

Colour poster inside—

Groundhog's Tony McPhee

MUSIC IS THE MESSAGE

SOUNDS

APRIL 15, 1972

6p

INSIDE—John Mayall, Moody Blues, Buddy Miles, Mick Abrahams, Grateful Dead, Dylan

THANKS TO YOU

SOUNDS was the first music weekly to give you a free colour poster every week. Now another music paper is thinking of copying us.

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FIRST

SOUNDS was the first music paper to present the music of the Seventies with real concern for the music and musicians and in a bright new format. Other papers have tried to jump on the bandwagon.

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BETTER

SOUNDS knows that as long as it is first in the field with new ideas, coverage and presentation its vast army of readers will keep on growing.

SOUNDS thanks its readers and promises them bigger and better papers in the months ahead.

SOUNDS extends sympathy to its competitors on their lack of inspiration and encourages them to keep an eye on us — if they want to remain second best.

TELL YOUR FRIENDS ABOUT SOUNDS, THE PAPER FOR THE SEVENTIES. WARN THEM TO BEWARE IMITATIONS.

JOHN, YOKO NEW ALBUM

PLUS SINGLE

JOHN AND YOKO LENNON are to release a special double album and new single at the beginning of May.

The album, which will sell at the normal price of a single album, is titled "Some Time In New York" and consists of four sides.

Two are devoted to ten new songs backed up by Plastic Ono Band and Elephant's Memory and are mainly based round political themes with tracks devoted to the Irish problem, Attica State Prison rebellion, John Sinclair (who had his ten year prison sentence for possession of two marijuana cigarettes quashed after Lennon organised a concert in the States to free him) and Angela Davies.

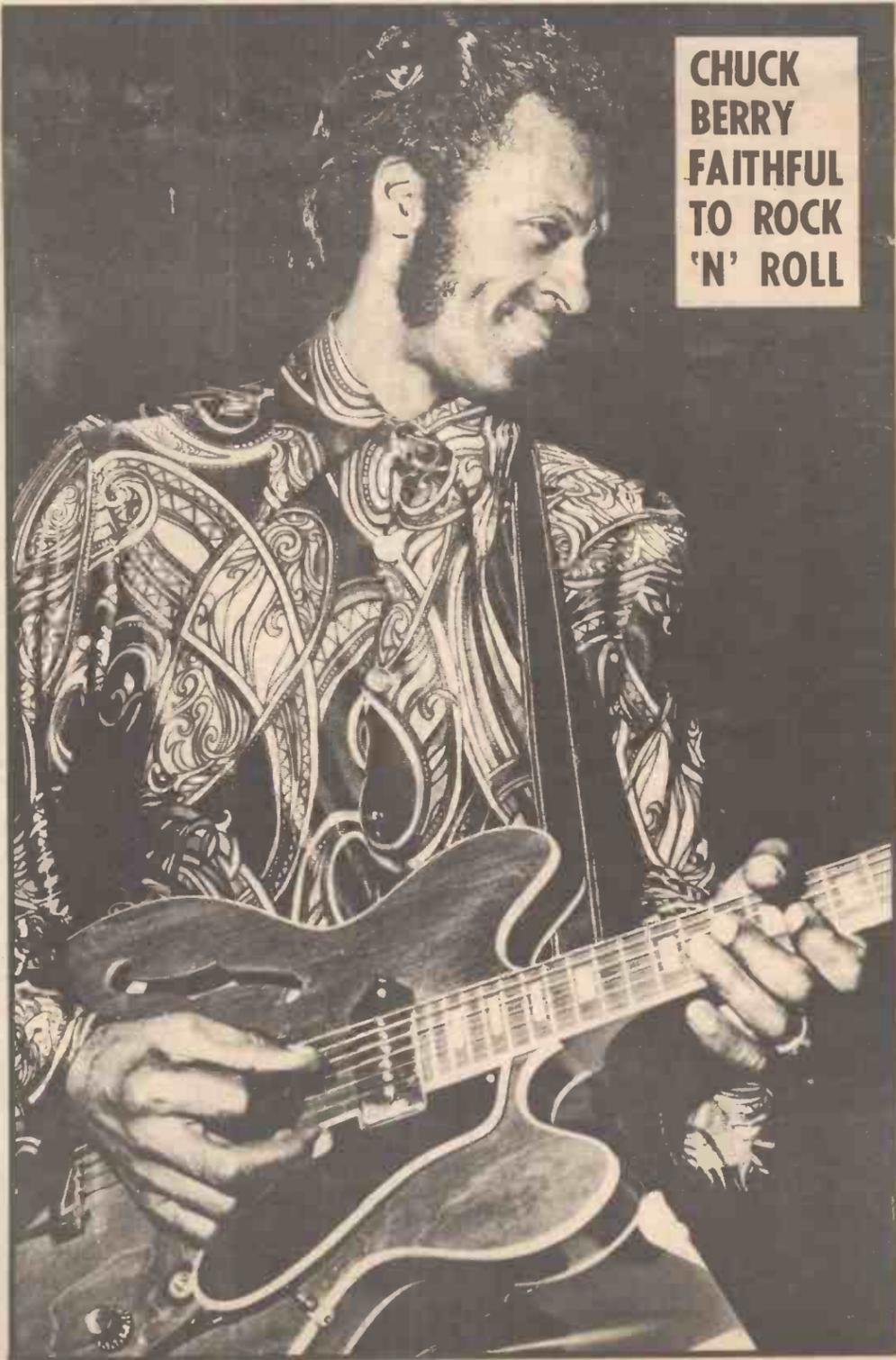
Titles are: "Woman Is The Nigger Of The World", "Sister Oh Sister", "Attica State", "Born In A Prison", "New York City", "Sunday Bloody Sunday", "Luck Of The Irish", "John Sinclair", "Angela", and "We're All Water".

FIRST TIME

The collection will be the first time John and Yoko have sung "pop songs" together. They have co-written four of the tracks including "Women Is The Nigger Of The World" which will be their new single.

The track runs for five minutes 23 seconds and is sung by John. Taken from the heading of an interview with Yoko in March '69 it will be backed with "Sister Oh Sister".

The second part of the album is a live recording of John and Yoko's concert at the London Lyceum in 1969 with George Harrison, Eric Clapton, Keith Moon, Delaney and Bonnie, Billy Preston and Klaus Voorman, and a live recording at Fillmore East with Frank Zappa and the Mothers Of Invention.



**CHUCK BERRY
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110 9878

Stones single out this week

Jagger to play 'The Kid'

ROLLING STONES release their first single for over a year this Friday — and it's likely that Mick Jagger will star in the film version of the most controversial play to have hit the stage in the past five years.

The single — the band's first since "Brown Sugar" last April — was recorded in Keith Richard's cellar studio in the South of France with producer Jimmy Miller. Both are Jagger/Richard compositions — "Tumbling Dice" and "Sweet Black Angel".

SOUNDS understands that Jagger has spent the last six months looking through film scripts that have been offered to him and that he has accepted the part of Billy The Kid in Michael McClure's "The Beard". The play was originally staged off-Broadway and then shown at the Royal Court Theatre early last year. His subject matter deals with an imaginary meeting between Billy The Kid and Jean Harlow.

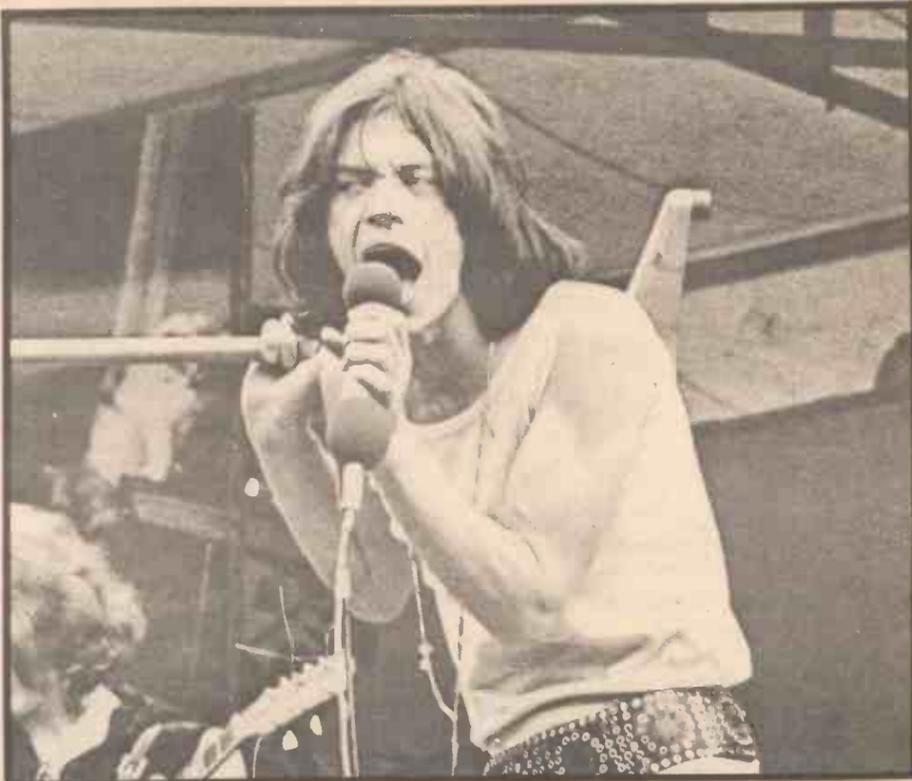
Jagger, who has just finished a holiday on his island in Tahiti, is due into London next week. Rolling Stones Bill Wyman and Mick Taylor are already here and the band will have a short holiday before returning to America for the start of their major US tour in June. The Stones' new double album "Exile On Main Street" will be released world-wide on May 12.

"Tumbling Dice" and "Sweet Black Angel" are two tracks likely to surprise a lot of people. In a way they

signal the end of a Stones' musical era — the movement away from the hard-hitting, rough, lary images of the past seven years into a much broader and more melodic spectrum. I suspect this decision will be greeted with the same uncertainty that arose over the Who's recent exploration into wider fields on "Who's Next" but personally I think it's a move well timed, giving the band a new lease of life and audience.

If any past track could be said to have given the green light to this move it would be "Wild Horses" — although that doesn't mean either number is a ringer for that track. In fact the sound on both tracks is very big and "up", with "Tumbling Dice" opening hard, smack into a tight rhythm section and tumbling gospel goodtime chorus line-up. If there is such a thing as "commercial" then I'd say it's certainly the most commercial instant number they've released for a long, long time.

"Sweet Black Angel" is more country-based with acoustic guitar, harmonica and a strong melody line that reminded me of "Love The One You're With" with less



● ROLLING STONES: new musical era.

build up. Again it's strong on vocal work with a choral feeling and Jagger's voice double- or even treble-tracked — hard to tell.

"Pretty" isn't a word anyone in their right mind would normally associate with the Rolling Stones, but it is, and the impact in both the change in style and approach and the songs themselves should be easy enough to give the lads a huge number one hit world-wide.

BLACKMORE ILL

DEEP PURPLE have had to cancel their fourth American tour which was due to have started this week. The reason for the cancellation is due to guitarist Ritchie Blackmore going down with hepatitis in New York. Blackmore was immediately flown back to London at the end of last week and is now confined to a nursing home. The rest of the group returned home over the weekend.

The story is not without some irony for during Deep Purple's second American tour, singer Ian Gillan suffered similar complaint which resulted in the tour being cut short.

WOODS FOX

THE WOODS Band and Mr. Fox, will play a concert at London's Queen Elizabeth Hall on May 19. This will be the Woods Band's London debut, and one of their first with new members Tony D'Arcy on drums, and Joe O'Donnell on fiddle and mandolin.

ARGENT TOUR US

ARGENT ARE to make a short promotional tour of the States next month to tie in with the release of their "Hold Your Head Up" single there. The group will return to the States, however, in August for major concert and college appearances.

Four rock films

FOUR NEW rock films will get their first British screening this year — the American "Fillmore" and three British films of ELP, Strawbs and Scaffold.

"Fillmore" consists of the last five days of concerts at Fillmore West, San Francisco.

Appearing are Grateful Dead, Santana, Quicksilver Messenger Service, Hot Tuna, It's A Beautiful Day, Boz Scaggs, Cold Blood, Elvin Bishop and Lamb. Produced by Herbert Decker, who was associate producer of the Oscar-winning documentary "Robert Kennedy Remembered", the film is shot in Cinemascope with four-track stereo sound and is to be released world-wide by 20th Century Fox. So far no release date has been given.

The films on ELP, Strawbs and Scaffold will go out as one programme opening at the Piccadilly Classic with simultaneous release in Birmingham, Manchester and Liverpool on April 27.

ELP's film runs for 90 minutes and is the live performance of "Pictures At An Exhibition" produced by Lindsey Clennell. Scaffold's film is based round "Mr. Plod" and Strawbs runs for 30 minutes being sequences from their "Grave New World" album.

GFR HOLD UP

FURTHER ALBUMS by Grand Funk Railroad have been held up due to suspension of their recording contracts by manager Terry Knight.

Knight is currently involved in a lawsuit with the band and lawyer John Eastman to the worth of 55 million dollars and the suspension is the latest development of the suit. Knight says that the band have been notified that their existing contract with Good Knight Productions — Knight's company — have been placed in suspension "for failure to comply with the terms of the contract and breaking their exclusive Recording Artists Agreement."

When asked how long the suspension would last Knight said that was up to the band themselves: "The usual terms of recording agreements provide that when an artist breaks his contract the company has the right to suspend it for as long as the artist refuses to perform. It could take weeks or it could take years before the group can record again."

SALT BAKER

GINGER BAKER'S new band, Salt, will make its first appearance in Britain this Autumn. A major British tour is currently being lined up for the band following their six week coast to coast visit to America this September. This will be the first time Baker has played in the States since Blind Faith.

Baker left London on Tuesday to drive across the Sahara to Lagos where he and the band will spend a month rehearsing before they make their debut at Munich Olympic Games Festival on August 18.

New Rex single in May

THE "OFFICIAL" follow-up to T. Rex's hit "Telegram Sam" will be released on May 5.

Marc Bolan flew to the States at the weekend to put the finishing touches to T. Rex's forthcoming album, recorded in France and Denmark.

In the States, Marc will probably add the voices of Mark Volman and Howard Kaylan of the Mother/Turtles to some tracks.

As yet, neither the new single nor the album have titles. Marc said before he left for the States that, while he appreciated that "Deborah" had not been available as a single for a long time, he still didn't really approve of Fly issuing it as a single, because it was not representative of his music as it is now.

IAN STUART LANE and the DAVELTO SWINGERS

DON'T ROCK ME, BABY [If You're Fine and Fair]

GSS103 45rpm single

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RUSH RELEASE FROM THE MOODY BLUES

MOODY BLUES will rush release a new single on April 21 — the day before they star at Wembley's Empire Pool. The track is a special John Lodge composition "Isn't Life Strange" and runs for six minutes and four seconds. It's backed with Graeme Edge's track "After You Came" from the "Every Good Boy Deserves Favour" album.

Moodies record company — Threshold — have signed a new six piece American group to their label. The band, Providence, were signed by company manager Gerry Hoff on the West Coast last week during the Moodies current US tour and Moodies producer, Tony Clark, is in LA now recording a single with the group for rush release.

Providence, who include viola, cello, violin, organ, piano, hand drums and guitar in their line-up will come to Britain to record their first album.

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RCA RECORDS AND TAPES

COCKER AT WEMBLEY STADIUM?

JOE COCKER may top the bill at a special concert at Wembley Football Stadium this summer. If he accepts the offer it will be the first time the stadium — capacity 100,000 — has ever been used for concert purposes.

New friend for Sandy

BARRY DRANSFIELD has joined Sandy Denney and Friends, and will play with them on some of the groups forthcoming dates in April and May.

Barry, who used to play as part of the Robin and Barry Dransfield team, will play fiddle, mandolin and guitar with the group, which also features guitarist Richard Thompson, bass-player Pat Donaldson, and drummer Timi Donald.

Dates are: Cambridge Corn Exchange (April 15), Pier Pavilion, Southsea (22), London School of Economics (28), Kinetic Circus, Birmingham (May 1), Newcastle City Hall (10) and St. Mary's College, Twickenham (13).

DOORS ARE likely to come to Britain this summer — manager Bill Siddons is currently working on plans for the group to tour here and in Europe around June.

The band have just started work in the States on a new album

SOUNDS understands that the concert is one of three Cocker and his new band have been offered for June 24 and that Richie Havens, Lindisfarne and Sha Na Na are amongst the acts being negotiated to appear with him. One of the other venues offered is Crystal Palace.

Cocker ends his current US tour at the end of April in Hawaii. This week the band are recording two of their concert appearances for a live album to be released in June. The concerts are Tuscaloosa, Alabama, and New Orleans, Louisiana, and will be taped on the "Shelter" mobile (used for the "Mad Dogs And Englishmen" tour).

The band have now added three new musicians — Felix Falcon, congas; Rick Alphonso (trumpet) and Fred Scerbor (tenor sax) and three girl vocalists from Dallas, Texas, Jackie and Lillian Harris and Amelia Frasier — bringing them to a 12-piece line-up. They are due to arrive in Britain in May for their appearance at Great Western Festivals and will play dates here before going on to Europe. Nigel Thomas, the band's manager, is also considering six concert appearances in Australia in late summer.



● STRAWB-DAVE COUSINS

● SANDY DENNY

ARTHUR SOLO

ARTHUR LEE, leader of the now defunct Love, is currently finishing his first solo album in Los Angeles.

Lee, who has always been acclaimed as a legendary figure on the American music scene since he first formed Love six years ago, has signed a solo contract with A&M records. His first album has been produced by Allan McDougall in Hollywood who says it's: "Hot and nasty boogie rock with some flashes of pure commercial beauty".

Plans are being finalised for Lee to come to Britain in late Spring with his new band Band-Aid. Line-up is Don Poncher (drums), Frank Fayad, bass, and Craig Tarwater, lead guitar.

STRAWBS' NEXT

STRAWBS RELEASE a new single on April 21st — Dave Cousins' composition "Here It Comes".

The track is the first to be

released by the group as a direct single without having appeared on an album. The Strawbs go to America for the first time this summer opening

at the Troubador Los Angeles on June 6. They will tour the States coast to coast for six weeks appearing with Delaney and Bonnie and Bread.

WINGS 'HAPPY' SONG

AFTER THEIR "banned-everywhere" single "Give Ireland Back To The Irish", Wings are releasing what they call, "a nice happy song to make people happy" as their next single.

It's called "Mary Had A Little Lamb", and it will be released on May 5. The B-side is "Little Woman Love" — both songs were written by Paul and Linda McCartney.

Wings recorded the songs while they were in the studios putting down tracks for their next album. The album — as yet untitled — is not yet completed, and is expected to be released in the Autumn. The band are at present on holiday, and they will do some more work on the album when they return. They may also make a short film to help promote the single.

Sly plays Great Western

SLY AND the Family Stone will make their long awaited British concert appearance at the Great Western Festival this May. A definite site for the festival has now been announced as near Bardney in Lincolnshire — the county used for last year's big folk festival which starred James Taylor and the Byrds.

SOUNDS understands that discussions on the site have been in progress for the past three months with farmer Bill Hardy who owns the land. Stanley Baker and Lord Harlech, who planned Great Western Festivals, chose the 2,000 acre estate amongst rumours and local resident petitioning all over Britain in

LINCOLNSHIRE GETS FESTIVAL

the past few months. Bardney is 10 miles from Lincoln city centre and the site offers first class camping facilities and parking for people spending all weekend at the festival.

"I am aware that in some areas of this country of ours there is violent prejudice against young people in general and festivals in particular", commented Bill Hardy. "That is not true of Bardney."

Other new names for the festival which runs from May

26-29 are Slade, Vinegar Joe, blues singer John Lee Granderson and Monty Python. Tickets for the weekend cost £4.50 from Great Western Festivals Ltd., 11th Floor, 93 Albert Embankment, London, S.E.21.

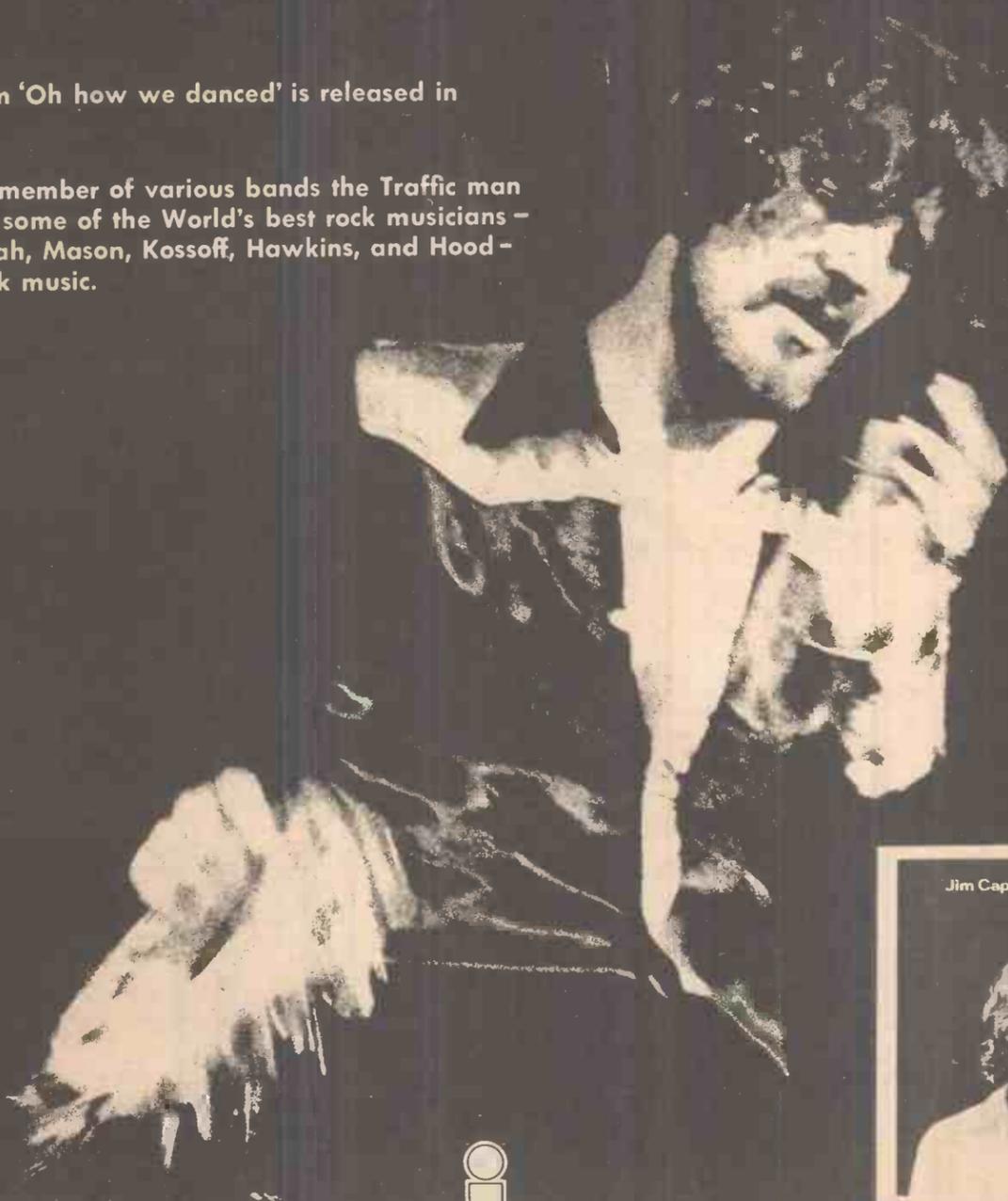
New names have also been announced for the Bickershaw Festival earlier in May. Additions to the already printed line-up are Kinks, America, Cheech and Chong, Hawkwind and Brinsley Schwarz. Festival manager, Jeremy Beadle, is currently negotiating for appearances by the Steve Miller Band and the first solo appearance in Britain by John Kay, ex-lead singer with Steppenwolf.

Out now

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

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

His own.



Jim Capaldi Oh how we danced



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Top 30 Best Selling Albums

- 1 1 FOG ON THE TYNE Lindisfarne Charisma
- 2 2 WE'D LIKE TO TEACH THE WORLD TO SING New Seekers Polydor
- 3 3 HARVEST Neil Young Reprise
- 4 — MACHINE HEAD Deep Purple Purple
- 5 6 BRIDGE OVER TROUBLED WATER Simon and Garfunkel CBS
- 6 11 SLADE ALIVE Slade Polydor
- 7 4 NILSSON SCHMILSSON Nilsson RCA
- 8 5 HIMSELF Gilbert O'Sullivan MAM
- 9 12 ELECTRIC WARRIOR T. Rex Fly
- 10 7 PAUL SIMON Paul Simon CBS
- 11 8 THICK AS A BRICK Jethro Tull Chrysalis
- 12 17 IMAGINE John Lennon/Plastic Ono Band Apple
- 13 15 BABY I'M—A WANT YOU Bread Bread Elektra
- 14 14 TEASER AND THE FIRECAT Cat Stevens Island
- 15 9 AMERICAN PIE Don McLean United Artists
- 16 10 NEIL REID Neil Reid Decca
- 17 13 WHO WILL SAVE THE WORLD Groundhogs United Artists
- 18 18 NICELY OUT OF TUNE Lindisfarne B & C
- 19 19 GARDEN IN THE CITY Melanie Buddah
- 20 — TICKET TO RIDE Carpenters A&M
- 21 16 GRAVE NEW WORLD Strawbs A&M
- 22 30 TAPESTRY Carole King A&M
- 23 25 A NOD'S AS GOOD AS A WINK Faces Warner Bros.
- 24 — AFTER THE GOLDRUSH Neil Young Reprise
- 25 22 THE NEW LED ZEPPELIN ALBUM Led Zeppelin Atlantic
- 26 — LOVE STORY Soundtrack Paramount
- 27 28 JESUS CHRIST, SUPERSTAR Various Artists MCA
- 28 — SMOKIN' Humble Pie A&M
- 29 23 CCS CCS RAK
- 30 — MOTOWN CHARTBUSTERS Vol. 6 Various Artists Tamla Motown

Full-price albums supplied by: British Market Research Bureau/Record Retailer

Britain's Top 30 Singles

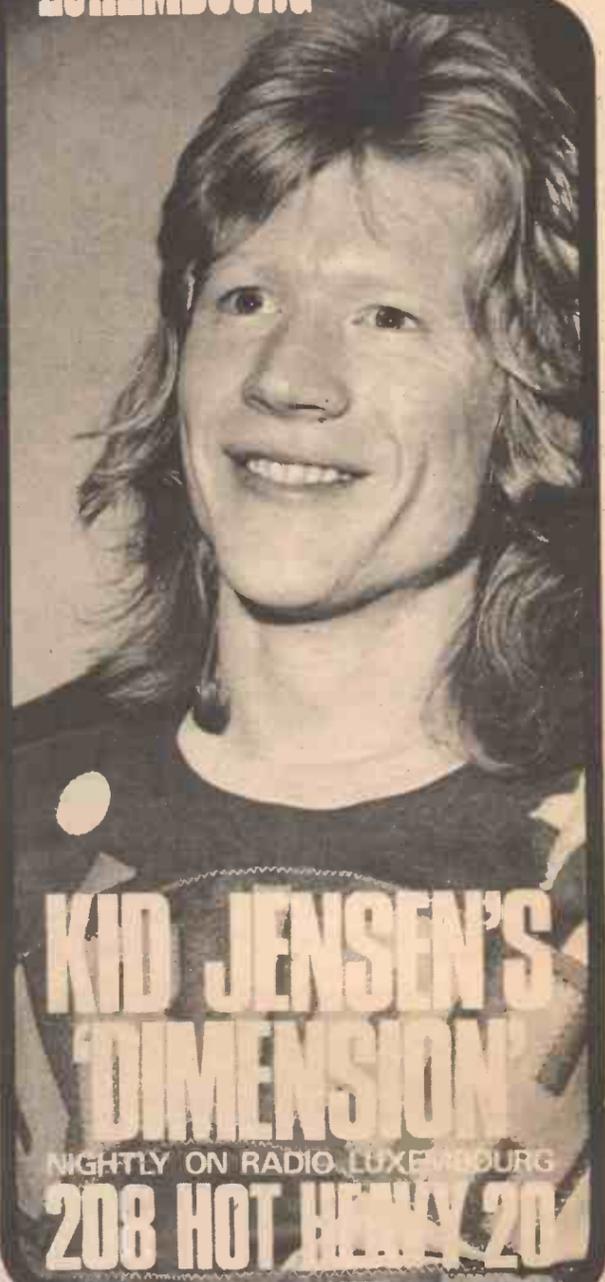
- 1 1 WITHOUT YOU Nilsson RCA
- 2 2 BEG, STEAL OR BORROW New Seekers Polydor
- 3 4 ALONE AGAIN (NATURALLY) Gilbert O'Sullivan MAM
- 4 3 AMERICAN PIE Don McLean United Artists
- 5 7 HOLD YOUR HEAD UP Argent Epic
- 6 5 MEET ME ON THE CORNER Lindisfarne Charisma
- 7 9 DESIDERATA Les Crane Warner Bros.
- 8 6 MOTHER AND CHILD REUNION Paul Simon CBS
- 9 10 FLOY JOY Supremes Tamla Motown
- 10 8 GOT TO BE THERE Michael Jackson Tamla Motown
- 11 14 IT'S ONE OF THOSE NIGHTS Partridge Family Bell
- 12 11 BLUE IS THE COLOUR Chelsea Football Team Penny Farthing
- 13 13 I CAN'T HELP MYSELF Donnie Elbert Avco
- 14 19 TOO BEAUTIFUL TO LAST Engelbert Humperdinck Decca
- 15 24 SWEET TALKING GUY Chiffons London
- 16 12 SON OF MY FATHER Chicory Tip CBS
- 17 25 HEART OF GOLD Neil Young Reprise
- 18 — BACK OFF BOOGALOO Ringo Starr Apple
- 19 — MEXICAN PUPPETEER Tom Jones Decca
- 20 21 WHAT IS LIFE Olivia Newton-John Pye
- 21 15 MOTHER OF MINE Neil Reid Decca
- 22 17 POPPA JOE Sweet RCA
- 23 — CRYING, LAUGHING, LOVING, LYING Labi Siffre Pye
- 24 20 I'D LIKE TO TEACH THE WORLD TO SING New Seekers Polydor
- 25 28 BROTHER, CCS RAK
- 26 — UNTIL IT'S TIME FOR YOU TO GO Elvis Presley RCA
- 27 16 GIVE IRELAND BACK TO THE IRISH Wings Apple
- 28 18 LOOK WOT YOU DUN Slade Polydor
- 29 — RUN RUN RUN Jo Jo Gunne Asylum
- 30 22 STORM IN A TEA CUP Fortunes Capitol

Supplied by: British Market Research Bureau/Record Retailer

Virgin Top 30 Albums

- 1 HARVEST Neil Young Reprise
- 2 THICK AS A BRICK Jethro Tull Chrysalis
- 3 MACHINE HEAD Deep Purple Purple
- 4 WHO WILL SAVE THE WORLD Groundhogs United Artists
- 5 FOG ON THE TYNE Lindisfarne Charisma
- 6 GRAVE NEW WORLD Strawbs A&M
- 7 JO JO GUNNE Jo Jo Gunne Asylum
- 8 SMOKIN' Humble Pie A&M
- 9 INNER MOUNTING FLAME John McLaughlin CBS
- 10 TEASER AND THE FIRECAT Cat Stevens Island
- 11 NILSSON SCHMILSSON Nilsson RCA
- 12 PICTURES AT AN EXHIBITION Emerson, Lake and Palmer Island
- 13 SPOTLIGHT KID Captain Beefheart Reprise
- 14 CONCERT FOR BANGLA DESH George Harrison and Friends Apple
- 15 GARDEN IN THE CITY Melanie Buddah
- 16 IMAGINE John Lennon/Plastic Ono Band Apple
- 17 PAUL SIMON Paul Simon CBS
- 18 NEW AGE OF ATLANTIC Various Artists Atlantic
- 19 UMMAGUMMA Pink Floyd Harvest
- 20 FRAGILE Yes Atlantic
- 21 HUNKY DORY David Bowie RCA
- 22 AMERICAN PIE Don McLean United Artists
- 23 JACKSON BROWNE Jackson Browne Asylum
- 24 MIDDLE Pink Floyd Harvest
- 25 HENDRIX IN THE WEST Jimi Hendrix Polydor
- 26 SLADE ALIVE Slade Polydor
- 27 WEIRD SCENES INSIDE THE GOLD MINE Doors Elektra
- 28 GARCIA Jerry Garcia Warner Bros.
- 29 THE NEW LED ZEPPELIN ALBUM Led Zeppelin Atlantic
- 30 ESCALATOR OVER THE HILL Carla Bley JCOA

Supplied by Virgin Records



TOP TWENTY WEEK COMMENCING TUESDAY, APRIL 11

This Week	Last Week	Artist	Label
1	2	John Prine	Atlantic
2	5	Smokin' Humble Pie	A&M
3	13	Machine Head	Purple
4	16	Shades Of A Blue Orphanage	Decca
5	1	Moving Waves	Blue Horizon
6	11	Judee Sill	Asylum
7	14	Dark Side Of The Moon	Dandelion
8	3	Jericho	A&M
9	7	Sutherland Bros Band	Island
10	4	Thick As A Brick	Chrysalis
11	15	Am I	Regal Zonophone
12	8	Lunch	Charisma
13	10	Good Times Are A-Comin'	D.J.M.
14	—	Jo Jo Gunne	Asylum
15	—	It Is And It Isn't	Atlantic
16	6	Harvest	Reprise
17	—	One Plus One	CBS
18	9	Weird Scenes Inside The Doors A Goldmine	Elektra
19	12	What A Bloody Long Day It's Been	Capitol
20	—	The Inner Mountain	CBS Fear

FEATURE ALBUM

Something, Anything Todd Rundgren Bearsville

America's Top 30 Singles

- 1 1 HORSE WITH NO NAME America Warner Bros.
- 2 2 HEART OF GOLD Neil Young Reprise
- 3 4 PUPPY LOVE Donny Osmond MGM
- 4 5 MOTHER AND CHILD REUNION Paul Simon Columbia
- 5 3 LION SLEEPS TONIGHT Robert John Atlantic
- 6 10 I GOTCHA Joe Tex Dial
- 7 6 WITHOUT YOU Nilsson RCA
- 8 8 JUNGLE FEVER Chakachas Polydor
- 9 14 ROCKIN' ROBIN Michael Jackson Motown
- 10 17 FIRST TIME I EVER SAW YOUR FACE Roberta Flack Atlantic
- 11 13 IN THE RAIN Dramatics Volt
- 12 9 EVERYTHING I OWN Bread Elektra
- 13 7 WAY GF LOVE Cher Kapp
- 14 18 BETCHA BY GOLLY, WOW Stylistics Avco
- 15 16 ROCK AND ROLL LULLABY B. J. Thomas Scepter
- 16 19 A COWBOY'S WORK IS NEVER DONE Sonny and Cher Kapp
- 17 20 ROUNDABOUT Yes Atlantic
- 18 11 DOWN BY THE LAZY RIVER Osmonds MGM
- 19 — DAY DREAMING Aretha Franklin Atlantic
- 20 12 PRECIOUS AND FEW Climax Rocky Road
- 21 15 BANG A GONG T. Rex Reprise
- 22 — GIVE IRELAND BACK TO THE IRISH Wings Apple
- 23 21 AIN'T UNDERSTANDING MELLOW Jerry Butler and Brenda Lee Eager Mercury
- 24 — THE DAY I FOUND YOU Honey Cone Hot Wax
- 25 26 CRAZY MAMA J. J. Cale Shelter
- 26 — TAURUS Dennis Coffey Sussex
- 27 25 WE'VE GOT TO GET IT ON AGAIN Addressi Bros Columbia
- 28 23 RUNNING AWAY Sly and the Family Stone Epic
- 29 — EVERY DAY OF MY LIFE Bobby Vinton Epic
- 30 — TAKE A LOOK AROUND Temptations Gordy

Supplied by: BILLBOARD

America's Top 30 Albums

- 1 1 AMERICA America Warner Bros.
- 2 2 HARVEST Neil Young Reprise
- 3 4 NILSSON SCHMILSSON Nilsson RCA
- 4 5 PAUL SIMON Paul Simon Columbia
- 5 3 BABY I'M—A WANT YOU Bread Elektra
- 6 8 FRAGILE Yes Atlantic
- 7 8 MUSIC Carole King Ode
- 8 10 LET'S STAY TOGETHER Al Green Hi
- 9 13 EAT A PEACH Allman Brothers Capricorn
- 10 7 AMERICAN PIE Don McLean United Artists
- 11 11 CONCERT FOR BANGLA DESH George Harrison and Friends Apple
- 12 12 HENDRIX IN THE WEST Jimi Hendrix Reprise
- 13 16 YOUNG, GIFTED AND BLACK Aretha Franklin Atlantic
- 14 15 GOT TO BE THERE Michael Jackson Motown
- 15 9 HOT ROCKS 1964-71 Rolling Stones London
- 16 18 GEORGE CARLIN-FM-AM Little David Atlantic
- 17 17 PHASE III Osmonds MGM
- 18 14 LED ZEPPELIN Led Zeppelin Atlantic
- 19 27 ALL I EVER NEED IS YOU Sonny and Cher Kapp
- 20 21 LOW SPARK OF THE HIGH HEeled BOYS Traffic Island
- 21 23 TAPESTRY Carole King Ode
- 22 — FIRST TAKE Roberta Flack Atlantic
- 23 20 WHATCHA SEE IS WHATCHA GET Dramatics Volt
- 24 24 SOLID ROCK Temptations Gordy
- 25 28 STYLISTICS Stylistics Avco
- 26 19 CHERISH David Cassidy Bell
- 27 22 TEASER AND THE FIRECAT Cat Stevens A&M
- 28 — SHOPPING BAG Partridge Family Bell
- 29 — LIVE Donny Hathaway Atco
- 30 28 MADMAN ACROSS THE WATER Elton John Uni

Supplied by: BILLBOARD



● THOMAS: "Elvis does charge a bit more than we do."

