Rollins' great /genius. There is nothing con- /chess. /still aged /aged or consciously "clever" /trived or consciously "clever" /technique. /uses /complex. /musician. Indeed /sometimes he will anticipate /can /as natural as breathing. Indeed /be. /SOUNDS /kevin. /founded /was /and how to resolve the /any of any of his /produce. Victoria Sperry is /feathered" and "How Do You Do It /touch on, the note is at- /sonnyrollins.com /sounded difficult /cause /SAXPHONIST- COL. /used /head. /this /as /seemed /if /it /united /IF YOU play a Sonny Rollins /of modal improvising and the more /to jazz has been his ability to /human command of the idiom. /you need Sonny Rollins /originality expressed itself in a /way. Critics have called /tacked touches upon it, the note is at- /finishing point of all /note, making it the starting or /nates as a unified whole. /and each performance emerges /headlong, spur -of -the moment /this company all Rollins' great /genius. There is nothing con- /chess. /still aged /aged or consciously "clever" /trived or consciously "clever" /technique. /uses /complex. /musician. Indeed /sometimes he will anticipate /can /as natural as breathing. Indeed /be. /SOUNDS /kevin. /founded /was /and how to resolve the /any of any of his /produce. Victoria Sperry is /feathered" and "How Do You Do It /touch on, the note is at- /sonnyrollins.com /sounded difficult /cause /SAXPHONIST- COL. /used /head. /this /as /seemed /if /it /united /SONNY ROLLINS by dave gelly

JOYFUL

Whether or not it's true, the story does point out the truth that an artist relies upon his instincts rather than his mechanics to guide him. But the analysis is just never- theless.

The overrid ing impression one gets from Rollins' music is one of strenuous, joyful discovery. Sometimes the sense of well-being is quite over whel ming, and never more so than with his Western Indian pages.

Sonny Rollins was born in the West Indies and on many of his albums there's a calyp so-type number to in tro duce a bit of gaiety into the proceedings. "St. Thomas" on "Saxophone Colossus" is one and "Hootin' " has the extraordinary Sidney Bechet- like vibrato, while "On Impulse" is another. It's not gener ally realized that Sonny wrote "Don't Stop The Carnival" the first time he ever branched out of his ever so strict stylistic setting. Blue Seven, a long blues number, has been analyzed by Gunther Schuller in "What is Probably the Best Piece of Jazz Ever Written", Schuller shows how Rollins builds this cemetery, complete edifice on two simple melodic motives. Legend has it, that after reading the piece, Rollins couldn't play properly for days and swore he'd never read another word of criticism about his music because it made him too conscious of his creative processes.

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Joyful

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February 5, 1972

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

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

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

"We're appealing to very young kids who think it seems to be getting across to them. There's the music, and we also manage to get over a lot of comment with the music—though that's why we're used to rapping quite a lot. Of course we're free to speak back. We really believe in having that real kind of contact with audiences.

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

When they're talking, you feel an almost religious fervor behind what they're saying. They're going to get out on the road, manage themselves—at least for the moment—and get out with playing the music they want in the way they want to do it. To borrow Dylan's words, they're not going to "take shit from no-one."

They've both been subjugated to the images of the pop business long enough to know the traps and how to avoid them.

BONDS & BROWN

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SOUNDS Page 15

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Whatever she brings we sing

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

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

Anyway, after that, and feeling like he’d come to a dry period in his writing, Ayers decided to go abroad for a while, to get some new energy. He’s split from his American wife, David Allen and Geng now, and right at the moment he found himself “Whereverhe’sgoing” was feeling at a bit of a loose end.

“I’ve split from Geng as completely as I ever joined them,” he said. “I’ve had a bad run in Belgium, but that’s a very sad and depressing place in the winter anyway. I gather they’ve had snow up there, and then they’re back on their feet.”

CHANGE

“But economically it just doesn’t work,” says Ayers, “as a country or as a place. It’s a very large commune and theoretically they should be able to support those that usually retains that you get everywhere, and that you never have halfpenny in your pocket, which just doesn’t turn up at all. I was to be able to belong to a group, and that’s where there’s a place for other groups that all the time.

These groups are always paying to play with themselves in their writing, Kevin then the alternative is doing nothing at the moment — not writing, not recording, not doing any thing. But I’ve thought the best thing to do is to write a lot as a test.

The present animosity in his writing, he says, is just one of these ways of saying, ‘If you’re not going to get a test, but anyway, you’re not going to get anything, and you’re going to have a lot of fun going on around me in a way I have to observe and then there’s a way...’

ROCKER

“But the main problem at the moment is lack of anything to write about. You can go off with gaping and being sorry for yourself, being petulant in a miserable kind of way. But obviously, the lyrics have a great effect on the music, so if you’re not writing about things you’re in you’re not going to do anything. If you’re not having fun, you’re plenty of other things, and you might as well be browsing, and maybe there’s a place for this, being slightly introspective...”

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February 5, 1972

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SOUNDS' Page 17
When you first used strings on your early work with the Impressions it was something of a new thing in soul music. Did you find any major problems with it?

I began to bring some of the instrument ideas and bringing about a full orchestra because after all these instruments can be used property, you know. It has to do with how you use them, even in a good rock tune a string section can be very effective. I understand that many times it's turned people off because it's just too much colour, however, I haven't found any problems. See, sometimes you can look on music exactly the same way you can examine music, and if the mind isn't quite open enough they say "that's soul music, there shouldn't be strings there—they should only be in pop." But it's not true, and of course people are now open minded to the realising it's not the category of the tune or whatever it overall says, it's how effective can the instrument be with whatever you're saying, no matter whether it is folk, pop, blue, R & B. And I think this is what everyone has finally accepted and learnt. That strings—

Some people, if they don't really have it up to par can't even play guitar or drums effectively.

Down-paced

When you started with the Impressions was this something you deliberately wanted to do or was it the hard soul into that softer down-paced style?

