WIN BOB DYLAN AND AIRPLANE ALBUMS

DOODLING WITH DAVID ESSEX
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REED AND TROWER AT READING
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THE COMPLETE DYLAN DISCOGRAPHY
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FREE — SEE THE STONES LIVE!

JULY 19, 1975 12p

Australia 40c South Africa 32c

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LYNYRD SKYNYRD are expected to play a major concert at Crystal Palace on either August 30 or September 6 and they will be sharing the bill with Van Morrison. Since Morrison was announced to be on the line-up very little has been heard of his activities, although some news has been announced moving to live in Ireland this Autumn.

The tour, which runs from September 17 to October 5, will visit cities such as Ipswich, Southampton, Birmingham, and London. The group will be supported by Toots and the Maytals.

SOUNDS 750712

News Desk Mike Flood Page 01-607 6411...News Desk Mike Flood Page 01-607 6411...News Desk Mike Flood Page 01-607 6411...

July 19, 1975

David Essex giant tour

The FIRST dates for David Essex' mammoth Autumn tour of Britain have been announced this week. The tour, which runs from September 17 to October 5, will visit cities such as Ipswich, Southampton, Birmingham, and London. The group will be supported by Toots and the Maytals.

Marriott heads pie breakaway

They are currently preparing a first album and a tour of the US us under negotiation.

Harding dates

Mike HARDING, whose new single 'Rockabilly Cowgirl' on Rubbber Records, plays the following dates in July: Ashton Town Hall July 20, Crowe Brunswick Hotel 27, Loughborough Summer School 29.

They are currently preparing a first album and a tour of the US us under negotiation.

The new Single from-

The Sensational
ALEX HARVEY BAND

LIVE VERSION OF
DELLAH
(w Soul In chains)
ALEX 001

Recorded live at the
Odeon Hammersmith (May '75)
Only a limited quantity
in special sleeves
marketed by...
LOU REED, Robin Trower and Supertramp have been added to the line-up for this year's Reading Festival, but Renaissance have dropped out.

LOU Reed has joined BTM's "Statins" 75 package which plays the final night of the Reading Festival on August 24 as part of a massive European tour. Robin Trower has also been added for August 24.

Supertramp, who are currently in America working on the follow-up album to their 'Crime Of The Century' LP, are to appear on Saturday August 23 at Reading. In addition Supertramp are busy lining up an extensive British tour for late Autumn opening at Croydon Fairfield Hall on November 16.

Meanwhile the organisers of the Reading Festival are worried that the price of tickets may rise due to inflationary pressures to a figure of £5. Tickets bought by post by this Wednesday July 16 are certain to cost not more than the previous year's figure of £5.50 but after that they cannot be guaranteed.

August tour for Bohnannon

HAMILTON BOHANNON currently in the charts with two singles 'Foot Stomping Music' and 'Disco Stomp' is to tour Britain next month with his own nine-piece group. The tour is being promoted at Stafford Top Of The Chart on August 6, and Fareham Bursledon 19, Halesowen Town Hall 25, Newcastle Mayfair Rooms 22, Waterlooville Wigan Club 25, Southend Zen Club 27, Derby Bally's 28, Bury St, Edmond Corn Exchange 29, Doncaster California Ballroom 30, Hanley Bally's September 1, Leicester Bally's 2, and Great Yarmouth Tiffany's 4.

The tour is promoted by Henry Sellers.

Kraftwerk tour in September

KRAFTWERK WHO earlier this year postponed their British tour are now set to open their first British tour with a major concert at London's Hammersmith Odeon on September 22 and then play a series of dates up to September 29.

Vergo release a single 'Cannot Melody' on August 1 and a new album 'Best Of Kraftwerk' is to be released with the concert, since the band have now left Vergo and signed with Arista.

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Alice for Wembley

ALICE COOPER is set to play Wembley Empire Pool on September 11, 12 and 13 with the new show 'Alice's Nightmare' after dates in Germany.

This will be Cooper's first British concert since his band had to go solo. He will be supported by the new Lonesome West Band on his British and Australian tours.

September tour for Hank Lockin

COUNTRY STAR Hank Lockin serves Britain for an 11-date tour in September opening at Birmingham Town Hall on September 3. Other dates are: Newcast City Hall September 4, Glasgow Apollo 5, Manchester Free Trade Hall 6, Sheffield City Hall 9, Jesuit Gaumont 10, Chatham Central Hall 11, Bristol Colston Hall 12, Kilburn Gaumont 13, Southport Gaumont 14, and Dublin Stadi 15.