A NOTICE outside the theatre box office in San Antonio over Easter had a hastily scrawled message on it: "Moody Blues sold out" it read. Then underneath it added "Elvis Presley tickets still on sale".

"Well" said Ray Thomas laughing "He does charge a bit more than we do, we try and keep ticket prices down".

The Moody Blues are currently winding up their American tour. So far the map reads Chicago, Buffalo, Illinois, Boston, Toronto, Baltimore, San Antonio, Fort Worth. On Wednesday night they played Huston and on Thursday, when the phone call finally came through, they were just leaving for Miami.

Success in America is no stranger to the Moodies. Thomas reckons that the last three tours have been comparable in sizes of audiences and halls and that really over that period they've reached the top and haven't much space to climb any higher.

But this tour certainly has been notable for a few things of it's own making. Their publicist, for instance, who was dragged out into the fray last week witnessed the Huston concert only to remark that he'd seen it all, he's seen the opening of the Stones and the closing night of the Beatles, but he'd never witnessed anything like Huston: "Only I wasn't supposed to tell you that in case I got accused of blowing my own trumpet" said Thomas.

American promoters have also informed the band that they've broken all the American box-office records for consistent audience attendance. And to cap it all a gentleman of the press got in such a froth during one review that his biblical bent got the better of him — culminating in a historic quote that: "And the rock gods came from on high". At which point Thomas muttered sotto voiced that that very morning he'd been for his constitutional walk on the water.

That the Moody Blues take all this in their stride has less to do with their egos than with their characters. They know America well, having toured there more often than any other British band, and they are aware that in the States much is read into their lyrics and music to give them a slightly different standing to that in Britain. And they approach it with a sense of good humour and acceptance that manages to keep them sane throughout the melee around them.

It's been a very smooth tour too. No dramas, no major hang-ups — and a lot of that has to do with their re-arranged sound system. For the American tour they've been using a special sound guy and only keeping their actual mixer board.

"We brought this guy over for the four British dates we had to play after the tour (originally cancelled through illness in the band) and the difference was incredible. When we brought the speakers — all 22 of them — over this time he took a look and said it was no wonder they'd

"AND THE ROCK GODS CAME FROM ON HIGH"

MOODY BLUES TALK TO SOUNDS FROM THE STATES

fouled up on us, all the wires had been connected backwards. Which p--ed us off a bit because it was like the Americans asking the British were lousy technicians not to have noticed.

"Still it had to be sorted out, there was no way we could have done this tour under the conditions we did the last one. For a band like us that rely so much on good acoustics I can't tell you the frustration of standing on stage knowing there's not a bloody thing you can do about the sound — and knowing it's not the band's fault."

Although US tours have become such an inherent part of the Moodies' lives, this is the first one where they've been playing tracks from "Every Good Boy Deserves Favour".

"It's amazing but really audiences know better than we do what tracks come from what albums, we've tended to forget over the years. Although we're putting in many of the new numbers it's really been a case of playing 'the best of the Moody Blues'. We're on stage for an hour and a half and there are numbers we just can't drop like "Legend" and Nights In White Satin". No, it doesn't worry us because really we still like playing those numbers — anyway I suppose to audiences it would be like Presley not doing "Hound Dog!"

The Moodies return to Britain next week and start on their new album — two tracks of which were cut before but the rest were held up because of power cuts. Then they're back to the States at the end of the year to do Madison Square Gardens for two nights. At the moment that doesn't appear to be too pleasing a proposition:

"Well" says Thomas "I suppose it's just that it's the end of the tour and we already know we've got to come back — and I'm homesick".

Penny Valentine

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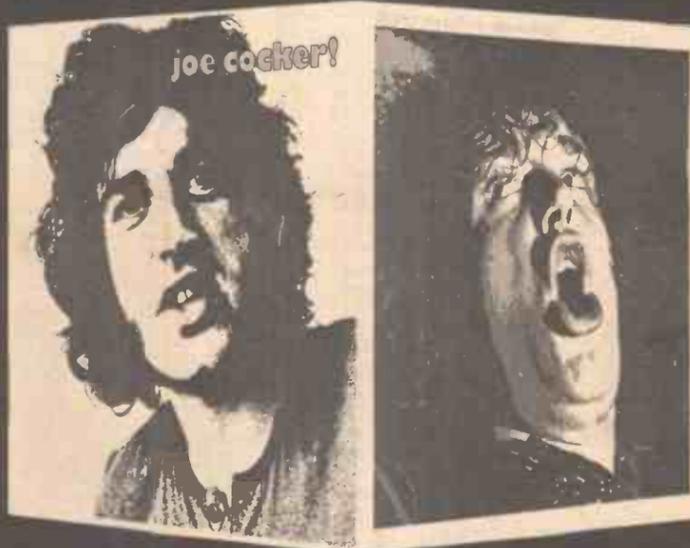
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DYLAN TO TOUR SOON?

STRONG RUMOUR making the rounds in New York last week is that Bob Dylan is planning a tour very shortly, perhaps in the next month or so.

One source said that Dylan was planning to head to Texas to do some concerts, while other sources indicated that Dylan will be rehearsing in Woodstock shortly.

Dead plans

THE DEAD holding forth for six nights at the Academy told us of some plans. "Ace" is the new Bob Weir solo album (with the Dead backing Bobby up). Some of the tracks have strings and horns, which is a first for any member of the Dead family. All, or many of the English-Europe gigs will be recorded for a "possible" live album to be mixed and released upon the Dead's return to the States. Jerry Garcia told us that the tour "is on us".

Jerry explained that the amount of people (42) plus their roadies and sound crew and transportation costs make it unlikely for the Dead to make money on the tour. Flashing back to the Academy, Dave Mason and Bob Fripp (who says "Hello — I Love You England") both dropped backstage to see the Dead.

Bo benefit

SATURDAY night, found Bo Diddley joining Jerry Garcia and the Dead in a benefit for the New York Chapter of the Hells Angels. Bo, with the Dead backing him played for two hours, while the crowd danced in the aisles.

Free Doors

THE DOORS had a concert in Atlanta cancelled out from

AMERICAN NOTES

under them. Seems city fathers figured the Doors would cause riots, and stopped the concert. The officials became very deaf when the Doors tried to explain that Jim Morrison caused some past problems. The Doors plan to give Atlanta a free concert shortly.

Wild/ELP

WILD TURKEY have been added to ELP's April 10-11 gigs at the Academy. NRBQ, a fine New York rock band have a new album on CBS and are heading to the U.K. in August. The new Charles Mingus record is "Let My Children Hear Music". Alexis Korner will have a new Warner Brothers album shortly and is doing gigs with Humble Pie here in the States.

Dope rock?

THE AMERICAN National Commission on Marijuana and Drug Abuse recommended repeal of all jail terms for smoking Marijuana in the States. A group of New York lawyers have been contacting various rock groups and managers for a possible rock benefit to finance legislation to reform New York state laws. They also plan to ask film

companies to donate rock and other films for a possible benefit.

New Leon

BY THE time your reading this Leon Russell "might" have been booked for the Puerto Rican Festival. Leon is supposed to make a June concert date in New York, and is working on new album material. "A Tribute To Woody Guthrie" featuring Carnegie Hall tracks recorded a few years ago is finally out. On the set are Dylan, Pete Seeger, Richie Havens, Judy Collins, Tom Paxton and Arlo Guthrie. Jackie De Shannon was signed by Atlantic Records. She'll do a tour and a single is due. Delaney and Bonnie's new CBS album is out, also David Clayton-Thomas' first solo effort for the same label. Bobby Whitlock has his first album due on ABC-Dunhill. LP's getting airplay about America; Humble Pie "Smoking", "Live Cream" Vol II, "Recall The Beginning" — Steve Miller, "Eat A Peach" — Allman Brothers — "Projection Of The Future" — Al Kooper — "Sitting In" — Loggins/Messina.



● BOB DYLAN: rehearsing or touring?

America top

AMERICA HAVE hit the top slot on the record charts here in America. Roberta Flack's new album "First Take" also moved swiftly up the charts to the mid-20s. Mandrill, the latin-rock group, will have a new album out shortly.

Killer Lewis

JERRY LEE Lewis, with two back to back hits of "Chantilly Lace" and "Me & Bobby McGee" is being billed as "the killer rocks on". Bo Diddley told us his new album is due out in a short while. Hank Ballard has re-recorded "Finger Popping Time" produced by James Brown. From what we've heard Jethro Tull's "Thick as a Brick" will be a million seller before you can say Thick as. Billy Preston is stealing the show wherever he appears and Billy set at the Bangla Desh concert last August has been flawlessly filmed. Lindisfarne just finished the Troubadour in L.A. and they did a live radio broadcast. Commander Cody and His Lost Planet Airmen, are finishing their 2nd album called "Hot Licks, Cold Steel-Trackers Favourites". The Cody crew returns to New York shortly. A truckload of beer will be sent to their gig. They seem to drink like dry Englishmen. Paramount will be releasing "The Godfather" album shortly.

Joe single

JOE COCKER'S Madison Square Garden gig was recorded, and Joe cut a single in Connecticut, before heading on the road. The Band are STILL mixing down their tapes in Miami. The album should be out soon. Dr. John cut some sides at Miami's Criteria Studios. The Chambers Bros. "Oh My God" was released March 28. Badfinger appeared April 2nd on the Steel Pier in Atlantic City. Between gigs they chewed Salt Water Taffey. Look for a new Creedence album shortly.

Old Funk

"MARK DON & Mel" is the name of a collection of Grand Funk hits from 1969 till now. Capitol will release it soon. Quicksilvers new disc is "Coming Through". Dial Records will release some late 1960's Allman Bros. (Duane & Greg) material. The Brothers were working under the name "Allman Joy". Rolling Stones producer Jimmy Miller has signed with ABC/Dunhill. Miller will scout out English talent for recordings and such. Score is the name of Frankie Lane's new record label. We hope Frankie does.

Lindisfarne

LINDISFARNE PLAYED their first Los Angeles gig this

week on the bill with Don McLean at the Troubadour. Most of the audience didn't have a clue as to who they were but responded quite happily to "Lady Eleanor," "Meet Me On The Corner" and "We'll All Swing Together."

With a bit of luck they'll do quite well the next time around. As the young lady sticking close to their dressing room door put it: "You're much too good for this club!" Ray Jackson's splendid harmonica and mandolin work especially stood out. Lindisfarne are due home momentarily. First thing on the agenda is a lot of writing for the next album. Not much time to write on the road, you know.

Don's songs

DON McLEAN — "the 'American Pie' guy" — expects he'll be showing up for an English tour in the next two months. Not to worry if you've wondered if "Pie" is all he has to offer.

He sang some brilliant songs including a very funny thing called "On The Amazon." "It's for you all to dissect," he grinned as he started in. Talk about images! My mind is still reeling from phrases like "zodiacs on the wing," "frenzied adenoids," and "prophylactics on the prowl"! He also does a neat version of Gordon Lightfoot's "If You Could Read My Mind" and plays a terrific banjo.

Last laugh

REMEMBER WHEN Sonny and Cher used to wear those tatty clothes and moan "I Got You Babe"? Well these days Mr. and Mrs. Bono have a hit TV show, a thirty five room mansion — and the last laugh on everybody who said they were washed up.

The mansion, which cost three-quarter of a million dollars, was recently purchased from Tony Curtis. It's the Los Angeles equivalent of Woburn Abbey, complete with indoor swimming pool, huge garden, and one can imagine a

Wilson might rejoin Boys

IN NEW York for three evenings of Carnegie Hall concerts, the Beach Boys told us they plan to live near Amsterdam from May to August. They also found a "home" studio in which to record a new album for autumn release. A possible live album could occur when the Beach Boys play concert dates. We were also told Brian Wilson "might" join the Beach Boys in Europe for some gigs. Jack Riley of the Beach Boys staff, indicated that Brian thinks playing in Europe might be a good way to return to the concert stage. A South

middle-aged Sonny and Cher hawking souvenirs on the lawn and still singing "I Got You Babe." a few years hence.

Rod and John

RUMOUR HAS it that Long John Baldry may well do a short tour in America later this year singing duets with a certain Mr. Rod Stewart.

King Richard

I RAN into the amazing Little Richard at Noel Redding's recording session the other evening. Little R. was, as usual, talking a mile a minute, giving Noel advice and is working on a new album of his own.

His first question to me was "What's your sign?" — probably the most frequently asked question on the Sunset Strip these days. The "King of Rock and Roll" is a Sagittarius in case you're interested.

Rob's recital!

WHO SAYS pop musicians don't practice? Robbie Kreiger of the Doors has been taking private lessons in guitar for several years and recently participated in a recital showing off his talent for flamenco guitar. It wasn't one of those infamous Hollywood press parties, though. Just a small, pleasant recital for fifty people who happen to like to listen.

Busy 'plane

THE JEFFERSON Airplane and their associates keep the mails busy. Thus, I've received four posters, a comic book, numerous albums and the "Grunt Gazette," which features some interesting recipes centered around... Hot Tuna. I shall be happy to forward them on in a plain brown wrapper.

LABELLE, PATTI'S group, will soon be issuing a lovely new single of Cat Stevens' song "Moon Shadow." Their version is very different from Cat's and quite likely to be a hit.

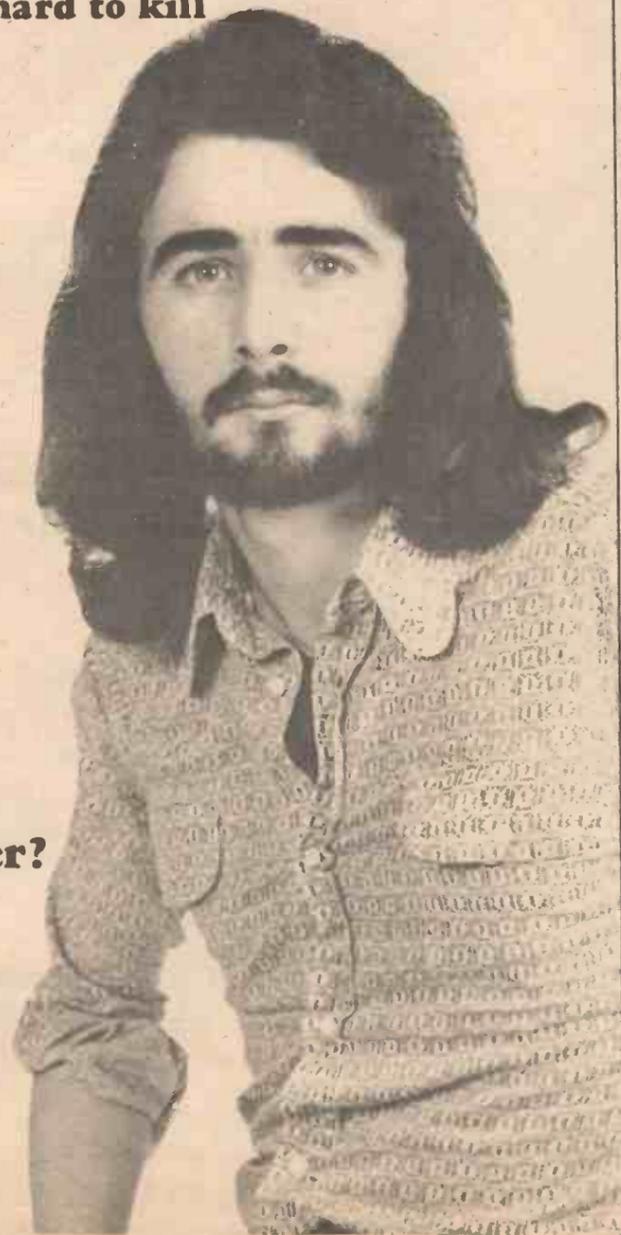


● BRIAN WILSON

African tour for the first few days of next year is in the talking stage.

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CHUCK BERRY TALKS TO MARTIN HAYMAN



THE GUV'NOR is holding a short audience at the BBC Television Theatre before he goes on to record a "Sounds For Saturday" spectacular. Ultra-cool and relaxed before a veritable forest of microphones and the searching and not-so-searching questions behind them, sixteen years in the rock and roll business tells. Nobody is unaware of the presence, the sheer magnetism of the man who arguably started it all — Chuck Berry. And least of all Berry himself.

With all that he's seen in music and its attendant tribulations, not forgetting the time he spent in the can, and with the solid success of practically everything he has recorded since "Maybelline", he has every right to sit back in the chair whilst press officers dance attendance on his every need, smoke menthol cigarettes and wait for the ques-

tions to be served up.

Chuck is a model of politeness to all the interviewers. None of your just-made-it brusqueness. All questions, with the exception of those which are either senseless or unanswerable, he gives consideration to and attempts to answer.

He is particularly chary about questions on the business or on his personal life. He has things too well figured out to want to attract any aggravation, and anyway why should anyone expect the whole truth and nothing but?

Questions which fall outside his scope as an entertainer — his views on other people's music, for example — receive short shrift. Berry admits that he has hardly touched the phonograph in his new home in St. Louis, Missouri, since it was installed, and that it's now collecting dust. And in a way this modesty, this refusal to step outside his own scope, is a way of re-directing the questions back towards the central issue: Berry as performer.

Presumably a mild streak of self-advertisement becomes ingrained after such a length of time, and anyway why not? The poor Puerto Rican boy

FAITHFUL TO ROCK AND ROLL

"People know the background of music much more than they used to"

seems to have made it to the promised land (he now owns his own sports and social centre at home and inevitably headlines wherever he plays) so if that's construed as arrogance, he's damn well entitled to it.

So as a Vogue photographer flitted around in the background waiting to immortalise the brown-eyed handsome man's coruscatingly primary silk shirt and red, white and blue patent shoes (Chuck raises an eyebrow and laughs briefly, dark brown and mellow), the questions pop out like the photographer's flashbulbs. How did he feel about playing a TV studio with an invited audience? Did he feel at ease?

"Professionally yes, but you don't get the vibrations you get playing live to people." What about the new album "San Francisco Dues", which has a rather different sound to that usually expected of Chuck — how did that come about? "I'm not playing quite the same songs. It's like, say, look, the pants I have on are bell-bottoms, sometimes I feel like wearing straights, or knickers for that matter, you get what I mean? Yeah, well I've been doing this, what you see on the album, all the time."

Inevitably, the question arose as to how Chuck reckoned rock and roll had changed since the beginnings — as he was surely one of its founder-members. "You put me on the spot there. I'll answer the last part of the question. Really I wouldn't begin to say how rock and roll has changed, or if it has changed. Because if you say rock and roll has changed, you must be able to show the difference."

"There's a difference in every song that comes out," he replies with masterful tact. Right then, let's make it a bit more specific: had he heard the Grateful Dead's 'Johnny B. Goode', or Jimi Hendrix's? He couldn't say precisely, but he thought it seemed likely, as most of the versions of his songs which found their way on to record he made a note to listen to.

Did he have any favourite

recording by anyone of one of his own songs? "No, not at all — it doesn't come to me that way. The fact that anyone would do it at all, badly or better, comes to me as appreciation and gratification. That's their own bag, the way they do it, and I'm complimented regardless of its mechanics."

To put the question in a slightly different form: how had audiences changed, now that sweet little sixteen was easing gently towards middle-age spread? "Well, people are people and people don't really change, they've been laughing and crying since humanity started. I say that as like a gesture. When I look down and see a sixteen-year-old this is what it makes me think of, and some people may realise, gee, it's been sixteen years."

Were they more sophisticated now than before? "Oh yes. The sixteen-year-old now has the mind of a twenty-year-old, in music — in fact, in life itself more or less. People know the background of music much more than they used to, so, yeah, they're much more sophisticated than they used to be. To make it more specific, I would say educated, 'cos sophisticated, that doesn't register with me at all."

Did that mean a greater freedom to stretch the audience, to play what would formerly have been unacceptable? "I have been educated in music as well, and I can do a better and more extended performance than I could a while back, because everything overlaps and if I do it at all, I think it should be better: each time I pick up the guitar it's adding to my education."

Would he have considered the recent session in London, the results of which have just been released in the States, a musical education in the sense that he enjoyed it as much as any other session he had ever done?

"There were some things which really gassed me which perhaps had never happened before. But in a session, it's like this you see: strawberry shortcake is far-out, and peach melba is far out, but which one is better, you know... every session has its highs, but there are some hassles in every session as well."

What about the size of the auditoria that he was now playing? Did Chuck still find himself most at home with a small club audience rather

than playing to a huge stadium? "This really doesn't matter. I'm far past caring where." Equally at home, then, with ten or ten thousand people?

"I wouldn't want ten thousand every night and neither would I want ten. It's a little different programme for ten thousand, a different delivery. I think I can satisfy ten more directly, naturally. In a multitude, there's many people there who maybe don't even dig rock, they've just come to get some education maybe."

How had he found the Steve Miller Band when he did the live sessions in San Francisco's Fillmore shortly after GRT took over Chess and Berry signed with Mercury? From Miller's side that had not worked out satisfactorily. According to him, their rehearsals had been fine, but the performances had spotlighted Berry to the exclusion of Miller's band.

Here Berry, the master of tact, pauses to give himself some thinking space. "We did a session there which I didn't know they were recording... I knew they were to record it, but not until after the first night. They called me in the second night to listen to the tracks! Ai, ai... This was Mercury, you understand..." So with a laugh and only the slightest suspicion of a deprecating remark aimed at the business, he dismissed the subject.

Berry is back now with Chess under its new ownership after the brief spell with Mercury, but it's far from the same family business that it used to be.

Chuck undoubtedly contributed in a big way to the first successes of the Chicago label. Had some of the musicians that he must have encountered there and become friendly with, fallen by the wayside compared with Chuck's continuing world-wide success?

"Well, they sold out, that's business. There isn't an audience left... People break up... The Beatles even broke up, businesses break up. Frankly, I don't think about these things. Chess folds, so I go to another record company."

One piece of excellent news, though, dating from those far-off days, is that Berry is getting together the old trio who accompanied him on those first recordings. Amongst their plans are a regular weekly gig at Berry's country club. So Johnny Johnson, Jasper Thomas and newcomer Coolie ("the other bassman's gone", said Chuck rather ambiguously), Berry's first-ever band, will once again be treading the boards in St. Louis, Missouri.

A lifetime in rock and roll. Was there anything he'd missed in devoting himself to music? "Who said I've devoted myself to rock and roll? I have many enterprises, though I have been faithful to it as much as I could."

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STAMNESIDE

Reviews by
Jerry Gilbert

USING THE most fundamental of figures Hot Tuna took their medicine show style performance to New York's Carnegie Hall last week and achieved the kind of reaction they were looking for.

The band dwell heavily on old country dance themes and within the watertight framework laid down by Joey Covington and Jack Casady — one of the most solid bass players around — Papa John Creach and Jorma Kaukonen were allowed to run wild.

It was Tuna's spectacular display and Creach's showmanship in particular that conjured up memories of the old medicine shows, his screeching lead work on violin was one of the highspots of the evening. The crowd were on their feet from the start and they loved Creach's "John's Other" as they did "Candy Man", "Keep On Truckin'" and "Keep Your Lamp Trimmed and Burning".

Kaukonen proved that it is not only feasible to pick an electric Fender country style but that it is possible to add a

HOT TUNA

new dimension to the work of people like Blind Boy Fuller and the Rev. Gary Davis. The band's own material was predictably solid and just what the audience wanted, and in the final crescendo, Papa John threw off his jacket and tie much to the delight of the audience.

Earlier in the evening Mick Greenwood opened the show with a fairly indifferent performance in spite of the impressive line up behind him, which included Tony Cox (keyboards), Jerry Donahue (guitar), Dave Peacock (bass) and Barry De Souza (drums). "Be My Friend" and "Living Game" were the only songs to emerge with much character and it seems sad that Donahue's tasteful, mellow lead work, clashed with the harsh, rather unimpressive singing of Mick Greenwood. The audience's reaction was typical of the Carnegie Hall — they didn't like the music and they let the band know as much.



● PURPLE: see below.

LOGGINS AND MESSINA

AFTER HEARING the first recording of the Kenny Loggins band, featuring former Poco and Buffalo Springfield guitarist Jim Messina, I thought that any further superlatives laid on the band would be at best redundant. That was until I saw them live in Porchester, New York, last week.

opening a programme which also featured Billy Preston.

The band, which features horns, violin, assorted percussion and guitars, is designed to establish songwriter Kenny Loggins as a performer, and it was

JOHN HAMMOND

WHEN JOHN Hammond appeared at Max's Kansas City on Park Avenue South, there were strong rumours that Grin, Nils Lofgren's band, would be in to jam, as their Carnegie Hall concert with Guess Who had been cancelled at the eleventh hour.

Didn't see Lofgren around, but instead we had a bonus from legendary folkie Bobby Neuwirth.

Hammond, playing harmonica in the rack and switching between his steel National, tuned open for bottleneck, and his ordinary acoustic, was superb. He emerged during the blues revival of the early sixties and has grown in stature ever since. He played on until 2 in the morning with the audience shouting out requests fast and furious. His Robert Johnson pieces were good as was his picking on Fuller's "Truckin' Little Baby", and his sensitivity for the blues was best shown in Albert King's "As The Years Go Passing By".

Loggins who opened with four solo numbers before the band joined him. "Danny's Song" led into "House At Pooh Corner" which was a hit for the Nitty Gritty Dirt Band, "Lady Of My Heart", and finally "Dixie Holiday" during which the band moved in.

The audience were already on their feet by the end of each number and when Jim Messina started to play some familiar hard lead work and Lester Garth played fiddle on "Listen To A Country Song" the place went wild.

They followed up with a dollop of rock and roll with Loggins dancing across stage on "Back To Georgia" before the band shifted into yet another mood on "Vahevela", a sort of Caribbean sea shanty featuring Garth on violin and various percussion compensating for the lack of West Indian steel drums. It was a foregone conclusion that the band would be back for an encore and they obliged with another track from their album "Nobody But You".

Whether Jim Messina decides to stick around or not, there is little doubt that this is the most exciting new band to emerge in the States this year, and in July we'll have a chance to see them in England.

DEEP PURPLE

IT'S NO use jiving with Buddy Miles when he's in the right mood; 'cos there ain't no-one gonna stop him stealing the show.

His new band are appearing second on the bill to Deep Purple but there's little doubt that in many areas it's the Miles band that the folks are there for.

West Palm Beach is 140 miles upstate from Miami and the Auditorium is a spectacular 6,000 seater. Nazareth, who have been going down exceptionally well on the tour has the dubious task of opening a show that was in direct competition with Joe Cocker — who was appearing 16 miles down the coast at Fort Lauderdale. As the warm-up band Nazareth were allowed to do little more than just that, and in a shorter than normal set. It wasn't until the final number — the Allman Brothers' "Black Hearted Woman" — that they really got the audience stomping.

By the time Buddy Miles arrived the hall had swelled considerably and the calculating drummer, to use the old cliché, was mean, moody and magnificent. He directs his band — and the audience — from the back of the stage and his six-months-old line-up features a phenomenal black bass player Ronald Johnson as well as a superb brass section.

Only the fabulous "Them Changes" has survived from Buddy's old repertoire — the remainder is new material — and their slow arrangement of Neil Young's "Down By The River" shows their capabilities best of all.

Deep Purple faced an uphill task, although the audience refused to allow the pitch to

STEVE GOODMAN

STEVE GOODMAN has burst on to the scene in much the same way as John Prine has done. His new Buddah album was produced by Kristofferson and had liner notes by Prine, but rather than look on this as some kind of incestuous co-operative society it should be regarded as the emergence of a new wave of talented, relaxed country singers.

At the Carnegie Hall last week I found his performance infinitely tasteful and relaxed, with just the right amount of humour to make it work. Two tracks from his new album — "The I Don't Know Where I'm Going But I'm Goin' Nowhere In A Hurry Blues" and "You Never Even Call Me By My Name" were exceptional.

GRATEFUL DEAD

EVEN IF you regard Grateful Dead as a loose boogie band in the best possible sense, their set at New York's Academy of Music last week was fairly appalling.

The Academy, like London's Roundhouse, appears to have its own following and the house was jammed packed with a young audience of stoned freaks, bent on manifesting their approval

of the Grateful Dead right from the off. The problem largely was with the PA, for individually you could hear that the music was good and you could see that it was good.

It was a long, long show, and I was assured that the Dead never found their feet before the first hour, but I didn't stick around sufficiently long to see whether this was so.

long to see whether this was so.

The band opened with "Bertha" which was a fairly auspicious start, continued with many of their best known numbers which their fans were quick to acknowledge, but with the exception of some brilliant flashes from Garcia and some good singing from Bob Weir, the band had failed to distinguish themselves whilst I was present.

IMPRESSIONS

SUNDAY EVENING in Charlotte, North Carolina — which is one of North America's dry states — looked like being the time and place for an early retirement until the Impressions blew in for a gig at the Midnight Sun, a fairly classy cabaret night spot.

After fourteen years with only one personnel change, the group know how to play the slickest of sets without excluding any of the nitty gritty that went into their early hits.

Leroy Hutson is the man who has replaced Curtis Mayfield, and on his shoulders falls a good deal of the lead singing while Sam Gooden sings some of the most outasight bass lines and Fred Cash holds the tenor parts in place.

With the Harlem Globetrotters sitting out front, the Impressions gave us medley upon medley of hits — "People Get Ready", "Gypsy Woman", "This Is My Country" and "I'm So Proud" in the opening set, "It's Alright", "Keep On Pushing", "Ain't Got Time", "Ain't No Sunshine" and "Turn On To Me" in the second, before closing with Curtis's "Tightrope". The backing band is unbelievable. They opened each set before the Impressions appeared, and their drummer and rhythm guitar player are the finest around.

With a supplementary percussionist and organist also in the line-up, the Impressions' show maintains a perfect balance between solid music and tastefully adorned cabaret entertainment.

her new album
Edge of Time

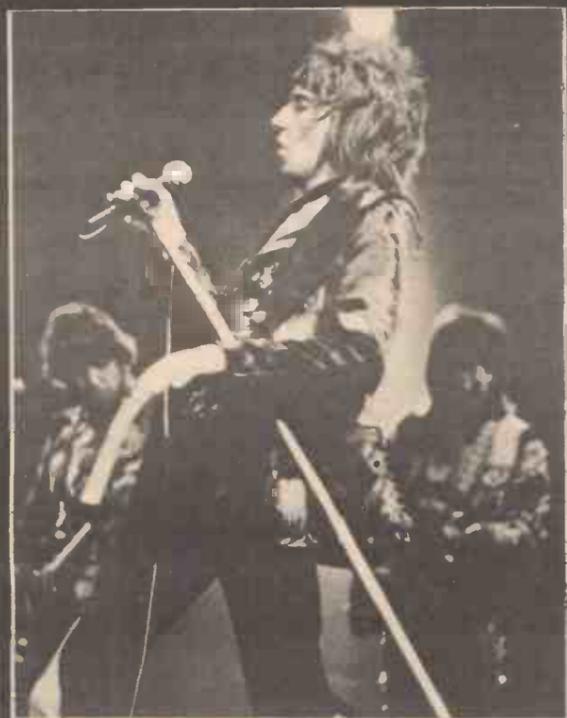
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WHENEVER CONVERSATIONS about American girl R&B singers crop up it often happens that Carla Thomas escapes unmentioned.

It's not that Carla doesn't warrant being discussed for she convinced uncompromising soul buffs as early as 1960 with her first major record success — "Gee Whiz" — that she was going to be good to have around, but the fact remains that, in this country at least, she is perhaps not so well known as she might be.

The stunningly attractive Miss Thomas is currently in the midst of a fairly extensive British tour with The Temptations which I'm told has been as much a sell out as makes no difference. Incidentally, the tour is undoubtedly one of the most important musical events to have happened in Britain for some time and by the end of this year it'll certainly be recognised as such. However, independent of all the usual publicists spiel, Carla confirms that the tour has indeed been a good one. In fact she says it in such a way that she sounds a little surprised that it has gone so well.

This is incredibly only her second working visit to these shores. The first time was with the 1966 Stax/Volt European package which also flaunted the brilliance of Otis Redding, Sam and Dave, Arthur Conley and Booker T and The MGs. Carla was the baby of that tour and she remembers it fondly.

RHYTHMS

Since then, however, she has seen a lot of water flow under the bridge and the culmination of it all appears on her latest Stax album "Love Means". The feel of the album is quite different to anything Carla has recorded before.

Gone are the famous hard grooving Stax rhythm section and horns, the likes of which can be heard on any Otis Redding album, to be replaced by the softer lines of string sections and Sweet Inspirations like backup vocals but, nevertheless the old Stax rhythms lurk underneath it all thanks mainly to Al Jackson on drums and bassists James Alexander of the Bar-Kays and the totally unbelievable Duck Dunn.

Carla says "Love Means" has been the result of her moving to California on a permanent basis. She was born in Memphis and went through most of her schooling in that town.

SOULFUL

"I've always wanted to do a listening album, if you can see what I mean," she told me. "There are a lot of things on this album which you might not expect from a soul singer but I regard myself as a soulful person rather than a soul singer. I needed to show that I can do other things than just sing the blues. There's a lot of sunshine on the album (the first thing that catches your eye about the sleeve, back and front, is the abundance of flowers) and this is the Californian thing coming out. Take Sly Stone or Buddy Miles, they are basically black country musicians — Sly's rhythms are definitely country — but it's all wound up in a west coast feel. Some of the Motown



● CARLA THOMAS: a soulful person.

LOVE MEANS CARLA

acts are into the same thing."

Otis Redding, with whom Carla recorded many times, has understandably had an immense influence on her work. She confirmed that before Otis's death he was already moving in new directions. Exactly what these directions would have been is now impossible to say but Carla believes along with many others that "Dock Of The Bay" was the start of the turning point. She calls "Dock Of The Bay" Redding's autobiographical sketch.

The first influence she felt, however, was her father's, the larger than life Rufus Thomas. Carla recalls her father started in showbusiness as a dancer before he started cutting R&B records, since when he has become one of the best loved Stax artists.

INTEREST

Another point Carla talks about is the seemingly sudden awareness and interest of early soul and R&B being shown among the newer white rock and roll bands. She says, and with some credulity, that soul music suffered because it was tolerated if played by white bands but people in general refused to accept it from its natural source.

"Of course for a long long time soul music has been influencing white rock bands," she says. "The Beatles said as much the first time they came to the States."

Quite divorced from making albums and playing concerts, however, Carla has also embarked on a second career as an actress. She's just begun acting school and eventually hopes to start making films. She says she likes to be kept busy.

If you didn't make it to any of the tour gigs, you missed out on a beautiful show. Never mind, though, the shops are still selling albums.

RAY TELFORD

ABOUT MID-WAY through my interview with Mick Abrahams in one of Chrysalis's sparsely furnished offices last week an interesting thing happened.

What it was was this. A booker poked his head round the door and asked Mick if he could play a gig at Plymouth the following Friday. Mick said the band definitely wouldn't be doing the gig. The booker, after a few moments of perplexed silence, asked, "too far?". "It's not that," said Mick, "but my wife'll be getting near her time then and I don't want to be away." The booker hesitated a further few seconds before finally closing the door.

It all bore out exactly what Mick had hinted at once or twice during the interview, that at Chrysalis they still don't know quite how to take him.

There's a new Mick Abrahams Band album due out later this month which has been given the title of "Atlast" and Mick tells me it's the best album yet he's been involved in. He describes it as being a very pressured piece of work (the whole thing was completed in three weeks) but for all that he says it's much better thought out than, say, "A Musical Evening", the Abrahams band's last album released early last summer.

"The new one," he says, "has more melodic lines and has a stronger structure all round. I still think the last album was a good one, but it was like a few songs plus the band having a blow — it wasn't as well integrated as it might have been. The actual numbers on the new one are also more meaningful than anything we've put down before."

Another reason for Mick's enthusiasm over "Atlast" is because Jack Lancaster is back in the band. Lancaster of course is Abrahams' old buddy from the Blodwyn Pig days who, after Pig split up, formed his own group which did reasonably well but never really got off the ground.

"While he was on his own," said Mick, "he got hung up on a lot of different things. Jack's a really great musician but he needs someone to lead him into the framework of a band and get him to blend in. His playing on the new album is incredible. He's got fantastic taste and it really shows."