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

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

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

I'm first a human being, what I say through my lyrics is just how I feel.
soon when you'll cut down on live appearances? Well, I suppose everyone in their own mind through success and reaching what might be considered your overall goals plus an early retirement—sit back. But I really don’t know what I’m going to do yet. I usually try and sum things up by saying “what the hell, I’m laid out for years. Sometimes fail, works in really unexpected ways and I don’t really predict what’s going to happen. What I am today I may not be tomorrow.

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

Have you ever thought of moving into film work—something that will give you more control? Well it’s such a coincidence because we’re working on something at the moment it’s entitled “Superfly,” and this movie sort of breaks down, a happening of the super, super ghetto you know. Dealing with the daily life of the hard times and thwarted hauteur of such a life. This basically breaks down two black cats who are concerned about no other things but the princes of the ghetto, because of their superfly attitudes in living. They live very fast, have the big cars, the big money, all their girls are after them. But basically they live in crime because they can’t understand that they are causing a lot of hauteur and there is only one way to recover from it, and that’s dope. And it sort of shows the glamour of the hood, but also in the hood and all of the mental things that they go through as dressing up or taking care of their ghettos themselves. I’ve been asked a few times to do films but it never really materialized the stage it’s got into with the script we have now.

Weirdly so will be the next all black movie as “Shaft” was. Are you pleased with this progression by film makers and the industry into a less condescending attitude towards black America? Undoubtedly it will overall be a black cast. It depends on how you look at this whole situation. You must realize that whatever we are doing as a black artist it’s still got to be very light in substance because we’re just getting into this field. However “Shaft” was successful and it is giving directors, producers and actors a chance to really do their thing. Hopefully, in time we will be equal as to concept, and we’ll be out there with all the others. Now that the doors are open we are able to tell our own story, and naturally I think that’s good.

Have you found it hard, with the kind of songs you’ve had as a black musician and your standing in music today, to avoid being politically affiliated within the black movement? I suppose it might be in a way. But I don’t look on myself as political. No more than any other individual, except that maybe I have a little bit more voice because I am an entertainer and I’m about taking the sentiments of the masses and I say something— that being the sentiments of the masses. And maybe it makes me, in the eyes of the establishment, a threat, so we have to be neutral about it all say, “well, he’s political.” I’ve had all of that bullies being approached by various bodies in America— I can’t go through all of that. I don’t want to be involved in that matter. Because even though the things I say might sound too confrontive. I’m first a human being and what I say through my lyrics is just how I feel as an individual. If there’s something that, of course, one can come to a people being motivated or inspired enough to be more because great. However, I’d rather leave things to the people and the leaders that have chosen in that political field or whatever.

Getting on to your career with the Impressions, were you producing for other people before the group got started? Well this goes back to around 1958/59 when I got my first break with Jerry Butler and came out with “For Your Precious Love” which really put the Impressions on the map, because he was one of us at that time. After Jerry left and I was about 36 things was happening of a disastrous kind for me, even though I didn’t have the chance to go back in the time I got the chance to lay my own ideas out, and I guess my first test-or other than the Impressions that I was involved with was probably Major Lance. And then, I was writing for Chuck Jackson and Jerry Butler ever since the Impressions had finally regained our strength to go on. We really didn’t get back into touring on the road until about 60. Originally, the company chose to put Jerry’s name in front of the group, so to the public the Impressions didn’t really get started until we came back with “Gypsy Woman.” That exposed us and opened us up to the market as a group. Then our big happening was when we came out with “It’s Alright,” “Keep Pushin’” and “I’m So Proud,” which started around 63 and 64.

What brought about the decision to finally get a real group and go on your own? Well, my decision for leaving the group was really based upon my company, I own Curtis’ label, the group records for, and I felt after nine or ten years that we were playing all the time that we go home and try and build up a company we always did, even when I was just setting out! This was really what I set out to do. So much so that, before we ever were a fellow by the name of Leroy Hudson who worked with Norman Gregory and I decided that I didn’t just want to stop singing. I felt like I could be real successful! So I recorded “Curtis,” and surprisingly it was our first! Shortly after that played immediately get right into the album.

Why were you so surprised about its success? Well I just had no idea that it would really just wasn’t my plan, you know. I thought I’d go home and be a business man. I guess it just hit me by surprise, Of course, we were very serious towards the recording and the

REAL INTERVIEW

February 5, 1972

MUSIC LOVER

Do you plan to expand the record company side at all and sign other people? Oh yes, we’re in the works now with a album that seems to be looking very, very good for us. It’s a group known as Ruby Jones and there’s a little vocal singer about that high, very fine line. She sounds oh wow, well not exactly there’s only one James Brown. Her’s and the way she comes off will make you think in line with the Impressions. You know, if I suppose, because of that plus their own little edge, they’re completely unique, the fact that everyone is turning on to this thing. I mean you can’t imagine anyone else is doing anything of that kind. Everyone was sort of things well I just couldn’t get into.

Do you think you accept most kinds of music? Yes, I kind of like most things. I think of myself as a music lover and one who... all it means is... my opinion. Anything that’s got to do with any kind of music is out to me. Other than that I guess just live in my own creative thing, you know. My own world.
HEAVY AXEMAN WITH THE HOOPLE

"I like these Juniors because, I like functional guitarists," he says. "I can never see why so many guitarists use guitars with masses of switches, tone and volume controls because most of them have a fixed sound anyway." "Leslie West used one on his solo album a couple of years ago and it was about the most incredible thing I'd ever heard. Then I heard him live in the States and I realised he had the sound I'd been trying to get for years." Mott's music is invariably intense, loud and brash and it hardly seems likely they'd be at home playing much else. Mick, however, gets a release every now and then when he deems it sufficient for a few country bands. He reckons it's good discipline having to turn the volume down occasionally and on the same level he says too many guitar players play too much. "Steve Cropper is a classical example of what I mean. That guy is so economical it's not true but after he's finished playing you never feel as though you've missed out on anything. Chuck Berry's the same because he's got this tremendous directness. Keith Richards learns a lot from him and he really got into that sort of churning, rolling sound." Among Mick's other guitars is a largely unknown Dwight model which he describes as looking like a solid bodied Epiphone. Again the Dwight is a top pick-up. He also possesses a Gibson Flying V which he says needs medallions. Completing his collection is a Bighorn 70.