'Incompatibility' caused Bruce Band split

CONTRARY TO last week's press reports, Carla Bley did not leave the Jack Bruce Band through a reluctance to tour, in fact she is keen to get a new band as soon as possible. Other musicians can be told that Jack and MICK Taylor's reason for leaving Bruce has been given in 'Incompatibility' and nobody wishes to comment further.

Meanwhile, Bley plans to work with Taylor on two new recording projects. The first is an album of works by Mike Mantler, Carla Bley's husband, and Ed Goury which will feature in addition to Taylor and Bley, Robert Wyatt, Jack DeJohnette and Steve Swallow. This will be recorded in London and at the Watt Records home studio in Woodstock for release later in the year.

The other Bley-Taylor collaboration will be the third shot to include three songs which had already been written for the Jack Bruce Band plus further material written now. In August at the headquarters of Watt Records, Carla Bley's composition for chamber jazz 'Lil' and Mike Man- ter's 'No. 13' for jazz and symphony orchestres will both be recorded and released through Vajra.

KC brings out the sunshine

KC & The Sunshine Band release a new album July 18 and a single 'They're Going to Get You'. This will be the first in a series of KC albums to be issued on the 'Joe's' label.

The KC Board to go solo. He will be supported by the new Lonesome West Band on his British and Australian tours.

Elton to star in 'Cowboy' film

ELTON JOHN is likely to star in an autobiographical film around his album 'Captain Fantastic & The Brown Dirt Cowboy'.

It is due to go into production later this year, and Alan Alda EE, who provided the art work for the album, is most likely to do the animation sequences.

Plans to film the Wembly Stadium concert fell through at the last moment although Elton may have an American concert filmed later this year.

American Notes

Also, American artists Stevie Wonder, Alice Cooper and the Chicago Boys Rock package have turned it down which leaves the likelihood of an event taking place at Wembly on that date in considerable doubt.

Junior Walker for Wrexham

JUNIOR WALKER & The All-Stars are to headline a festival at Wrexham on August 22. Other groups appearing include the New Generation, the Chicago Beach Boys and Stevie Wonder, Alice Cooper and the Chicago Boys Rock package.

The bill will be KC & The Sunshine Band, Man & Van, Kission and the Foundations with Ellen Caro. The festival will run from 1 p.m. to 9 p.m.

Garbutt gigs

VIN GARBUIT plays the following dates: July, Middlesbrough, Askem College July 16, Gloucestershire Dribble, Hearts Of Oak 18, Bournemouth, State Hall Social Club 19, Reading Wellington 21, Cambridge Folk Festival 24 and 25, Essex Brentwood Arms 29, and Bridgford Lodge, Ilford 30.

Cimmarons' IVS benefit concert

THE CIMMARONS headline a festival at Bromley manor on July 26. The bill will be KC & The Sunshine Band, Pete Wingfield, Paul Jones and the Chicago Beach Boys.

Skellorn single

PETER SKELLORN releases a new single 'She Gave Me Hard Times' on July 25.

Elton John

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Plans to film the Wembly Stadium concert fell through at the last moment although Elton may have an American concert filmed later this year.

Elton £1 down any 5 LPs

Elton has signed with EMI, and has sent a list of the five £1 down any 5 LPs, available from all EMI stores, and approved orders are limited to your local area of EMI stores.

Elton's new LPs are in store now. Also included:

- Stevie Wonder - Double Rainbow

The G.A. LONG PLAY CENTRE

(Dept. S317) 47 GREAT CROMER ROAD, LONDON N11

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Impress your friends and get into Oz Rock

HI PALS! Last week — or was it the week before? — your best buddy (yes, finally became the delighted proprietor of a cassette player. Due to those among you who care about technical matters, the device is an Omega 1000A, made in Canada, and the rewind doesn't work.

Despite this, I have at last been able to listen to your tape and in this, the third instalment of the saga, we will discuss the matters of capital concern to you.

So far I have listened for ten hours and am about one third of the way through the aforementioned mound.

The last tape I heard today came from David Lay, of Wigan, and was made in Canada, and the rewind doesn't work. He has read SOUNDS down through the above mentioned rock. He felt that the record owes quite a lot to Them, 'Please Don't Go'. Their version of 'Wild Child', he says, is a million miles away from the original, which was, he adds, a lot nastier.

I'm afraid, 90 minutes of Australian Broadcasting Corporation radio, will be a part of this tape. I'm afraid it was broadcast live and will be heard by the seat of the trousers only.