● MICK ABRAHAMS

Happy while the magic lasts

Mick says his current lineup which consists of Bob Sergeant, Ritchie Dharma, Walt Monaghan and now Lancaster, is the first he's led which he gets on with both musically and as people. He says they get on musically because everyone has basically similar roots and all are working in one direction, although he allows that something may happen to change all that: "Sure, I'm happy with the band now but I could change it tomorrow if the magic goes out of it."

Mick reckons part of the reason why Blodwyn Pig never worked out as expected was because there were too many compromises being made between the musicians involved.

Abrahams is not a man to cry down what he did in the past. He says he still gets a charge from listening to his old albums and because of this is able to see his future direction in better perspective. The future? Well, he's confident enough that he has the talent with him to keep coming up with good albums and that means much more than it sounds. He says he knows of one rock journalist who refers to him as "a washed out blues guitarist" but that doesn't appear to bother him too much — and neither it should.

THE DADDY of British blues is looking very fit. Suntanned, healthy, relaxed and younger than his 39 years, he's in town for his annual tour of Britain. He's just finished a zonker of an Australian package — nine concerts a week — and had to leave his house in Los Angeles in the midst of building a new extension.

John Mayall has been titled, since he became the bulwark of the English blues scene, everything from "High Priest Of The Blues" to "Sire Of The Super Groups". Grandiose indeed, and yet it's a fact that without Mayall and his unique free form line-ups there would be many fine British musicians whose path to the top would have taken much longer had they not been given Mayall's band as a chance for early and exploratory exposure.

SURPRISE

And it's just as true that his way of playing, his ideas as a musician, have kicked back on his own fame nicely. That much of his long lasting success — never waning over seven years, consistent in an inconsistent framework — has been based on the element of surprise.

"Everybody," says Mayall now, "accepts that element in my musical set up. You could say they expect the unexpected. It allows me a tremendous amount of freedom, and the trust that audiences all over the world have in me is really astounding."

His trip here is no exception. His line-up is new, having changed twice since his US tour. Now it stands at Keef Hartley on drums, Victor Gaskin (bass), Fred Robinson (guitar), Clifford Solomon (tenor sax), and Richard "Blue" Mitchell (trumpet).

The stamping ground for many of the American musicians in the band started in jazz — Horace Silver, Lionel Hampton, Duke Ellington, Chico Hamilton — and then moved most of them into the blues/soul field. Mitchell, working with Ray Charles, Solomon with Ike and Tina Turner, Robinson from Little Walter to Charles and Jerry Butler. Does Mayall think these latter influences, the soul feeling, come through in the new line-up?

"Not really, no. I think when it comes right down to it jazz, gospel, blues and soul are so intermingled. All they have in common is just the feel — very natural and easy. With these kind of line-ups you can really make a lot of things work, especially when you're working with experienced and good musicians who've played in different musical environments.

"There's a lot less risk than you'd imagine. The only way I can figure it out is that if you hire a guy you're not asking him to do something someone else has done. Whatever instrument he plays I want him to be himself, project himself, and everybody adjusts to each other. There's no pre-arranged material, no songs, everything is improvisation from the word go. Each musician is starting off on new ground each time we go on stage.

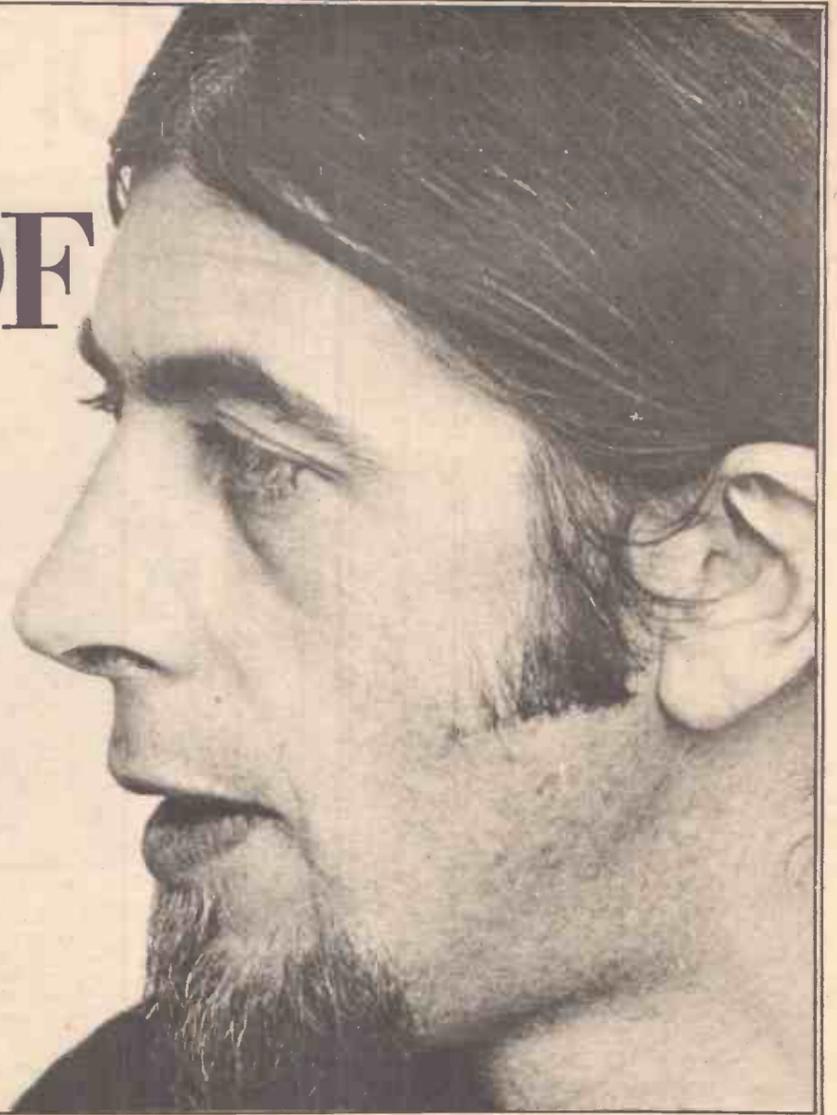
"The horn players I've got now aren't really a brass section. I tend to pick them very much as individual musicians who have their own identity, they're not background people, there's no coasters in the band.

After all these years it's obvious Mayall is not the temperament fitted to a permanent line-up but it's interesting now to hear his reasons for never using one.

"It would have been totally against my nature and not desirable at all.

"The more permanent something is the more formalised it has to get, and the more chance there is of running into repetition, being to-

MAYALL, DADDY OF BRITISH BLUES HITS TOWN



Interview By Penny Valentine

gether because you HAVE to be together. Whereas it's very likely the musicians you're working with have individually progressed in another direction.

"I can well understand this problem in bands today. We've played gigs with some of them and we get to hear bands over a succession of gigs playing the same repertoire.

"It must be a strain to play the same things, being scared to be different, and most people in group's I've come across tend to be like that. Even for us it can sometimes get hard and I always feel really fortunate at the end of a tour that both the music and the band are alive and well.

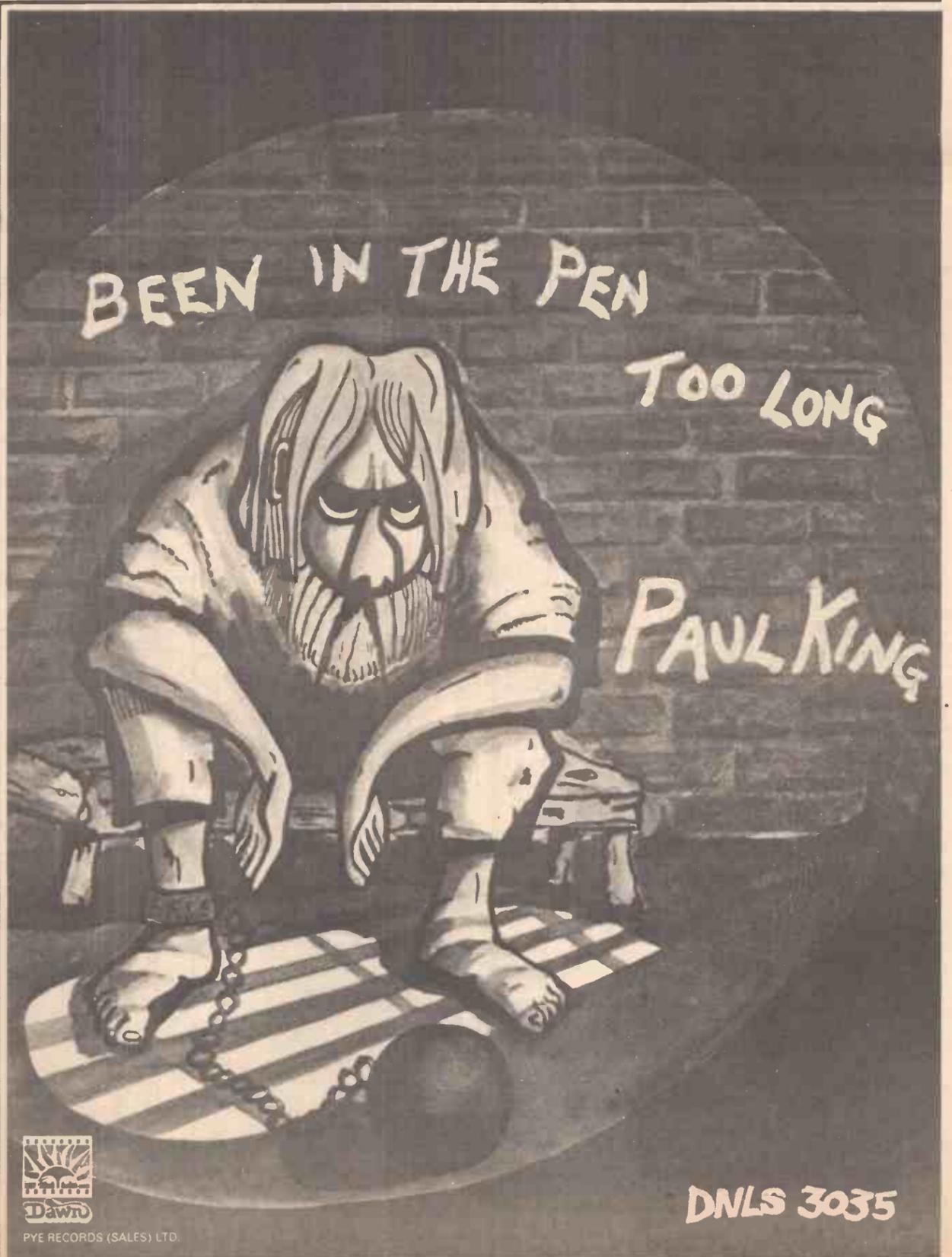
"By the time it comes to saying goodbye there are still things to be done and it leaves a nice attitude all round. Guys then go away on to their own album and their own gigs — which may have been helped by exposure with me.

Mayall is in fact in a unique position as a musician anyway. Aside from the fact that he can call on anyone who happens to be free, he is also far away from the normal pressures musicians find they are oppressed by. He works live when he wants to — about seven months of the year split up into working blocks — and records when he feels like it.

"From the beginning I had no idea at all that my life as a musician would work out this way — it really came about through luck and circumstance. I don't have the pressures many musician's have, that's true, but it's amazing how tired you get even after three months touring. So by the time it comes to an end, even if the music is great and everything, it's very nice to stop and have a total contrast of environment.

"I think your health must be the first consideration, because there's no point working yourself into the ground. The music suffers and you just go down the drain and aren't able to cope with life.

"I'm sure this is a contributory factor to the very high accident rate amongst young musicians today."



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REVOLUTIONARY REVIVALS

THERE WAS a lot of brave rhetoric flying around the jazz world in the 1960s, and the commonest word was 'freedom'. Of course, no-one was very clear about what it meant in terms of music, but it had the requisite aura of barricades stormed and tyrannies overthrown.

The period certainly had about it one characteristic of an authentic revolution, namely confusion. That is why, now that the dust has settled a bit, it is good to have a set of albums from Polydor presenting a wide selection of what we called, rather quaintly, the 'avant garde'. The records range from the important to the merely typical, but the choice of artists and material is pretty well flawless.

To begin with, there is the great ORNETTE COLEMAN Fairfield Hall concert of 1965 in two volumes (2383 090/1). This was probably the most influential personal appearance by a jazz artist in Britain since Louis Armstrong played at the Palladium in the 1930s. From that moment you could sense the growing confidence of young British musicians.

Somehow a personal contact, a real, shared event, had started the motors running. Even if the music had been poor it would have been an important event but, as it turns out, it was very remarkable.

The trio of Coleman, Izenson and Moffett was an extraordinary unit. Ornette and David Izenson would work flat out, sometimes tripping over each other but usually managing to jostle one another into wonderful imaginative flights while Charles Moffett's drumming avoided the temptation to jump into the fray and laid down a strong but subtle basic beat.

It was this fine balance of roles which made the trio such a fascinating thing; everything was so clearly in perspective. Ornette Coleman's ability to pull melodic fragments into the most unlikely shapes has always been the rock-like foundation of his style, and on every alto-playing track here he demonstrates it to the full.

On one track he plays violin and trumpet, probably violating every technical rule in the book, but the sounds he produces are surprisingly effective in context. One whole side is devoted to his composition for wind quintet, 'Sounds And Forms'. There's not really room to go into this properly except to say that, given the charming sound that this combination always produces, the overall effect is rather monotonous.

If we turn now to ALBERT AYLER'S 'Witches And Devils' (2383 089) we find almost the complete opposite of Ornette Coleman. The astonishingly rough-hewn sound which this group produced quite defeated most of us when the first albums appeared. The usual critical line is that Ayler's music rejects all the later developments of jazz and reaches right back to the street-bands of New Orleans for its sources.

Certainly the title-piece, for instance, has strong similarities to the funeral dirges of, say, the Eureka Band. But the spirit of the thing is very different, with an almost obsessive insistence taking the place of airy polyphony. Albert Ayler is hard to listen to at first and for a long time I was so revolted by the apparent clumsi-



● **CECIL TAYLOR:** recorded on a duff piano.

ness of it all that I couldn't take more than a couple of minutes. But it grows on you and once you settle down into the atmosphere Ayler's own playing becomes fascinating because of the extraordinary way he distorts the sound of the instrument. Where Coleman will play with a melody, Ayler plays with a series of cries and shrieks. Persevere with it — but make sure you've got the house to yourself first.

CECIL TAYLOR'S 'Innovations' (2383 094) was recorded in Copenhagen at the Cafe Montmartre in 1962—on a duff piano. Taylor is probably the first jazz musician to be more read-about than listened-to. He has made few records and doesn't seem to work very much, but he has been endlessly discussed in the press.

He is really a phenomenon. At a casual hearing it all sounds like a jumble of notes until you realise that this is because everything is happening so quickly. He is a classically trained pianist with a formidable grasp of musical organisation and this is important because he is not a simple 'effects' man.

John Coltrane was similarly puzzling when he first appeared — there was so much going on that his style was described as 'sheets

of sound', when, in fact, it was hard and precise but very concentrated. You get a clearer idea of the matter if you see Cecil Taylor playing.

The B.B.C. have a very revealing video-tape (unless they've scrubbed it in favour of the 'Black And White Minstrel Show') which shows the amazing delicacy and precision of his technique in close-up. This album is not his best or most typical, although Taylor and altoist Jimmy Lyons play a beautiful duet on a piece entitled 'Call'. But why didn't somebody tune the bloody piano?

NOAH HOWARD'S 'The Black Ark' (2382 093) is interesting because it's typical of what the rank and file were (and still are) up to. The great figures — your Ornettes and Cecil Taylors — are originators in the deepest sense. Their music sounds that way because it must, because they can't do otherwise. But in all arts there are perfectly good followers, people who work within the framework that the originals set up.

The trouble with these later styles of jazz is that they are so free from structure and external form that there's no framework to hang on to. You're either a genius or nothing.

Noah Howard suffers from not being a genius and his consequent failures are significant. A piece will start out with a Coltrane-ish rhythm vamp, then comes a bit of modal melody, then a touch of the Ornette Colemans and a sudden lurch into Ayler territory — then the whole thing in reverse and stop.

It's a shame because twenty years ago Noah Howard would probably have been a very satisfactory be-bopper of the Jackie McLean stamp.

The last selection, 'Anatomy Of A South African Village' by DOLLAR BRAND (2383 099), is quite separate from all the other albums. Brand is a black South African whose influences are, consequently, different from those of American artists.

He is content to use much more conventional means than the others and his piano style is reminiscent of Monk and even, at times, Duke Ellington. In fact, there is a distinctly Ellingtonian feel and scope about the long title-track, a piece of musical impressionism that really comes off beautifully.

His two other compositions here, 'Tiniyana' and 'Honey', are affectionate reflections of his African background. Dollar Brand is one of those people who seem to disappear from the scene for no good reason and I wish I could hear some more of his music because it has so much vitality and is obviously produced with the most loving care. This album, too, was recorded at the Cafe Montmartre, but the piano is rather better here.

It's obviously idle to talk in terms of buying six albums because they're 'good Examples' of something. But if there's one of the musicians whose work you want to know about, then this is a good opportunity.

BY DAVE GELLY

Coleman concert off

JAZZ NEWS

Compiled by John Jack

Regular Wednesday venues include the Phoenix, Cavendish Square, where this week **Karl Jenkins** fronts **Chris Spedding, Dave McRea, John Marshall, Jeff Clyne** and **Art Theman**; the New Merlins Cave, Margery Street, near Sadlers Wells, home of the **Bruce Turner Jump Band**; and the Queens Head, Attneave St., WCI which presents **Tubby Hayes** this week with host **Jimmy Hayden** and the **Brian Spring** trio.

At the 100 its **John Bas-table** and the **Chosen Six**, good New Orleans type sounds.

On Thursday, in addition to the Bulls Head regulars, the **Mike Daniels Big Band** is resident at the Half Moon Lower Richmond Rd., Putney with sounds of the 20's, 30's and 40's.

The Little theatre in Garrick Yard, St. Martins Lane has 'Cirrus' with **Gary Boyle, Frank Roberts, John Rangel-croft** and **Ron Herman**, on Thursday and the **SME** and **Derek Bailey** on Friday.

Another excellent Friday scene is the Peanuts Club at the King's Arms, Bishopsgate, home base of altoist **Mike Osborne** and colleagues, it has an extremely informal atmosphere which leads to a lot of very inventive music. . . . a popular sitting spot for visiting New Jazzers.

This Friday at the 100 **Chris Barber** will doubtlessly

pack them in as usual . . . good jazz can draw big crowds.

On Saturday in addition to the Bebop Preservation Society at the Bulls Head, and the very fine **Alex Welsh** band at the 100 **The Modern Jazz Quartet** play a 7.30 p.m. show at the Odeon Hammersmith as a warmer for their three week stay at **Ronnies** which starts on Monday (17th).

Sunday offers a host of lunchtime sessions in all corners of the city . . . Bulls Head, Barnes, Bird/Curtis at **Bernards Bar** Greenwich theatre; **Fawkes/Chilton Feet-warmers** at New Merlins Cave, the Kensington hotel, Russell Gdns, W11, etc. In the evening this week **Mr. Acker Bilk** is at the 100, his current band will surprise a lot of people who have tended to think of them solely in their Trad Boom image . . . it's a first class mainstream swinger now.

Monday at the 100 it's **Trevor Watts Amalgam** and **Lol Coxhill** with assorted mates.

Not a bad selection, and that's only a part of what's happening every week, with much more going on further afield.

Send news of what's on in your area please, especially North East England where my spies are rather sparse at present.

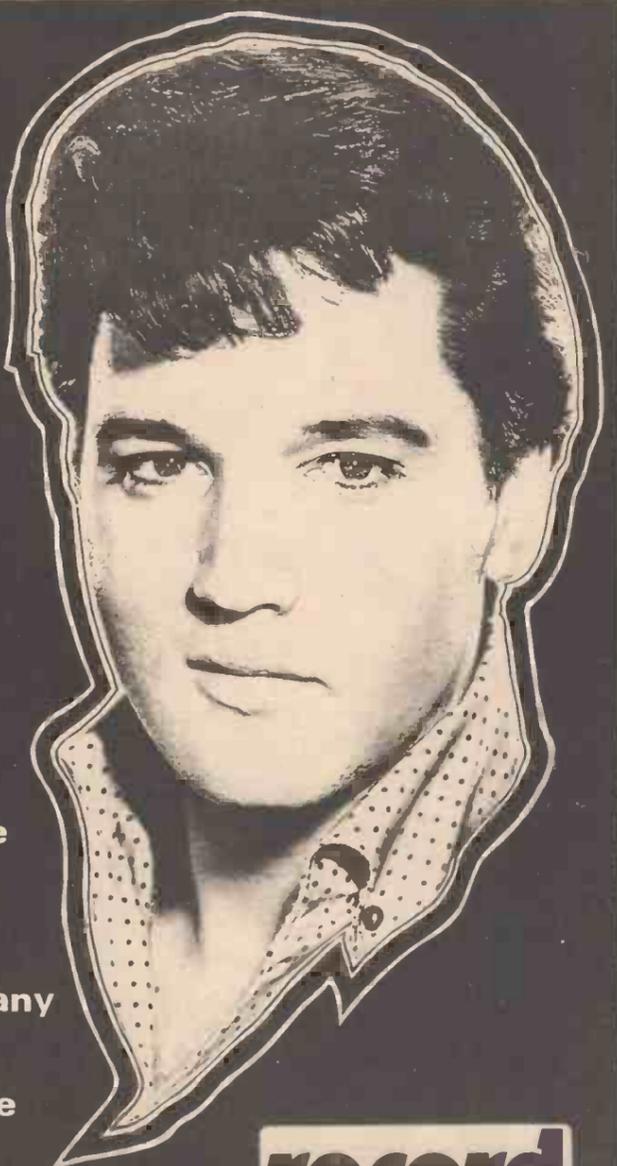
ELVIS PRESLEY MAXI-SINGLES TO WIN!

PLUS STRAWBS

PLUS BUFFY ST. MARIE

PLUS SOUNDS free classifieds force T-REX re-releases

These and many more great features and artists are in the APRIL issue of RECORD COLLECTOR



record COLLECTOR

On sale at main paper shops now!

THE SURPRISE Ornette Coleman concert proposed for Thursday will not now happen . . . at least not until the Autumn; but the Quartet will be in London for some days next week to record Ornette's "Skies of America" with the 86 piece London Symphony Orchestra for CBS.

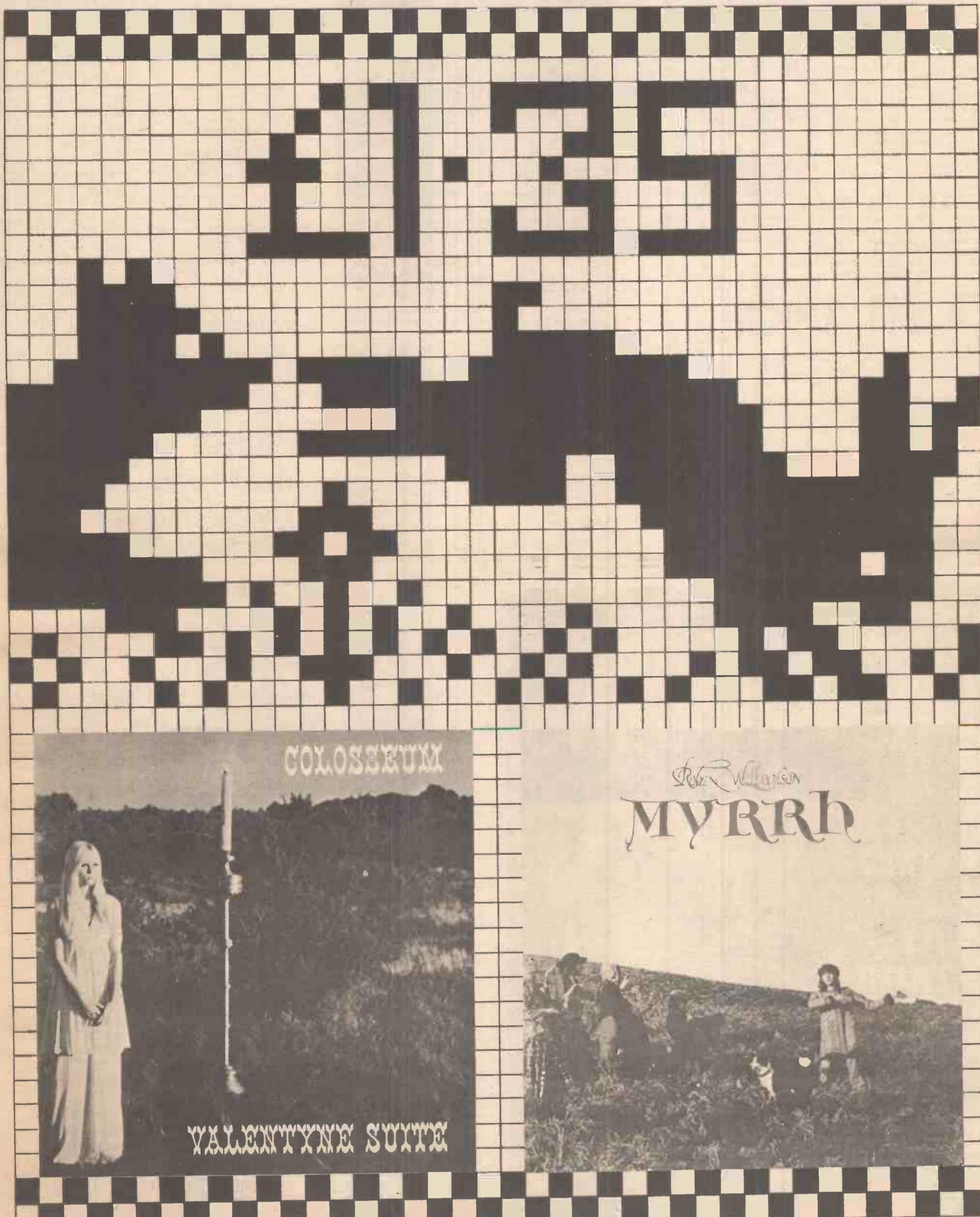
Whilst the BBC commissars struggle valiantly to suppress the new generation of creative music makers . . . most jazzers who have won places in international polls are now banned from Jazz Club: the music still keeps happening in a variety, quantity, and quality which we natives are often too blasé to appreciate fully, as several visiting foreign aficionados have pointed out to me.

Can any other city in the world currently offer as much jazz as is on this week in and around London?

On Monday the **Mike Gibbs Big Band** and **Norma Winstone's** new band at the Queen Elizabeth Hall; **Maynard Ferguson Big Band** for its second week at **Ronnies**; **Ujamaa/afrojazz** at the 100; **Dave Gelly/Jeff Scott** band at the Pindar of Wakefield, Grays Inn Road, a regular weekly event; **Alan Haven** at the Bulls Head, Barnes; and numerous lesser groups in suburban pubs.

Tuesday you have the choice of **Brotherhood of Breath, Nuclus** and **Stan Tracey/Mike Osborne** opening the Swan at Stockwell; **Phil Seaman** trio at the Jolly Cockney, Black Prince Road, SE11, a regular weekly gig that Phil does on Wednesdays as well . . . usually with a guest, this week (12th) **Bill LeSage**; tenorman **Tommy Whittle** at his club the Hopbine by North Wembley station, with guest guitarist **Ernie Cranenburgh**; **Eddie Prevost** and **Lou Gare** of AMM at their weekly session at the Kings Head, Acton High Street, with **Evan Parker / Paul Lytton** duo and **Derek Bailey**; or **Tony Lee's** trio with guest **Bill LeSage** at the Bulls Head, Barnes, to name but a few.

Island introduced a Low-Price series at £1.49 with Emerson Lake & Palmer's 'Pictures at an Exhibition' Here are the next two, now priced at £1.35. More to come.



COLOSSEUM
Valentyne Suite Bronze/HELP 4

ROBIN WILLIAMSON
Myrrh HELP 2

MUSIC PEOPLE

EDITED BY MARTIN HAYMAN

Sounds odd in German

MORE and more music papers are springing up in the wave of music which seems to have reached the shores of the Common Market. There is a German paper graced with the same name as our own, operating from Cologne, whose editor Rainer Blome was recently in this country and was impressed by Assagai, whom he rates higher than Osibisa. He was a little puzzled by the phenomenon of Stray, though, it seemed.

Also reaching England is France's number one glossy on rock and roll. Best. Don't know where the boastful name came from but its standards of production, even for a monthly, are extremely high, with much beautiful colour material. They seem very clued-in on what happens in Britain and the U.S.A. and featured in



■ A BOOGIE WITH BO: Legendary rhythm and blues artist Bo Diddley (due here in Britain soon we hear) on stage with Grateful Dead (here at the moment) at a recent get together in New York. From left to right: Gerry Garcia, Bob Weir, Diddley and Phil Lesh. Quite some line-up of talent.

a recent issue a long and comprehensive interview with Nico and report on the concert she

gave with John Cale and Lou Reed in Paris.

The reporter on that occasion, Hervé Muller, has in fact just moved to England to establish a permanent London base for their operations, far from the Charing Cross axis, in the East End.

Switzerland has also just launched a paper, Music Scene, based in Basel. It's a broadsheet newspaper aimed at providing plenty of hard news and comes out fortnightly. Incidentally, it also reprints some of our feature articles... strange indeed to see something you've written translated into German.

Get ready

THE new Steve Miller album "Recall The Beginning: A Journey From Eden" will probably be out in

a couple of weeks. It's a helluva lot better than the rather sparse, disheartened sound of "Rock Love" and a return to the full technicolour production bit, and even has strings on some cuts.

Great to hear more of those floating, rocking, perfect songs like "Sitting In A Bar (Trying To Find Home)" first played to English audiences a couple of months ago. My copy has "Sealed by Quality Control" on it, and indeed it's one of the most perfect recordings and pressings to have come my way for a long time.

Steve Miller freaks and hi-fi freaks get ready... latest news suggests that Steve Miller, along with John Kay of Steppenwolf, is likely for Bickershaw.

WHILE on the risky subject of newspapers, did not an anonymous story on the Rainbow's demise curiously parallel both in phrasing and figures the alternative voice in the Evening Standard?

One of the saddest features of the Sundancer's debts incurred at the Rainbow is the large number of smallish (two- and three-figure) sums owed to small concerns, many of which will be badly hit by the Rainbow's insolvency — including an electronics concern which may itself have to go out of business.

The total sum owed does in fact approach £150,000 but it reeks of statistical proof when a gross figure for the four most successful-ever nights at the Rainbow (Pink Floyd's stint there, which was in fact extended by one night to cover existing heavy demand for tickets) is advanced as a figure for the Rainbow's earning power... scurrilous attacks on similar lines may be expected from a slightly different (but equally imperceptive?) quarter in the near future.

SADSTORY OF THE RAINBOW

Mackay, it is titled "God Bless The Unemployed" and stars the "Massed Band of the Dole Queue", who are in fact a collection of freaks swept in from the streets, bawling the amazing refrain "God bless the unemployed and shame on those who work, For they it is who spoil the land and not those that shirk."

Doubtless the same sentiments would not be shared by Jonathan King, whose solo album appears soon and also features a bizarre chorus of forty gay monks chanting "This is the year of Jonathan King" to the tune of "I Say A Little Prayer". From concern to the millions to concern for the one?

WE WERE sorry to hear that Malcolm Mortimer, 19-year-old drummer with Gentle Giant, has been so badly injured in a car crash and wish him a speedy recovery.

Meanwhile Giant have had to take on a drummer for their current British tour — John "Pugwash" Wethers, formerly of the Grease Band and Graham Bond's Magick.

Gay monks!

CONCERN FOR the millions department: We hear that Transatlantic folkie Lee Nicholson has just cut a single. With knob-twiddling by New Seekers' producer David

A bite at the Berry

THOSE who would have liked to see Chuck Berry but didn't get the chance will get another bite at the cherry soon.

Berry seems fairly definite for the 1950's Rock 'n' Roll Revival package set by Mervyn Conn. And those who can't make it in person to Belle Vue, Manchester, on June 2, or to the Empire Pool, Wembley, the following day, will be pleased to know that they will be able to slump in the comfort of their

homes and see Berry on the box.

No date has yet been set for the screening of his "Sounds For Saturday" TV spectacular, though I understand it is unlikely to be much earlier than May. Berry pulled a triumph out of the bag despite the limitations imposed by a television studio and a rather inflexible pick-up band, rocking and duck-walking his way through favourite oldies like "Nadine", "Roll Over Beethoven", "Reelin' and Rockin'", "Memphis" and of course "Johnny B. Goode".

High Groove

CYRIL of the Flaming Groovies is in London setting up things for the band's arrival. The Flaming Groovies play a high-energy, searing rock and roll music which makes few compromises. With a slightly dragged, thinning fringe, thin saturnine features largely obscured by enormous mirror-finish shades and a black leather covered in studs (all his own work), he told me, lounging on a street corner like a teenage rock and roll hoodlum, that he had got to hate San Francisco and "just had to get out". More on the Flaming Groovies soon, we hope.



"Fun Corner: first of an irregular series". We have a feeling that this page does not contain enough humour, or enough feedback from readers. To remedy this, we will be running our very own competition. Photographers are invited to send in bizarre, eccentric, quirky or downright rude photographs. The picture that grabs us most will be published. Readers are then invited to supply a caption to the picture or supply words for the bubbles. So howzabout this one? Who can raise the biggest larf? — PHOTO GUY ANDREW

Barry's big bunch

BARRY Ford, who appeared on the B. B. King London sessions and figured in the disappearing Noir, has been back at work in Command Studios with a bunch of musicians.

Basic tracks are already done and horns and percussion will be overdubbed in the near future; the product will be on sale on the open market as no recording contract underwrites the sessions.



Yogi bare

YOU will doubtless be fascinated to know, courtesy of Tony Barrow International Limited, that the way to pronounce Yogi Ramu Michael Adonaiasisis — and I quote — Rah-moo Mick-eye-yell Addon-eye-iss-iss.

The Yogi is to be the subject of a 250,000-dollar promotional campaign headed by a gentleman called Morton D. Wax, head of a New York publicity firm, Morton D. Wax Associates.

The campaign will introduce the world to the Yogi's Universal Awareness Foundation and his Universal Awareness Record Corporation — which puts out such records as his "Getting It Together" with a naked Mick-eye-yell on the cover.

Build your own 9 sec dragster.

Custom Car for May tells you how to build a 9 sec dragster for £750. All about chopped VW panel trucks and pick ups from the States. There's a report on the VW K70, and the new range of Leyland six banger models. Along with a comparison of the TR6 and Capri 3000 and an unusual test of a Replicar Bugatti Type 37. Plus our exciting regular features with all the latest in the world of custom cars. All for just 18p.

CUSTOM CAR 18p

A Link House Group Publication



the new monthly film paper

BOB DYLAN

The single most influential figure in the last 20 years of popular music? That must be Bob Dylan.

Even before his sudden, shattering move into the world of Rock, Dylan had taken the virtues of folk music—the political and social awareness and meaningful lyrics — and found them a vastly wider audience than they had ever had before.

Dylan made the word poetry respectable to a whole generation. He showed that lyric could be more important than melody; that content and message could be all-important. He forced popular music to grow up, to broaden its horizons, to deal with the universal as well as the particular.

A large percentage of today's serious Rock owes something to the man who took his name from the Welsh poet Dylan Thomas. Even his crude vocal style can be heard in the accents and anti-style of a vast number of today's singers.

Dylan took his own inspiration from a number of sources though the most important initially was Woody Guthrie, America's folk-poet of the underprivileged. In 1961 Dylan visited Guthrie who was slowly dying in hospital. The interview made a lasting impression on the young man, as had Guthrie's style of talking blues and his politically-motivated songs like "This Is Your Land" and "So Long, It's Been Good To Know You".

The 20-year-old Dylan was making a name for himself in the folk clubs and community of New York's Greenwich Village and his first recording spread the word. His songs in those days mixed his talent for imagery with a directness of message which was later to be replaced by confusing obscurity.

In 1963, a little more than a year after his first album, he appeared at the Newport Folk Festival and the reverential ovation which he inspired spread round the world which already knew him as the writer of the Civil Rights anthem and massive hit song "Blowing In The Wind".

To America, reeling under the extremes of McCarthyism, it seemed that Dylan was in the grand tradition of left-wing social commentators. It has proved to be a disastrous mistake to try to force Dylan into any particular bag or make him conform to pre-conceived notions of what he might be. He has constantly alienated fervent followers by refusing to be what they thought he was.

Only two years after his triumph at the Newport Folk Festival he was booed off the same stage. Instead of the acoustic guitar and harmonica, he appeared with amplified, electric guitar and a full-scale Rock band. The audience showed its total rejection by pelting the stage with missiles. Dylan walked off in tears and order was only restored when it was announced that he would return with his "pure" folk instruments.

Dylan is remarkable in this ability to arouse conflicting emotions in his most loyal followers. Each change in direction has left thousands bitter and bewildered while bringing in thousands of new worshippers.

Subsequent concerts brought more hostile demonstrations by the new-Dylan single, "Like A Rolling Stone" and album "Bringing It All Back Home" were selling in vast quantities. If the folk purists were rejecting him he was now being embraced by the rising rock generation. He inspired the whole plethora of "protest songs" — a movement which started on a high plane and plunged into farce with "protests" manufactured for the teenybopper charts. It did, however, bring recognition to some of the fine singer-composers in Dylan's wake like Tom Paxton, Phil Ochs and many more.