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

As the moment Mick's ap- pllication for stage is a "star-"shall set-up. It's the best he's come across so far but even so he wouldn't mind changing if something better came his way.

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

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Shaftesbury Guitars
SECOND TO NONE

Rose Morris
S.5.2.72

IT SURELY must be no over- statement to suggest that most British rock psychologists — or American for that matter — have experienced the same in- fluence during their years of learning.

Mott. The Hoople's Mick, Ralphs is no exception. He was sweated through the famil- iar channels of Stevie Cropper, Chuck Berry and Eric Clap- ton. In fact Mick says that before he heard Cropper he never wanted to play pataar at all. "The Shadows and all the other stuff never turned me on.

With Mott, Mick has made quite a reputation for himself as one of the better heavy bands, his live playing especially touches on amazing skill. There never has been a loud axemen, his skill. There never has been a British rock band, especially for that matter — American rock and roll channels of Steve Cropper. Ralphs learning.

Every little instance in- ditively some of the same. Most of his guitars have experienced the same in-

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THE SELF-TAUGHT guitarist has truly come into his own in the last ten years. Most successful rock guitarists are self-taught and the favo-urition of study is to have a good tutor book. Many hundreds of guitar tutors have flooded the market; some good, some bad, and many which are very definitely too difficult for the student to settle in a hopeless position to judge between them.

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

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

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

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

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

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

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

BASS GUITAR tutors are slightly thin on the ground and one of the best was also one of the first to be published (1958). Modern Bass Guitar, by Ron Goodwin and Jeff Blythe, is the student who has grasped the basic handling of the instrument and wishes to basic handling and the instrument and wishes to improve, as well as the more experienced bassist. Sections cover Amplitude Patterns, Stroke Patterns and Finger Patterns. At each stage of development recap of the progression is fully explained and this is a very useful book for both bassists.

TUTORS FOR specialised forms of guitar playing are still rare although in the last few years several new books have appeared. Mickey Baker's Complete Course in Jazz Guitar is the American publication generally available in the U.K. The book introduces the jazz player on a basic scale and relative construction and various solos.

ONE OF the most comprehensive guitar chord books is 7,488 Guitar Chords. This book explains how the different types of chords are formed and describes how to use the chords, i.e. "rhythm chords" "easy and difficult" "no root chords". Each chord is shown in many inversions which range from those easily fingered for the student to advanced jazz chords. Ring-bound, the book costs £1.99.

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

This well-illustrated book uses photographs to illustrate technique and introduces chords with songs. An interesting feature is the repetition at different stages of progress of the same songs.

The student obviously becomes familiar with the number and finds it easy to learn a more complicated arrangement.

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

Geoff Baker is the 25-year-old principal of the Tempo Guitar School in West Ealing, London, and he feels very strongly about the correct way to start a beginner on the guitar.

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

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

Guitars — getting a fair crack of the whip

I asked Geoff if he ever considered teaching rock guitar playing without both-ering to release the pupil to real music.

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

We never teach any amplified guitars. If a pupil has a solid guitar we lend him one of our acoustics for the lesson and if he wants to practice with an amp at home he can.

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

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

**SOUNDS**

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ELECTRIC

BILLY WALKER NAMES A FEW GUITARISTS WORTH A LISTEN

JIMI HENDRIX: If genius is a word you apply to musicians, Jimi must be included. Until recently, particularly in the arts, has a way of distorting the facts, making the ordinary become the exceptional, but in Hendrix’s case it just doesn’t apply. He was one of the greatest electric musicians ever and will certainly remain so. His use of feedback particularly was unequalled or even challenged as he managed to make it such an integral part of his style. From the outside the rough, moodiness of much of his songs and playing reflected Hendrix the man, this wasn’t so as many of his close friends knew, the gently spoken “Little Wing” showing the “other side” of his style and the depth of his real genius too.

CARLOS SANTANA: Often overshadowed by his use of feedback particularly, his style of guitar playing in the world of rock is something of a phenomenon. He is able to play runs that are fast runs and out fuzzed by Santana’s horns/orchestration formula. He has a way of distorting a word you apply to musicians. He is one of the world’s greatest electric musicians ever.

JIMMY PAGE: If the word genius is defined as a musician who constantly surprises his audience, Page is an electric virtuoso. His use of feedback particularly was unequalled or even challenged as he managed to make it such an integral part of his style. From the outside the rough, moodiness of much of his songs and playing reflected Page the man, this wasn’t so as many of his close friends knew, the gently spoken “Little Wing” showing the “other side” of his style and the depth of his real genius too.

PAUL KOSKOFF: While Koskoff is never likely to be named as a candidate for the world’s most popular guitarist he has made a marked impression on many as a very capable and inventive guitarist, who, when Free were at their peak, could steal the thunder from lead singer Rodgers and set the group as the point in what was previously a bandstand-dominated band. Koskoff’s style is similar to other British guitarists, but he is the executant and technician, and the feedback sound that matters, a truly great player he does deny.

RONNIE WOOD: Never having been in the spotlight like many lead guitarists, he would be forgotten as far as British performers go. The fact that Yea and their music doesn’t really lend itself to such solo spots means that Yea’s ability isn’t lost, of course, it’s just not given the total freedom music deserves, one must not forget. Apart from his excellent work on electric he is also a very capable acoustic player and his writing skills are also of great deal to the band’s overall sound and direction.

STEVE HOWE: Never having been in the spotlight like many lead guitarists, he would be forgotten as far as British performers go. The fact that Yea and their music doesn’t really lend itself to such solo spots means that Yea’s ability isn’t lost, of course, it’s just not given the total freedom music deserves, one must not forget. Apart from his excellent work on electric he is also a very capable acoustic player and his writing skills are also of great deal to the band’s overall sound and direction.