Accordingly David sent the tape to me by the seat of the trousers and I listened. To illustrate his point he encased the cassettes in an envelope which contained a small piece of paper which said:

"The music that I Gambled on was the music of Oz rock. The discographies that I read, and the music that I heard, give me the lie. For there are bands such as The Dingoes, the lead singer (male) makes waxes quite high-grade dobro playing. The Dingoes play a lot of country music and much of it is the most impressive. It is so enjoyable that I badly miss their live shows. I miss 'em a lot."

The Dingoes are another band which I suspect, could become an important factor in the States, because they have gained wide acclaim and will tour England and the Stateside road later this year.

Alex Harvey
tour postponed

ALEX HARVEY'S New York fans were disappointed when his States tour was postponed until August. It was reported that drummer Ted McKenna had been taken ill. Meanwhile a live Alex Harvey album is set for August release.

Pizza bad luck
for Ashley

STEVE ASHLEY suffered a case of stomach pains while performing in Dallas, Texas. Steve had to have his stomach pumped before recovering. He was playing at the Harris Coliseum.

Dylan sits in at Greenwich Village

BOB DYLAN not only visited Patti Smith at the Other End and jammed with Muddy Waters at the Bottom Line (left) but spent a week showing up here and there in New York's Greenwich Village clubs, sitting in with various people. Reportedly he was in three old T-shirt, denim jacket and jeans sets, but mostly in his trademark cowboy suit,创造性地解开他的运动夹克, 创建了一个新的音乐领域。

Eric returns

ERIC BURDON has filed a suit against Steve Gold and Jerry Goldstein, his partners in Far Out Productions. Eric says Gold and Goldstein had dropped him from the payroll and "reneged on and reneged on and reneged on" from recording. Eric plans to visit England shortly, to form a new band and will tour England and the Continent in September and October.

Wailers fever
spreads West

NEW YORK: loved Bob Marley and the Wailers when they played there recently and Wailers fever seems to be spreading West. There's a lot of interest in the Wailers' forthcoming gig at LA's Roxy Theatre.
Elton follows Beatles into LA stadium

ELTON JOHN is the first rock act booked into Los Angeles' vast Dodger baseball stadium since the Beatles played there in 1966. Elton will make do to have a million dollars for the gig which takes place in October.

Meanwhile El and his new band are up at the Caribou Ranch in Colorado working on their first album together. A little known fact about Elton's new musical line-up is that the fact that his first choice for keyboard work turned him down - in favour of working with former Elton John band member Nigel Olsson!

TOP LA version keyboard man David Foster, a former member of Skylark, is featuring strongly on Nigel Olsson's soon to be released solo album both as a player and an arranger. Foster will also work with Olsson on a movie score and he will be a member of the band Nigel is putting together for a tour later this year.

Steve Cropper, a Memphis legend himself, is another who wants to tour with Elton. "I've been knocked out by every- one's interest and enthusiasm and when so much support comes from musicians I've admired for a long time it's overwhelming!" Olsson says.

First dates for Led Zep tour

LED ZEPPELIN have announced the first dates of their Led Zep tour beginning in October.

"S'Easy Carlos de' mutha. Just put your left hand down and grip the top of the head of the bassist, put your right hand lower down and grip Carlos Sam's riffs during 'Symphony For The Devil' at Madison Square Garden".

Radio urges rock venue ban

WKNR, a local Long Island radio station, has been advising its listeners to boycott Nassau Coliseum following numerous police drug raids on fans attending concerts there.

At Pink Floyd's recent concert 62 people were arrested.

briefly . . . .

THE BAND'S new studio album is ready for release soon. Mitchell's first Van song album produced by Bob Johnston due soon. Zappa's 'Fountain of Babylon' soon gold. New Gary U.S. album has been called 'All I Have To Do Is Dream'. Warner are set to release an album with selections from the soundtracks of three Mel Brooks films: 'The Producers', 'Tootsie' and 'High Anxiety'. Lee parades have been busy recording at New York's Electric Ladyland studios; meanwhile a live Captain LP has been de- livered. Dave Crosby and Graham Nash dropped by to help Art Garfunkel on his new album being produced by Richard Perry. "Shag N' Nite" and the original punks are taking dancing lessons for a new stage act; there are also some astounding gigs.

LEON RUSSELL is likely to tour the US later this Summer.

JIMI HENDRIX album 'Crash Landing' success has encouraged Warner Bros and producer Alan Douglas to reissue a further set of previously unreleased material, 'Midnight Lightning' due later this year.