CELEBRITY

Dylan became a celebrity — a state of affairs which seemed to force him into demonstrations of how difficult communication between human beings could be, with himself on one side and representatives of the media on the other. Dylan press conferences were a cross between surrealism and the Goon Show. Undaunted, writers and fans continued to read into Dylan, his utterances and his songs, whatever it was they wanted to read into them.

Imagery increased in Dylan's lyrics, messages were harder to decode. Dylan continued to give offence: to the campaigners who thought he should be leading their fights for freedom, to the folk followers who thought he had sold out, to those who expected him to stay the same.



Rock Pioneers

A SOUNDS SERIES BY BOB DAWBARN

and to those who expected faster changes. His lyrics became more personal, more autobiographical perhaps, and less concerned with wider issues. There could be no return to, say, "Masters Of War".

The pattern repeated itself. "Mr. Tambourine Man" became the hippies' anthem and the hippies were unhappy to find that Dylan wasn't really one of them either.

In August 1966, Dylan disappeared. Reports filtered through that there had been a motorcycle accident. Because it was Dylan, even that had to be interpreted. As his absence grew longer there were rumours and suggestions — he was dead, he had dropped out to try and sort out just where he was at, he had had a nervous breakdown.

It was 18 months later when a new Dylan album appeared. It is still not certain whether "John Wesley Harding" was recorded before or after the accident though oral evidence makes me believe it was probably after.

In it, Dylan returned to acoustic guitar and harmonica. The songs had more of the country and ballad about them than anything he had done since 1965. The influence seemed to be more Hank Williams than Woody Guthrie or the rockers.

Dylan himself reappeared at a couple of concerts. He started recording again. He was now a married man, though

that does not seem to have altered his suspicion of women in his songs. He sounded different, the voice had changed and, generally speaking, the songs were simpler. Then came "Nashville Skyline" which had more of the country influence.

Even if Dylan's record output had ceased with "Blonde On Blonde", his last LP before the accident, his achievements would have been phenomenal. He broke down musical barriers, absorbed every sort of experience. The traffic was two-way. Dylan undoubtedly took from the Beatles and Rolling Stones. They in turn took from him.

CRUDE

As musician and singer, Dylan has had wider influence than perhaps he deserves. His singing and playing is crude though he uses both effectively to get his words across. Eventually, he will be judged as the poet of rock.

I have a sneaking suspicion that in the long run it will be his more personal, later songs which live. The earlier compositions, those which looked at the world around him, were so much of their time — they said what needed saying. In a changing world their impact must lessen.

It will be the songs which evoke those startling images, the songs which show Dylan's command of words, which will grow in esteem.

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Another chapter for Buddy

AT LAST Buddy Miles has assembled a band which is fit for a king, and his forthcoming album should at last earn him some overdue accolades.

Aside from being one of the great innovators, Miles is also a tremendous rock drummer and a supreme showman who can dictate to his audience and predict their behaviour without moving from his drum stool at the back of the stage.

The band have recently completed an American tour which headlined Deep Purple and on every occasion these two great bands have been vying for supremacy.

Right now Buddy has three experienced reed players in the form of Billy Spregue (trumpet and flugelhorn), Richard Apl-anap (tenor sax) and Dave Dahlster (trombone) but they should not be looked on as a section — for with Robert Hogins using the organ primarily as a sustaining instrument, the horns are creating layers from which one of the instruments will suddenly cut loose for an incredible solo.

The line up is completed by Ronald Johnson, a bass player who has amazed everyone on the tour, and lead guitarist James Bradshaw, who is just about perfect for the concept of the band.

DIFFERENT

Only Buddys great song "Theme Changes" has survived his earlier exploits, and the remainder of the material — including a new arrangement of Neil Young's "Down By The River" — has developed with the band over the past six or eight months.

Buddy's boys had just

By Jerry Gilbert

finished one of their sets and returned to the dressing room after an encore in Florida when Mr. Miles decided to hold court.

"This band," he said, "is an entirely different conception because there are so many different things going on without any one thing dominating."

How is it different? "Well it's still rock orientated but now there's more feeling, a greater sensitivity and more positive minds working. I can say that eighty per cent of the group as a whole is thinking positively but even though we've only been together for six or eight months, we're still learning ourselves. If you have a band you must have musicians that know about life and know how to communicate with people."

Buddy Miles, who was in at the inception of the Electric



● **BUDDY MILES: a new band fit for a king**

Flag and is now leading his fourth subsequent band has no cause to think of playing in terms of commercial success so much as the sheer self-justification of playing: I doubt whether his morale has ever been as high or his performance been so consistently intense as it is right now.

The band's final number each night is "We've Got To Live Together" and by the time they leave the stage the audience are consistently left

chanting the line almost oblivious to the fact that the music has stopped and the band are off stage. We can expect some fireworks indeed from Mr. Miles when the band arrive in Britain shortly.

"I just don't have time for no jive as far as playing goes and I can't afford to mess around. Most of today's rock music just turns me off because I've been hearing it for long enough — it's not a thing to enjoy these days and

as far as I'm concerned music doesn't come from the amps, the music I make is coming from having a feeling for the music and having sensitivity; music for me is a natural high for everyone, whether they are young or old, black or white."

"I can truthfully say that I think I had a lot to do with the start of brass music in rock, and I really don't think there are many groups that are into what I'm into. I wouldn't knock any groups

that are just technical but that's not what I'm trying to do — take 'Down By The River' for instance, where the conception was very simple and what the musicians wanted to do to it came from their hearts. I mean I'm not no wow man or anything but I've got ears and I really want to do something in music that people can relate to."

Buddy Miles' new album promises to be really exciting, for it outlines his old musical background. The album, "Chapter Seven" is due out in the States at any time and although it will feature entirely new material, it will be in the form of a Buddy Miles dictionary, acknowledging his work with Dave Mason, Steve Stills and Hendrix's Band Of Gypsies.

TAPES

But in mentioning Hendrix, Miles emphasised that he never jumped on Hendrix's bandwagon as had at one time been intimated in some quarters. "There were no ego trips or nothing — the Band of Gypsies just wanted to play and to say that me and Hendrix didn't get along, man that's jive. Man there must have been something there if that dude wanted to get together with me and there certainly was no ego trips."

"Another thing was that we got to do a lot in the studios but I don't know what happened to those tapes, all I know is that I can't see any of these moves about Hendrix because I just know that they were jive also — also the records, they're just not Jimi. It was the same thing with the Electric Flag, where we didn't want to know no jive they were just dynamite personalities that wanted to play."

Aside from visiting England Buddy Miles is currently working out a further interesting project — an album with guitarist Michael Bloomfield.

"He's one of the most underrated guitarists around today, and he's just like a brother to me man. He wants me to do an album with him this summer."



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Irony and bloodshed

"THE GODFATHER": Marlon Brando. Director: Francis Coppola (Paramount).

Since its New York premier last month, Albert Ruddy's production of Mario Puzo's best selling novel "The Godfather" has, as anticipated, proved to be the new box-office bonanza.

Brilliantly directed by Francis Ford Coppola and starring Marlon Brando as the Godfather and Al Pacino as the family heir — college boy turned enfant terrible — this epic is set in gangland Manhattan and centres upon the Italian mafia which pulls all the strings in the New York underworld.

Brando has been brilliantly aged by geriatric genius Dick Smith (who also processed Dustin Hoffman in "Little Big Man"), and with five families headed by ruthless moguls battling for control of the underworld, there is a terrible foreboding in the recurring lines: "We will make him an offer he cannot refuse", and "either your signature goes on the contract or your brains do".

The film will undoubtedly win Pacino countless accolades, for after his auspicious debut in "Panic In Needle Park" he carries off his respective roles as the young college boy, the gangster dilettante, the systematic killer and eventually the uncompromising boss of the Corleone family, with remarkable panache.

BLOODY

The irony comes in the final scene when Corleone and his wife are themselves invited to act as godparents, and during the baptismal service — even as he is renouncing Satan — his henchmen are systematically disposing of the other gangleaders in the bloodiest of ways.

The bloody scenes are really bloody. Initially a film director who refuses to give Johnny Fontane (Al Martino) a star part in his new production and thus tangles with the aging godfather, wakens to find himself swimming in blood — and the head of his favourite horse, nestled alongside.

Sonny, the Godfather's most eligible son and a veritable thug, is ultimately gunned down at a causeway toll gate when five gunmen rise from the toll booth armed with machine guns and drill



Reviewers:
Jerry Gilbert
Penny Valentine

him to the ground with a thousand bullets, Bonnie and Clyde style.

Moe Green, Vegas casino owner, refuses to sell out to Corleone and the moment of truth hits him as he puts on his spectacles to see who has entered the door, a split second later the lens are smashed by a gunshot and the blood gushes out.

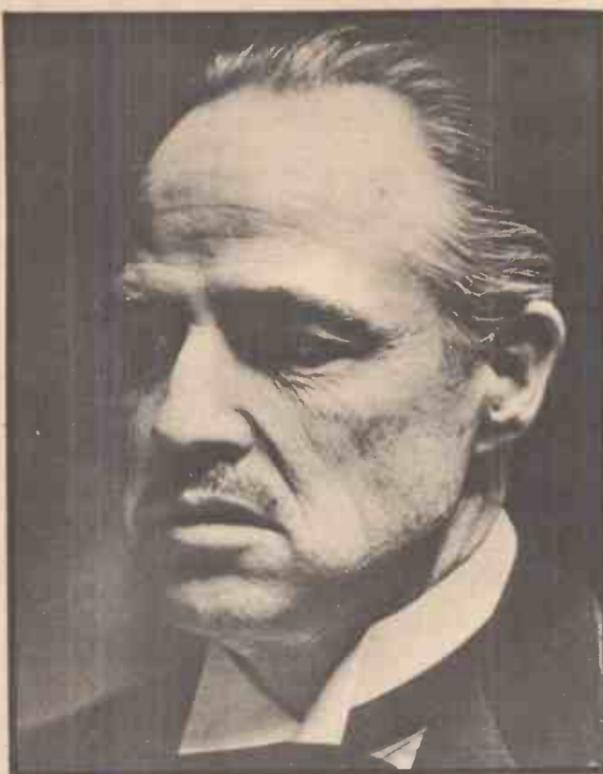
The mainstream of the film is well spiced with side issues — treachery, the rape of the Corleone daughter which is avenged with interest, and a liberal shot of ironic humour, mostly provided by the faithful but ruthless henchman Clemenza (Richard Castellano).

"The Godfather" promises to be a box-office sensation when it reaches London for it is a faithful adaptation from the book and provides three hours of absorbing viewing before and after Michael Corleone wins his spurs by gunning down the corrupt chief of police and a rival leader. He then flees to Sicily where the film wanders off into panoramic splendour without once overlooking the ubiquitous bodyguards. But even here death, in its most spectacular form is close at hand. — J.G.

COMEDY

"THE HOSPITAL": George C. Scott, Diana Rigg. Director Arthur Hiller (United Artists).

I once knew a man who had a strange theory about doctors and pilots. It was that he simply didn't trust them. As far as he was concerned the responsibility of their jobs was constantly jeopardised by their emotional lives — hence he would neither fly nor go into hospital. I recall laughing



● BRANDO: aged as the godfather.

at him, but having seen "The Hospital" — well I'm not so sure.

"The Hospital" is far far away from the Harold Robbins syndrome the title might suggest. In fact, it's a black comedy written by the brilliant Paddy Chayefsky and rarely have I seen a film that is the complete analysis of those two words "black" and "comedy".

Throughout its two-hour

stretch the film walks a fine hair-breadth line between real horror and real farce, with Arthur Hiller (shooting in the midst of day-to-day activities in an actual New York hospital) keeping a tight reign on his frames and pacing it with just the right amount of incredulous speed. His opening sets the atmosphere for what is to follow.

As the credits space themselves slowly over the action a

sonorous voice informs the audience of what is going on. How at a certain time on a certain day a patient was admitted to the hospital with a very minor complaint. How the complaint was mis-diagnosed and how a natural course of events then followed — the wrong treatment, followed by a worsening of condition, followed by more wrong treatment, followed by the death of the unfortunate man concerned. "I only tell you this," says the bored voice, "to explain how the bed in the room became vacant."

CHAOS

A vacant bed, it transpires, is a rare and precious thing in this hospital. Not so it can house a worthy patient — but that it can house one of the randy interns and his date, which it does. This simple biological function sparks off murder, mayhem, chaos, confusion and disaster. Bodies turn up with punctual regularity, operations are performed on the wrong people, hospital personnel are turned into raving neurotics, a picket line and sit-in demonstration in the next building decide to invade the hospital reception, the confusion that started in the first frame picks up with Keystone Kops action until the entire building takes on the appearance of Grand Central Station staffed by total madmen — and indeed of fraught city life in the 70s itself capsuled and caterpulted into one piece of concrete.

The main characterisation in the film is that of a top surgeon. A man in his late 40s, brilliant, rare and yet conti-

nually filled with doubt about the worth of his own existence. He has a deep-rooted belief in his own sexual impotence, a ruined marriage after 20 years, a daughter who has a nasty habit of abortions and drug-taking, a son who has opted out of society and his father's life. As things go from worse to ghastly all around him his main problem is exactly when to commit suicide.

INDIAN

Meanwhile he meets an extraordinary American girl who has come to the hospital to take her dying father back to the Indian reservation where they have opted to live for the past few years, bringing with her — for good measure — an Indian who dances and incantates round her father's bed in an effort to revive his failing health.

Diana Rigg appears on the face of it an odd choice for the role, but her performance is a clever one — giving the part just the right balance of brisk cynicism and warmth. However, the whole film is overshadowed by George C. Scott's remarkable portrayal of the surgeon. The best actor to have emerged in films for the past ten years, Scott here is at his best. It's a huge job to make the surgeon tower above the pandemonium but Scott does it running the gauntlet of emotional responses. Turning the man into a giant force, a kind of pained bull elephant lumbering around bewildered, angry, amazed and loving in turn. It's a performance that's already tipped him for an Academy Award and that shouldn't surprise anyone. — P.V.

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JERRY GARCIA

IT'S BEEN A long time but at last you're over here. Why has it taken so long to get together? Every year you get rumours . . .

Well, that's true. I think from our side of it it's been a matter of holding off until I think we were basically unified about going somewhere. In the past it's been a question of timing — for example we had a European tour kind of sketched out this time last year, but the timing was poor.

What happened was we'd been out on the road for two months and our plan was to then go to Europe, but we were so exhausted and we were on sort of a downhill . . . the way things work with our music is that we can only play certain material for so long and then we get bored with what we're doing.

It's important to us to be able to take a break for maybe a month or so, come back to it fresh, rehearse, get new material together — then the music has some vitality. But if we try and play the same material too continually it just starts getting lame, you know, and we start getting bored with it and so forth.

That's like an up and down curve, and the last time we were just on the down end of the curve when it came time for a final decision — "are we going to go, are we not going to go? Oh, let's not go because we just don't feel right." It comes down to that we weren't ready to, I don't think we were ready to come — not in our own heads.

That may or may not be a good criterion, but that's the way it works in our scene. If everybody feels like it happens, if not it doesn't, and this year we're just really ready . . . totally ready.

■ **And "everybody" with the Dead is quite a lot of people.**

Right, right, and all of them are ready too. Because everybody plays an important part, actually, on one level or another, and if any of those levels aren't quite right for one reason or another, then we can't really move forward.

It represents energy lost if we try to, you know what I mean, because we'll have to go back and fix that thing eventually, so we always wait until it's really time to do it. That's what this is about.

■ **Have you got a lot of new material that you'll be doing then?**

Well, we have material that'll be new here, yeah — it's not new to us, we've been playing it for a while, but our material starts to get life after we've been playing it for a while, but if we play it too long it loses life.

There's a sort of a peak optimum, and right now we're at one of those peaks. We've got a lot of brand new material, we have material that'll be new to . . . that we've never recorded, if fact that's why we're recording these tours.

■ **At Bickershaw you'll be having a whole day, right? I heard you'd be doing a kind of history of the Dead.**

Well, actually our show is kind of that, in a way, insofar as we try to start on a kind of easy-to-hear level — it works for several reasons that way.

For one thing it works that we remember how to play, each time, by starting with simple things, moving into more complex things, and then finally after having built a kind of platform, then we sort of jump off it.

But if we were to start the show jumping off it, most of the audience I don't think would really be able to follow it, unless they were really Grateful Dead freaks.

So now we have this sort of continuum, which is good for us and it's good for the audience because now we have a kind of continuity — from off the street to outer space, so to speak.

■ **And then back again?**

Sometimes, but the sometimes we just hang out there. It's not so organised. When we go on stage we don't have a set worked out, we don't know what we're going to do, so it's a combination of us being sensitive to the situation



and to the audience, and what material might be appropriate to a given moment. We leave ourselves that kind of flexibility.

■ **And obviously having a whole day to do it is an advantage . . .**

Right, that's why we insist on those long concerts as well to provide ourselves with enough time to do what we know we can do good.

■ **How does it work within three or four hours?**

Four hours is good, four or five hours is usually really good. After that it depends.

Outdoors is a different thing, outdoors there's just a tremendous amount more energy available, it seems; we've sometimes played outdoors for six or seven hours — really ridiculously long times, but there's a different thing happening there, it's easier for some reason.

■ **How would you say the Dead have changed since the early days in San Francisco?**

We've had a couple of major changes. I think our first major change from the early days was when we added a second drummer, and that kinda like represents the middle period so to speak.

You can hear pretty well what the result of that was on "Live Dead", in terms of performance, what that meant to our performance. Then, two drummers got to be a musical refinement for the sake of itself, which didn't really contribute to the music, ultimately.

It was a good trip, but finally it didn't really provide enough for two drummers to be doing full time, and be satisfied, so then Mickey went back to doing his Mickey stuff — he's got a recording studio and things like that — and we went back to a five-man format.

But, we felt that we needed more music, just more music in the band, so in this last year we picked up Keith, who's our piano player, and his wife Donna is an excellent singer so she's been singing some with us too. So those are two changes that are brand new, and that's made our music change again.

But I couldn't really describe, objectively, what's different about it because to me it seems like we're playing the same music that we ever were, we're just playing it better than we ever were.

■ **Your attitudes, your approach, is the same.**

Yeah, that's right, it's basically the same. We've gone through different directions in terms of material — the kinds of material that we write — but those just have to do with the kind of life that we experience, it's just the regular changes that one goes through in the course of a lifetime.

I don't see those as fundamental differences in our approach to music, it's been pretty steady.

■ **But would you say you've kept the same approach as you had maybe in the very early days?**

I would say that we're considerably more sophisticated and adventurous than we were then, although what we were doing then was far out for those times, I think what we do now is much farther out, and has much more potential.

Now, it's a lot like we finally have an instrument that really works well, and now it's just a matter of us seeing what it'll do, see how it works.

Everybody is really on top of it musically — Bob has been writing a lot of good material, Pigpen's been writing a lot of good songs, and the energy of the piano player and his wife has just been fantastic for us, made it feel really complete.

COMMUNITY

■ **But you tend to get the impression from reading articles about San Francisco at that time — you know those articles that all had Grateful Dead - Jefferson Airplane in the same breath all the time. . .**

Right . . .
 ■ **. . . that there was a very special kind of community thing about the place and the music.**

Right, but that community thing is much more together now than it ever was in those days. In those days I think it was a matter of like . . . I think what made it weird for us was that so much attention was focused in the media on the scene, and it was before that scene really was together, it was while the scene was sort of forming, but so much attention got focused on it at that formative stage that it exploded.

You know, like all kinds of people came to the Haight-Ashbury, and there was a tremendous reaction to that, and the whole thing closed down, and then the political thing came into being, and all these various changes came in, and I think that it was unfortunately misleading that early.

■ **Misleading for who — for you?**

For everybody. For you, and for me, yeah, and it just put too much energy into too fragile a situation so that the energy was more than



the capacity to absorb it, and it just made it just very strange for everybody, but now with five years of maturity on everybody, five years, six years of experience, the thing is much more fruitful and real than it was back then — in my mind.

It's less spectacular, and it doesn't have that fresh — "ah, something new!" — it doesn't have that early excitement, but it does have something that's much more . . . together, that's the only thing I can think of to describe it.

■ **It's like all that bit about "Swinging London".**

Yeah, there you go — same stuff. Who needs it? But that's the double edged sword of Media — it can be like tremendously helpful and tremendously destructive, all completely unconsciously and un-wilfully.

■ **Do you think it was that that was destruc-**



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recording costs are so prohibitive — 90 dollars an hour it's just ridiculous — that you can't amuse yourself unless you're really rich.

So again it's the thing that Warner Brothers would be willing to pay to let me do that. So I was able to accomplish several things by doing that record, but basically I don't think of it as being "important" — you know what I mean? I think that it's idiosyncratic — here's this one thing — I don't intend to follow it with a career as a solo performer or anything like that. I might do another one if I feel a need to say something or to experiment in some direction or another.

■ Can I talk a bit about the organization of the Grateful Dead, because it seems quite unique among most rock bands. You've got what, about 40 people with you on this trip?

Well, we don't always. This is almost our whole scene, that is to day almost the whole Grateful Dead family, Grateful Dead is a social institution, rather than Grateful Dead as a musical institution. In that world, the band represents the driving motor, so to speak, but the reason that we're able to play is because everybody does what they can to make it right.

What we've been trying to do is liberate the music industry, or at least our little part of it, by gradually withdrawing from booking agents, gradually withdrawing from record companies, gradually withdrawing from that whole scene until finally we have control over the whole range of the things we're doing.

We have control over our gigs, we have control over our records — all those things. And the way our organization works is the way I described before — we don't do anything if somebody doesn't feel right about it, everybody has to feel right about it, and if somebody doesn't then we work on another plan.

■ Are you going to set up your own label?

Well, we're going to try to set up our own record company, but it's not going to be a record company in the standard sense in that it's not going to be designed for profit it's going to be designed to sell our records in a way-compatible with the way we run our scene.

It would be like families here and there, who would be like distributing our records, selling them.

The records would be considerably cheaper than regular records in regular record stores — they might not ever be sold in record stores, they might be sold in health food stores and head shops.

We're looking to totally break away from that thing, we're not interested in competing with the rest of the record world, we're not interested in playing that game at all.

What we want to do is put-out records, control the quality of them so that they're really good, on good vinyl and so forth, and so that they're cheap. So our profit margin can be shortened.

All these things here are dreams, they're not real yet, we're just talking about them and putting together information, and trying to find out how possible it is and what were going to need to do to try it. But it's a gamble — hopefully the way we would do it would be the way the underground newspapers are in America, and the way the health food industry now is in the United States.

That is entirely a head scene — the farmers are heads, the distributors are heads, the whole-sale and retail outlets are heads, the whole thing is incredibly healthy for the whole head economy, which is really a sub-economy in the United States, it doesn't depend on the rest of the straight, American capitalist system.

We're interested in lending our support to that, because that is the world we live in, rather than be funnelled through record companies or ... people who don't understand what we're doing, that's it, that represents an incredible drag on us.

■ So the future for the Dead is to be as completely self contained as possible?

Right, that's it exactly. Whether we'll get there or not is anybody's guess, but we're trying. And our feedback, you know, when we throw these ideas out to people — it looks like it's possible, it looks like it would be possible to make all that work, but it just has to do with whether the energy is there, whether people will do it.

It doesn't have to do with profit and all that stuff, traditional business motives, it has to do with something else entirely, and we haven't defined it — it's not that kind of stuff.

tive to the San Francisco scene?

I think it was, just because it created more traffic than the scene could possibly cover. See, what we were doing at the time all had to do with having controllable numbers of people, in the sense of you could feed large numbers of people, but you could only feed so many.

You could feed 1,000, but you couldn't feed 20,000, so as soon as there got to be more than traffic could bear then it was like an ecological upset. So I think that had a lot to do with it certainly — just the fact that so much attention was focused on it before the thing was really ready to cope. And also because we were unable to convince the officials in San Francisco, for example, of what was going to happen we were unable to make them believe that ... "hey, listen — have you looked at Time magazine?", you know? You remember that summer, that famous summer of love? That spring we were saying that in the summer there would be more people in the city than the city could possibly hold, there's going to be more freaks, and what we need in these facilities — we need free clinics here, we need doctors here, we need food over here, and stuff like that.

But they weren't hearing it, they weren't able to see it coming, so we just had to stand there and watch this incredible, this fantastic overflow occurred.

And with more people came that certain percentage of violent types, and all that scene, and pretty soon Haight Street was like an armed camp — at weekends there would be thousands and thousands of people out on the street, and then there would be police at every corner, and finally the riot squad and the National Guard, and all this stuff, just moving in — just because it was mishandled.

■ By the city?

Yeah, and also by us. I mean had we been more perceptive at that time, when we were too young and foolish to be, we would have just not said anything to the Time magazine had said "oh, nothing's happening here", and cooled it for a while. But that's youthful folly, I suppose.

But now, a certain amount of what was really, like I said, what was exciting about the freshness and so forth, that part of it is pretty much over, the age of innocence is over, but now it's gone past it, and it's gone past the successive chaos and so forth, and now it's settled into a really good working community of artists and people. It seems pretty satisfying for those of us who are involved in it.

What was good about the Haight-Ashbury scene was that new consciousness was being investigated, and information was being made known, and I think that's still going on, but I think it's generally more now than it was, there's more substance there, less fantasy.

■ What was the effect of all that on you — did it make you withdraw?

It made us very clammy, and we had just a pure survival struggle for several years — economical and so forth, trying to keep going, which has been basically what we've been geared to doing.

It's only been in this last year that all of a sudden there's been more coming to us than we need. So we've been able to move energy around a little bit, we've been able to solve our own problems. But that was good, because that was what we needed, you know.

■ Because it made everything grow up, mature a lot faster.

Exactly.

ECONOMIC

■ What decided you to do a solo album?

Well, basically it was an economic thing because in Marin County, see — I've got an old lady, and kids and all that scene at home — and in Marin County there's not too many houses, and I've gone through about three years of renting a beautiful place, and then somebody buys it and kicks me out, so I've been moving like every six months pretty regularly.

Finally my old lady when she was out looking for places to rent found this really lovely house — on the West Coast in Marin, overlooking the ocean, fantastic place. So at that point we decided, let's buy a house, rather than rent, and buying a house means coming up with a down payment, and then you pay like rent, but you're eventually owning the place.

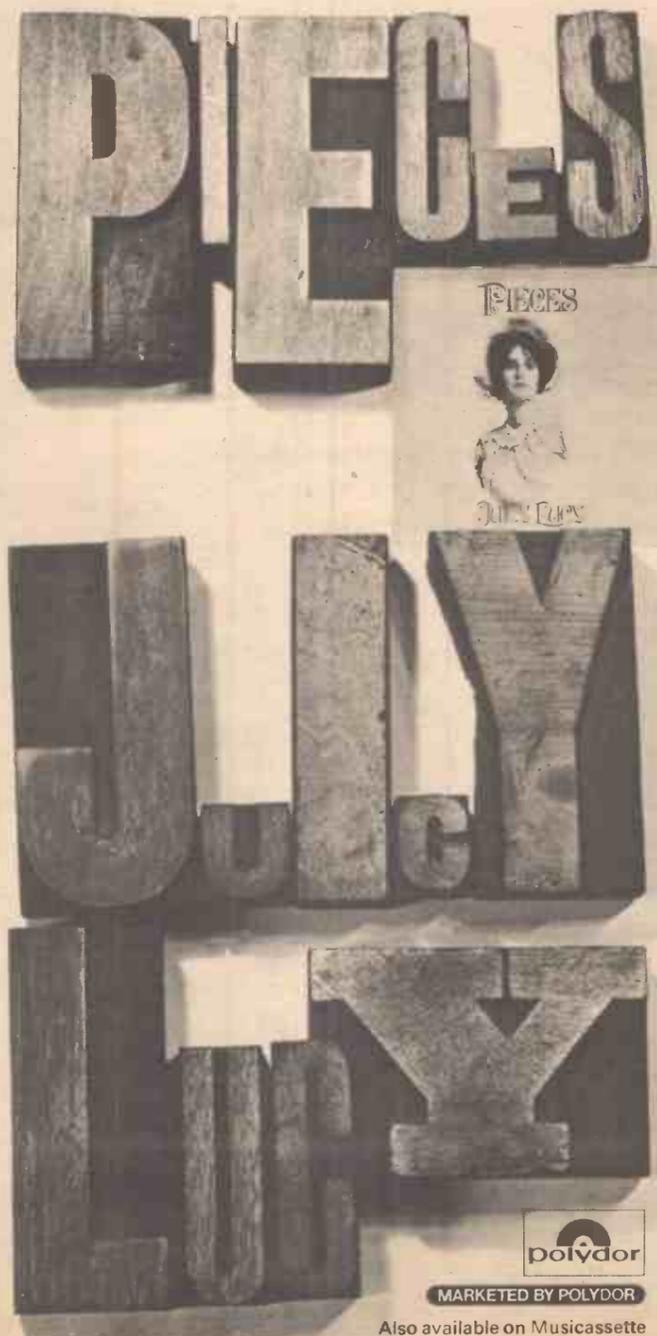
So we decided to do that, and the way to do it, for me, was to borrow 10,000 dollars from Warner Bros Records.

And because it was my house, I thought it should be my record — I wouldn't have felt right about it if it had been a Grateful Dead record to pay for my house. It was sort of an extra-curricular activity. And also Ramrod, who's our main equipment guy, and Kreutzman worked with me on the record, so I gave them each a percentage of it so they had the ability to buy their own place, buy some land or something.

It's a matter of being able to move in and get solid, that's what that record was about for me, really, to be respectable and so forth, which is laughable but ... that's why it ends with wheel and starts with deal — it's wheeling and dealing to get a house. Basically that's the truth of it.

But also there were things that I wanted to do in the recording studio, that I wanted to try, that I didn't necessarily want to take up space on a Grateful Dead record to do.

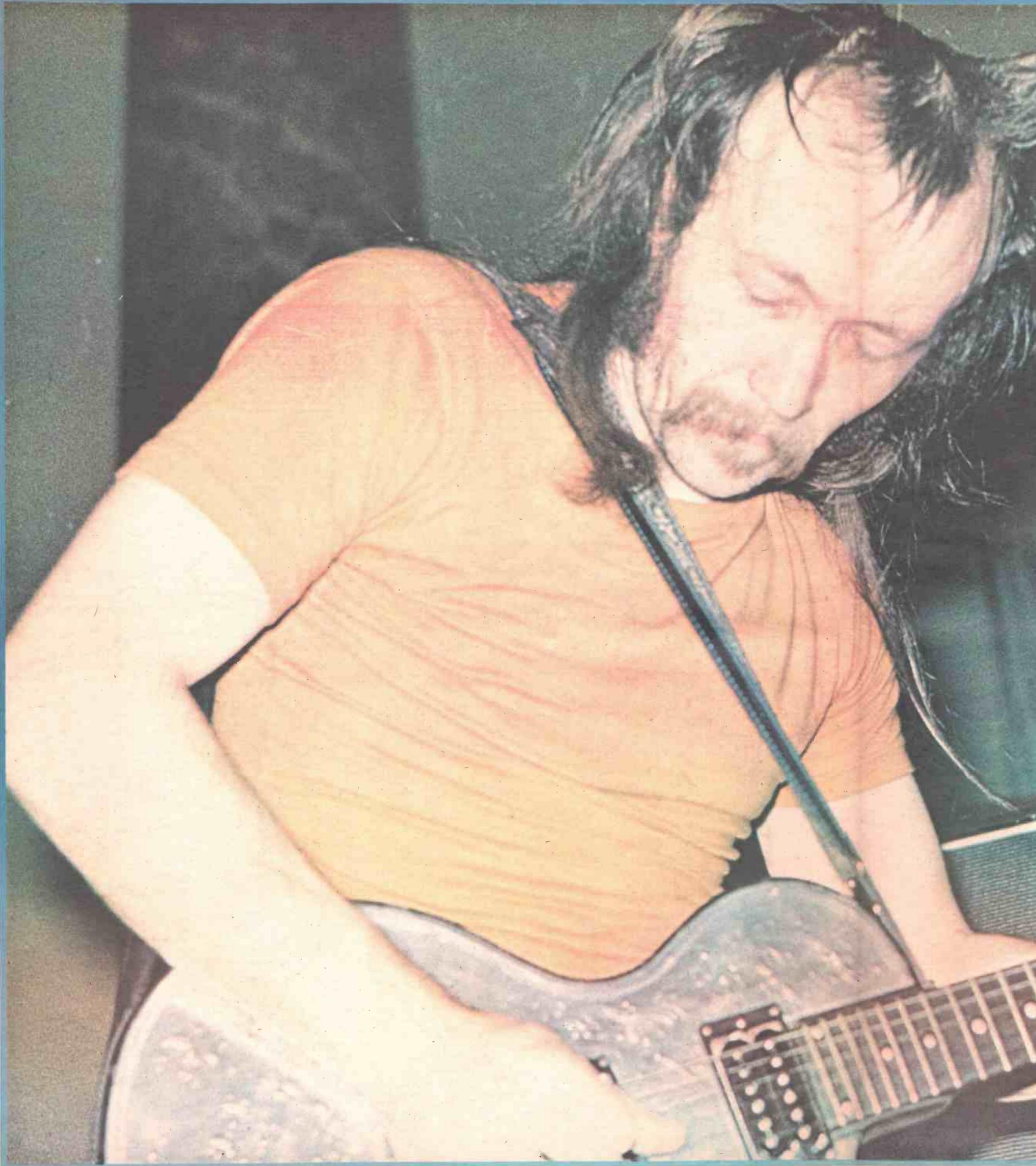
It's a matter of having something in your head and wanting to be able to manifest it, and

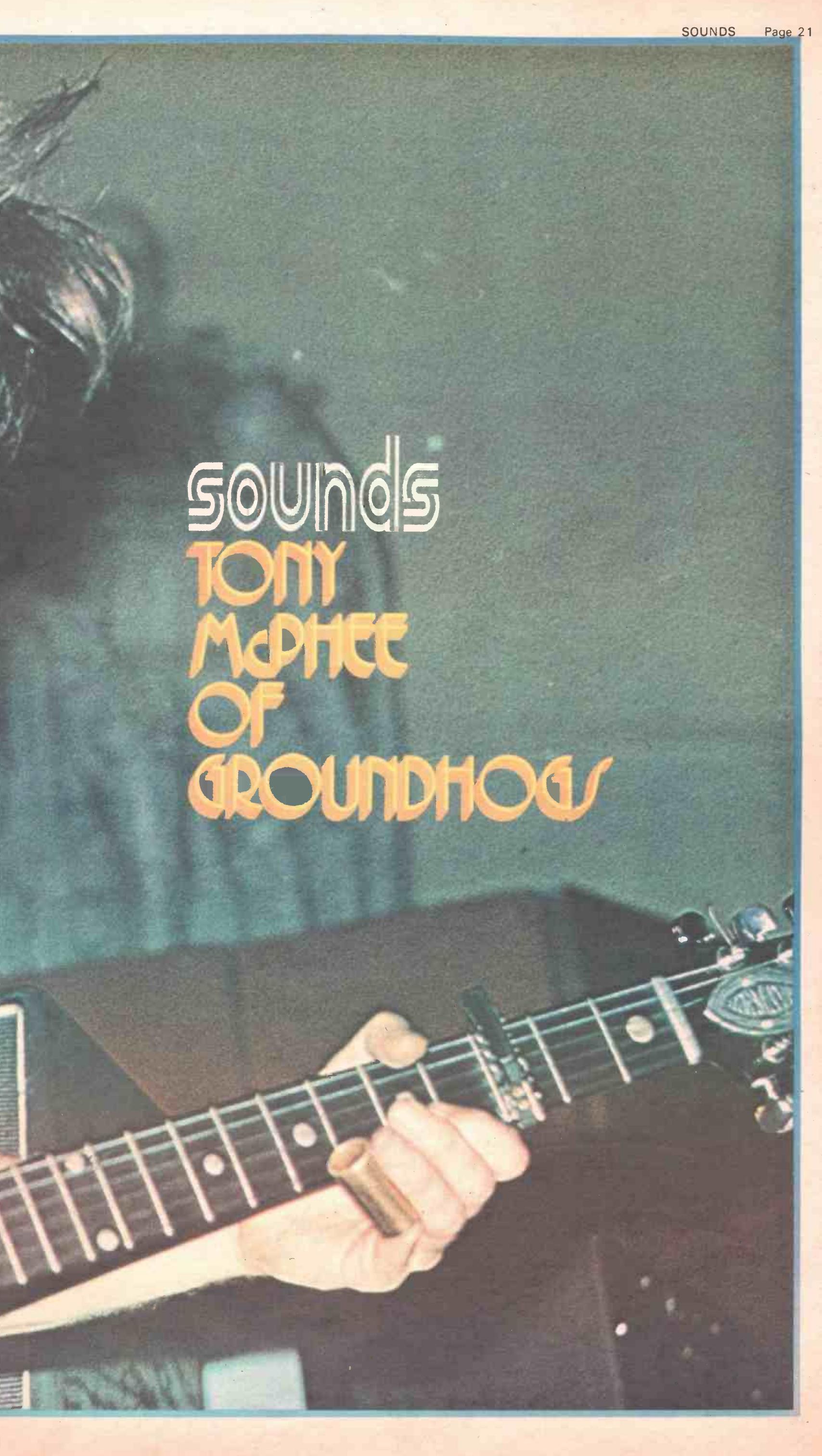


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People want the 'real thing'

SOUTHERN COMFORT is an American institution, but it belongs to the Mississippi banks. Comfort in Britain usually comes in bottles or on disc, but we are still getting it in generous quantities. The Blues, in spite of the recent deaths of many of its exponents, is alive and well.