TAB LIGHTWORTH: A true master of his instrument, his use of feedback particularly was unequalled or even challenged as he managed to make it such an integral part of his style. From the outside the rough, moodiness of much of his songs and playing reflected the man, this wasn’t so as many of his close friends knew, the gently spoken “Little Wing” showing the “other side” of his style and the depth of his real genius too.

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February 5, 1972

Sounds

One man and his guitars

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

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

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SOUNDS February 5, 1972

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ANGELICA JUMBO
February 5, 1972

A friendly and sociable character, Angelica Jumbo is an easy-going person, often leading others to laughter. Her positive outlook on life makes her a great asset in any group.

NED CALLAN

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

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

The three models in the range are Ned Callan Bass, long or short scale neck, one pick-up £117.85, Ned Callan Custom six string, solid bodied guitar £99.90, Ned Callan Solidbody, six string solid bodied guitar £103.

SUMMERFIELD BROTHERS market several ranges of high quality guitars among which are the Bannez, Kawasaki and Suzuki ranges. Summerfield's also market the Denver range of strings.


Vox Sound have opened their West End showroom on Saturdays to allow provincial guitarists to try the current range of Vox guitars. The entire range has been re-designed recently and the leaders in the field of guitar merchandising.

The range includes: Vox SG200B Solid bodied bass guitar £48.10, Vox SG200 Semi-acoustic six string guitar £46.15, VOX Concert Acoustic £25.90.

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

Examples from the range are: SIO 10-string single neck pedal steel guitar £59.50, D11/10 10/11-string pedal steel guitar £93.25. Student single neck pedal steel guitar £42.50.

Two of the major guitar string manufacturers are Cardiff Music Strings and General Music Strings.

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

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

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

Guitars featuring twin pick-ups, tone and volume controls and flick switch for instant playing. All with lustrene finish in a variety of colours.

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

Main news at the moment is the introduction of a completely new range of Gibson guitars which are all reduced in price. New features in the range include a re-designed joint and neck and new electrics.

Apart from Gibson, Selmers also market the Yamaha and Hofner ranges.

Examples include: Gibson Barney Kessel Custom Semi-Acoustic £351, Gibson L5 L.S.E. Semi-Acoustic £957, Gibson ES 335 TD Semi-acoustic, £280, Gibson ES 330 TD Semi-acoustic, £280; Gibson Les Paul Custom, £349; Gibson Ech box £427, Gibson Ech Ech Box Jumbo acoustic, £496; Yamaha SG50A Folk Guitar, £98.30, Yamaha SB7A Custom bass Guitar, £134, Hofner Alhambra Classical guitar, £315, Hofner Western Jumbo £96.

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of Folk, Western & Classic Guitars
**Dorset doesn't lack—lack of soul**

RAY DORSET: "COLD BLUE EXCURSION" (DALLAS, ATLANTIC 359 009)

RECOMMEND AS a worthy tribute to a great force in contemporary pop — the one time—a 36 track collection of some of his past work over 25 years as a cornerstone of his career. It includes a mix of beautiful songs and some that are more experimental, showcasing his musical range and influence.

**FAULTLESS**

ROY CHARLES: "RAY CHARLES" (ATLANTIC 359 009)

RECOMMEND AS a true reflection of his musical genius. His versatility and range of emotions make him truly unique in the world of music.

**WISTFUL**

BROOK BENTON: "THE GOSPEL TRUTH" (ATLAN- TIC 330)

RECOMMEND AS a beautiful album that shows the depth of his musical talent.

**ROŸ YOUNG: perfect product makes up for last time**

with the excellent Stone Sour Band "Roy" Roy Young was his real breakthrough back into contemporary music and this second album is simply the most mature and soulful album Roy has ever made.

**HUCKLEBREAD (LONDON SHU 442)

RECOMMEND AS a surprising album that shows the potential of this artist.

**DOPEY**

CHEECH AND CHONG (A&M AM 3096)

RECOMMEND AS a clever and entertaining album.

**THE UNDISPUTED TRUTH** (TAMLA MOTOWN SOUNDS 1198)

RECOMMEND AS a powerful album that shows the depth of this artist's talent.

**ERRATIC**

VIN WALKER AND THE ALL STARS: "RAINBOW FUNK" (TAMLA MOTOWN SOUNDS 1198)

RECOMMEND AS a very interesting album that challenges the listener to think.

**SOUNDS REVIEWS**

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

*Published May 2, 1975*
SOUNDS Page 31

SOUNDS Single Reviews

Brown addicts – get Greedy

JAMES BROWN: "I'M A GREEDY MAN" (POLYDOR). James runs true to form by putting out a track that runs over two sides and is totally suited to the man. I should think, for Brown addicts, since it leaves all his hallmarks – the right marriage between Josh's got the screaming and yelling, the humming and grinning. "Pick up on this" he demands for openers, and there you are with a fine old boogie on your hands and the usual top-up pace. "Brother don't be thinking about nothin' but love and your woman. If it's love and it's true, you'll never write no bad tunes. I got the blues because Josh has a nice impetus about the way they change beat in the middle of the song. It's a real hit.

BRIFF CAT MOTHER: "LETTER TO THE PRESIDENCY" (UNITED ARTISTS). Ah ha, the results of a very nicely with a neat incoming off that that track. Cat Mother got it on very quickly and very strongly. Her new solo album "Bouillards", with mixes of original material and a couple of other member of this outrageous family plans banjo suitable banjo breaks accompanies. It drove me mad.

CONCEPT TOM CLAY: "WHAT THE WORLD NEEDS NOW IS LARRY MARTIN AND JOHN" (TAMLA MOTOWN). This is, without a doubt, an extraordinary record. For one thing, I don't know what Mr. Clay does exactly – unless he's very good mimic and has gained a national stage for his voice. All I know is that he produced the track. This is a "concept" idea more than anything else, and as such is extremely effective, though God knows how it will fare in this country. The idea has been to meet the two numbers into a background chord change by the Blackberries in passing and then put on a magnificence that opens with a speech giving negative answers to the questions. "What is love?", "prejudice", "egregious" and then builds across to the assassination of John Kennedy, the speech of Martin Luther King, the assassination of Bobby Kennedy and so on. The point is well and truly made.