ERIC CARMEN, former lead singer with the late lamented Raspberries, has now signed with Arista Records.

TODD RUNDGREN is working on his own video studio for the video arts special effects and the like.

MIDFLY'S 'Tarzan Goes To The Strip' will screen at the MGM Grand Hotel in Las Vegas.

MARTY MULL, the comedi- ans, will make an appearance on Cher's TV show in the Autumn.

ROLLING STONES gave twenty tickets to Pres Ford's family and various young Kenyans. No word yet of whether Michael Philin and his band get a return invite for a tee-time gig at the White House.

ROGER DEAN, whose artwork graces the covers of the Sun and other albums is to have an exhibition of work at the New York Cultural Centre throughout September.

FLO AND EDDIE, now touring with the Jefferson Starship, have been on tour for a year or so already.

professionally canned from ear to ear

The DT 100 is only one of an extensive range of headphones manufactured by Beyerdynamic, in use in studios throughout the world setting a new sound standard.

* Frequency Response: 30-20,000 Hz.
* Output Level at 100 Mrz and 5 min: 110 db over 2.07 W.
* Rated Input: 200mV at ear cartridge.
* Peak Power: 1000 mW or 20V.
* Impedance: 2 x 400J ohms, 8, 2 and 100 ohms. 2 x 80%, 2 x 2000 J ohms required.

BEYER DYNAMIC INC. LIMITED
1 Cider Road, Heasylvania, Pa, U.S.A. Tel: Heasylvania 5100X

I'M MICK—FLY ME

I'M MICK — Fly Me! The new midnight line-up of Stones at Madison Square Garden's new Drink self-cover grab a rope onstage and you'll be right in the heads of the audience.

* PICTURES BY CHUCK PULIN.
BRITAIN'S TOP 30 SINGLES

1. SOMEONE SAVED MY LIFE TONIGHT - Van Morrison
2. WHY CAN'T WE BE FRIENDS? - Average White Band
3. TWO LANE HIGHWAY - Van Morrison
4. I THINK I LIKE YOU - The Hustle
5. DOING ALRIGHT WITH THE BOYS - Van McCoy
6. LISTEN TO WHAT THE MAN SAID... - Average White Band
7. EIGHTEEN WITH A BULLET - Van McCoy
8. LISTEN TO WHAT THE MAN SAID - Average White Band
9. CUT THE CAKE - Sister Golden Hair
10. ONLY WOMEN - Daryl Hall and John Oates
11. DYNOMITE - Gladys Knight & The Pips
12. SISTER GOLDEN HAIR - Average White Band
13. ROCKIN' CHAIR - Captain & Tennille
14. LISTEN TO WHAT THE MAN SAID - Average White Band
15. SOUNDS - Average White Band
16. HEY YOU - Bay City Rollers
17. STAMPEDE - Bay City Rollers
18. BETWEEN THE LINES - Blue Sky Night Thunder
19. DJANGO - Blue Sky Night Thunder
20. SNOWFLAKES... - Three Dog Night
21. IT'S IN HIS KISS - Blue Sky Night Thunder
22. I WRITE THE SONGS - Captain & Tennille
23. IT OUGHTA SELL A MILLION - Alvin Stardust
24. YOU GO TO MY HEAD - Bay City Rollers
25. IT'S IN HIS KISS - Blue Sky Night Thunder
26. SAIL ON SAILOR - Bay City Rollers
27. I WRITE THE SONGS - Captain & Tennille
28. MY WHITE BICYCLE - Typically Tropical
29. HARMOUR LOVE - Wings
30. DON'T LOVE YOU BUT FOE DEE 0 DEE - Hamilton Bohannon

SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU/MUSIC WEEK

AMERICA'S TOP 30 SINGLES

1. LOVE WILL KEEP US TOGETHER - Captain & Tennille
2. THE HUSTLE - Van McCoy
3. HARMONY LOVE - Captain & Tennille
4. BLANKET ON THE GROUND - Captain & Tennille
5. WELCOME TO THE REAL WORLD - Captain & Tennille
6. I'M NOT IN LOVE - Captain & Tennille
7. EIGHTH WONDER - Captain & Tennille
8. SUGAR PIE, DARLING - Captain & Tennille
9. HAVE YOU SEEN HER? - Captain & Tennille
10. I'M IN LOVE - Captain & Tennille
11. I CAN'T HELP MYSELF - Captain & Tennille
12. ONLY ONE OF THESE THREE PEOPLE - Captain & Tennille
13. EVERY TIME YOU TOUCH ME - Captain & Tennille
14. MISTY - Captain & Tennille
15. NIGHT TIME BLUES - Captain & Tennille
16. WHY CAN'T WE BE FRIENDS? - Average White Band
17. I DON'T WANT TO SET THE WORLD ON FIRE - Average White Band
18. BONESTONE COWBOY - Average White Band
19. JIVE TALKIN' - Average White Band
20. BEFORE THE NEXT TEARDROP FALLS - Average White Band
21. SOMEONE SAID MY LIFE TONIGHT - Captain & Tennille
22. SWEET CHEATIN' RITA - Average White Band
23. SISTER GOLDEN HAIR - Average White Band
24. COME A LITTLE BIT CLOSER - Average White Band
25. CUT THE CAKE - Average White Band