Britain's own bluesmen, that is the badly named 'white' blues-singers, are seeking new paths to follow in an attempt to lose an unwanted image, but the authentic artists, the 'black' deep-southern bluesmen, retain a firm hold on the public's affection. People, at last, want the "real thing".

1972 has already seen a renewal of interest in tours by relatively obscure artists — Eddie Burns, J. B. Hutto, Mickey Baker and Lightnin' Slim have all recently visited these shores and Baby Boy Warren, Boogie Woogie Red, John Lee Granderson plus others will be here for the summer.

Thanks to hero-worshipping Rock fans, B.B. King, Howlin' Wolf and Muddy Waters have become household names; now is the time for others to take their chances.

"Sales of blues records are the highest ever at present," reports Ray Bolden at Dobell's record shop. This rather astonishing fact is borne out by the continuing flood of album releases that appear each month catering for what is still referred to as a 'minority market'. Massive re-issue programmes are also under way, aimed at a now more discerning collector who wants value for his money.

Though there's plenty of records around, the lack of air-play and minimal Television coverage for the blues can still hurt. Still, to make up, there's more to read on the subject now than ever before. 1972's blues enthusiast is better informed and far

more serious about his collecting than he was a decade ago.

Even the casual listener now realises that the blues came from Mississippi or Texas and not Surrey. At last the record companies themselves have come to appreciate the value of what was a once much misused catalogue item.

The power of the blues has exerted a tremendous influence on popular musical trends from Rock & Roll or Rhythm & Blues to today's Rock itself, but people today want the full force itself direct from the source and not a watered-down, safe-for-consumption brand. So, a lot of good things are going to happen by 1973 — stay comforted.

BACK TO THE BLUES



EDITED BY MIKE LEADBITTER

ALBUM DELETIONS—COLLECTORS HIT

THE REAL blues has long been regarded by manufacturers and producers as a necessary evil to be issued without fanfare and quickly deleted. The idea that it should be kept in the catalogue, in case someone should actually want to buy it a year after issue (as they often do), had to be pioneered by specialists like Transatlantic or Blue Horizon.

There are practical and financial reasons for hurried deletion, but the blues collector has been badly served in the past. Then there's the usual lack of publicity when blues releases hit the market.

Because of this, many would be buyers often only realise that something good has been issued when it is no longer available and end up paying ridiculous prices for suddenly rare items. Luckily, the situation is changing.

Well, things are improving and we must hope that they continue to do so. It is the mass of new reading matter on the subject, that makes collectors aware of what is currently on sale and the subsequent interest of buyers, thanks to this, has caused several labels to retain their blues product for longer periods than usual.

MARKET

They now also budget more carefully for this special market, limiting pressings when necessary and providing cheaper, but more informative sleeves, which is exactly what the enthusiast wants. Suddenly there are a lot of records in stock just waiting to be bought.

Possibly the largest blues catalogue of all belongs to Transatlantic, a company who produce and distribute recordings on Xtra, Folkways, Yazoo, Blue Goose, Blues Classics, Arhoolie, Sonet, Specialty, Roots, Saydisc and Ahura Mazda. Transatlantic can probably supply up to 400 great albums at any given time, covering a range that starts at 'filed-holders' and ends with the funky sounds of the Johnny Otis Show.

ARTISTS

A detailed look at their output is impossible, but how about this for a short-list of featured artists — Texas Alexander, Big Bill Broonzy, Gus Cannon, Leroy Carr, Ray Charles, Rev. Gary Davis, Jack Dupree, Guitar Slim, John Lee Hooker, Lightnin' Hopkins, Son House, Elmore James, Blind Willie Johnson, Furry Lewis, Brownie McGhee, Blind Willie McTell, Charley Patton, Doctor Ross, Memphis Slim,

imports, almost rival Transatlantic at times. Selecta or Kinney (now WEA) can only provide a handful of releases, but Continental Record Distributors (CRD) are going great guns with labels like Byg, Biograph, Storyville, America and Collectors Classics.

Again the wealth of available material makes it hard to be specific, but America, a French company, are strong on John Lee Hooker, B. B. King, Memphis Slim, Brownie and Sonny and Jimmy Reed, drawing, as they do, on Galaxy and Tradition masters as well as their own originals.

Storyville and Collectors Classics, from Scandinavia, are also fine labels for blues — you'll find that most visitors on the Folk Blues Festival tours have recorded for Storyville — but American Biograph with its many new recordings and vintage master reissues could do most to tempt the buyer. There's only one way to learn about all CRD's goodies and that's to send for their record lists and leaflets. If necessary, bother your dealer — make him obtain such information for you.

CLASSICS

There's also EMI Imports in Middlesex who can provide anything on Atlantic or RCA-Victor that has not yet been released here. Flyright too, at Weybridge, handle Herwin, Muskadine, Advent and other small American labels. Even shops like Dobell's, Collet's, Wellard's or Musicland, are always importing surprises. In the North, Bruce's, the Discery and others are good for new material, while Pete Russell serves the West at Plymouth.

But what of the actual companies? Blue Horizon's switch from CBS to Polydor meant the deletion of many classics, but several superlative releases in the 'Post War Masters' series remain. Slim Harpo, Lightnin' Slim, Silas Hogan, Arthur Gunter and Lazy Lester, all Excello musicians, are still very much with us, in spite of a lack of promotion, and deserve to be heard.

REISSUES

Losing Blue Horizon also affected the CBS catalogue, but some excellent things remain. Do you remember the superb Bessie Smith reissue series of double-albums, those by the legendary Robert Johnson, the Johnny Otis Show and anthologies like 'Story Of The Blues', 'Nothing But The Blues' or 'Recording The Blues'? Well, they're still there and should not be forgotten.

Decca have a fair amount of home-grown blues from Savoy Brown, John Mayall



● FREDDIE KING

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SNOOKS EAGLIN — New Orleans Street Singer — Storyville/CRD SLP 119
ARTHUR GUNTER — Blues After Hours — Blue Horizon 2431 012
SILAS HOGAN — Trouble At Home — Blue Horizon 2431 008
SMOKEY HOGG — Sings The Blues — Ember EMB 3405
JOHN LEE HOOKER — The Best Of — Joy JOYS 156
JOHN LEE HOOKER — Alone — Speciality/Sonet SNTF 5005
SON HOUSE — Library Of Congress Sessions — Roots/Transatlantic RSE-1
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FREDDY KING — Kings Of R&B Vol 2 — Polydor 2343 009
JOE HILL LOUIS — Joe Hill Louis — Muskadine/Flyright LP 101
HOWLIN' WOLF — The London Sessions — Rolling Stones COC 49101
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RIVER TOWN BLUES — (Various artists) — London SHU 8245
THE RURAL BLUES — (Various Artists — 2 LP) — Xtra XTRA 1035
FRANKIE LEE SIME — Lucy Mae Blues — Speciality/Sonet SNTF 5004
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THE STORY OF THE BLUES — (2 volumes — 2 LP sets) — CBS 66218 / 66232
MONTANA TAYLOR/CRIPPLE CLARENCE LOFTON — Lodown Piano — Byg/CRD 529.065
IKE & TINA TURNER — Outta Season — Liberty LBS 83241
WASHBOARD SAM — Feeling Lowdown — RCA/EMI Imports LPV-577
JUNIOR WELLS — Southside Blues Jam — Delmark/Talent DS 628
ROBERT PETE WILLIAMS — Robert Pete Williams — Saydisc/Transatlantic AMS 2002

and Co., but at present only two albums, the superb 'River Town Blues' with Big Lucky and Big Amos, or one by George Smith, lie waiting for us in the warehouse. Al Green may be of fringe interest, but the anthology from Hi in Memphis is very much true-blues.

Polydor also have a paucity of blues. They do distribute Blue Horizon, of course, and have great plans for the future, but, at present, with the loss of Atlantic to Kinney, only Albert and Freddy King really represent the Polydor blues, though there are albums by J. B. Lenoir, Little Sonny and the ubiquitous John Lee Hooker around, helping to keep the flag flying.

SELECTION

Phonogram (once Philips), A & M, United Artists and RCA have a fair selection between them and there'll be more shortly. EMI has B. B. King and, again, John Lee Hooker, but little else at present. Next in line is Pyc, who have only the Ember catalogue or masters from Musicor by Dinah Washington and others. Phonogram's acquisition of Chess, after Pyc dropped the important catalogue, will do much to help them in the future, but initial releases by Bo Diddley, Howlin' Wolf and Chuck Berry were of little interest. However, Chuck's 'San Francisco Dues', or the Etta James set, were a vast improvement; things will brighten up even more soon.

VINTAGE

United Artists continue to issue good albums by Ike & Tina Turner, Fats Domino and John Lee Hooker, but their once vast blues series has long been deleted. We mourn the 'Legendary

Masters' and World Pacific issues. Even RCA's vintage 'International' series ended abruptly, but they're back with Big Boy Crudup, Jimmy Rushing, Mississippi Hurt, Roosevelt Sykes and Memphis Slim through their rights to Barclay and Vanguard and their own rich collection of original material.

Of the smaller labels, Talent still issues the odd Delmark special, Revival has dropped by the wayside and Ember,

Sonet and Joy march on. Ember have a host of budget price sets by Hooker, Wolf, B. B. King, Jimmy Witherspoon, Hopkins, Elmore James, Ike Turner and Jack Dupree plus good anthologies like 'Everyday I Have The Blues'.

Hopefully they'll get some fresh attention via Pyc's distribution. Sonet has the American Speciality product and are doing nice things with it. There are sets by Frankie Lee Sims, Hooker, Don &



TRACKING THE GOLDEN OLDIES

BLUES RECORDS are never really easy to find unless one lives in a major city. However, anyone with enough patience and determination can track down the albums they're after, even though they could be on the most obscure of labels. Perhaps the easiest way of buying is through mail-order, for there are several shops with an excellent service who specialise in blues.

Dobell's Folk and Blues shop at 75 Charing Cross Road, London, is probably the best known of all specialist shops. In their cramped quarters you'll find imports, current British releases, second-hand records, posters and magazines. A letter to Dobell's should get a speedy reply, and, who knows, it could be the start of something good.

Dewey (Sugarcane Harris) out alongside the rather fascinating 'This Is How It All Began' volumes and more from Percy Mayfield and Clifton Chenier is promised.

Joy, drawing on Vee-Jay masters, have many budget specials too by Hooker or Jimmy Reed. Most of these, unfortunately, passed unnoticed, but it is companies like these that do so much to keep blues on the shop-counters and they certainly deserve support.

Two other shops in the London area are also well-known and supply a similar service. These are Chris Wellard's at 6 Lewisham Way in New Cross and Collett's in New Oxford Street. Chris usually has a lot of bargains or product on labels like Python, Blues Obscurities or Syndicate Chapter. Collett's, like Dobell's, carry a large stock of books and magazines as well as a vast stock of records.

In the west, there's Peter

Russell's Hot Record Store who supply free copies of "The Good Noise", a quarterly publication listing records or providing news and comment. The store manages to cater for the hi-fi enthusiast as well as the straight blues collector. Get yourself some "Noise" from 22-24 Market Street, Plymouth.

To the North there's the Discery in Birmingham, or Bruce's Record Shops in Scotland. All three are well known in jazz and blues circles, being most helpful to puzzled record-hunters. Try Bruce's at 79 Rose Street, Edinburgh, or at 130 Hall Street, Glasgow.

ODDITIES

Finally, if it's American releases you're after or the more obscure British ones, try the Flyright mail-order service from 47 Grange Road, New Haw, Weybridge, Surrey. This is not a shop, so just send for lists of blues in stock.

Musicland in Berwick Street, London, or the massive HMV Record Shop in Oxford Street, can also turn up some surprises for callers in the way of imports and other oddities.



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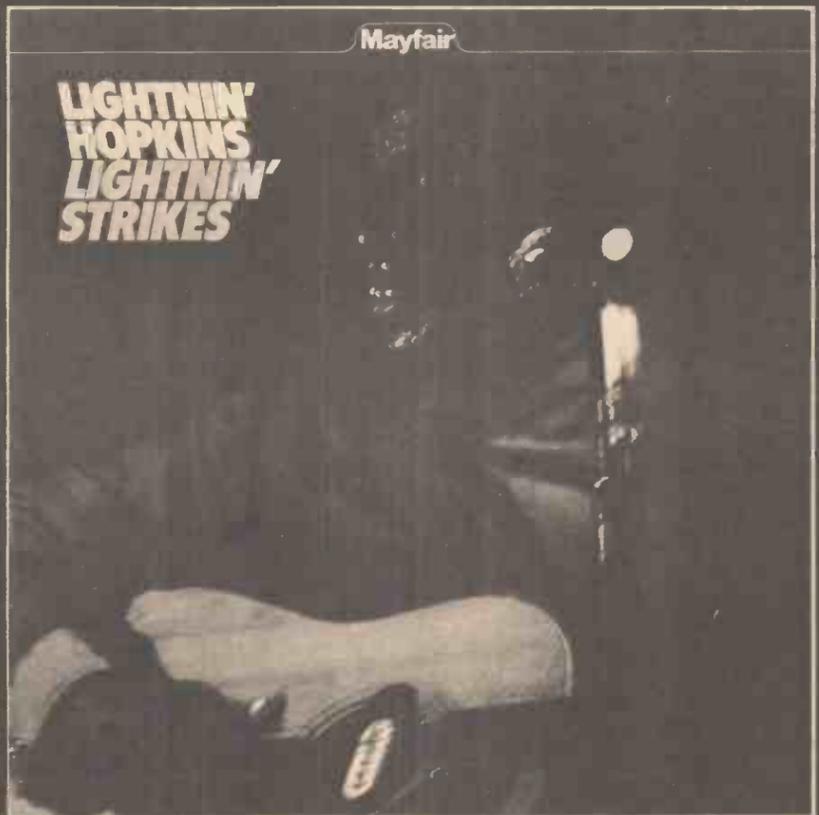
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"Sure I play the blues — Muddy Waters, Howlin' Wolf and so on. My adult audience likes it. And I don't think blues artists should just be thrown away."

That was Shelly "The Play-boy" Stewart a black DJ who's been in radio in the South since 1949. At present he's with the No. 1 soul station in Birmingham, Alabama.

But his attitude to the blues on radio is far from typical. Hardly any American AM (medium-wave) stations play the blues today, simply because it doesn't pay. American radio is primarily "money radio" and if it don't pay, it don't get played.

Down South, blues artists get a lot of airplay on black stations — the most-played at the moment is Little Johnny Taylor. But Little Johnny Taylor isn't say, in the same blues bag as Jimmy Reed or Hooker. The only Southern station I know of which regularly programmes the blues is KFFA, Helena Arkansas.

BACK TO THE BLUES

Dave Symonds — on the air

BISCUIT

Sonny Boy No. 2 used to do a live show over KFFA at mid-day every weekday called "The King Biscuit Show". The station manager, Bill Holland, says the show is still very popular, although, of course, Sonny Boy today is only on disc. KFFA's transmitter covers and area of Louisiana and Mississippi wherd blacks far outnumber whits.

But across the State line in Memphis, Tennessee, at the No. 1 black station, WDIA, Rufus Thomas's Midnight till Three show no longer features the blues, but sticks to soul.

This is the picture in the North too. Almost all the black stations — and there is at least one in every major city — dropped the blues some years back. Like Rufus in Memphis, Perviss Spann at WVON, "Chicagoland's Black Giant", has lost his blues-oriented show and now has to play what his programme director dictates — soul.

Ironically enough, the new home of the blues on radio is at the white FM (vhf) stations. These are usually small stations run on college campuses, where the hard-sell is as out-of-place as it is on the BBC.

To give a few examples, last week, seven stations in California were all playing tracks off the latest John Lee Hooker album, plus a little Lightnin' Hopkins.

The only black programming which hasn't changed over the years is gospel. Stations which normally pump out black Top 40 — soul — all day and all night still switch to gospel on Sunday.

Sad though the US picture may seem, the situation here isn't much better. I inherited one show a week from Mike Raven, which follows a format I have to call "RnB", because I daren't call it anything else. In only 90 minutes I play black soul, country and urban blues, gospel and rock and roll. I try not to make it sound like a "specialist" show; it is after all on Radio One,

not Radio Three. But the average Wilson Pickett fan is not likely to be knocked out by, say, Son House or vice versa.

By giving the show pace, I hope to hang on to the casual listener who might otherwise turn off, on hearing unfamiliar music. There's no doubt that the phone-call to a black station every week has upped the audience a lot. And by calling as many Southern stations as possible, I get to play funky, bluesy American releases which will probably never see the light of day here.

The ideal answer would be to have two separate shows, one for soul, one for blues. But maybe that's too drastic an operation. I've had many letters asking for the show to be lengthened, and this might help make the transition from soul to blues more gradual. Incidentally, if you think RnB is worth more than 90 minutes a week air-time, write to the decision-makers, the Head of Radio One or the Controller of Radios One and Two!

SINCE PAUL Oliver first led the way with books like "Blues Fell This Morning" or "Conversations With The Blues", blues in print has become almost as prolific as on record. This last decade has seen a veritable flood of literature on the subject and there is yet more to come.

Oliver's output may have dwindled somewhat recently, but companies like Hanover, November, Storyville and Music Sales (Oak Books) seem to have just about every other expert on the subject writing for them or producing discographies. Every facet of the music, be it its social significance or your actual company files, is being enthusiastically explored.

Blues Unlimited, the original all-blues magazine and supplier of books via mail-order, list anything up to 100 different titles each month in their 'Books Check-List' and the number continues to grow. The amazing thing is, that in spite of so many books being available, the general collector is usually unaware of the wealth of information he can get his hands on.

LIBRARY

Both SOUNDS and RECORD COLLECTOR have done their best to bring important publications to the public's notice, but even in a survey such as this the surface can only be scratched. However, for those who want to build up a library of blues books and require both facts and information, here are some items that we feel are particularly important.

"The Story Of The Blues" by Paul Oliver is perhaps the best introduction anyone could wish for. Published by the Cresset Press it is a large, heavily illustrated book that tells the entire story in a smooth, entertaining manner that is easy to digest.

There are also the CBS record volumes of the same name to help bring a little life to the cold print. If you then wish to find out the significance of blues lyrics or learn of the environment that produced them Oliver can tell you through "Screening The Blues" (Cassell) or, better still, his "Meaning Of The Blues", an American paperback version of "Blues Fell This Morning".

Also of interest, due to the similar nature of their content, are two books by Sam Charters — "The Bluesmen" and "Poetry Of The Blues". Both are handled by Music Sales.

To keep you up to date on developments, records and news you need a regular magazine. There's always "Blues Unlimited" (available by subscription) or the more easily obtainable "Jazz & Blues", published by Hanover.

The preoccupation of "BU" with the obscure may annoy some people, but the content is always all-blues. The glossy "J&B" has a regular blues content but it varies greatly in size from month to month. An important and recent feature was an excellent, illustrated "History Of R&B".

There is even a "Best of BU" titled "Nothing But The Blues" (Hanover) for those who can't find back issues. Though it lacks an index it is literally crammed with information and there is another CBS record to complement it.

Hanover can also provide a thorough discography of down-home blues recordings made between 1943 and 1966 in their "Blues Records". This smart volume has become the "New Testament" of the blues collector's "Bible". For the "Old Testament" you have to go to Storyville Books who published "Blues And Gospel Records 1902-1942".

MUSTS

Both books are absolute musts, though a mass of dates and numbers makes heavy reading at times. You can always console yourself with "Recording The Blues" (November) or "Sound Of The City" (Sphere), for these two attempt to illustrate just what went into all those sessions and why.

After working their way through this lot, many will probably want to try and play a little blues themselves and Music Sales can cater for a sudden need of song-books and tutors. Stefan Grossman has "Delta Blues Guitar", "Country Blues Guitar" or "Ragtime Blues Guitar", while Jerry Silverman can help out with "Folk Blues", "The Art Of Folk Blues Guitar" and even a "Flat Pickers Guitar Guide".

HARPS

Pianists appear to have been forgotten by publishers but not harmonica players for there's "Blues Harp" by Little Sun Glover in catalogue. Music Sales can also supply a whole variety of song-books, though most are for folk-blues enthusiasts. Things like "Negro Songs From Alabama" or "Hard Hitting Songs For Hard Hit People" could have a lot of appeal however.



● MUDDY WATERS

READING THE BLUES

Lastly, there's a mass of books or booklets of a more general nature dealing with specific artists, record companies or blues areas. Foremost among these are November's "Blues Paperbacks" edited by Paul Oliver and written by authorities. Some are better than others but most are rewarding.

PIANO

Artists with a book to themselves are Cjarley Patton, Little Brother Montgomery ("Deep South Piano"), Tommy Johnson and Peetie Wheatstraw ("The Devil's Son-in-Law"). "Savannah Syncopators" discusses African origins and "Memphis Blues", "Blues From The Delta" or "Crying For The Carolines" deal with areas and styles, often providing musical examples along with the mass of photos that enliven all November's books. Each deserves a place on a blues bookshelf. To complement these are a

series of small booklets published by Blues Unlimited. All are well illustrated and informative and again deal with areas and the bluesmen that came from them. "Beale Street U.S.A.", "Crowley, Louisiana Blues", a discussion of Excello artists, "Backwoods Blues", "From The Bayou" and "Delta Country Blues" live up to their titles and should interest any collector of post-war blues.

PUBLISHERS

Publishers: Blues Unlimited Publications, 38a Sackville Road, Bexhill-on-Sea, Sussex.
The Cresset Press, 2 Clements Inn, Strand, London, W.C.2.
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Music Sales, 78 Newman Street, London, W.1.
November Books Ltd., 23-29 Emerald Street, London, W.C.1.
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DESPITE A general feeling within the music business that the blues died with the Blues Boom, there is still a large, though latent, blues following in this country. Though nowhere near 'Boom' proportions, fortunately there has recently been a steady and intelligent growth of interest in the music, resulting in a much wider market.

This is directly due to recent visits by such as Lightnin' Slim, Eddie Guitar Burns, J. B. Hutto, Mickey Baker, etc. In the past, probably because of the minimal profit margins, nobody in this country has been interested in bringing in the lesser known bluesmen. The exception, of course, was the National Blues Federation, who, sadly, went out of business.

We've had the Muddy, Memphis Slims and the BBs — but they are the Superstars of the blues world who command large audiences and are therefore forced to appear in huge concert halls devoid of atmosphere. To build a solid foundation of interest the blues has to be available in the clubs, at sensible prices, and in the right atmosphere.

BASIC

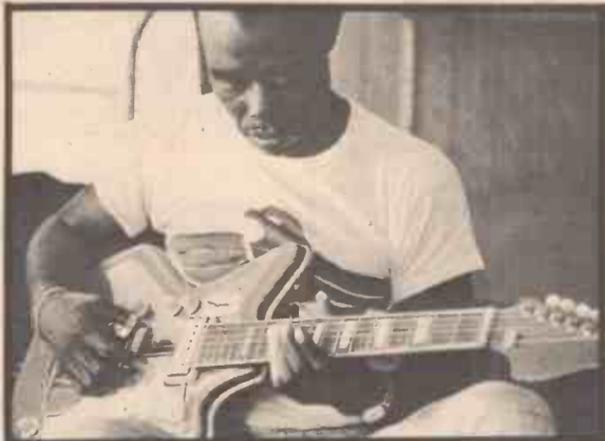
With so many of today's rock bands, sounding the same, playing serious, intense, heavy music — usually with a minimum of melody and swinging not at all — it is not surprising that the kids welcome the chance to hear the occasional bluesman. Blues is so basic, rocking and direct, and provides all that is lacking in much of contemporary rock.

AUDIENCES

It is pleasing that a hitherto little-known bluesman such as Eddie Guitar Burns can attract capacity audiences on his first-ever tour outside of America — and, in fact, play 39 dates in the 36 days he had in Britain and Europe.

Lightnin' Slim, at the age of 59, gave up his job as a fur-

CAPACITY CROWDS FOR BLUESMEN



● J. B. HUTTO

naceman in a foundry, left the States for the first time in his life and played more dates over here in four weeks than

he had in the previous ten years of his life. He was amazed that young white kids from comfortable, well-fed,

middle-class backgrounds could understand what his songs were all about. He said, "It's more of a show from on-stage, watching all them faces — you can tell when you're really hitting them."

Mickey Baker, largely unknown in this country despite a prolific recording history involving Ray Charles, Brownie McGhee, Screaming Jay Hawkins, etc., received enthusiastic reviews that would have superstarred him overnight in any other field of music.

DWINDLING

The British club scene desperately needs a shot in the arm right now, with the number of clubs steadily dwindling — perhaps a regular flow of reasonably priced American Bluesmen would



BACK TO THE BLUES

help to attract people back to the clubs.

BLUES CITY

Henry's in Birmingham has its highest attendances on the blues nights — only equalled by 2 or 3 of the British bands. In fact, Birmingham is rapidly becoming a Blues City — in January there were no less than four American Bluesmen based in the city — Eddie Burns played no less than 9 dates in and around Birmingham — and BBC Radio Birmingham's "Heavy Pressure" regularly lays aside an entire 2-hour programme for the blues.

In May, Chicago veteran John Lee Granderson makes

his first visit to Britain, playing clubs and colleges and also appearing on the Great Western Express Festival. Also here in May is Boogie Woogie Red teamed with Baby Boy Warren. Later in May, Mickey Baker makes a return visit, whilst June sees the second tour of Lightnin' Slim — this time with harp-player Moses 'Whispering' Smith.

PACKAGE

An autumn package which includes Eddie Guitar Burns, One-Arm John Wrencher and Hound-Dog Taylor is a strong possibility, so one way or another we won't be too badly off for blues this year.

FUTURE BLUES

AS HAS already been said, blues on record, at present, is mainly supported by the smaller, specialist companies and importers. Though the major record labels appear to have ignored our music during 1971, they will definitely attempt to restore the balance somewhat during 1972 with a mass release of carefully compiled, well documented albums.

The most awaited re-issue programme of all, is that of the Chess catalogue by Phonogram. The first box-set of four LPs will appear in June and will hopefully be one of 12. The series is to be called "Genesis" and already three box-sets are in the works.

Volume I deals with the dying "Bluebird" era, the rise and fall of Aristocrat and the birth of Chess. Where possible recordings will run chronologically and in their original form. Artists featured in this set include Muddy Waters, Jimmy Rogers, Big Bill Broonzy, Sunnyland Slim, Memphis Minnie and Robert Night-hawk.

A rather beautiful, heavily illustrated libretto and discography accompanies the records, telling the fascinating story of Chess and its artists. A fresh one of these will come with each release and the price-range (around £5.00 per box) should be well within the reach of most.

This is the first time that an entire blues catalogue has been handed over to experts for their attention and other companies have been quick to take notice. One, Polydor, will have new blues releases ready for May and again they are of tremendous interest.

RE-LAUNCH

Drawing on the American Jewel, Kent, Glover, Roulette and King catalogues Polydor have produced a "Juke-Blues" series that could run to 50 releases. So far, about 20 are planned and three are ready for the initial launch. These are "Jump Blues" from Wynonie Harris and Eddie Vinson (2343 046), "His Early Years" by Freddy King (2343 047) and "In A Heavy Bag" from Lowell Fulson (2384 038). Each comes in an attractive package and highlights are a low retail price (probably £1.50) and 16 tracks per album.

Future "Juke-Blues" albums will be by Louisiana Red, Little Willie Littlefield, Lonnie Johnson and John Lee Hooker and there'll be anthologies featuring people like Country Paul, Robert Henry, Pete "Guitar" Lewis, Cal Green, Jerry McCain or Frank Frost. Much of the material, as with the Chess series, will be issued for the first time now thanks to a detailed study of session files.

There's even more in the way of "vintage" recordings coming from RCA-Victor,

United Artists, Atlantic and, of course, Blue Horizon. UA appear to have devoted themselves to Rock & Roll for some months, but the massive blues content of the Imperial and Aladdin master-files has not been forgotten, in spite of poor sales for the original "Legendary Masters" issues. Mid-price albums are already being planned with the serious collector in mind and Amos Milburn, Smiley Lewis, Charles Brown, Sidney Maiden and Lil' Son Jackson tapes are getting attention.

RCA have an excellent "vintage" series under way in the States, but so far only one of the re-issues — the Big Boy Crudup one — has made an appearance over here. We are reassured that others by Lil Green, Washboard Sam and Hot Lips Page should be out soon. Almost ready also is the double-album "Excellence Story" on Blue Horizon with 32 tracks that mix hits with obscurities. Shy Guy Douglas, Little Al, Blue Charlie and Jerry McCain are a few of the lesser-known men on this long-awaited release.

Then there's a whisper that Atlantic may now release "vintage" albums prepared over a year ago. As these deal with Professor Longhair, Lawyer Houson and Blind Willie McTell, there should be a lot of excitement.

This sudden respect for oldies is good news, but fresh recordings are also important. Let's see what's coming. Recent visitors have been in London studios — Eddie Burns for B & C, Lightnin' Slim for Blue Horizon, Muddy Waters and Chuck Berry for Chess. We may also see Chuck's "Golden Decade" double-album out. Transatlantic are bringing in a host of new Yazooos and Arhoolies — watch for good ones by Sam Chatman and L. C. "Good Rocking" Robinson.

Talent are due to release more Delmark material from Mighty Joe Young and Jimmy "Fast Fingers" Dawkins and RCA have a special memorial LP for Junior Parker on the way, plus more from Barclay. A & M will issue a good Lightnin' Hopkins set in late April and Shelter (a subsidiary) have recorded Jimmy Rogers from Chicago.

With new recordings we can't look very far ahead, but everyone can rest assured that they will continue to appear at regular intervals throughout 1972. There may even be another "Blues Boom" if this keeps up.

Jazz genius doesn't happen very often

But when it does it's worth preserving



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The Music People

Sutherland Brothers: light framed rock from Scotland



● SUTHERLANDS: good sound balance is imperative

THERE'S A line in an Island Records biog on the Sutherland Brothers which goes: "There's a kind of nonchalance about them which is slightly disconcerting, because people aren't supposed to be that good and loose until they've been on the road for ten years."

Island's traditional show of enthusiasm over new signings is, of course, well known and most of the time they're pretty near the mark, but it seems the Sutherlands are being given that extra little push.

The brothers are Gavin and Iain who originally came from Peterhead, a small fishing town on the north-east coast of Scotland, before the Sutherland family moved to a much less idyllic Stoke-on-Trent. It was in Stoke, however, that Gavin and Iain first got into music and performing via the usual succession of small time semi-pro rock bands who operated in vast numbers throughout the Midlands.

By RAY TELFORD

Elder brother Iain explained to me that by the time the two of them had decided to try and make it full time, they'd already begun writing songs which were no way suitable fodder for your average rock and roll band.

Island producer Muff Winwood was one of the first people to take an interest in the material and his interest led to the brothers signing with the label.

"At the time we signed with Island, about last summer," said Iain, "we obviously wanted to do an album but we also wanted to go on the road to make a living. When we first signed it was just Gavin and myself and we'd thought of doing the album with sessions guys which would have been great but we couldn't have played gigs using session musicians all the time."

For the purpose of recording, drummer Neil Hopwood and bass guitarist Kim Ludman came in to augment Gavin's guitar/pedal steel and Iain's rhythm guitar work.

Iain: "The original concept was to use two acoustic guitars, bass and drums but it never worked out the way we expected it to. Now we're keeping the whole thing fairly loose; like Gavin and I can do acoustic gigs on our own but we can also use the band."

ACOUSTIC

"We did a gig at the Roundhouse recently with just the two of us playing acoustic, it was just an off the cuff sort of thing but it worked out fine."

Both Iain and Gavin are reasonably satisfied with the way the album turned out. It entailed no heavy production and was more or less a straight recording. Iain confided that the album cost a mere £3,000 to put on the record shelves: "It must have been one of the cheapest Island have done for a long time," he added with a rather ambiguous smile.

"We're obviously not so enthusiastic about the album now but at the time it meant a lot to us because at last we'd found an outlet for our songs. We're about ready for another one — we've written about a hundred songs altogether since we started work on the first album."

The Sutherland Brothers (with the band) were on Mott The Hoople's and Free's British tours, which, Iain says did them a lot of good even if most of the audiences weren't as much into their music as they were Mott's or Free's. Musically, the Sutherlands lean heavily on a lot of American country styles and this has given vent to the obvious and expected criticisms about them copying the Byrds but, as Gavin says:

"When a new band comes along the first thing people do is try to compare them to someone else." The tour with Free was particularly good for the band although they were dogged on most gigs by PA and amplification problems. The Sutherlands are essentially a light-framed rock band to which a good sound balance is imperative.

However, no matter what teething problems the Brothers are experiencing at the moment, their first album remains one of the finest debut records I've heard for a long time. Seems like Island have rung the bell again.



● JETHRO TULL: brilliant

SUPERB RORY

YOUR SAY—

STAR CLAIRE

I AM surprised at your comparative lack of interest in that fine young artist Claire Hamil in your recent review of her performances (March 25) with Heads, Hands and Feet. I saw her in Croydon and she was, for my money, the star of the show. — J. MOLLAND, COULSDON, SURREY.

DEAD LIVE

THANK GOD people are beginning to take an interest in the Grateful Dead. People who have the opinion they are a country and western band should have a good listen to the "Live/Dead" album. — KEITH TUCKER, ASHBORNE, DERBYSHIRE.

ROD v. MICK

ROD STEWART and Mick Jagger are both superb artists in their own right. Their individual actions are unique. It is ridiculous to suggest Rod Stewart copies Mick Jagger. Any true fan of either the Stones or the Faces can easily spot the differences in their styles. — KATHLEEN CORR, CONSETT, CO. DURHAM.

GILBERT?

IN REPLY to M. Fryer, Romford, who says he is appalled at Gilbert's new record getting in the Top Ten. All we can say is to and see a psychiatrist.

Keep up the good work, Gilbert. — DEAN, AL, AND DAVE, LINCOLN.

Sounds apologise for omissions made in last week's issue from the Thomas Musical Instruments Survey, and wish to make the following amendments (Organs) Model 100 RR The Herald £168.00 (accessories) Drum .9 Model 40, Volume on stroke off, Beguine, Bosanova, Samba, Cha Cha, Beat, Swing, Waltz, March, Re-set and Tempo Regulator plus Mains and Tempo Indicator lights.

THIRTY OF us took a bus to see Rory Gallagher at the City Hall, Newcastle. The audience were going wild with enthusiasm at Rory's superb performance. After that, Rory's live album will be well welcomed to my player! Thanks Rory. — IAN BUSBY, HARTLEPOOL, CO. DURHAM.

NO WALES?

I WAS sorry to see Rory Gallagher was not visiting Wales on his tour. However, I went to Reading and he played a fantastic act. — JOHN COURD, PORT TALBOT, GLAMORGAN.

TV FACES

I HAVE just finished watching the Faces on TV. They were great, and Rod was fantastic. Why can't we see more of them on TV? — PAM DAY, WALTHAM ABBEY, ESSEX.

HARVEST

I WISH there was available any album by Barclay James Harvest and the Symphony Orchestra. After I heard them at the Weeley Festival last summer, I must say they were the best group there. — PER OVE LANGELAND, SOLSVIK, NORWAY.

THANKS

I WOULD like to thank Pentangle, who through their unique blend of talents, have done so much to raise the standard of music in Britain over the years. — IAIN MACKINTYRE, EDINBURGH 3.

JETHRO

LET'S THANK Jethro Tull for their concert at Newcastle City Hall. Ian Anderson's flute playing was brilliant. We in Newcastle are lucky to have so many groovy artists playing here. — CAROL SHIELDS, NEWCASTLE-UPON-TYNE.

GOOD LUCK

PLEASE MENTION a band — Spontaneous Combustion. They have played our dance twice and are great. They are due to do an American tour soon. We wish them all the luck. — JOHN HAYWARD, WICKFORD, ESSEX.

T. REX FIRE

PLEASE, WILL all SOUNDS readers with unwanted T. Rex pictures and posters please send them to my address because I aim to have a big T. Rex bonfire soon. — MIKE BARRETT, PLYMOUTH.

TRUE STORIES OF CRIME AND WAR MAY 1972 no.1

FRONT PAGE

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FRONT PAGE

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ALBUM REVIEWS

CURVED AIR:
"PHANTASMAGORIA"
(WARNER BROTHERS
K46158).