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PENNY VALENTINE

POINTS FROM THE POST

February 5, 1972

SOUNDS Page 31

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

DOUBLE CAROL KING: "SWEET SEASONS" (A&M). I don't honestly think we Carol repeating her past success in the singles market. Although this is her usual fine piece of work it doesn't exactly strike me, and I'm afraid, with Tom Stern in the production chair, that it's really a 'token' record. "You're Such A Friend and has a really nice little thing in the chorus. But I don't think it has the same sort of early day's number, nor the immediacy of originals they made.

SURPRISE MATTHEW ELLIS: "TWO BY TWO" (REGENCY ZONOPHONE).</ref>
Black Widow leaving it all behind

WHEN JEFF Griffith and Kip Trevor packed in playing for soul bands in Los Angeles and decided to form a new outfit, bonfire in on the new wave of progressive bands, they tried to think up an act that had a bit more stage presence than just straight black magic kick. They little realised that the black magic kick would sink them right to the bottom. For the group that came out of their six months' rehearsal was the ill-starred Black Widow.

There was only room for one black magic kick at a time, and unfortunate Black Widow didn't arrive until Black Widow, for one reason or another, Black Sabbath got the credit for it.

The first Widow album "Sacrifice" was based around their stage show which by the last half of 1969 they had put a lot of work into elaborating on. In a small theatre to get it all down. The stage magick thing about it, says Kip, was that just have "a magical thing going on. We've wanted to have something else as well.

"It was a good act because of a lot of work into it," comments Kip, "but it had been slugged off it ever since." The truth was, in fact, that it was an attempt to cover up for a half an attempt to bring the music, and it had the opposite effect.

SACRIFICE

This act for the basis of the group's first album which an audience can identify with. They're all saying things like "I think it out."

They've thought about recording a live album sometime but not yet. A big problem for them is getting a good atmosphere on a studio recording. At one time there was to be a recording, but in the face of the adverse criticism the group decided to do it and concentrate on their performances.

Unfortunately their performances were somewhat hampered and when the masters were done the result was a terrible echoey boom on it properly. The carefully laid-out tracks had to be re-done in the space of one night; needless to say, they were not knocked out with the result.

But they soldiered on. They're still going out to play on the road and they plan to release a single, a few tracks laid down more or less as a demo disc.

They had intended to do some more tracks, choose the ones they liked and get them mixed properly. Which wasn't happened. "This is called "Black Widow II" which was released in their absence and without their consent from what had been mixed a few tracks laid down more or less as a demo disc.

They had intended to do some more tracks, choose the ones they liked and get them mixed properly. Which wasn't happened. "This is called "Black Widow II" which was released in their absence and without their consent. They might well be excused the indignity of their last re-lease "Black Widow I" which was released in their absence and without their consent from what had been mixed at a few tracks laid down more or less as a demo disc.

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By Martin Hayman
February 5, 1972

FOLK NEWS

NEED HELP ??

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

She really caught the eye last Summer when she was the one ray of sunshine on a dreary afternoon weekend at Stour Park. And one person who re- membered to fit the occasion top pat without some acknow- ledgment was Fred Wood, who was staging the gathering, the oldies and everything. He waited for Fiona to finish her set in order to offer her the chance to do an album for his production company. The result was the first open air festival I'd gone to and I really enjoyed it.

WHAT

What had impressed Fred Wood so much? "I think he liked the song and story-writing. I don't think he likes ladies who shout and scream very much."

Fiona has undoubtedly benefited from the fact that she has not refused to release enough, though too much too soon. Now with a wealth of folk experience behind her, she feels that the temptation to present a programme containing entirely of her own material when there are so many other good songs lying about unstung.

"Some of the great writers and being Ignorant of the London Lightfoot", says Fiona. "I'm singing three or four of my own favourites and I'd probably go on for ever, but I shall also be introducing songs by other people.

FIONA

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

Finally when Fiona came to London several years ago it was with the intention of be- coming a writer. "I was only interested in it but I was living opposite the London Lightfoot and I liked the feeling. Dio Disley started taking me to the clubs and he found people willing to sing to me."

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

SOUND ADVICE

ROD

As I am considering buying an American amplifier I would be grateful if you could supply me with a list of details of stockists in the Liverpool area. The details given were: 1: Genesis by Rose-Morris, Liverpool, 2: Selmer and Co., of Woolpack Lane, Manchester. 3: Hendricks', 4: Dyott Street, London WC1A.

VOICE

I would be grateful if you could clear up some terms I've been using in the press. I've been quoted as saying 'true power of the equip- ment', 'measure capacity', 'power output ratings'. Could you please tell me if these were all the same thing or not? I am interested in finding a very American amplifier I would like to hear from anyone with information about its American parts which was taken from the group's car during a gig in Edinburgh re- cently. I've been asked to appear at the Farmhouse Folk Club (February 4), Tabby's, February 17, Up- stairs Bowl Hall, Wimbeldon (10). The band are now using a starting point in their act. Andy Gillan will also be at Tabby's on February 7 and forthcoming guests include Jon Readeau (14), Alexis Atterre (21), Murray Anderson (23), Al~ Mackey (March 6), Elliot Brown and Charlie Cill's Grand Tand (15), John Loves (18).

FOLK NEWS

A LONDON trip in a recording session with Bill Leader and a “County Meets Folk” spot on February 5 will mark the debut of Scotland's Boys of the Lough. Mike Whelan and Alistair Balmoral plus jet-lagged Robin Morton and Cathal McConnell (3). They return to Scotland to play Edinburgh University (Feb- ruary 26), St. Andrews (6th), Haydonbridge (10th), Aberdeen (12th) and Acacia (13th).

Mike says that they'll work as two-four-one for only three months of the year. "For the rest of the time we'll be working as a duo. We've been asked as a four- some for an American trip which will take in the Phila- delphia Folk Festival in August."