CURVED AIR remind me of ELP in the sense that they are one of the few British bands around whose music tends to bring people out either in hives or committed adoration. Very much a matter of taste. John Peel, I recall, was very disappointed with their last single and felt that it had lost a lot of the impetus Air started out with, so I'd be interested in his reactions to this set of nine tracks. Certainly the first side is surprisingly gentle, with a heavy emphasis on both melodic content and lyrics, and I personally found it much easier to listen to than the second. It opens with "Marie Antoinette", a very delicate number with Sonja sounding nicely ethereal and soft. The atmosphere continues right through "Melinda", "Not Quite The Same" and "Cheetah", until it reaches "Ultra Vivaldi" — an instrumental based very much on that composer's structure as indeed the title would suggest. The second side — apart from the rather haunting broken up patterns of "Phantasmagoria" which was the B side of the single — is more attacking and experimental, running through with only one track break and with Sonja's voice used more as an extra instrument than pure vocal. Hence I found it more indigestible, though no doubt the cleverer amongst us will enjoy it much more simply because of all the intricate work going on. On reflection I think the split in atmosphere is a direct result of a split in the album's composition — side one being devoted to the writing of Darryl Way, side two to the more explosive Francis Monkman. Still, you pays your money and takes your choice.



● STEVE PEREGRINE TOOK/GARY BROOKER/ROY WOOD/JOE COCKER.

REVIEWERS:

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

Less reserved mortals than I and the devoted Curved Air fanatics will love both equally. — P.V.

ARGENT: "ALL TOGETHER NOW" (EPIC EPC64962).

I WAS beginning to wonder when Argent were going to come up with an album with their combined and individual talents. Their previous two albums although both are prime examples of good taste and individuality, never really brought out what the group were about live. This, however, tells you a lot more about them. Like their previous records, "All Together Now" contains some great songs such as "I Am The Dance Of Ages" and "Keep On Rollin'", the latter being a

hard-nosed rocker featuring some great singing and piano playing from Rod Argent himself. Guitarist Russ Ballard must be particularly pleased with his work on this one. He wrote two of the tracks — "Tragedy" and "He's A Dynamo" — and both speak volumes about his influences. The guitar work on "Tragedy" for example, stutters along in the finest Steve Cropper tradition. Argent's rhythm section — drummer Bob Henritt and Jim Rodford (bass) — work well together. Henritt sounds as though he digs the America East Coast R&B drummers and Rodford likewise lays it down decisively. The two of them are at their best on "Be My Lover, Be My Friend" and again the vocal work of Russ Ballard and Rod leaves nothing to be desired. It is the second track on side two, however, which is the knockout and it's Ballard's "He's A Dynamo". The song is a beautiful mixture of Little Richard and the Stones with just a touch of the Motown feel. The album closes with Rod and Chris White (also taking the producer credits). "Pure Love" which is played in four sections. Surprisingly, few bands can carry ideas

such as this off convincingly, it works well here. Undoubtedly the album will sell better than anything the band have put out before because of their hit single, "Hold Your Head Up", included here in its full glory, incidentally. — R.T.

JOE COCKER: "JOE COCKER"/"WITH A LITTLE HELP FROM MY FRIENDS" (FLY TOOFA 1/2).

THE VERY noticeable thing about the re-release of this batch of albums on Fly is the part Denny Cordell played in British music in the late 60's. Apart from his connection with "Whiter Shade of Pale" he also negotiated the recording path of some of the most excellent records of the period — not the least being Cocker's "Marjorine" and all that came after. Needless to say then both these albums bear the Cordell seal of approval with — for good measure — the addition of Leon Russell on the later "Joe Cocker". Both finest moments on record with tracks like "Bird On A Wire", "Something", "Delta Lady", "Darling Be Home Soon", "Do I Still Figure In Your Life", "Feelin' Alright" and

the everlasting "Marjorine" and back-up names include maestro's of their art-Jimmy Page, Steve Winwood, Clarence White, Sneaky Pete, Albert Lee, Chris Stainton, Grease Band, Merrie Clayton, Bonnie Bramlett, Rita Coolidge and on. 'nuff said. — P.V.

TYRANNOSAURUS REX (FLY TOOFA 3/4)

AND HERE, at last, you have it. For people who missed out on them the first time around or for people who — like me — wore out the original copies, two of the early Tyrannosaurus Rex albums, with Marc Bolan and Steve Peregrine Took. In a way, it's quite a nostalgic thing listening to the two albums "My People were fair and had sky in their hair, but now they're content to wear stars on their brows" and "Prophets Seers and Sages, The Angels of the Ages"; but at the same time these aren't merely collectors items — there are some of Marc's best songs here. Tracks include *H o t R o d M a m a*, *Scenescof*, *Child Star*, *Chateau in Virginia Waters*, *Mustang Ford*, *Graceful Fat*

Sheba, Weilder of Words, De-boraarobed, Stacey Grove, Conesuala, Trelawny Lawn, Salamanda Palaganda, Juniper Suction, and Scenescof Dynasty. And don't forget, the voice of John Peel. S.P.

THE MOVE (FLY TOOFA 5/6)

I NEVER quite understood the almost fanatical fascination some people had for The Move and Roy Wood, after they started hitting the charts with things like "Night of Fear". In the early days I really thought they were exciting — hot nights and loud, raunchy music down the Marquee club — but at the time when most people got to hear about them I felt they were into some rather mediocre things. Still, there you go — this album is a bit patchy but has its moments, and will doubtless delight Move people. Thrill to the voice of Charlie Wayne in his pre-cabaret days, and wallow in the memories of "Flowers In The Rain" and "Fire Brigade". — S.P.

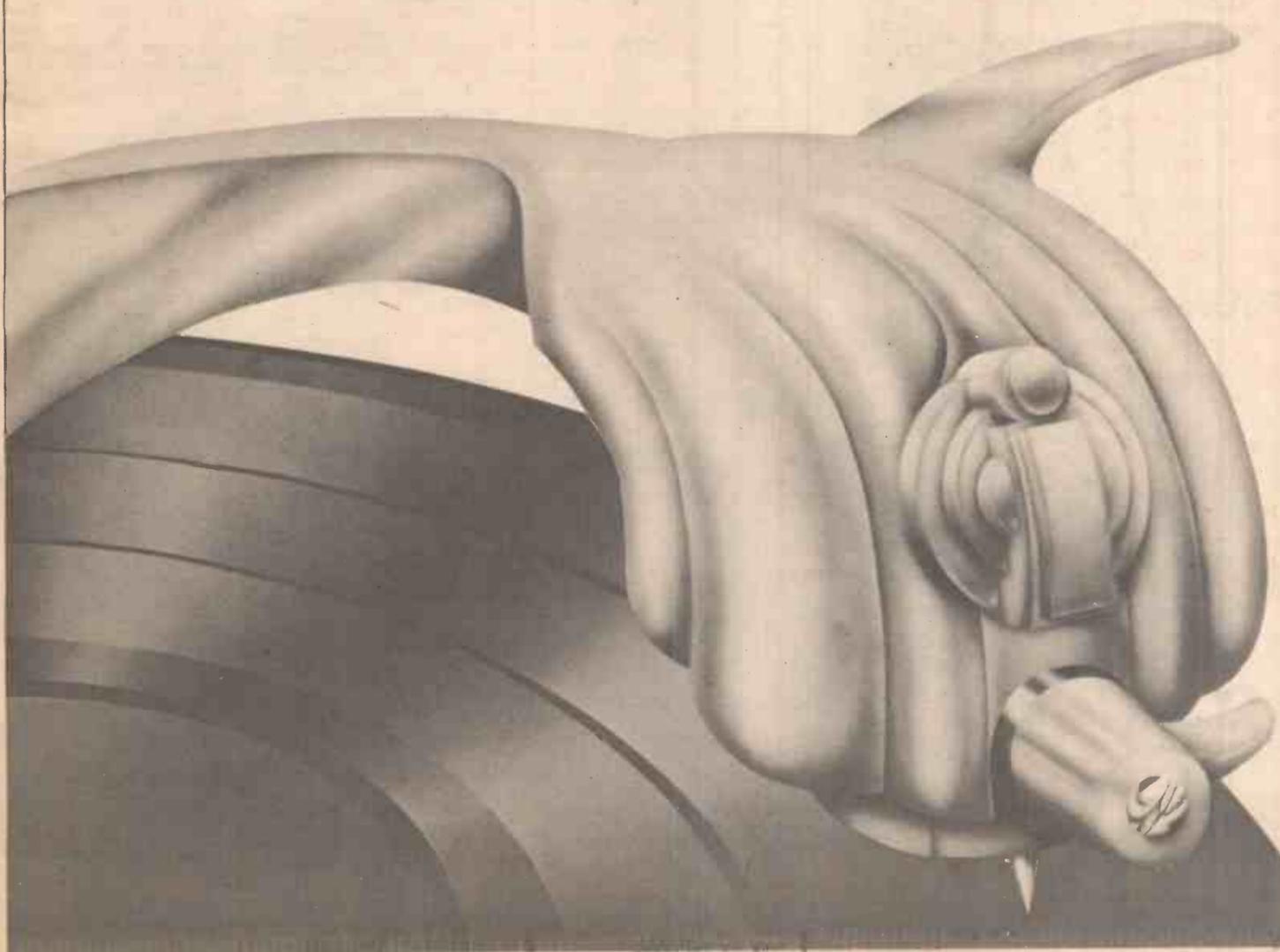
PROCOL HARUM: "A SALTY DOG"/"A WHITER SHADE OF PALE" (FLY TOOFA 7/8).

RECORDED BACK in the days of Matthew Fisher and Robin Trower, the combination of these two albums is a marvellous historical set well worth anyone's money. "A Salty Dog" — still as far as I'm concerned the band's best album ever — hasn't lost an ounce of strength in the three year gap that's past since it was first released in '69 which says a great deal for both it's written and musical content. Produced by Matthew Fisher "Whiter" was produced by Denny Cordell in '67 and overall doesn't quite fare so well, aside naturally from the lead number. — P.V.

GUESS WHO'S MADE A ROCK 'N ROLL RECORD.

*Sandy Denny... 'n Richard Thompson ... 'n Tyger Hutchings ... 'n Dave Mattacks
... 'n Trevor Lucas ... 'n Pat Donaldson ... 'n Tony Cox ... 'n Linda Peters ... 'n Ian Whiteman ... 'n Gerry Conway
... 'n Dundee Horns ... 'n they're known as The Bunch. Revived 'n relived on Island. Rock on.*

*Rock on by The Bunch
Released 21st April
ILPS 9189*



FOLK NEWS

THE WORST trap into which master musicians are prone to stumble is their inability to project the qualities of their instrument in anything other than a technical showcase.

Roger Nicholson, whose penchant for the dulcimer has taken him beyond the orthodox confines of the instrument on a new Trailer instrument entitled "Nonesuch For Dulcimer", and in doing so he has crossed a number of different modes and traditional forms. But in spite of the disparity of material to be found, the album is not only an exciting revelation but an eminently listenable piece.

With guitar and vocal support coming from Steeleye Span's excellent guitarist Robert Johnson, Roger has found that "Nonesuch" has received an excellent initial reaction, particularly from John Peel, who has steadily been plugging items from the album on his radio show.

"I tried to make it as varied as possible and not just a dulcimer player's album", Roger explained. "I tried to show all the different styles and sounds you can get with the instrument."

OBSCURE

"This is something I've been wanting to do for a long time but hadn't done until Bill Leader suggested it."

Roger explained that he in-



● ROGER NICHOLSON: different styles

"NONESUCH" REVELATION

Initially felt the urge to take up dulcimer at the first Keele Folk Festival, where he saw an American playing the instrument. "I'd been playing guitar up until then but the dulcimer appealed to me because it was pretty obscure; and because there aren't many players you can learn from I

was left to work out things on my own, so that probably accounts for my unorthodox manner."

Roger's tendency is towards the finger style method of playing dulcimer, pioneered by Howie Mitchell. And Roger has dedicated a track to 'Howie on the album as indeed

he has to Richard Farina, another dulcimer player whom he admires tremendously.

Roger admits that he is still learning a lot from the instrument and that the dulcimer is still a comparatively unexploited instrument.

"It has great affinities with the sitar because of the variable scales and drone strings. "Shady Grove", for instance, has this freak buzzing on one of the strings where it sounds like a sitar, but we happened to like it so we kept it on."

Roger is, in fact, the music librarian for the British Council which entails selecting material for record libraries abroad as well as arranging overseas concert programmes. "A lot of things tend to rub off and I find myself listening to as much classical, baroque and Indian music as possible."

SESSIONS

"Now I'm starting to accept live work — but I'd really love to do session work and also teach the dulcimer and I might be playing on the next Johnsons' album."

"I'm also going to the Cork Festival for five days in May with the Balalaika Dance Group. I've been learning Russian folk music on the guitar and there are some really nice tunes about."

And how had he come into contact with Bob Johnson?

"I've known him for about 10 years and I introduced him to Pete (Knight) when he was looking for a flat. It's nice working with Bob because he's a very good guitarist, very inventive and with infinite good taste; I can't think of anyone else who could have done the album, and besides that we're both Pisceans which helps a lot."

JERRY GILBERT

GOOD NEWS for Puckish Pete Bellamy! His plans for a second Kipling record — following his very successful "Oak, Ash and Thorn" — have finally been approved by the Kipling Estate. The album, containing sixteen tracks, is to be recorded during the next few weeks and will be called "The Run of the Downs".

Backing musicians will include Dolly Collins, Nic Jones, Dick Cadbury and Peter Hall (lute). The record will also mark the debut of a new vocal trio consisting of Pete, wife Anthea and brother-in-law Chris Birch. Meanwhile, Pete will be singing some of the songs during club performances — Cheadle (13), Stourport (15), Shepton Mallet (23).

Another Norwich-based singer Alex Atterson appears at the Gardener's Arms, Ipswich (13), Little Theatre, Middlesbrough (16), Wolverhampton (19), Walsall (21) and Guildhall, Plymouth (22). He's also putting on a concert at the Lad's Club, Norwich (27) featuring Robin Dransfield and Lea Nicholson, Shelagh McDonald, Steve Tilston and the Woods Band.

There'll be another Tawney Revel in the Lower Guildhall, Plymouth (14) featuring Bob Cann's Band and the Dartmoor Singers and Dancers.

Nic Jones visits Roxwell (13), Peterborough (14), Reading (15), Tower Club, Leyton (16), South Benfleet (18) and Ipswich (20).

George Deacon and Marion Ross open a new club at Grays, Essex (14) and then on to Dartford (16), Tunbridge Wells (17), Leek, Staffs (20) and Sevenoaks (21).

Manchester-based trio Saraband have just cut their new single at Strawberry Studios. It's produced by Graham Gouldman and is called "Wish the sun". They make their London debut at Queen Elizabeth Hall (13) with Marie Little also on the bill. Bonnie

Brian Brocklehurst backs basswise beautifully.

Any bus with an electric piano on the bonnet (with a notice saying "Do not play the organ while the bus is in motion") has to be an Interaction Fun Art Bus. And any folk group connected with such a bus more or less has to be Trevor Crozier's Broken Consort. They'll be popping up at odd places in London during May as part of the Camden Festival. There's a change of personnel coming up as Pete Nalder joins them, and the group will be cutting its first LP for Argo in May as well — to be called "A parcel of ol' crams" (Devonshire for "A Load of old Rubbish").

Dragon's Playground also have two new faces — Ann Shepherd has joined as singer, and bass guitarist Richard Houghton arrives from Tears of Joy. Their next gig is at the International, Herne Hill (May 22).

Dick Gaughan is back from his Dutch tour and is busy rushing round Scotland. His first album "No More Forever" appears from Trailer on April 17. Also announced by Bill Leader are albums by Harry Cox, Pisces and Rosemary Hardman, not to mention Dave Burland's second, recorded just before Easter.

Transatlantic have just recorded a Lea Nicholson single for rush release. Called "God Bless The Unemployed", it features "massed choirs of dole queues". Royalties go to the Claimants Union. Like to bet it doesn't get airtime?

What will get airtime is Francis Line's first "Folk In Concert". It will be recorded (16) at Nelson and Colne College of Further Education and features The Taverners, Harry Boardman and the Pendle Folk. Tickets from the College, BBC or Radio Blackburn.

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HOW TO ENTER

Can you identify these artists? They are all featured in this new folk sampler. Just write their names in the clog-coupon above, cut out and post to us: SOUNDS CLOG COMPETITION, Spotlight Publications, 12 DYOTT STREET, LONDON WC1A 1DA. DON'T FORGET TO INCLUDE YOUR NAME AND ADDRESS



BEEFHEART FOR TOP OF THE POPS!

I HAVE one ambition — to see Tony Blackburn introducing Captain Beefheart at No. 1 on "Top Of The Pops". The world will then come to a close, because Beefheart on the box is the ultimate climax to a civilised society. — GERALD CLEAVER, LEAMINGTON SPA, WARWICKSHIRE.

GREAT

THANK YOU for a great interview with the brilliant Captain Beefheart, and for the best music paper around. — SIMON, OLD EDLINGTON, NR. DONCASTER, YORKSHIRE.

MAGNIFICENT

BUY THE new Marmalade single! If only for a track on the flip side by Hughie Nicholson called "Sarah". It has an incredible resemblance to Graham Nash's "Sleep Song". Magnificent — keep it up Hughie. — JIM GRAHAM, WISHAW, LANARKSHIRE.

CONVERTED

I AM writing to tell you of a happy conversion. Last night, I persuaded a smoochie friend to come to a Rory Gallagher concert.

I knew what to expect, but the effect on her was like giving whisky to a baby. The result — one ex-smoochie, now a mad fan of Rory Gallagher. — HELLEN MILLER, ROCHESTER, KENT.

IN VERSE

MAN, GO see Marc Bolan bop. See him scream and wail to the top. But soon he'll retire. So live on Uriah, For they will never stop. — PHILLIP DENTON, FLEETWOOD, LANCAHIRE.

UNFAIR?

MARTIN HAYMAN'S review of Jethro Tull's Albert Hall concert was unfair. He objected to Tull's instrumental precision, control over light and shade, ad libbing and slapstick. But what's wrong with perfection? — ROB TIMBS, LONDON, S.E.23. ● SEE MUSIC PEOPLE — PAGE 14

WILL THEY FREAK TO CHICORY TIP?

IN REPLY to the letter by Karen, Karin and Sheena, I want to say — grow up. If they think such teenybopper rubbish as "Son Of My Father", "Poppa Joe" and "Storm In A Tea Cup" have better lyrics and rhythm than music from Mountain, Black Sabbath or Deep Purple, they are very much mistaken. The three so-called up-to-date schoolgirls are obviously immature.

Think again, can you honestly see future generations freaking out to Chicory Tip? If that kind of trash wins over, I'll join a nunnery! — YVONNE TAYLOR, SEAHAM, CO. DURHAM.

COME BACK

VAN MORRISON, you've got to come back to Ulster. You're the only person to save the young generation from total disaster.

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● VAN MORRISON

EASE

TO PUT Gerald Flynn's mind at ease, (SOUNDS 25/3/72), Don McLean's "American

Pie" gives reference to some of the great pop stars.

The first verse refers to the deaths of Buddy Holly, Ritchie Valens and the Big Bopper. The jester is Bob Dylan. The flip side refers to the Beatles and their "Sergeant Pepper" album and also the Rolling Stones. — KEVIN KELLY, LIVERPOOL.

BREAK

AS MUCH as I like your paper, there's one thing that gets me. You seem to favour chicks more than guys! All your posters (with the exception of Maggie Bell) have been of guys.

Come on, give us guys a break and treat us to posters of Sonja Kristina, Celia Humphris, Trees, Lauro Nyro, Joni Mitchell, Carly Simon, etc. — BARRY BYRNE, LIVERPOOL.

BRILLIANT

WHAT HAS happened to the brilliant Arthur Brown? Several months ago I brought his "Galactic Zoo Dossier", but was disappointed to see it didn't reach the charts, despite it being a masterpiece of originality in words and music. — C. DYSON, MANNINGTREE, ESSEX.

● EDITOR: Arthur is currently active on the gig scene. Keep your eyes on our SOUNDS AROUND section.



● SABBATH

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SMALL

YOUR SINGLES review page seems too small to properly review the large number of singles released each week. — BRIAN CARR, ST. HELENS, LANCS. ● EDITOR: We try to cover a representative selection of those of most interest to SOUNDS readers.

SIMILAR?

JUST A word to M. Fryer, of Romford, who said Gilbert O'Sullivan's "Alone Again" was similar to previous material. Well the contrapuntal tendencies of the first eight bars of the counterpoint, from the coda marked legro convulso are harmonically juxtapositional correctly to the basic conception of the melodic intervals in the second eight bars. Apart from this, they're the same. — BILL PHILLIPSON, RUGBY.

WHY?

WHY DOESN'T the world's greatest guitarist Peter Green join the world's greatest group, the Grateful Dead? — ROB SWIFT, COVENTRY.

SICK

I AM sick of seeing the posters you print. All they are of is sweaty, opened mouthed, eyes-closed vocalists, trying to eat the microphone. Who wants that sort of thing stuck up in their bedroom? Let's have something that's worth a bit of Sellotape. — SIMON MURLEY, FRANCE.

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live sounds

IT MIGHT have been the place, it might have been that I just wasn't close enough to the stage, or it might just have been the way I was feeling (quite likely a combination of all three) but I didn't come away from the Grateful Dead's first night at the Empire Pool Wembley on Friday with anything like the sense of elation and satisfaction that I'd anticipated.

Primed by the excellence of their records and their reputation as one of the best, if not THE best live band in America, I was disappointed to find that a lot of what they played sounded a bit scrappy and untogether — almost tired. There were some moments of great beauty, but I found their 3-hour-plus set decidedly patchy and the musicians — with the possible exception of Jerry Garcia, rather erratic. It wasn't what they played, it was the way they played.

It was strange, but for a lot of the first half, they played like a support band, and when they played the beautiful "Sugar Magnolia" in the second set, it was like a conversion. You knew perfectly well how it could have sounded, but it didn't.

The yawning cavern of the Empire Pool didn't help at all — it must be incredibly difficult to set up any kind of general warmth and atmosphere in a place like that — though I felt that if I'd been right at the front — physically closer to the band — I would have found it a lot easier to feel involved in what was happening. Beyond the first few rows,

something was lost. But there were some excellent moments — many from the guitar work of Jerry Garcia, and there was one section, soon after they loosened into the second half, where they got into creating shapes rather than playing lines, in a really effective way. Bill Kreutzman's drumming was pretty solid throughout, and there was a nice surprise in Donna Godchaux's singing. I'm glad I saw the Dead after all this time, but I'm sure I'd enjoy them more in a more relaxed and open environment. Maybe Bickershaw will provide that — then we'll all have more room to breathe. — STEVE PEACOCK.

Temptations

THE TECHNICAL differences between the Temptations live and on record are negligible. That means you never have to worry about things like mis-timing, poor presentation or lack of taste during a performance: you just feel very snug and safe. It was like that the very minute the Temps appeared on stage at the Hammersmith Odeon on Friday.

With the Temptations every song is a minute show in itself. They kicked off with a very pertinent "Superstar", which was a million selling single for them in the States

and was also their first record with the present lineup of David English, Richard Street, Otis Williams, Damon Harris and Dennis Edwards. The nerve racking changes the group has gone through over the past two years would have most certainly crippled lesser talent but by the time they'd sung "Superstar" everything, you felt, was just the way it should have been and the Odeon audience loved what they were hearing.

They also loved the way the group looked. Rod Stewart for one has learnt more than just a few voice licks from them for his stage movements are loosely based on the Temps immaculate choreography.

It wasn't long before David English announced that they were ready to "reach way back to some of those oldies" and they came out with among others, "My Girl," "Get Ready" and "Don't Look Back". This was what everyone had turned up for because it was the old songs that drew the most positive reactions.

The band comprised a four-piece Motown rhythm section plus a nine-man brass section and the results were out of this world. The guitarist and drummer were particularly on form and proved conclusively, for all the bow ties and evening suits, that Motown musicians are where most rock and rollers would love to be at. — RAY TELFORD.



● HOOPLE: an experience.

Broughton

DESPITE IT not being quite as they anticipated — with equipment tragedies dogging their footsteps and (so far) the lack of the lighting system they hoped to have — the return of the Edgar Broughton Band after a few months regrouping seems to be working out pretty well. I saw them twice last week, at Reading where they played with dire sound problems, to a not-very-full and very daunting town hall, and at Friars, Aylesbury, where conditions were a lot better.

So was the way they played. Lyrically, their new songs are much more direct than before, and their structure manages to combine room for a lot of playing, with a hard-hitting, solid-rocking approach. For a lot of the time at Aylesbury, the audience seemed so sluggish that it was a bit like kicking a wet sponge, but that wasn't the band's fault.

They've developed a really tight way of using two guitars (Edgar and Victor Unitt) enmeshed, rather than laid over, the rhythm section of Steve Broughton (drums) and Arthur Grant (bass), and vocally they're strong, with Vic and Arthur filling out lines behind Edgar. That kind of playing combined with the best of their new songs — things like "Gone Blue" and "I Got Mad, Soledad" — gives them a remarkably strong vehicle through which to pour their energy. When it works well, it's an irresistible force. — STEVE PEACOCK.

Mayall

BLUES KING John Mayall and his new-look band could do no wrong in the eyes of the capacity audience at Brighton's Dome on Thursday.

They cheered for the smallest reasons — sometimes at the expense of the music itself.

The enthusiasm even steam-rolled over apparent faults. The occasional lack of balance which left Mayall's harmonica out in the cold; the odd moment of uncertainty as if the musicians were unsure what each other would do next.

But there is no doubt the new band has a wealth of talent. There is neo-bop trumpeter Blue Mitchell, ex-Ray Charles; Clifford Solomon, tenor sax, ex-Ike and Tina Turner, guitarist Fred Robinson, who has played with Howling Wolf and Ray Charles; Victor Gaskin bass, ex-Duke Ellington, Cannonball Adderley and Chico Hamilton; and Keef Hartley, drums, who until recently led his own band.

And of course there is Mayall. Mayall the star-maker. In the past his voice, harmonica and guitar and organ playing have been the pivot around which so many now legendary names have climbed the success ladder.

But at the moment anyway with this new band the Mayall magic hasn't quite exercised

its normal power. Individually the band was in great form.

But their ensemble work was hesitant. — CHRIS ROE.

Curved Air

IT'S NOT often that paper aeroplanes fly inside Manchester's Free Trade Hall, but this seemed to sum up the feelings of the audience at the Curved Air concert on Sunday.

The unenviable job of warming the audience had fallen to Nick Pickett late of John Dummer's Blues Band and despite tune ups and apologies ("all my songs are neglected") he had the audience roaring for more.

Instead, the house lights went up and THE WAIT began, with roadies aimlessly adjusting lights and the audience becoming restive. After 30 minutes Curved Air appeared and began with a freaky instrumental before Sonja Kristina came on to wild applause.

So good was the overall instrumental sound that it drowned out their main asset, the voice of Sonja Kristina. Visually however Sonja is fantastic: arms waving and feet stamping as if presiding over the birth of the music like a rhythmic midwife.

The best numbers in this long set were a varied piece about the French Revolution and a long work out on the new single "Sarah's Concern", new single "Sarah's Concern". — GREG MURPHY.

Hoople

IT WAS, ladies and gentlemen, an experience. But let's not kid ourselves — those 650 people who braved rain lashed Plymouth didn't come to see knife throwers, la vivas or hatchet faced comedian Max Wall. They came because Mott The Hoople had a star billing and that was good enough, circus or no circus.

Mott followers — associated with kids jiggling round stage in an attempt to almost peer up Ian Hunter's nose — didn't really appreciate the daring of flaming knives stabbing into a board inches from a person or the years of experience borne out in the gags and silly walking of veteran comic Wall; a diminutive Billy Dainty figure on stage.

I guess Hunter summed it up when he asked his devotees what they thought of Mr. Wall. Silence from the auditorium. Then from Hunter: "Max Wall's a genius; I hope he's going to come back big. English people have a way of destroying things — by civility," so there.

The kids surged forward straight away as Hoople went into a new number "One For The Boys". Then there was "The Ballad Of Mott The Hoople" and "Darkness" from "Brain Capers" which featured some great drumming from Buffin.

Things were going well until a Mott version of "Mr. Tambourine Man" with Hunter type protest lyrics (Hell, Roger McGuinn would have been horrified). But we soon forgot

about that disaster with the introduction of a good "Honky Tonk Women", the ballad "Till I'm Gone" — written by lead man Mick Ralphs; for my money the best guy that night — and the standard "Rock and Roll Queen."

— DAVID HARRIS.

Jimmy Webb

IT'S DOUBTFUL that the near-capacity audience at the Royal Albert Hall on Saturday night knew exactly what they were going to get from the first British concert appearance of young maestro Jimmy Webb. There were, of course, the hard core Webb devotees (amongst them a lineup that included Harry Nilsson, Maggie Bell, Les Harvey, Mike D'Abo, Buddy Greco and various critics) but for the rest it was a toss-up between deciding whether Jimmy was going to stand up and conduct the Royal Philharmonic a la Bert Bacharach or not.

In the event what they were treated to was a two-hour concert in the true sense of the word. They responded by giving Webb two encores and, I should think, a good deal of encouragement in his role as performer. The nice thing about Saturday was the warmth of Webb's appearance, the feeling of relaxation and camaraderie he brought to his audience.

Jimmy's voice may not be the greatest in the world, but he injects all his songs with a feeling of real understanding and emotion that can only come from the writer who has lived the experience himself.

Opening, after the Philharmonic had played a medley of Webb favourites, with "Sleeping In The Daytime", he ran through some of the numbers that have had him hailed as the greatest contemporary writer in American music — "By The Time I Get To Phoenix", "McArthur Park", "Wichita Lineman", (turned into a piano solo because, through nervousness, he "forgot to sing it"), "Didn't We", "Pocket Full Of Keys", "When Does Brown Begin", "Where's The Playground Suzy", "Jerusalem" and "Whistletown".

His piano work throughout was faultless-strong and brilliantly charged. And if I were forced to pick out highlights from a concert that made me smile they would be the treatment he gave to "Galveston" — unaccompanied apart from his guitarist Fred Robinson — retaining its original emotional impact as a Vietnam war song, and Webb's treatment of Frank Zappa's "My Guitar Wants To Kill Your Mama".

A word of praise, too, for little Linda Lewis who opened the show with a surprise thirty-minute spot. — PENNY VALENTINE.

Rab Noakes

NOBODY'S DENYING it's one of the social problems of our time but there aren't many folk singers about with repertoires that include a song about Glasgow tenements with outside toilets. Billy Connolly happens to be one of them but there's nobody else quite like him on the British folk scene and he gets away with it.

He proved it again at the White Elephant, Edinburgh last week.

In fact, his first set turned out to be all earthy Scots comedy, largely in Connolly's home town Glasgow patois, interspersed with the odd song. Three to be exact.

It was tantalising in a way because his banjo in the ever-green "World is Waiting for the Sunrise", sparse as it was, sounded good enough to be heard at length. And for real.

But it had been one of those best-of-both-worlds nights for this audience, for earlier they'd heard Rab Noakes in earnest with some typically restrained stuff. "Open the Door Richard," something he said he'd picked up off a bootleg Dylan album, was good. His own descriptive "November" was, I thought, better. And "Just Away," another Noakes original, was best. — JOHN ANDERSON.



"We fear George Graham." So says Stoke star Jimmy Greenhoff of their opponents, Arsenal, in the FA Cup semi-finals.

And Stoke are looking for revenge against Arsenal for defeat in the semi-final last year.

Read the fantastic FA Cup semi-final analysis this week in **INSIDE FOOTBALL/STRIKER**.

And this week, too, Spurs star Alan Mullery right in the news with his swift return from Fulham where he was loaned to

play for his contracted club, talks to us.

And he says: "I've never pretended to be the most loved footballer in the world."

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STONE THE CROWS / CAMEL, King George's Hall, Blackburn, Lancs.
MOTT THE HOOPLE, Green's Playhouse, Glasgow.
DUBLINERS, Civic Hall, Guildford.
TEMPTATIONS, Winter Gardens, Bournemouth.
JUDE, Bird's Nest, High Road, Chadwell Heath, Essex.
JOE PHILLIPS, Uxbridge Folk Club, Uxbridge.
JOHN BASTABLE'S CHOSEN SIX, 100 Club, 100 Oxford Street, W.1.
HERBIE HANCOCK SEXTET, Ronnie Scott's, London, W.1.
NATURAL ACOUSTIC BAND / GNIDROLOG, Marquee, Wardour Street, London, W.1.
BRINSLEY SCHWARZ, Tally Ho, Fortress Road, London, N.W.5.
DERICK AND ARMSTRONG, Music Workshop, Masons Yard, Duke Street, S.W.1.
9.30 FLY, Bumpers, Coventry Street, London, W.1.
FAME AND PRICE, Wyvern Theatre, Swindon.
SHAKY JAKE, Upstairs at Ronnies, London, W.1.
CURVED AIR / NICK PICKETT / GARY MOORE BAND, The Music Hall, Aberdeen.

THURSDAY

EDGAR BROUGHTON BAND, Civic Hall, Guildford.
MOTT THE HOOPLE, City Hall, Newcastle.
ARGENT, Glenn Ballroom, Llanelli.
ORNETTE COLEMAN, Royal Albert Hall, London.
HEADS, HANDS AND FEET, Malcolm's Club, Hull.
MAN, Van Dike, Plymouth.
9.30 FLY, Bumpers, Coventry Street, London, W.1.
GENTLE GIANT, Guild Hall, Cambridge.
MORGAN / JACKEL, Teesside Polytechnic, Middlesbrough.
CHRISTOPHER NIEL, Music Workshop, Masons Yard, Duke Street, London, S.W.1.
FOUR SEASONS, The Speakeasy, Crewe.
HERBIE HANCOCK SEXTET, Ronnie Scott's Club, London, W.1.
ASSAGAI, Marquee, Wardour Street, London, W.1.
DADDY LONGLEGS, Greyhound, Fulham Palace Road, London, W.6.
FAME AND PRICE, Weymouth Theatre, Weymouth.
OUT OF DARKNESS / MANTRA, Red Lion Club, Leytonstone High Road, Leytonstone.

FRIDAY

MOTT THE HOOPLE, Empress Ballroom, Blackpool.



EDGAR BROUGHTON: at Lowestoft on Friday

EDGAR BROUGHTON BAND / THIN LIZZY, Lowestoft College Hall, Lowestoft.
ARGENT, Corn Exchange, Devizes.
HOOKFOOT, Falcon, Lingfield Crescent, Rochester Way, London, S.E.9.
DUBLINERS, Colston Hall, Bristol.
STATUS QUO, Van Dike, Plymouth.
TEMPTATIONS, Free Trade Hall, Manchester.
9.30 FLY, Bumpers, Coventry Street, London, W.1.
GEORGE MELLY / BRIAN WHITE'S MAGNA JAZZ BAND, Osterley Jazz Club, Tentelow Lane, Southall, Middx.
SKID ROW, Red Lion, Leytonstone High Road, Leytonstone.
HEADS, HANDS AND FEET, Stafford Polytechnic.
GENTLE GIANT, Civic Hall, Corby.
CHRIS BARBER BAND, 100 Club, 100 Oxford Street, London, W.1.
MORGAN / HOT COTTAGE, Salford Technical College.
AMAZING BLONDEL, Lincoln Cathedral, Lincoln.
SUTHERLAND BROTHERS, Polytechnic Educational Precinct, Newcastle.
PAUL JONES, Music Workshop, Masons Yard, Duke Street, London, S.W.1.
CLEAR BLUE SKY, Town Hall, High Wycombe.
JUICY LUCY, Cleopatra's Club, London Road, Derby.
FOUR SEASONS, Bentwaters USAF Base.
HERBIE HANCOCK SEXTET, Ronnie Scott's Club, London, W.1.
CMU, 2 J's Club, Horn Hotel, Braintree, Essex.
NATURAL ACOUSTIC BAND, Soft Rock Club, General Havelock, Ilford.
KING-EARL BOOGIE BAND, Marquee, Wardour Street, London, W.1.
SKID ROW, Red Lion, Leytonstone High Road, Leytonstone.
SCREAMING LORD SUTCH / THE HOUSEMAKERS, Thames Polytechnic.
SPUNKY SPIDER, Greyhound, Fulham Palace Road, London, W.6.

FAME AND PRICE, Town Hall, Oakengates.
TONY MORGAN / MUSSLE POWER, Upstairs at Ronnies, London, W.1.
JELLYBREAD, Dundee College of Art.

SATURDAY

WISHBONE ASH / GLENCOE / SWASTIKA, Bracknell Sports Centre, Berkshire.
SANDY DENNY, Corn Exchange, Cambridge.
QUICKSILVER MESSENGER SERVICE, Barnet College of Education.
KINKS, Bally, Sutton Coldfield.
EDGAR BROUGHTON BAND, Public Hall, Preston.
FAIRPORT CONVENTION, Roundhouse, London.
MOTT THE HOOPLE, Market Hall, Carlisle.
ARGENT / RENIA / GLENCOE, Watford College of Technology.
RALPH McTELL, Calder High Street Theatre, Mytholmroyd, Halifax.
JONATHAN KELLY, Peelers Folk Club, Widegate Street, London, E.1.
ARRIVAL, Farx Club, Potters Bar.
JUDE, Van Dike, Plymouth.
MATCHING MOLE, Hydraspaces, Kingham Hall, St. John's Road, Watford.
ELECTRIC LIGHT ORCHESTRA, Roundhouse, Dagenham.
SCREAMING LORD SUTCH, Fishmongers Arms, Wood Green.
PINK FAIRIES, Warkshop, Epsom, Surrey.
HEADS, HANDS AND FEET, Town Hall, High Wycombe.
GENTLE GIANT, St. Andrew's Hall, Norwich.
ALEX WELSH BAND / MEMPHIS JAZZ BAND, 100 Club, 100 Oxford Street, London, W.1.

SUNDAY

MOTT THE HOOPLE, Victoria Hall, Stoke.
ARGENT, Barbarellas Club, Birmingham.
DUBLINERS, Fairfield Hall, Croydon.
HEADS, HANDS AND FEET, Redcar Jazz Club, Redcar.
ELECTRIC LIGHT ORCHESTRA, Greyhound, Croydon.
IMRAT KHAN AND FAIYAZ KHAN (Indian music, sitar and tabla), Queen Elizabeth Hall, London.
JUDEE SILL, Implosion, Roundhouse, Chalk Farm.
GENTLE GIANT, Chesford Grange, Kenilworth.
CMU, Everyman Theatre, Hope Street, Liverpool.
ACKER BILK BAND, 100 Club, 100 Oxford Street, London, W.1.
GYPSEY, Pandora's Club, Swansea.
AMAZING BLONDEL, Pavilion Theatre, Hemel Hempstead.
FOUR SEASONS, Mr. Bees, Peckham and Ruislip USAF Base.
TEMPTATIONS, Fiesta Club, Sheffield.
NIGHTHAWKS, Three Horsehoes, Heath Street, Hampstead.
JOHN PEEL, The Bull, Sheen.
MUSCLES, White Bear, Hounslow, Middx.
FAME AND PRICE, Davenport Theatre, Stockport.
TINKERS / CHILDE ROLANDE, Crypt Folk Club, St. Martin-in-the-Fields.
CURVED AIR / NICK PICKETT / GARY MOORE BAND, Kelvin Hall Arena, Glasgow.
MICK ABRAHAMS BAND, Torrington, 811 High Road, N12.

MONDAY

DAVID BOWIE, Lord's Club, Civic Centre, Gravesend.
MOTT THE HOOPLE, City Hall, Sheffield.
ARGENT, Free Trade Hall, Manchester.

TUESDAY

MOTT THE HOOPLE, St. George's Hall, Bradford.
VINEGAR JOE, Nightingale, High Road, N.22.
GENTLE GIANT, Floral Hall, Southport.
BREWER'S DROOP, 100 Club, 100 Oxford Street, London, W.1.
HEADS, HANDS AND FEET / JUNKYARD ANGEL, Marquee, Wardour Street, London, W.1.
DELSEY McRAY, Music Workshop, Masons Yard, Duke Street, London, S.W.1.
BEAN, Prince of Wales, Division Street, Sheffield.
MORGAN / MUSCLES, City University, E.C.1.
JAZZ NIGHT, The Target, Butts Centre, Reading.
NATURAL ACOUSTIC BAND, Medway Folk Centre, Chatham.
MODERN JAZZ QUARTET, Ronnie Scott's Club, London, W.1.
DUBLINERS, Free Trade Hall, Manchester.
FAME AND PRICE, Playhouse Theatre, Harlow.
JELLYBREAD, Speakeasy, Maragret Street, London, W.1.
CURVED AIR / NICK PICKETT / GARY MOORE BAND, City Hall, Newcastle.

COMING EVENTS

MOODY BLUES, Empire Pool, Wembley (April 22).
JERRY LEE LEWIS, ABC Theatre, Stockton (April 22).
CLEO LAINE / JOHNNY DANKWORTH, Queen Elizabeth Hall (April 23).
COUNTRY JOE McDONALD, Hull University (April 27).
JONI MITCHELL, Odeon, Manchester (May 3).
BICKERSHAW FESTIVAL (May 5, 6, 7).
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ANOTHER DAY, Paint It Black, Hear You Knocking, Can't Buy Me Love, Don't Let It Die, singles; 25p each. S.a.e. - William Brash, 65 Burnhead Road, Larbert, Stirlingshire, Scotland.

ABBEY ROAD, £1.25; Live Cream, £1; "Killing Me, Bloomfield 75p; How Blue Can We Get, Fleetwoods, Elmore Crudup etc (double), £1.25; £4 the lot or swap for Bangla Desh or All Things Must Pass - Jonathan, 3 Ward Ave., Banok, Co Down, N.I.

AAARGH! MUST swap my Zeppelin III for another album in good condition. No pop or soul, offers. S.A.E. - G. Williams, 80, Manor Rd., Burton-on-Trent, Staffs.

ANYONE EXCHANGE Blueberry Hill for any two of following E Warrior, A. Rooster, D. W. B. Y, Who's next, T. Scott, Giballindloch Drive, Glasgow, G31 3DL.

ANYBODY WANT poor condition DP in rock, for similar paranoic, Zeppelin or What Have You Got. Phone Richard 041-776 4181.



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ABBEY ROAD - as new, £1.25; White album - as new, £2.00; Circus (Mel Collins), Full Cream, 45p each. Keith Rowell, 14, Murray Road, Mickleover, Derby, DE3 5LE. Tel. No. Derby 53242.

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ATTENTION, WELL Respected Kinks LP and a Hot Hits, send offers to Geoffrey Thomas, 6 Burnside Drive, Bramcote Hills, Nottingham.

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ABBEY ROAD, £1.60; Let It Be plus book, £2.10; Deja Vu, £1.50. Gunn, 34 Langside Drive, Glasgow G43 2QJ.

ABBEY ROAD, £1.50 o.n.o. v.g.c. or swap for any Straws L.P except New World. s.a.e. to: Steve, 86 Cleeve Drive, Ivybridge, S. Devon.

ABSOLUTELY FREE - Mothers, Mono, beautiful condition. Will swap for We're Only in It For Money or Love It To Death - Paul Cox, 32 Edgeworth Ave, Ainsworth, Bolton, BL2 5RL.

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ATOM HEART, Hot Rats, Deja Vu, Live at Leeds, Imagine CD, King Crimson, £1.40 each - Steve, 174 Liverpool Road, Lydiatle, Liverpool.

ALL BRAND new, perfect - Lennon, McCartney, E.L.P., Who, Tull, Hendrix, Purple, Zeppelin, e.g. Imagine, Tarkus, Fireball, Ram, Teaser, and many more. Send £1.80 P.O. and s.a.e. with requirements - S. Wheatley, 10 Acre Gate, Blackpool, FY4 3LF.

ARNOLD LAYNE/Candy, Catfood-Groon, Curly (Juke), Race With Devil, New Age Atlantic (Unreleased Yes, Zeppelin), Virginal Dust-Bugged, offers - Dave Hoare, 22 Fletcher St., Warrington, Lancs, WA4 6PY.

ABBEY ROAD - Beatles, Cosmos Factory - C.C.R. or swap for progressive L.P.s, offers - A. Martin, 175 Holt Road, Wrexham, Denbs.

ARLO Guthrie LP: Alices Restaurant for sale, good condition £1.25, first money secures. Send s.a.e. - Joyce Timperley, 1 The Fields, Lincoln Rise, Romiley, nr. Stockport, Cheshire.

BEATLES EARLY YEARS LP for sale or exchange for Mothers, Zappa, Beefheart, Kinks - Mae, 134 Lyon Street, Southampton, Hants.

BEATLE MONTHLIES, numbers 2-25 (No. 7): Good condition, all in one piece, 75p. Send money and I will send books - Miss Alison Loader, 29 Princessway, Wallasey, Cheshire.

BEATLES E.P.s for sale - Mystery Tour plus Beatles Hits (inc. Sticky Fingers, £1.50 - Pete, 28 Winscombe Way, Stanmore, Middx.

BEEFHEARTS', DROPOUT Boogie and Strictly Personal LPs. Will swap for Any Doors, Groundhogs, Santana or James Taylor. - J. George, 17 Spring Terrace, Swansea SA1 3TD, Glam.

BACKTRACK 3 by Who, Hendrix, including Substitute, Purple Haze, 50p, s.a.e. to M. Rooke, 87 Oakdale, Worsbrough Bridge, Barnsley, Yorks.

BYRDS UNTITLED, Gordon Lightfoot, Back On Earth (now delete), both excellent condition, offers - Paul Story, 8 Avon Close, Morton, Carlisle.

BACKTRACK 4 - HENDRIX/Who Hair (on Saga Label), Top of the Pops 2 - Hey Jude etc. Offers? - Robert, Oakhouse, Brynmawr Road, Clydach, Abergavenny, Monmouthshire.

BEAT'S L.P.s, Abbey Road, Let It Be, £1 each - F. Green, 8 Ainsworth House, Whychall Rd, Northfield, Birmingham 3L.

BEATLES SINGLES, She Loves You, Please, Please Me, From Me To You, Day Tripper, Maxi - Hard Days Night, 15p each - Gareth Hampson, 2 Wood Green, Chester Road, Mold Filats CH7 1UG. Tel. No. 2579.

BLOOD SWEAT & Tears, Child Is, Father To Man, very good condition, state price - Wiseman, 1 Craven Walk, Penarth, Glamorgan.

BLOODROCK 3, Led Zepp 2, £1, Master of Reality, £1.25, paranoic 75p g.c. - Peter Ross, 25, Skipton St., Morecambe, Lancs.

BEATLES, KINKS, Yardbirds, Mac, Amen Corner, singles 28p each. Phone Paul about 6 p.m. 01-778 8451

BEATLES! My Sweet Lord - Harrison, Power to the People - Lennon, Another Day - McCartney, 40p each, also Ram - McCartney £1.50 - Tim Gascolgne, 18 Chandos Road, Newbury, Berks.

BEATLE FANS: For sale girls brooch locked containing 12 b/w Beatles photos, v.g.c., rare at bargain price, only 65p - Apply J. Barlow, 234 Maybank Rd., South Woodford, London E18.

BUDDY MILES - Electric Church (v.g.c.), £1. Free 2nd L.P £1.25. Flock Dinosaur - Swamps (v.g.c.) £1. - S. Tandy, 31 Roworth Road, Middlesborough, Teesside TS3 9PS.

BLOSSOM TOES - Clouds, plus £1. Swap for Blueberry Hill or New Dead Album. - Ian, 27 Denehall Drive, Bishop Auckland, Co. Durham.

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BEST OF T. Rex 1.50, Paranoic, Sabbath, £1.40, Miles Davis, Bitches Brew double, hardly played £2. - Gary Youll, 8 Reiton Place, Whiteley Bay, Northumberland.

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BENEFIT, STONES big hits (HTGG), Kiln House, £1.45 each, Sweet Dream, Witches Promise, 50p each. I Collier, 23 Kingsway, Wortsey, Manchester. Tel. No. 061-790 7265.

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BEATLES. Mystery Tour, with booklet, Hello Goodbye, Strawberry Fields, Paperback Writer, Offers and S.A.E. - Junior, 76 Church Street, Larkhall, Lanarkshire.

BEATLES. Judy LP. £2 or exchange for Yellow Matter, Custard, Hard Day's Night, £1.20. - Junior, 76 Church Street, Larkhall, Lanarkshire.

BLACK SABBATH 1st, Master of Reality, Paranoic, Fire and Water, £1.50 each or swap for Deja Vu. - Tel. No. 021-557 1241.

BARRETT £1, 200 Motels £3, Kick Out Jams, MC5, £1.25, Yes 1st LP, £1.25, Big Huge, ISB, £1.25, Farewell Aldebaran, £1.25. - Joy Prior, 26 Reculver Avenue, Birchington, Kent.

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ALL BEATLES LPs, "H.D.N." up to "L.I.B.", £1.50; "Imagine," £1.75; White Double, £2.50; well kept condition. - 37 Asquith Street, Gainsborough.

BEE GEES, "Cucumber Castle," Flint "Ruthy Baby," Monkees 1st, 75p each, all ex cond. - G. S. Robinson, 5 Aln Walk, Gosforth, Newcastle-upon-Tyne, NE3 2LX.

BANGLA DESH (3 LP set), £4.50, High Tide, The Stones, £1.25, Motown Chartbusters 5, £1.25, all excellent condition. Ring first, please - Jane Holden, 17 Russell Square, Madeley, Telford, Salop (Tel. No. 585498).

BEATLES COLLECTION going, send s.a.e. for list and prices or send your list and offers to - 31 Asquith Street, Gainsborough.

BRAND NEW: "Gemini Suite," Jon Lord, Yvonne Elliman, etc.; "Death Walks Behind You," Atomic Rooster, featuring "Tomorrow Night," £1.30 each, s.a.e. to - Mark Horton, 38 Bloemfontein Avenue, Shepherds Bush, London, W12 7BL.

BEATLES MONTHLIES Nos. 4, 13, 22, 23, 24, 25, 26, 27, 28, 30, 31, 72; offers to - Ugo Bellini, The Last Drop, Brom Cross, Bolton.

BLOODYWY PIG, "Gettng to This," good condition, £1 or swap for Tir Nanog LP. - Helen Turner, Tel. No. Stourbridge 71487.

BEATLES MONTHLY books for sale, Nos. 7-77, 20p each; also Xmas extras, 50p each, s.a.e., please - Paul Scott, 163 Worcester Road, Malvern, Worcs.

BANGLA DESH album, £3.50, 1st offer accepted. - A. Patrick, 17 Princes Square, Bayswater, W.2.

BB KING Live at Regal Import ABC, absolutely new, stereo original offers over £2. - D. J. Lambert, 4 Goyt Crescent, Bredbury, Stockport, Cheshire.

BEATLES/FOR SALE 50p, Yellow Submarine £1, Cliff Richard/Finders Keepers 50p, Best of the Beachboys vol 2 75p, good condition, write - Alan Gibson, 89, Cairnhill Circus, Glasgow, SW2.

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BLACK SABBATH 1st; accept Chicken Shack, Steamhammer Mountains, Rare Earth "Get Ready," mint offers for any. - V. Joffe, Trinity Hall, Cambridge.

BARGAINS: Judy Lucy, Beggars' Opera (Act 1), Pink Fairies (N.N.L.), Teargas (1st), all perfect condition, £1.25 each. - T. Foye, 82 Barrowfield St, Coatbridge, Scotland.

BEATLES, ELVIS, T. Rex, singles and LPs galore, good bargains, send s.a.e. for lists. Wanted, Sitting in Limbo, Jimmy Cliff. - Kevin D'Mello, 47, Longhill Rise, Hucknall, Notts.

BACKSTREET LUV, Maggie May and Natural Born Boogie (Humble Pie), offers 30p plus or swap for Cream stray singles (vgc), s.a.e. - Ian Ward, 2A Church Crescent, Stutton, Tadcaster, Yorkshire.

BUFFY ST. Marie Ballerina, Faces Nod LP, both mint, £1.50 each, s.a.e. to - Keith Morris, 45 Caldecott Street, Rugby, Warwickshire.

BEARD OF STARS, Best Of and T. Rex, genuine offers please! Write J. Stead, 152 Station Road, Kings Norton, Birmingham B30, 1DB.

BEATLES: RECORDS, Monthlies, Xmas discs, etc, s.a.e. for lists - Clive Whitchelov, 77 Vant Road, London SW17 8TF, Tel. No. 675 0688.

BEATLES LAST fan club record & poster (both v.g.c.), before club closed offers please - J. H. Vickers, 4 Rose Place, Aughton, Lancs.

BLACK SABBATH'S Paranoic £1.25 plus Airforce Live double; £3. unwanted gifts, perfect condition. M. Dugdale, 18 Belgrave Rd., Blackpool.

BRIDGE OVER Troubled Water (cover torn), Creams Disraeli Gears, both immaculate, £1.60 each - Geoff Clothier, 9 Sparrow Square, Eastleigh, Hants.

BLACKBERRY WAY - Move (30p), Candia Dawn, I think I Love you - Partridge Family - Sweet Caroline - N. Diamond, Mozart 40, 20p v.g.c. - P. Maggs, 36 Sherard Rd., S.E. 9 6EP.

BLACK SABBATH, Master of Reality, £1.50, good condition - 30 Pwllcarn Terrace, Balengar, Nr. Bridgeghd, Glam.

BLUEBERRY HILL - 2, unplayed copies, £6 each o.n.o. Lindisfarne - Nicely Out Of Tune, £1.40, Koodies - E.G.B.D.F. and question, £1 each. - Jethro, 19 Douglas Dr. Ashgill, Lanarks ML9 3AQ.

BYRDS' GREATEST hits (slightly scratched) and 5 Cream Love singles any offers, s.a.e. to - Andy Rice, 50 Lanesborough Road, Leicester.

BROTHER JAKE - Free, Another Day - McCartney, Swan - T. Rex, M.S.L. Harrison, offers? - Luls, 64 Appletree Gdns, Whitley Bay, Northumberland.

BOLINSKI/BROS - Sell Watercross, L. Russel - Reedy River, Donovan plus more, brand new, £2.50 each, s.a.e. for list - Geoff Degg, 20 Highfield Close, Blythe Bridge, Staffs, ST11 9HP.

B MARTIN, 2 Old Gfoyno Street, Ramsbottom, Lancs has 34 L.P.s for sale. Dylan, Stones, Donovan, Shankar, Guthrie, £1.50 offers. Please write, s.a.e.

BURNING RED - Ivanhoe (1st) g.c., swap for any Garcia or Beef Heart L.P.'s or anything! s.a.e. please - Lawrence Perry, 10 The Highway, Sutton, Surrey, Tel. No. 642 8574.

BEATLES MONTHLIES, 9 to 42, of her publications, swap for Blueberry Hill or cash - s.a.e. - 123 Lime Tree Place, Stnmarket, Suffolk.

BIRDS, BEES and MONKEES and Monkees Headquarters for sale - both good condition, offers to - T. Lawrence, 47 Second Avenue, Gillingham, Kent, Medway 53839.

BLACK SABBATH 2ND, Cry Of Love, v.g.c., will swap for Hawkwind's 1st, 2nd - Perry Rozario, 56 Rowdown Crescent, New Addington, Surrey, CR0 0HQ.

BEEFHEART, Dropout Boogie Album! Just a measly 13 bob. P.O. gets this bloody good condition piece of valuable plastic - Pete Carter, 13 Causeway, Writtle, Chelmsford, CM1 3PR.

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BEATLES: The Get Back Sessions, perfect condition, offer plus s.a.e. - J. Findlay Jr, 76 Church St., Larkhall, Lanarkshire.

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CHICAGO - "4 SET" Booker T-Mg's - Melting Pot, El Pea - Double sampler. Your price considered. Ring Sunderland 280979 (6 p.m.-9.30 p.m.).

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CAPTAIN BEEFHEART, Spotlight Kid, will sell or swap, perfect condition. Andrew Logan, 22, Garlieston Rd, Barlanark G33 4UB, Glasgow.

CAROLE KING'S "Writer," £1.35; "Worst A.G. & D" £1.30; "River Deep, Mountain High" (LP) 70p all v.g.c. sell or exchange for Hendrix, Cream, W.H.Y? A. Stephenson, 20, Snaefell Cres, Onchan, Isle of Man.

COHEN, all albums, Fleetwood Mac 1st; Dylan 1st; Four by Dusty Springfield. Offers. Phil, 10, White Road, Sutton Coldfield.

CPT BEEFHEART "Trout Mask" double v.g.n.; £2.50 or swap unfilled 4 Way St., Woodstock II v.g.n. also "Decals" ex nick; £1.50. K. Payne, 193, Park Ave., Gosforth Ncl/Tyne 3.

COLLOSSEUM LIVE, Zeppelin 4, live taste, it's a Beautiful Day (latest) all v.g.c. Best offers. Mr. G. Sinclair, 4, Mansell Road, Wisbech, Cambs.

COUSIN Norman Banner Man, Nothing Rhymed, Woodstock singles; 20p each. L. Cheel, 14, St. Anthony's Rd, Newcastle-on-Tyne, NE6 2PD.

CAN "TAGO Mago" new £2.25 or swap for Chicago III. C. Calvert, 21, Rochester St., Bradford 3, Yorkshire.

CAROL KING'S tapestry, two days old, You've Got a Friend track, scratched, I Feel the Earth move, ditto. Offers? Linda Wenham 10, Solway Road, Hebburn Co. Durham.

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CHEAP! Neil Young's "Goldrush" L.P. for 75p, very good condition, except for 30-sec. long scratch on "Don't let it bring You Down." A real bargain for poor young fans. Apply first to: J. O'Donnell, 17, Knocknarea Villas, Sligo, Eire. Tel. No. 3586 (Sligo).

COLLOSSEUM - "VALENTYNE," "Aoxomoxoa" Dead will swap for "Layla" D. & D.H. & F. Fearless (s.a.e.). D. Walton, 87, Aiden Park, Shannon, Claira, Eire.

RECORDS FOR SALE

DEUCE - RORY Gallagher, perfect would exchange for Jefferson Airplane album, N. Young etc. Richard Coble, 249 Appleby St., Cheshunt, Herts. DEEP PURPLE Fireball, Black Sabbath 1st; £1.50 o.n.o., excellent condition. Douglas Benzie, 8A High Street, Inverurie, Aberdeenshire. DISCOTHEQUE by Chubby Checker on Cameo Parkway vgc offers, please enclose s.a.e. Derek Brough, 17 Ainsdale Way, Middlesbrough, TS4 3JU. DYLAN - 61 revisited, Wesley Harding, Blonde, Imagine, Chicago, Quintessence, C.B.S. sampler, Age Allantific; £9 lot. 142, Albert Rd, Birmingham 33. DYLAN "Wesley Harbin." Beatles - "With Beatles" "Abbey Road" "Let It Be." "Doors" "Soft Parade"; £1.50 each. 109, Ivanhoe Drive, Glenrothes, Fife. DOUBLES £4.50, single £2.75. Beatles, Jethro Tull, Neil Young, Noel Murphy, "Mariano" Tramore Rd, Togmer, Cork, Eire. DEEP PURPLE Live at Albert Hall, mint condition; £1.50, or exchange Barbaacome Lee (good nick wanted). John Furlong, 39 Brynhyfryd St., Pen-y-darren, Merthyr Tydfil, Glam, S. Wales. DISCOTHEQUE by Chubby Checker on Cameo Parkway, vgc. Offers please enclose s.a.e. Derek Brough, 17 Ainsdale Way, Middlesbrough, TS4 3JU. DYLAN: Burn Some More, £2.60; Seems Like a Freeze Out, £2.60; Talkin' Bear Mt, £2.60. Dave Hogg, 5 Grosvenor Rd, Newcastle, Staffs. DAY OF Phoenix, Wide Open N-Way, played once, excellent nick; £1.60 o.n.o. Alan Thomson, 25 Hillside Ave., Kilmacollm, Renfrewshire, PA13, 4QL. Tel. No. 2847. DELANEY BRAMLETT & Leon Russell, "Who Do You Think You Are" single, collector's item. Best offer secures, 72, Corston View, Bath. DIOREA: Strictly personal - Beefheart. One Step On - Jody Grind. Benefit - Jethro. As new, 2-3 copies each one. Thomas Docherty, 7 Eastlea Place, Aldridge, Lanarkshire, Scotland. DEEP PURPLE - Never Before and Black Night; Gypsy Eyes/Remember/Purple Haze / Stone Free - Hendrix; the lot 90p. M. Wright 30 Stoneside Dr., Glasgow G63 1JF. DELANEY BRAMLETT & Jackie Deshannon, "Liverpool Lodi" / "You Have No Chance" single. Collectors item. Best offer secures, 72, Corston View, Bath. DELETIONS "SHOUT" pt 1 2. Twist & Shout/Spanish Twist. Isley Bros. Gn offers. s.a.e. K. Payne, 193, Park Avenue, Gosforth, Newcastle-on-Tyne 3. DYLAN tapes, £1.50 each, including "Basement," "24," "G.W.W.2" s.a.e. for details. Harry White, 1, Granville Ave, Clyde St., Hull, HU3 6HN. DOORS L.A. Woman, Zeppelin: Donovan's greatest hits, Fortheringay, v.c.g.; £1.35 each. Rollinson, 2 Pembroke Villas, Rosmead Str, Hull Yorks. DYLAN SINGLE 'I'm Pledging My Time,' Good condition; £1 or nearest offer, s.p. Twiby, 60, Rose Ave., Upton, Pontefract, Yorks. DEEP PURPLE in Rock plus cash in exchange for Bob Dylan Hits No. 2 or any Strawbs. A. M. Dunlop, 1 Alandale, Bangor, N. Ireland. DESDEMONA, COME and play with Me, both by John's Children. Will swap for Get It On and Jeepster by T. Rex. Mark Prece, 50, Woodberry Close, Bridgnorth, Shropshire. EIGHTY PENCE for Fill Your Head With Rock, unscratched double album with book. - Dave Rawson, 42, Lawnwood Avenue, Shirley, Solihull. EXCHANGE BYRDS Unfilled vgc for Frank Zappas 200 Motels, must be in good condition. - M. Bolduck, 4, Rosebery Street, Rotherham, Yorks, S61 1DX. EXCHANGE MY brand new copy of Pilgrimage - Wishbone Ash for any album by Dylan/Band/ Mitchell/Russell, must be v.c.g. - Mike, 17, Wasdale Avenue, Bolton, Lancs. ELECTRIC WARRIOR send s.a.e. with offers - Alice, 10, The Bridge Road, Purley, Surrey. EXCHANGE - 175 football programmes (World Cup, Euro, Cup, Internationals, etc), for any three LPs or near offer. Write first. - Joseph White, 93, Denbeck Street, Shettleston, Glasgow, G32 7HX. EXCHANGE Hendrix "Goodbye Jim" for Zeppelin "Pure Blues" or similar Zeppelin, s.a.e. - Les Trussler, 74, Grove Crescent, Portlisle, Sussex. EMERSON, LAKE & Palmers' first LP. in exchange for Fireball or £1.50 (v.c.g.). - Swansea 73657. EXCHANGE HUMBLE Pie Performance for "Wishbone Ash" must be good nick. - R. Smith, "Dafen," Alstone Avenue, Cheltenham, Glos. ETERNAL FIRE of Jimi Hendrix L.P. (v.c.g.) swap for any E.L.P.-Rex-Move-Deep Purple-Mott-Beefheart-Soft Machine, L.P. contact - P. Maggs, 36, Sherard Road, SE9 6EP. EDDIE FLOYD - "Don't Tell Your Mama," William Bell - "Forget to be Your Lover," Edwin Starr - "Struggling Man." - 22, Marrylène Avenue, Enfield, Middlesex. ELVIS COLLECTORS Stuck on You, Witchcraft, They Remind Me too Much of You, mint condition, offers? - T. Curry, 58, Langdon Crescent, East Ham, E.6. EXCELLENT CONDITION LPs Fleetwood Mac, James Brown, Bee Gees, John Mayall, Marvin Gaye, Jimmy Ruffin; £1.25 each, send s.a.e. for list. - David Smith, 58, Mortham Street, Stratford, London, E.15 3LT. ELVIS "Rock 'n' Roll No. 1, HMV L.P., White Sleeve, offers. - P. T. Davies, 21, Maple Crescent, Huyton, Liverpool. ELVIS: MY Baby's Gone, unissued Sun 45, by Let's Play House, s.a.e. offers. - R. F. Callaghan, 42, Princes Road, Liverpool, 8. EXCEPTIONAL!!! UNIQUE!!! Pentangles album "Cruel Sister," unplayed; £1.80, immaculate condition. - M. Boudgwin, "Doorwerth, Weston Road, Cowies, Isle of Wight.

HORUS RECORDS Delivery 7 days 5p reduction for 2 LPs 10p for 3 TOP 50 Jerry Garcia/Solo 1.85 Bonzo Dog/Let's Make Up 1.70 Carole King/Tapestry 1.75 Led Zeppelin II 1.85 Miles Davis/Live Evil 2.45 Humble Pie/Fillmore 2.05 Cat Stevens/Teaser Firecat 1.85 Strawbs/Grave New World 2.05 Bangla Desh/Harrison & Friends 4.45 John Lennon/Imagine 1.95 Groundhogs/Save the World 1.90 Don Maclean/American Pie 1.70 Paul Simon/Paul Simon 2.05 ELP/Pictures 1.10 Jimi Hendrix/In the West 2.05 Melanie/Garden City 1.75 Faces/A Nod's 2.05 Jo Jo Gunne/Nilsson 2.05 Schmilsson/Tonto's Zero Time 1.85 Pink Floyd/Ummagumma 2.45 Led Zeppelin IV 2.05 Yes/Fragile 2.05 Bread/Baby 1.85 Capt. Beefheart/Spotlight Kid 1.85

Put your name and address in the above margin marking the records you require and send cheque/p.o. with this advert to - Horus, 46 City Road, Cambridge. Reduced rates for S.U.'s. Agents required to sell our LPs.

ELVIS L.P.: "I Wanna Be a Rock 'n' Roll Star," offers to. - D. Lewis, 71, Wiverton Road, Nottigham. ELTON JOHN - Tumbledew Connection (vgc) including Where to Now St. Peter, Love Story, Amoreana, Talking Old Soldiers; £1.15. - R. Seymour, 6, River View, Stainburn, Worthington, Cumberland, Tel No. 3573. ELVIS DISCS (inc HMVs), EM's etc, s.a.e. for lists - Torrance, 12 Lorne Street, Glasgow, G51. ELECTRIC WARRIOR, Imagine, A Nod's/Faces; £1.50 each, all perfect. - Philip Scott, 69, Ganbury Avenue, Kingston, Surrey, KT2 6JR. EAST OF Eden: Jig a Jig: Dawn, Knock 3 Times/Sugar Sugar, Sakkarin, all in vgc, all singles, 20p each. - G. McCrae, 12/7 West Granton View, Edinburgh, EH9 4LB. ELVIS - IT'S Now or Never/A Mess of Blues, g. condition; £1. America/Nice - 50p. Maudie/C. Shack 50p. - G. Marsh, 6, Ballely Street, Cliff-Vale, ST4 7AU. EIGHT GOOD CONDITION singles (Stones, Fleetmac, Beatles, etc); £1.25 or swap good progressive album. - G. C. Fleming, 34, Taleworth Road, Ashstead, Surrey, Tel No. 75462. ELVIS BOOKS, etc., specials 1968, 1969, monthlies 97-120, fan club mags; £2.5 o.n.o. including postage. - S.A.E. A. G. Duthie, 40, Albury Road, Aberdeen. EXCHANGE STONES Beggar's Banquet or Stones live for Eilton, Marc Bolan, Tull. LPs. - Tony Connor, 35, Spittalfield Crescent, Inverkeithing, Fife. ELP PROGRAMME gloss colour, exchange for good free programme or rock album. - S. Blacklock, Hillside, Napton, nr. Rugby, Warks. EL PEA (double smpler inc ELP) and others; £1. World of Progressive Music (inc Mayall More 50p. Abbey Road Beatles; £1.25), all in fair condition, write first. - T. O'Hara, White Windows, Sowerby Bridge, Yorks. FOR SALE Blue Monday Dave Edmunds, offers. - Mr. M. Milner, 32, Sycamore Grove, Southend-on-Sea, Essex. EVERY PICTURE - L.P. excellent condition, Run Baby Run, Spirit in the Sky, Let Your Yeah be Yeah. - Fldna, 6, Parkway, Wilmslow, Cheshire. EXCHANGE NEW Age of Atlantic & Super Groups, volume 2 for Meaty Beaty Big & Bouncy by the Who, offers to. - Gordon Hearn, 54, Bermuda Road, Invergordon, Ross-shire, Scotland. EXCHANGE MOTT - Wildlife, Moodies, Q.O.B., Harvest Bag - assorted artists for teaser and firecat and himself. O'Sullivan, sell £1 each. H.B. 50p. - Chris Burrows, 20, Almswood Road, Tadley, Basingstoke, Hants. EXCHANGE MOTT (1st) slightly warped, Rock Party Double (Cream, Who, etc) for any (v.c.g.) rock albums, s.a.e. with offers. - K. Law, 3, Kendal Green, Kemnay, Aberdeenshire. EIGHT DIFFERENT Monkee singles & "More of Monkees" L.P. all v.c.g., send s.a.e. for list; £4.50 the lot. - D. Gigg, 36, Pentland Road, Worthing, Sussex. FLOYD, EMILY Play, Arnold Layne, Be So Nice, Apples and Oranges, Barretts Octopus; singles. Offers - Geoff Belts, 1 Albert Avenue, King's Lynn, Norfolk. FOR SALE: "Disraeli Gears" by Cream. Don't really want to part but I'm very short of cash, highest offer secures. Phone 01-698 8131. FAMILY ANYWAY, Faces long players, Tont's Zero, £1.50 each or swap for Blueberry Hill, Zepp, or Unicorn by Rex. - Michael Studders, 54 Bucklow Drive, Northenden, Manchester. FACES, A.N.A.G.A.W., £1.80, James Taylor, Sweet Baby James, £1.50; 10p postage extra. - 12 Rose Brae, Mossley Hill, Liverpool 18. FOR SALE: James Taylor, Mud Slime Slim, £1.50. Phone 041-634 7098 after 7 p.m., perfect nick. FOR SALE: Easy Rider LP, good nick, £1.10, only played once! - R. MacIver, 135 Kestrel Road, Glasgow, G13.

COB RECORDS SS, Portmadoc, Caerns. Wales 0766-2170 * callers welcome * DISCOUNT * Top discount on all new LPs e.g. 35p off £2.40 LPs FREE postage. Send for free catalogue listing 800 titles. * EXCHANGE * As much as £1.40 allowed for unwanted LPs in exchange for ANY new, or top cash prices paid. See for details FIRST. * EXPORT * All LPs supplied tax free and at discount in any quantities speedy delivery to any overseas country. Send for lists.

FREAK WANTS to sell Chicago, complete, hardly played, 4 album set; offers. - Sarah Brise, 27 Stanham Road, Darford (25989). FELICIANO ALIVE Alive O (double), great condition; £2 o.n.o. or swap for Band, Havens, Spirit, Byrds or Cocker LPs. - N. Dunford, 26 Edward Road, Parkstone, Poole, Dorset. FIREBALL £1.50, Then Play On (Fleetwood Mac) £1.50, or swap any one for Stand Up. - J. Houten, 7 Gladstone Road, Eccles, Lancs. FOR SALE: Wooden Nickel, C.S.N & Y, Gasoline Alley, Rod Stewart, both in good condition; offers. - David Nugent, 3 Hall Orchards Avenue, Wetherby, Yorkshire. FOR SALE: Sgt. Peppers, Let It Be, Abbey Rd (near mint); offers. - G. Lees, 16 Clarence Road, Barrow-in-Furness, Lancs. FLOWERS OF EVIL/N. Sleight Ride, £1.50 each (Mountain), Shazam, Move, £1.25, Egg, 1st LP, £1, Imagine; offers, please, thanks. - A. R. Maxwell, 4 Battlefield Avenue, Langside, Glasgow S2. FAMILY "Fearless", Black Widow "Sacrifice" £1.25 each, Electric Prunes singles; offers, s.a.e. - D. Thompson, 252 Blenheim Chase, Leigh-on-Sea, Essex. FOUR CRISMO LPs, "McDonald & Giles," "September Energy," 1st & 2nd Egg LPs or will swap for heavier stuff, "Sabbath," "Purple," etc. - Jim Robertson, 25 Dyfrig Street, Shotts, Scotland. FOR SALE: Tom Jones Live in Las Vegas, 75p, Elvis in Memphis, 75p o.n.o., good condition. Stuart Fawcus, 22 Brayside, Hedworth Estate, Jarrow. FOR SALE: Deep Purple Fireball, mint condition, £1.50 o.n.o. - Kevin Wilson, 40 Fairlie Crescent, L20 6EW. FOR SALE or swap, Aftermath and two other early Stones LPs. - John Duncan, 3 Crail Street, Parkhead, Glasgow, E1. FOR SALE: "With the Beatles," offers? Also My Brother Jake Wanted by Free, must be perfect condition. - Alison Sinclair, 35 Boswall Loan, EH5 1BH.

FOR SALE: Stagefright, v.c.g., Muswell Hillbillies, as new, s.a.e. - D. Mansfield, 33 Edgehill Road, Harraby, Carlisle.

FOR SALE, scrapbooks of Faces, Deep Purple, Yes, T-Rex, mixed one with Curvedair Atomic Rooster Faces, good condition, good nick, send s.a.e. - B. Glaysher, 73, Kenyon Lane, Middleton, Manchester.

FILL YOUR head with rock and theme, one (brand new) Van der Graaf single for Deja Vu or ELP's 1st. - P. Haste, 9 Clee Crescent, Grimsby.

FIFTEEN SINGLES plus Lovin' Spoonful's greatest hits, v.c.g. £4 the lot or in exchange for Tommy Who. - F. Murphy, 23/14 St. Andrews Crescent, Glasgow.

FORTY CHART singles, 1964-70 (Herman, Monkees, Bee-Gees, etc.), £7 or 20p each (s.a.e. for list). - 25 Dale Road, Darlington, Co. Durham DL3 8LX.

FOR SALE: "KINKS" LP also Animals LP in excellent condition. Titles of LPs, simply "The Kinks" and "The Animals". 75p each. - Les Reay, 29, Wellington Court, Sulgrave Hill, Washington, Co. Durham.

FOR SALE: ELP - Pictures at an Exhibition, 90p (played three times). - Brian Macpherson, 133 South Drive, Inverness, Scotland.

FOR SALE: 300 Singles (68-72) and a few LPs (71-72). - Write for details, John Phythian, 10 The Causeway, March, Cambs, PE15 9NT.