RENEW

MOTION

FIONA STUART: writing children's stories.

Fiona's Images for children

Here are four gigs a week and a lot of other people's songs I've been concentrating on writing short stories.

CHALLENGE

For her London gigs Fiona is frequently joined by her ceilidh violinist and guitarist Nick Peckett, and also bass player Mike Hendricks. "Economically I can't take anyone around the country with me outside London but eventu- ally I'd like to play with a bass and another guitar", she says.

Fiona's propensity for marastic songs is based on the fact that she is a poet, a singer-co-writer, with her con- tinuously involved herself. She was the strength of Lightfoot's lyrics, for instance, in a tremendous challenge to Fiona's first major break was when Sandy Gilmore took her manager, booked her for two Thames TV appearances on "Lingtong". They were two quick-four-hour programmes with a group of kids sitting round me. They just gut the kids from school in the morn- ing and let them loose in the studio; I'd never done tri- velation before and I thought it would be nerve racking, but the children were there and the people in the studio were so nice made it OK. I hope to be doing that often in the new series, in fact there's a lot of television and the Lightfoot's. I've written some children's stories for Jem famous children and I'm doing some illus- trations for the book. I'm still supporting for children because they can use our images."

ALBUM

Fiona's present pre-occupa- tion is the album which she is due to record shortly. She has already decided to do one of Davey Murrell's, perhaps a little of Jem Hendrick's, a piece of Bob Dylan's, a piece of John Forester and also Wood of Rankin File, a big success, and a starting pistol in their act.

COME ALL YE!

FOLK NEWS

FOLK NEWS

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ADVERTISING, CONTACT PAGE 32

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Page 33
live sounds

SOUTHEMBT MOUNTAIN

Lee Westley is main man in Mountain

Largely the perfect platform for Popillard's bass playing.

Other Mountain numbers which were included in the set were "Cross Racer," "Hallelujah Scratch Ride" and "Mississippi Queen," the song which left most about Mountain's music:

"The Thrill Is Gone" ALLAN MCDUGALL

Wishbone
eleven SOUNDISH ARE just in the last stages of transition from a name that people have..."

BARRY FARMER

Nitty

IN THESE days of up-tempo, weekend, doorstep and pouting in rock, it is just not true to hear that Nitty Griddy Dirt Band at the Troubadour, they were playing with Jonathan ("Bigtime") Jann, they have come down by shouting..."

DIANA SUMMERS

Strawbs

BEWARE LED Zeppelin, the Strawbs are coming to get you! They'll blast you with their passion on their present British tour, and you can expect it or be horrified, as their own defence "Kashmir"

PETER WHITEHOUSE

The MAIN event on Saturday was..."

HOWARD FIELDING

Strawbs

BEWARE LED Zeppelin, the Strawbs are coming to get you! They'll blast you with their passion on their..."

HOWARD FIELDING

February 5, 1972

...plays, but he has no reserves undergoes any radical changes, but he nevertheless presents his material with an approach and vitality which makes him seem like a fresh, young performer.

When he played at the Rainbow Theatre on Thursday last, all subjects were哥..."

HOWARD FIELDING

The material was mainly familiar enough, such as "I’ve been Workin’" and "Messin’ with the kids," though it is too serious and "Lamentations" and..."

HOWARD FIELDING

The band too was the same standard, with Marianne Faithfull and Wilgar Campbell on drums, although he does win..."

HOWARD FIELDING

Roger Lancaster, you give us everything..."

ROGER LANCASHIRE
**LOON PANTS**

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  - **30p**
- **COTTON LOONS**
  - Heavy-duty Cotton Trouser, 20" leg, 22" seat. Colour: Plaid Black, blue, red, dark green and burgundy. Comes fully lined and in sizes 8-14. Top price, £2.25
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  - Sizes 8-14

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WHERE TO HEAR THE BEST SOUNDS

THURSDAY

Torrington
811 High Road, N.12
Ronnie Scott's Trio

Upstairs at Ronnie's
47 Frith Street, W.1
Detroit Emeralds

Loughborough University
Poco

Aberystwyth University
Strawbs

Main Hall
Manchester Polytechnic
12.30 p.m.
Viv Stanshall
Neil Innes
And Friends

Locarno Ballroom
Coventry
7.30 p.m.-10 p.m.
Chuck Berry
Slade
Billy Preston
Pink Floyd
Mandalla Light Show

Aston University
Birmingham
Humble Pie

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

Colston Hall
Bristol
Pink Floyd

Leeds University
Humble Pie

Imperial College
Osibisa
Hackensack

Flamingo Club
33-37 Wardour Street, W.1
Arthur Conley

SUNDAY

Torrington
811 High Road, N.12
Patto

Cliffs Pavilion
Southend
Strawbs

Flamingo Club
33-37 Wardour Street, W.1
Pioneers

Crypt Folk Club
St Martin-in-the-Fields
Mayfair Bullring
Birmingham
"Kinetic Circus"
Mountain

FRI

The Dome
Brighton
Poco

Mayfair Bullring
Birmingham
"Kinetic Circus"
Mountain

TUES

College of Education
Coventry
Gary Wright
Wonderwheel Jericho

Wednesdays

Upstairs at Ronnie's
47 Frith Street, W.1
Fantasticks

Rainbow Theatre
232 Seven Sisters Road, N.4
Poco

Billy Preston
Joe's Lights

Rainbow Theatre
232 Seven Sisters Road, N.4
Poco

Billy Preston
Joe's Lights

SATURDAY

Rainbow Theatre
232 Seven Sisters Road, N.4
Poco

Billy Preston
Joe's Lights

Flintshire Technical College
Fleet
Gary Wright
Wonderwheel Jericho

Cardiff University
Humble Pie

Nasty Ball

WEDNESDAY 2nd FEBRUARY at Bumpers, Coventry Street, W.1 9.00 p.m.—6.00 a.m. £1 all nite!!

A BENEFIT FOR "NASTY TALES"

Hawkwind
Pink Fairies
Brine (MacSwann + Magic Michael)
Sonic Seven
Steve Peregrine Took
Linda Lewis
Sho Alvey
Bishop's Big Boppers
Blackheath Foot's Death
plus Food! Drink bar 11 p.m. Men! Enrival and Nasty Behaviour!

Woodside Park
Torrington
811 High Rd, N.12
Thu.

Ronnie Scott's Trio
Jazz Week for and By Thursday in events
Two tickets can be had
Sun., Feb. 13

Timberland
Rouge
Presented by
Time Savings

HAPPENINGS

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FEB. 12 KINKS

FEB. 5 KINKS

EVERY SATURDAY

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and the Vibrations Society

of jazz. Sat. for N. 7 at 2.30 pm. Free.

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STAN KENTON Two Performances

FRI

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Fri., March 3

Sat., March 5

Wed., March 9

Sat., March 12

3 DETROIT EMMERALS

les Blandeurs

Gonzalez

PETER FLEMING

01-240 0855

WHERE TO HEAR THE BEST SOUNDS

JOSE FELICIANO

Monday, 14th Feb.

Two Performances at 6.45 & 9.00 p.m.

Hammersmith : Odeon

Tickets priced: £1.50, £1.30, £1.10, 90p, 70p.

50p available from Theatre Box Office, M.A.M. (Promotions) Ltd., 24/26 New Bond Street, London, W.1, and all usual agents.

JOHN MARTIN in association with CHARISMA RECORDS & TERRY KING presents

The Only London Concert by

LINDISFARNE and

GENESIS

at

QUEEN ELIZABETH HALL

Friday, 4th February

at 8.15 and 9.30

Tickets £1.30, £1.10, 90p, 70p, 50p. Available from Theatre Box Office, Tel. 928 3191 and usual Agencies.
VOCALISTS

FIND WANTED

VOCALISTS WANTED

I'm looking for a vocalist to sing in a band. We are a group of enthusiastic musicians looking to fill a vocal role. We are based in the East End of London and are looking for someone with experience in performing and singing. We are only interested in those who have previously sung in a band and have a good sense of rhythm and pitch. If you're interested, please send me a message with your contact details and availability. Thanks. I look forward to hearing from you.

READ LEAD

LEAD GUITARIST

Do you have experience playing lead guitar? We are a band looking for a skilled and enthusiastic lead guitarist to join our team. We play a range of genres and are looking for someone who can contribute to our sound. If you're interested, please send me a message with your contact details and availability. Thanks. I look forward to hearing from you.

GROUPS WANTED

GROUPS WANTED

WE ARE LOOKING FOR A SHOW TO JOIN

Our group is looking for a show to join. We are a band with experience in performing and playing a range of genres. We are looking for a show that will allow us to showcase our talents and build our audience. If you have any upcoming shows or events, please get in touch with us.

RECORDS FOR SALE

RECORDS FOR SALE

WE HAVE A Range OF VINYL ALBUMS FOR SALE

We have a range of vinyl albums for sale, including classics like Pink Floyd, Led Zeppelin, and The Beatles. If you're interested in any of these albums or others, please get in touch with us.

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EASY RIDER

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CONCERTS

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MUSICIANS WANTED

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SOUND EQUIPMENT

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We have a range of vinyl albums for sale, including classics like Pink Floyd, Led Zeppelin, and The Beatles. If you're interested in any of these albums or others, please get in touch with us.

EPIPHONE GUITARS

EPIPHONE GUITARS

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ACCORDION HIRE

ACCORDION HIRE

WE HAVE A Range OF VINYL ALBUMS FOR SALE

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SONGS

SONGS

WE HAVE A Range OF VINYL ALBUMS FOR SALE

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PATTERNS

PATTERNS

WE HAVE A Range OF VINYL ALBUMS FOR SALE

We have a range of vinyl albums for sale, including classics like Pink Floyd, Led Zeppelin, and The Beatles. If you're interested in any of these albums or others, please get in touch with us.

RHYTHM AND BLUES

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Journey, BAND album, stereo. (Head, Hands & excluding Friday.
Poole, Dorset.

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143 Newlyn Drive, Sale, Cheshire.

Memorial import. £1.75

Carnival, 26 Station Road, Levens, Lancs.

Steve Marriot, 222 Union Street, Plymouth.

222 Union Street, Plymouth.

WALTERS, 65 Leabrow Crescent, Ealing, W.5.

A FUTURE IS HUMAN. - Poco.,

2759/3997, David.

28 Waverley Road, Galway.

Wexford, 2nd Floor, 115 Town Centre, Wexford.

537 7th Street, Whittier, Calif.

17 | Name

200 MOTELS Mothers (double) new

BARROW-IN-FURNES, Lancs.

Lancashire M1 9AD.

S.M. The 1972 All England, Walsall, W.

Hit Fair, Preston.

Pendle's Fad, M.K. 25p Goodbye,

My People Were Never So Folksy,

537 7th Street, Whittier, Calif.

14 Lansdowne Road, Bangor, N. Ireland.

11 Newton Close, Walsgrave, Coventry.

25 Nursery Avenue, Ormskirk.

200 MOTELS Mothers (double) new

Rutland Arms, S. Lincs.

30 Lodge Road, Walsall, W.

222 Union Street, Plymouth.

24 Cathedral Drive, Belfast.

PARTY STORYS, Country style, Good

Sundaze, 117 Harriet Road, High Wycombe.

Who's Generation 1, Quick

Robert St. Peterborough, Cambs.

24 Cathedral Drive, Belfast.

41 Twynhams, Clitheroe, Lancs.

14 Lansdowne Road, Bangor, N. Ireland.

200 MOTELS Mothers (double) new

Rutland Arms, S. Lincs.

200 MOTELS Mothers (double) new

Juliett and The Satyrs, Reprise

March 10th - 2.30pm

Mayflower, Sunderland.

14 Lansdowne Road, Bangor, N. Ireland.

PINK FLOYD (unidentified)

Pendle's Fad, M.K.