FOR SALE: Electric Warrior, £1 each; also Swan, Hot Love, 25p each, few each. P.O.s only (blank). - Paul Dillon, 75, Broadfield Drive, Leyland, Lancs.

FRANK ZAPPA'S 200 Motels for sale, excellent condition, £2.50. - P. Allender, 122 Holgate Road, Sheffield, S5 1LM. FIVE BRIDGES, nice, Fleetwoods 1st, Quintessence 2nd, £1.25 each. - Please write, Mr. A. Chesworth, 66 Wordsworth Crescent, Blacon, Chester.

FOR SALE: Wasa Wasa, Sing Brother Sing, third album, Edgar Broughton Band, also Byrd maniax and Songs for a Tailor, Jack Bruce. Any offers? - C. Hackett, 107 Sedbergh Road, Kendal, Westmorland.

FOR SALE: Witch Queen of New Orleans, Redbone, v.c.g., 40p. - Sally Tyler, 98 Shepherd's Lane, Bracknell, Berkshire. Tel. No. Bra 22178.

FANTASTIC BARGAIN: 60 45 r.p.m. record adapters for 80p, shop price £1.80. - Richard Purvis, 84 Forge Lane, Higham, Rochester, Kent. Tel. Shore 2847.

FOR SALE: Tago Mago (double LP) and Monster Movie LP, by Can. Both excellent cond. £6 the pair. - Keith Woodcock, 3 Back Lodge, Northwram, Halifax, Yorks, HX3 7HH.

FOR SALE: All Things Must Pass, George Harrison triple album, £4.50. But write first - Bryan Williams, 89 Victoria Street, Cwmbran, Mon.

FREDA PAYNE "Band of Gold" LP, Martha Reeves "Ridin' High", £1 each. S. Baxter "Glen Haven", Hytton Bank, Sq. Hytton, Sunderland, Co. Durham.

FIREBALL £1.50 (v.c.g.) or swap for any free LP except Free Live. - Steve James, 8 Gaen Street, Abertillery, Mon, S. Wales.

FOR SALE: 20 nearly new albums, 50 nearly new singles. Need bread bad. - Fred, 5 Whitehouse Grove, Elvington, Yorkshire. YO4 5AL.

FRAGILE MINT, Five Bridges mint, YA YAs mint, swap any for "Nantucket Sleightride" v.c.g. or will sell. Offers. - George Finlayson, 141, Craigpark Drive, Glasgow, E.1. Tel. No. 041-554 5625.

FOR SALE £1.60, Unwanted Harvest, Zeppelin IV, Thick as a Brick, and also "Blueberry Hill", good nick (you see I'm a bopper). - Geo. Miller (Miss), 83 Old Coach Road, East Kilbride, Scotland. Tel. No. 34580.

FOR SALE: Donovan Fairy Tale LP, good condition. - Send offers to Gordon Melrose, 11 Forth View Road, Currie, Midlothian, Scotland.

FLEETWOOD MAC, Kiln House, very good nick, £1.35 o.n.o., also "Space Odyssey" any offers. - R. Blackwood, 46, Fremantle Road, Southcourt, Aylesbury, Bucks.

FOR SALE: Electric Warrior by T. Rex in mint condition, will swap for Zofu (must be in excellent condition or will sell for £1.50). - Les Reay, 29 Wellington Court, Washington, Co. Durham.

FOR SALE: Deja Vu, £1.70, Nice £1.60, Bridge Over Troubled Waters £1.30, perfect condition. - Pam, 81, West Avenue, Handsworth Wood, Birmingham 20.

FOR SALE: Goodbye Cream (v.c.g.), Pilgrimage Wishbone, ask (mint), £1.50 each - J. Lockheart, 59 Otlands Park, Linlithgow, West Lothian. Tel. No. 2802.

FREE - ALRIGHT Now, My Brother Jake, Anyone for Tennis, Cream, 75p the lot. - Michael Wright, 30 Stoneside Drive, Eastwood, Glasgow G43 1JF.

FACES, "A Nod", Hendrix, "Experience". Swap for "Goodbye Cream", "Harmony Row" or "First Step". - Eric Mackenzie, 22 Mackintosh Road, Inverness.

FIREBALL LP for sale, perfect condition, £1.75. - Write, Paul, 9 Mayberry Grove, Linthorpe, Middlesbrough, Tees-side.

FOR SALE: "Get It On" (T. Rex), "Let's See Action" (who) (both v.c.g.), 35p each and copies RNI Listeners' Club Newsletters. - John Phythian, 10 The Causeway, March, Cambs, PE15 9NT.

FOR SALE: Humble Pie, Tarkus, Stones, Kinks, Backtrack LPs. Exchange for Progressive albums or cash. - G. Webster, 39 Trafford Road, Leicester.

RECORDS WANTED

ANYTHING by High Numbers/Who please!! s.a.e. to Colette Turton, 38 Newban Rd, Hough Green, Widnes, WA8 8HE.

ANY BARCLAY James Harvest single, not on album, must be good condition. Write stating price. David Hare, 12 Wickfield Ave., Christchurch, Hants.

ALICE COOPER'S "Easy Action" and "Pretties for You" needed, state price, good condition. Brian, 180 Conway Drive, Fulwood, Preston, Lancashire.

ALL TYPES/sizes (particularly 78's) of unwanted records bought for cash, s.a.e. Keith Spillar, 11, Kenyon Rd., Oakdale, Poole, Dorset.

ANY LINDISFARNE, Genesis, Dead, Procul Harum L.P.'s; £1 o.n.o. paid per record for sale or swap; Band, Beach Boys, Floyd, James Gang, L.P.'s - s.a.e. please. S. R. Wheatley, 10, Acre Gate, Blackpool FY4 3LF.

APE MAN, Lilly the Pink, Banner Man, When You Are King, Beatles singles wanted. Dave, 14 Granton Rd, Liverpool 5.

ATTENTION DAVE Hoare. I want the Nirvana single. Send address. Dave Rankin, 57, Chapel Rd, Ramsgate, Kent.

AL STEWART single: The Elf wanted. Good price paid. Tony Hill, 56 Ladies Grove, St. Albans, Herts.

ANY TASTE albums wanted. Will exchange UFO 1, Thirds, Budgie or Salisbury (Uriah Heep). John McAll, 16 Bowman Grove, Fegg Hayes, Stoke-on-Trent. Tel. 0782 89174.

AEROSOL GREY Machine "import" Van der Graaf. Please sell me this record. Ron McGregor, 167, Croftfoot Road, Glasgow G44 5JY.

ANY POP SINGLES, 1956 to 1970, also Barbara Streisand - "Why Did I Choose You" single. A. Faulkner, 1 Croft Road, Cheadle Hulme, Cheshire.

ATOM HEAT - Will pay £1.50 g.c. only. Trapez 1st, 75p; Mayblitz - will pay £1 (2nd of May album). Contact Andy (Pandy) 13 Ennisdale Dr., West Kirby Cheshire.

ANY QUICKSILVER, Dead, Yes, Floyd, Electric Music (Country Joe) wanted, inexpensive, stereo, scratchless. A. Mere, 73, Vale Rd, Sheffield 3.

ANY GILBERT O'Sullivan records before "Nothing Rhymed." Write stating price wanted and condition. Sadie Fyfe, 84 Glenora Dr, Glasgow G.53.

ANY YES singles, pictures or clippings urgently wanted, also any Hendrix pictures, clippings or singles. State price. Frances Hosker, The Lodge, Ford Cemetery Ford, Litherland, Liverpool 21. Tel. No. 051-928 5813.

ASSEMBLED Multitude overture from Tommy Gaby. State price. Gary White, 17 Second Ave, Sheerness, Kent. Tel. No. 2920.

ANY OLD Beatles, Tania, Stones, Dylan, Free, Monkees, Everly's, Holly, etc. - 10p each given. - S. Crosby, 1 Acacia Grove, West Kirby, Cheshire.

AEROPLANE/SUNSHINE Day, Love Story, A Song for Jeffrey, Jethro Tull. Must be good condition. - Alisdair MacDonald, 1 Burnside Road, Gourcock, Renfrewshire, Scotland PA19 1XB. Tel. 32491.

ANY OLD posters wanted, Simon and Garfunkel, Stones, Free, etc. State price. J. O'Rafferty, 15 Back Row, Hamilton, Lanark, Scotland.

ALBUMS wanted, all Van Morrison, all Quicksilver Messenger, Cactus, One Way or Another; will pay £1.25 v.c.g. please. Robert Sullivan, 61 St. Andrew's Crs., Dumbarton, Scotland.

ANY ROY Harper L.P.'s, also Al Stewart - Love Chronicles, Pretty Things, S.F. Sorrow, and Barclay James Harvest - Early Morning. David Bradley, 7 Holly St, Blackburn, Lancs.

ALL SIMON and Garfunkel singles, E.P.'s, L.P.'s, press cuttings wanted, good prices paid. Miss Elizabeth Johnson, Eshdale, 127 Seamer Road, Scarborough, Yorkshire. Tel. No. 66581.

ANY DOORS, or Country Joe and Fish needed, headphones for stereo and posters. Ken Harris, 59 Exnings Rd, Newmarket, Suffolk.

AROUND £1 offered for L.P.'s by Simon & Garf, Dylan, J. Taylor Stevens, Cohen, Harper, King, Barreft, etc (v.c.g. ess.), s.a.e.; stating price with list please. Graham White, 63, Westleigh Lane, Leigh, Lancashire.

ANY L.P.'s, E.P.'s, or singles by Hoople, Sabbath, Stray, Argent, Flash or Hookfoot. K. Mullins, "Windermere," 205, High St., Wickham Market, Suffolk. Tel. No. 243.

AEROPLANE single by Tull wanted; up to 60p paid, very urgent - Tull fanatic. Dave Purdy, 42, Dene Way, Seaham, Co. Durham.

ATTENTION! Swap Yellow Submarine (Album) for Al Capone Reggae single, both good nick, extremely urgent! C. Stone, Harpfields, Tenbury, Worcs.

AAAAH! WANTED. Van der Graaf "Aerosol Grey" plus Floyd, Crimson, "Nice singles, urgent D. Carrogh, 46, Kennishead Av., Glasgow.

AMON DUUL 2 £2; Woodstock, 1, £3.50; Caravan "Land of Grey and Pink," £1.50. All excellent condition. John S. Shaw, 10 Smirthwalle St., Wakefield, Yorks, WF1 3RH.

"ALLO, I'M over ere now. I want any Vander Graaf singles, except "Theme One" must be v.c.g., good prices paid or exchange. Nell Thomas, "Tree Tops," King Charles Road, Newbridge, Mon NP1 4HF. Tel. Newbridge 466.

ANY WHO imports, old singles, condition, not essential, but preferred, state price. Jonathan Mercer, 3, Ward Avenue, Bangor, Co. Down, N.I.

ANY T. REX singles; 25p each, send straight to Jane Sparrow, 68 Beech Grove, Acomb, York.

ANY 1970 copies of Sounds Wanted 5p each paid. Richard Williams, 24, Layamon Walk, Areley Kings, Stourport-on-Severn, Worcs.

ANY TYRANNOSAURUS Rex, Marc Bolan records & Desdemona. Anything, excellent prices, offers? A. Angel, 14, Jones Avenue, Wombwell, Nr Barnsley, Yorks.

ANYONE GOT "Riders in the Sky," Belladonna Moonshine, Rex's "Swan" state price. Spike, 7 Woodmire Crescent, Newport-on-Tay, Fife.

ALL YOUR unwanted records wanted by me. Sorry, no money. David Dixey, 81, Lutterworth Road, Leicester. Tel. No. 831219.

AT LEAST three pounds offered, any condition: Beatles "Love Me Do" on red Parlophone label, Jillie, Dalton Hill, Albury, Guildford, Surrey.

"BLUEBERRY HILL" - Led Zeppelin wanted, must be v.c.g., full detail including price to - Nick Steele, 33 Madeira Drive, Hastings, Sussex.

BOBBY DARIN'S LP "Commitment" wanted, £3 for mint condition, £2 otherwise. - Ian Thompson, 88, Peel Hall Street, Preston, Lancs.

BEATLES "In Italy" wanted, also any other rare discs/tapes. Details please to - A. McDonald, 18, Shaldon Close, Kirkby, Lancs.

BY CREEDENCE: "It Came Out of the Sky" and "The Midnight Special", - Wendy Graves, 117 Forest Gate, Ainstey, Leicester.

BLACK SABBATH single wanted, Evil Woman/Wicked World. Will pay 50p if in good condition. Also pics. - Details to B. Smale, 44 Ford Hill, Stoke, Plymouth, Devon.

BLUEBERRY HILL wanted, g.c. Will give any 2 of the following Master of Reality (B.S.). Band of Gypsies (Hendrix), Performance Humble Pie (Double), Them Changes (Buday Miles), all g.c. thank you. - Steven Jenkins, 7 Astor Street, Walton, Liverpool 4, L4 5RR.

BUDDY HOLLY Story (Vol 1) LP. Turned Out Nice Again, George Formby LP Reminiscing, Buddy Holly LP. - John Wilson, 37 Park Road South, Newton-le-Willows, Lancashire.

BEATLES' SINGLES and albums. - Freling Alban, 19 Rue Mathias, Grunewald 68, Mulhouse 02, France.

BLUES RECORDS urgently required by private collector. - J. Piper, 10, Woodbury Road, Clyst St. George, Exeter, Devon.

BEATLES FAN wants rarities like McCartney single and other discs or tapes. - Have swaps. - Ollie, 19 Ridgeway, Hertford, Herts.

BEATLES' MAGICAL Mystery Tour EP. - Write, stating condition and price, A. Wright, 611 Farnborough Road, Clifton, Nottingham.

BEARD OF STARS & Unicorn, T. Rex. Price around £2 each, v.c.g. - Write to T. Wraith, 11 Wellgate, Conisburgh, Doncaster, Yorks.

8 SINGLES for 1 LP. Taste, Sabbath, Free, Mountain, Beatles. Good nick only! - S. Toal, 42 Prospect Park, Scarborough.

EXCHANGE S. COMFORT'S first (stereo), cost £2.40 new, only played once, for Bob Dylan's Greatest Hits, volume II, in same condition. - John Vernon, 44 Page Moss Avenue, Huyton, Nr. Liverpool, Lancs.

I WANT Killer / Who's Next / Fog On't Tyme, will give B. Sabbath (11) / Ram / B.S.T. (11) (1 of mine + cash for one of yours). 100% nick essential. - George Wall, 3 Waltham Road, Manchester M16 8PG.

ROD STEWART'S Good Morning Little Schoolgirl, Day Will Come. - A. Woodley, 364 Wood Vale, Forest Hill, S.E. 23 3DY.

RHYTHM OF THE RAIN The Cascades, on single or LP. - R. Hunt, 32 Tlthe Farm Avenue, South Harrow, Middx.

ROD STEWART'S Good Morning Little Schoolgirl, Little Miss Understood. Also Shotgun Express single. - G. S. Small, 14 Bank Parade, Penwortham, Preston, PR1 9HO.

SWOP - "Out of our Heads" (Stones) or "Best of Procul Harum" for any Deep Purple LP. Must be very good condition. - L. Medway, 31 Northway, Bridgemary, Gosport, Hants.

SINGLES WANTED. 60p offered each. All Free singles except "All right now," "Jake," "Stealer" or "I'll be creepin'." - Graham Marshall, 28, Fen Lane Sawtry, Huntingdon PE17 5TH.

SWOP Yes album for LZard, also Time & Word for Hot Rats, good nick only. - P. Su Bu, 56 Sandscroft Ave., Broadway, Worcs.

SWOP Bob Dylan's Nashville Skyline for any LP by Bread, also for swap Magna Carta's S. F. Wasties. - Al Parkin, 19 Woodhill Dr., Morpeth, Northumberland.

SWOP - Derek and the Dominoes (Layla) double (Split), & The Yes album for Jericho (Jericho) Paranoid, Pilgrimage or Strawbs latest o.n.o. - Frank Reid, 9 Tulloch Rd, Shotts, Lanarkshire, Scotland.

SWOP: On Town (Dela Ney), Deuce (Gall Agher), Sticky Fingers (Stones), London Sessions (Woll) - Clapton - New Jackie le Max Bridge (Simon & Garfunkel) for Beatles. - Jacques Giscard, Avenue le Brun 92, Antony, France.

SWOP. Dylan's Greatest Hits and Beach Boys Smiley Smile for Time and a Word and Yes. Must be good nick. - D. Masson, 10 Blackfriars St., Montrose DD10 8LL.

STEWART'S "Good Morning Little Schoolgirl", "Day Will Come", "Little Miss Understood". State price. - D. Eruittott, 1 Chelwood Drive, Taunton, Somerset.

SKIN ALLEY LP. Will pay £1.50, good nick essential. - P. H. Davis, 6 Thornhill Terr, upper Wortley, Leeds, 12, Yorks.

STONES' I wanna be your man" wanted. Write, stating nick and your price - Mark Papazian, 41 St. Jude's, Earwood Estate, Toghcr, Cork.

STEELEYE SPAN'S Please To See the King wanted. Good condition and stereo. Also Ticket for Moody Blues at Empire Pool. - David Wraith, 42 Reading Road, South Shields, Co. Durham TD9 7PQ.

RECORDS WANTED

SATURDAY NIGHT At The Movies / Drifters, Sweet Talking Guy / Chifons, Band of Gold / Jimmy Mack. Will pay 35p each. — L. D. Colclough, 73 Ashworth Lane, Mottram.

WANTED: Led Zeppelin 1 in g. con. Will swap Hendrix, Band Of Gypsies in g. con. — Alan Birtwistle, Railway Hotel, Lostock Hall, Nr. Preston, Lancs.

ENGAGEMENTS WANTED

AMERICAN or Scandinavian pen friend (female) wanted, who digs the blues. Aged 16-18. — Paul Hardman, 43a, Valley Rd., West Bridgford, Notts.

COMPACT SOUNDS, a disco you'll remember. 2,000 w lights, crazy sounds, 2 DJ's. Instant action. Leading north-east disco. — Tel. Newcastle 36402.

GIRL, 14 seeks good looking freaky male penpals, age 16-19, must like rock music. — Jeanette. Tel. 01-858 1295.

PIRANHA, heavy rock blues, 100 watt experience, available for gigs, now! — Contact C. D. Rae, 778 9810 (personal manager).

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BEACH BOYS — Six LP. tapes for sale. S.a.e. to — Mr. Dennis, Goldsmid House, 36 North Row, London W.1.

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DOUBLE BEDSITTER, own bed, male person, 21 plus, for details. — Write to Mr. R. Prior, 87 Bruce Grove, Tottenham N17.

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WAKES, WEDDINGS, Christenings, Coming-of-Age or just a party. Beautiful "sounds". Music, controlled lights. Three years' experience. Pentahedron mobile disco. — Potters Bar 53950/55340.

INSTRUMENTS WANTED

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

INSTRUMENTS FOR SALE

ANYONE FOR red hot stratocaster, quick sale, £85. Good nick. — N. J. Cleave, 27 York Road, Broadstone, Hants. Tel. 8't. 3673.

SPANISH GUITAR with case, etc., cost (new) £23, will sell for £12. Excellent condition. — 2 Warren Lane, Quickswood, Baldock, Herts.

IMPORTANT LYRICS, with complementary musical type band, need a drummer and pianist, either sex and female vocalist. Local. — Phone Bolton 22772.



TRY OUR OWN DRUMSTICKS (CUSTOM-MADE) WE'VE JUST GOT IN A NEW BATCH OF OUR FAMOUS (!) NEW STICKS... PRACTICALLY UNBREAKABLE, AND CHEAPER THAN ANYTHING ELSE ON THE MARKET. L. W. HUNT DRUM CO. LTD. 10/11 Archer Street, Shaftesbury Avenue, London, W.1

WAKES, WEDDINGS, Christenings, Coming-of-Age or just a party. Beautiful "sounds". Music, controlled lights. Three years' experience. Pentahedron mobile disco. — Potters Bar 53950/55340.

WANTED SATURDAY job, Bromley area. For male student. Anything considered. — Tel. Mark, 460 6290 after 6 p.m.

"WILLOW" REQUIRE gtrs, country rock, original material. Any quantity. Reasonable rates. — Steve, 25 Cheesem Garden, Fenham, Newcastle on Tyne.

WOULD LIKE to write to guy who is into Captain Beefheart. — Anne Russell, 36 Reid St., Rutherglen, Glasgow.

WAKES, WEDDINGS, Christenings, Coming-of-Age or just a party. Beautiful "sounds". Music, controlled lights. Three years' experience. Pentahedron mobile disco. — Potters Bar 53950/55340.

YOUNG ARTIST decorates guitars with unique designs, for just about free. Details S.A.E. — Chrif Marcol, 18 Waverley Terrace, Arbroath, Scotland.

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

BASS GUITAR needed urgently, under £10. Must be in pretty good nick. — A. Graham, 5 Victoria Road, Harthill, Lanarkshire, Scotland.

BELCH WANTS a guitar. — Ring Belch at 01-876 4410.

BASS GUITAR wanted, reasonable price. Bass amplifier and speaker needed. Not necessarily both together. — Leo, 72 Macdonald Road, Coventry.

CHEAP DRUM kit. Any condition. — Jeff Gregson, 27 Leach Street, Prestwich, Manchester.

ELECTRIC GUITAR (complete) wanted for learning. Not too expensive, good condition. Please write, all replies answered. — P. Jenkins, "Graig Avon", Donald Street, Abercarnid, Merthyr Tydfil, Glamorgan.

EXCHANGE FENDER six string bass v.g.c. for EBO/E83 Gibson. — Phone office hours. Ken Jones, 407-3191 ex. 53.

GUITAR WANTED, Classico 1949. Good price paid if in good condition. All offers welcome. Thank you. — K. Harrison, 3 Windsor Road, Kingshurst, Birmingham B36 0JN.

INSTRUMENT WANTED! Good guitar, electric/semi-electric, £20-£40. — A. Wright, 12 Thrapston Road, Spaldwick, Hants. Tel. Woolley 639 6-12 p.m.

JUG BAND needs zinc washboard in reasonable condition, urgently. — Peter Ashcroft, 39 Grove Crescent, Luddenden Foot, Halifax.

MANDOLIN WANTED with good tone, reasonable condition. — Sharon Calvert, 29 Ranfurley Road, Portadown, Co. Armagh, N. Ireland.

SMALL ELECTRIC piano wanted. Private sale. — Phone Lancaster 63607.

SECOND-HAND PIANO wanted for beginner. — 01-954 3293.

SHAFTESBURY, Les Paul or good AC 30 in exchange for Practica Nova 1B with Tessar lens. — 051-486 7424 ask for Paul.

THIS IS definitely your last chance to send me your unwanted, broke electric guitar. Or details to. — F. McLean, Room 9, 18 York Avenue, Hove, Brighton, Sussex.

URGENT. THREE HAIRIES need any unwanted equipment amps, cabinets, instruments. Anything to form band with. Sorry, no bread. Carriage paid. — Ken, 45 Radnor Drive, Wallasey, Cheshire.

VITAL NEED, flute, sax, mics and amps and various musical instruments for presently disillusioned musicians. — Phone (Jeff), Bolton 22772.

WANTED — ANY acoustic guitar teaching books. For broke budding guitarist. Send to. — Liz, 40 Fairlie Crescent, Bootle 20, Lancs.

WANTED — Semi-acoustic or solid guitar. 2 p.u.s. Must be pretty cheap. Cash paid. — A. Heywood, 92 Hall Road, Ashton-u-Lyne, Lancashire.

WANTED — A CHEAP bass guitar, ideal for absolute beginner. About £10. — Mel, 01-803 9623.

WILL SWOP Hagstrom 8 str. bass in hard case for Fender Precision, any working condition. — Alan Horton, 1 Pine-wood Avenue, Warrington, Lancs.

WANTED — DRUM KIT, around £10. Weekly or monthly payments if possible. — Brett Moss, 27 Wilson Avenue, Brighton, Sussex.

WANTED — CHEAP set of guitar pick-ups with volume and tone controls. — 5 Ridgely Drive, Ponteland, Newcastle-upon-Tyne.

WANTED OLD Gibson guitars. Any condition. Send details, price and photograph. — P. Spence, 3 Rosemount Avenue, Knock, Belfast BT5 7HB.

WILL GIVE a good home to any unwanted guitar. Cannot afford very much but very keen. — Jon, 59 Radcliffe Drive, Ipswich.

GROUPS WANTED

FOLK PEOPLE (local) wanted to play Y.F. Folk-night. No bread, but travelling expenses paid. (April 30). Contact: — Miss Isobel Paterson, 328 Kingspark Avenue, Rutherglen, Glasgow. Tel. 041 647 6646.

GOOD YOUNG Drummer with no drums wants to join a rock group. — Stephen Hill, 21 Nottingham House, Walmer Road, London W.11.

SLADE — THANKS for fantastic gig at Warrington (Mar. 3). Thanks for kiss, Dave (fantastic suit). Love and best wishes. — Kath Hamilton, "Woodview", Reeds Lane, Rainford, Nr. St. Helens, Lancs.

ARTICLES FOR SALE

NAZI T-SHIRTS £2, Red Armbands £1.50, Collar Skulls 60p, genuine Nazi Helmets £10 complete. — Hitler's, 46 Haydn Road, Liverpool 14.

ORGANS

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

DRUMS

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



MUSICIANS WANTED

GRIMSHAW HARTFORD guitar, round hole, electric/acoustic, £40, old Italian mandoline, £10, Zither, £30, offers considered. — 01-513 4517.

GIBSON L5 (pre-war), beautifully reconditioned with pickup, £400 or nearest offer, cash. — Write R. Gibbons, 13 Glynfield Road, Harlesden, NW10.

GIBSON VIBROLA Tremolo unit (SG special type), £5 o.n.o. Exchange for reasonable pick-up or 12 in. speaker. — Hubby 298, evenings.

HEY MR. Tambourine Man! Want a 12-inch tambourine, price £1? Also harmonica in G for 50p. — S.A.E. Precious Kate, 19 Ravenscourt Road, Patchway, Bristol BS12 5BL.

HOFNER BASS semi-acoustic, natural finish, good nick, £30 o.n.o. — Andy, Hornchurch 40742.

HARMONY METEOR with Schaller heads, nice action, case, £40 o.n.o. — Phone John, 01-381 3785, after 7 p.m.

HOFNER PRESIDENT Blonde electric with hard case, high quality semi-acoustic in good condition, beautiful tone, £32. — Esher 65403.

HEAR YE! Varsity acoustic guitar, £4, or swap or part exchange for Mothers' singles, Softs. Brian Allen, Harlyn, High Lane, Wigginton, Tring, Herts. Tel. Tring 2044.

HOFNER 2 P/U professional bass, good cond., red soft leatherette case, baratin, £15. — John, 4 Hawkins Close, Shoreham-by-Sea, Sussex.

HOFNER SUNBURST with s steel face, 3 P.U.s. each with separate tone controls and on/off switches. Dampers/motor controls, case, £75 o.n.o. — Hwang, 486 Finchley Road, London NW11. Tel. 01-458 6269.

IBANEZ BASS, very unusual shape, cherry red with two P/Us and tone controls and case. Immaculate condition £50 o.n.o. — H. Wang, 486 Finchley Road, London NW11. Tel. 01-458 6269.

IMMAC HAGSTROM bass, s-a luxury fittings, lead, strap, gold crushed velvet case, included, hardly used, £85. Come on young pros, cost double that! Jeremy Redman, King's Worthy Court, near Winchester, Hants. Winchester 3672.

J. ARTHUR Cleem, genuine 1955 model fingerboard, recently renewed, complete with accessories, £5 o.n.o. — Ian Charles, 14 Freehold Terrace, Burslem, S-o-T, tel. 57660.

JEW'S HARP, bass reflex, amps if necessary, fitted with S. Pichard voice box, offers? — Stevie Moore, 16 Munawar Place, Cobridge, S-o-T.

LES PAUL Egmond, £40 o.n.o. for sale, as new, unwanted gift ring 051-707 6539 between 11.30 and 5, if no reply ring 051-207 0056.

LES PAUL copy, Shaftesbury, with case, 8 months old, £40. — Tel. 800 6965.

MADE TO order Gibson SG Special Copy with genuine Gibson pick-ups, v.g.c., £100. — John, 138 Queen's Drive, Glasgow, S2.

1937 MARTIN F7 f-hole guitar, offers. — D. Gibson, 44 Etrick Grove, Sunderland, Co. Durham.

ORGAN, TWO manual, 13-note, bass pedals, console model, many voices, excellent condition. — Dave, 10 Milton Bridge, Penicuik, Midlothian, Scotland. Phone Penicuik 2369.

PREMIER AND Ajax 4 drum kit, good condition; high hat, stand, b/drum, pedal and cymbals, £90. — 01-521 1601 (Walthamstow).

SITAR, BRAND new, in walnut, double gourd, £80 o.n.o. Also excellent quality tablas with case, £45 o.n.o. — C. A. Stewart, 56 Sherwood Avenue, Potters Bar, Herts. Tel. Potters Bar 54429.

SPANISH GUITAR, excellent condition, strap, stand, course all for £15 post paid. — Keith Scrimshaw, 40 Lawton Avenue, Grimsby, Lincs.

SPANISH GUITAR, strings, music, case, great sound for learning, £10. — M. Coyle, 9 Pool Hey, Cantril Farm, Liverpool 28. Phone 489-8372.

SPANISH GUITAR, must sell, suitable for beginners, with case, £15 o.n.o. — R. Robinson, 118 "Shofe" Street, Macruff, AB4 1UB. Tel. 317.

MUSICIANS WANTED

ACOUSTIC GUITARIST / vocalist, Manchester area, to join flute and bongos, soft rock. — Paul, phone 432-6357, Flat 3 (after 6 p.m.).

AMATEUR BASS guitarist needed to form rock group, South Wales area. — Kevin Fear, 6 Price Street, Pentre, Rhondda, Glam.

BOLY. — Congratulations on your success in the States. Hope to see you soon (Hint! Hint!). — Peace, Coral, and Trisha.

BAND REQUIRE keyboards, intend pro, as soon as possible. Kingston-on-Thames area. — Tel. 802 6110, Tuesdays 8-10 p.m.

BASS AND drums with style, flair and ability wanted, Birmingham area, for Flash/Yes type band forming. — Phone 021 560 3985.

BASS and guitar, into energy music to join alto, sax and drums. Must have transport. — Graeme Balstrup, 6 Leamington Road, Villas. Phone 229-2548.

BASS GUITARIST, own gear and vocals asset, required for original rock band, South Edinburgh area. — Dave, 16 Milton Bridge, Penicuik, Midlothian. Phone Penicuik 2369.

BASS GUITARIST wanted for heavy Afro/Funk band. — Contact, Des, Phone 888 4238, and let's get it together.

BASS GUITARIST, young, wanted for amateur rock (n' roll) group. No experience. Must have own equipment. Hampton-Shepperton area. — Phone 01-9797511.

BASSIST AND vocalist for amateur group, age about 16, rehearsal room appreciated, Brighton area only. Cheers. — Phone Brighton 62912.

DANCE BAND musicians wanted, "teenage" and local. Must be keen. — Apply to: David Pollard, 3 Vale Head Gr., Knottingley, Yorks.

DRUMMER, 14-16, wanted for v. heavy group. Cupar area. Own kit preferable. — R. A. Buchanan, Sylvan Cott, South Road, Cupar, Fife.

DRUMS / LEAD Acoustic require bass guitarist. — Melksham (Wilt) 8852.

DRUMMER WANTED, learner, 15-17, to join three guitarists in amateur group, West Leicester. — Paul Brans-ton, 56 Rushmere Walk, Leicester. LE3 3PD.

DRUMMER FOR heavyish rock group, 15-16. No bread. Equipment essential. — Burgess Hill 42281, 6-9 p.m.

EXPERIENCED LEAD / Bass guitarist, organist, to form rock/blues band. — E. Kirby, 31 Balbeide Ave., Lochore, Fife. Scotland KY5, 8HW.

FEMALE VOCALIST with ability to play flute/recorder, to join semi-acoustic group. Glasgow area. — Dum-tocher 6415.

FLAUTIST, MANCHESTER area, to join acoustic guitar and bongos, soft rock. — Paul, Phone 432-6357, Flat 3 (after 6 p.m.).

FREAKY BASSIST or organist. Must have own equipment. Preferably own transport, aged 16-19, Nottingham area. — Phone 284843.

FUNKY, ROCK, drummer required for sem. pro. (not for long), recording band. No Sooty and Sweep kits please! — Phone Worcester 22871.

GUITARIST GIBSON / Marshall, seeks heavy rock band. No transport. — Write, 65 St. Paul's Close, Hounslow, Middlesex.

GENTLE GIRL guitarist - songwriter wanted by songwriter to teach him guitar and form duo. Genuine. — John, 61 Ling Street, Liverpool 7.

GUY, 19, keen on forming folk group, average guitarist, prepared to vocalise, willing to learn. — Please write, Mr. M. A. Nightingale, 103 Greenwood Ave., Enfield, Middlesex.

PERSONAL

ARE YOU ADVENTUROUS? If so you must not miss the chance to make exciting new friends of the opposite sex. — Write, S.I.M., (S/3), Braemar House, Queens Road, Reading.

DATES ARRANGED BY POST. Age 16 upwards, everywhere. — For free brochure, write, stating age. — Mayfair Introductions (Dept 81), 291 Finchley Road, London, NW3 6ND.

FREE POSTAL dates/introductions! Guys/chicks, letters describing yourselves. S.A.E. to The Peace Club (S3), 18 Woden Road East, Wednesday, Staffs.

!!!FREE!!! Postal introductions/dates. Guys/chicks, letter describing yourselves. (S.a.e.) to. — a8, (S3) Woden Road East, Wednesday, Staffs.

I'VE ARRIVED in Glasgow and can't find quite where it's at. Any chick into E.L.P., Gallagher, Faces, Wishbone, Tchaikovsky, Yes, etc., etc, like to show me? Write (with photo if poss.) to Box No. S174.

LONELY MALE, 22, seeks affectionate female company, London area. — Box No. S175.

PETER FROM MOLD, please come home.

PENFRIENDS WANTED, all ages. S.a.e. Postal Penfriends, P.O.B., 14 Faversham, Kent.

POEMS WANTED NOW. £1,200 in prizes. Beginners welcome. Send poems for free opinion and subscription details. — Atlantic Press (CP), 122 Grand Buildings, London WC2N 5EP.

POEMS WANTED, interesting prizes. — Send s.a.e. for free editorial opinion. — Strand Literary Editions (BD), 30 Baker Street, London W1E 2EZ.

Wanted to order Gibson SG Special Copy with genuine Gibson pick-ups, v.g.c., £100. — John, 138 Queen's Drive, Glasgow, S2.

1937 MARTIN F7 f-hole guitar, offers. — D. Gibson, 44 Etrick Grove, Sunderland, Co. Durham.

ORGAN, TWO manual, 13-note, bass pedals, console model, many voices, excellent condition. — Dave, 10 Milton Bridge, Penicuik, Midlothian, Scotland. Phone Penicuik 2369.

PREMIER AND Ajax 4 drum kit, good condition; high hat, stand, b/drum, pedal and cymbals, £90. — 01-521 1601 (Walthamstow).

SITAR, BRAND new, in walnut, double gourd, £80 o.n.o. Also excellent quality tablas with case, £45 o.n.o. — C. A. Stewart, 56 Sherwood Avenue, Potters Bar, Herts. Tel. Potters Bar 54429.

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BEWARE OF IMITATIONS, there is a genuine Matamp.

BASS CABINET. Goodmans, 18 in, 50 w. In Watson cab. Call or write. — M. Miller, 36 Dornoch Place, Glenrothes, Fife, Scotland.

BASS CABINET with 2 Goodman heavy duty speakers, 12". Plus 30 watt amp. £30 o.n.o. — Tel. High Flatts 552, Mr. C. Temperton, 26 Hollybank Avenue, Upper Cumberworth, Huddersfield.

40 WATT amplifier AEE 3 volume controls, 3 inputs, tone controls, needs very slight attention. Offers. — Ring 051-645 4355.

FOR SALE: Vox T60 amp, £30. Fuzz box, £5. Spanish (nylon) guitar with case, £15. — Ring Ted 373 1211 (evenings).

HI/FOR SALE. World East of Eden. 460p. Sssh TYA, £1.25. Live Taste, £1.40. Blue Cheer, £1.25. Deep Purple in Rock. All immaculate condition. — Paul Wood, 5 Sandy Haven Walk, Hattersley Hyde, Cheshire.

MARSHALL 50 WATT p/a amp. and cabs. (2 x 12") speakers each cab. Good condition, £90 o.n.o. — Leonard Rushton, 3 Caldron Road, Irvine, Ayrshire.

QUANTITY of ex-lightshow 2" x 2" liquid/oil slides. 50p for 4 different. — J. Dickens, "Greyroofs", Sedgeberrow, Evesham, Worcs.

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WEM p/a. Fantastic 100 w amp and WEM stacks and covers. £110. — Colin, 778-9810 after 6 p.m.

ORANGE 150 bass amp, two matching 4 x 15 cabinets, one 50 W p.a. impact amp, one Sound City 20 W p.a. amp, four matching 200 W columns, one Hohner Electric Piano. — Tel. 01-749 2294. All virtually unused.

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