A picture of a LP please (no records) sent to M. Burtonshaw, 53

Steeple Road, Felixstowe.

Pendle's Fad, M.K.

The first part of the title of the LP, the price, and condition.

Pendle's Fad, M.K.

Pendle's Fad, M.K.

A picture of the record please. Pendle's Fad, M.K.

Pendle's Fad, M.K.

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We seek experienced and established artists for multiple projects across various mediums. We are interested in all forms of visual and performance art. We are committed to supporting artists in developing their creative projects and providing them with the resources necessary for success.

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Often required for sale.

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Carole King, Peter, Y, Taylor, Don, £185. Fender, £135. TALKING HEADS, £100.

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STOP IMAGINING-IT'S YOURS

Imagine this picture
As a giant poster
3 ft. 4 in. x 2 ft. 6 in. on gloss paper.

Please send me ... poster(s) of
Name
Address

for only.45p plus 15p parking and postage. Don't miss this tremendous colour poster offer. The poster is in full rich colours and is available only to readers of SOUNDS. It's on sale NO WHERE ELSE! Send your order below with the full amount (60p). Please be patient for something that's really great - allow 1-2 weeks' delivery.

To: SOUNDS POSTER OFFER, 12 DYOTT STREET, LONDON WC1A IDA.

IMAGINE THIS PICTURE
AS A GIANT POSTER

RE. DAVID MAWSON (SOUNDS, January 22) on the subject of bootleg albums. I have heard upwards of twenty bootleg albums. I cannot understand why anyone should pay £3 or £4 for a badly-pressed album from a worse-than-amateur recording. People only buy bootlegs for the superior feeling it gives them over their equally misguided friends. Real enthusiasts will only buy properly made recordings which bear resemblance in the sound they've heard on stage. My money has released two live albums of Jimi Hendrix in the months, either of which is better than any ten bootlegs of him and both of which cost almost half what a mug would pay a bootlegger.

Why should a back-street enterprenur breach out of an arête who has probably spent years of scratching a living to reach a point where he's worth bootlegging? — MIKE HALES, POLYDOR RECORDS LTD.

BYRDS
THANKS TO the Byrds for a brilliant performance at the Rainbow Theatre on Monday, January 20. In the seven years I have been following them I think this is easily the best Byrds group. — C. BRAT, STEVENAGE, HERTS.

JOIN US
My brother has been buying SOUNDS for over a year. Recently they caught my eye, as his old copies are all around his room. SOUNDS now has two faces in the Brown household. Congratulate the owners of Alex Lee, Lee Zappa and T. Rex. Also, on the top quality material of your mag. — HELEN BROWN, GLASGOW.

STRAWBS
CONGRATULATIONS TO the Strawbs for being a superb group. Their music and words are comparable to anything I've heard except maybe Lindisfarne. — ELIZABETH WRIGHT, SPALDING, LINCS.

UNTIL LATE last year, I had never heard of Matt the Moonbee. I read the Ovul in Sheffield and Rang. They really impressed me. Within three months, I had bought their four live and two single records. — JANE RILEY, TOTLEY, SHEFFIELD.

BARGAIN
WELL DONE! Pre Records for pressing is possible to fit sixty minutes of music on one album, namely the excellent value-for-money Golden Hour seven featuring Creams, the Kinks, etc. Therefore, why must we have numerous double albums lasting barely one hour when it would be possible to fit the music on one album and sell it half the price? — STUART RILEY, SELBY, YORKSHIRE.

OFFER
FOLLOWING your article last week in which Ronnie Wood said "The Faces nerd a kick up the pants now and then," my colleague and I should like to offer our services.

Only give us about a week's notice so that we can buy some well-studded pit-tickets.

CHRIS HICKSON, MANCHESTER.

TIME
AS CASSETTE tapes leak over the record markets, I think that it's time companies producing pre-recorded tapes started bringing out "cheap label" cassettes. — ADRIAN JOSEPH, BUCKHURST HILL, ESSEX.

STOP BOUGHT BY STRANGE

BOOTLEGS
— Bootlegger!

FLOYD—FINE!

ON JANUARY 22 at the Rainbow Theatre, London, I witnessed the greatest gig I have ever seen. All four of the Pink Floyd showed the outstanding guitarist which has given them the name of a fine band. The efforts were handled with incredible competence giving the whole gig a marvellous atmosphere, because of the excellent sound. Good luck Floyd and I await the next album, which, going by the concert, may be the best album of 1972. — RONALD DORSET, TOTLEY, SHEFFIELD.

HYPER
OH GOD, what's it going to end? T. Rex are the greatest musicians today. Matt the Moonbee is the No. 1 song-writer. What a load of hype. How can anyone with any degree of intelligence make such a narrow-minded statement? In a world overflowing with talent, a ticket as heavy as No. 1 songwriter can't be agreed on anybody, least of all Marc-Bronos. — DENZIEL SIMPSON, CO. DERBY.

MARVELLOUS
THANKS for the marvellous poster of Marc Bolan. How about one of Sonja Kristina of Curved Air? — ALAN HERMIGATE, CORRINGHAM, ESSEX.

EDITOR: Sonja is on the Run.

Dylan
WHAT HAS happened to the talent for Bob Dylan? "George Jackson"? Has it been spoiled by BRYCITY, etc., or is it a political bias because of the content of the song? I think it is the best Dylan song in years. — ROBIN TRAMSEUR, IPSWICH.

I BOUGHT an LP by Graham Hine, an import on the Blue Goose label priced at £2.99. Not so strange you may think but Graham Hine is British! Think about it. Imports and bootlegs are bought because they supply artists and material unavailable on the major record labels. We will never see a real reduction in record prices until major record companies release material the buyers want. — IAN GRAY, GATESHEAD, CO. DURHAM.

DROP US A LINE...

WHEN YOU write to SOUNDS please keep your letters short so that we can use more of them. Your full address (not necessarily for publication) and age would also be appreciated. Write to SOUNDS, 12 DYOTT STREET, NEW OXFORD STREET, LONDON, WC1A IDA.