SUPPLIED BY: BILLBOARD

BRITAIN'S TOP 30 ALBUMS

1. VANISHING POINT - Van Morrison
2. OHIO - Average White Band
3. SUGAR PIE, DARLING - Captain & Tennille
4. WITH YOU, WITHOUT YOU - Captain & Tennille
5. I DON'T LIKE THE WAY IT FEELS - Captain & Tennille
6. COME A LITTLE BIT CLOSER - Average White Band
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SUPPLIED BY: BILLBOARD
Here He Sits playing a game I know. His carefully neat pen is bent over the desk, his body follows the movement through and rests on one elbow. He gives out an air of lethargic acceptance but not exactly general pleasure at the situation.

He emphasises this by spending the first five minutes answering questions without looking up. Instead he seems incredibly concerned in doodling on a piece of paper on the desk. The doodles go over each other again and again, showing less a mind in thought, more a mind at play. And yes, I know this subconscious game.

The game is called 'doing an interview.' So much indulging in what the Americans thought, more a mind at go over each other again likely concerned in doodling without looking up. spending the case? Sure, why not? There's after CBS was well versed in the art of making something. A man intent in keeping moving through play. And yes, playing the game I am in. While and to me acting and doing TV I can understand that. I wish some of them would come to the concerts but you can't expect that. I mean from the age of 13 for three years I didn't listen to a white record. You're very biased when you're young.

I think a lot of this is a fluke anyway. I got the part in 'That'll Be The Day' through 'Lpikipedia' and I think the fact that 'Rock 'Em broke at all was a complete fluke. My acting helped when I had to do TV TV I suppose. But I think anything that moves an audience emotionally is worth while and to me acting and singing are all the same thing.

Interesting. The actor as musician, the musician as actor. It would be like a part like Jim McLaine, where the role of rock star per se — affect

July 19, 1975

David Essex didn't seem very interested in answering questions. Then Penny Valentine suggested his songs were 'manufactured'.

'When I was a kid I thought I'd be an electrician — honestly, I always did.'

‘When you said ‘manufactured’ I could have thrown you out of the window’

Holodling with Davd

Holiday

Well he was coming up to CBS Records anyway this afternoon, brown and relaxed after the holidays in the South of France. Would he do a couple of interviews in that case? Sure, why not? There's a single called 'Bobbin Stone' and a new album in the pipelines that's for the British and American tours in September, and after all he hasn't got to make a special trip into town.

"Success! It hasn't affected me artistically but obviously it encroaches because you have to do a lot of things you'd rather not be doing like a photographer, lesson writer or Paiou. Or an interview?" ‘Sorry, or an interview.' Doodle, doodle, grin. "I sort of enjoyed them at first but ... well, I don't do too many new, just what I do on record or in or something, so people know there's, I'm not out or a tour coming up.

Not rude you see. Just playing the game his way. You could say Essex is in-adequate. A man intent in keeping his head while all around him well sell their. Suspicious? Maybe. But then some people protect them-selves by keeping the barriers up.

Cult

It makes for a gentle dust in a way. I'll play the game my way. David, you play it yours and let's see what happens I'll kick-off that for the forthcoming tour?'

exams over there and four in America, "doodle, smile. "I've done four TV programmes in America but they've only really been promotional visits. One night stand should be interesting."

The voice is low and deliber-

ate I can hear someone three offices away playing a recording, so alert are the thoughtful silences.

"You try, through the singles and the films there's a kind of... smile, "cult following... Stardust" did well in LA and it's just going into New York. They held it back because of the 'Tommy' opening. They wanted all to quaten down or ours would have just got lost."

Didn't the last couple of tours attract a rather terry audienec though how..." That's not absolutely true. There's no point to go right through the paper. The doodling is getting forgotten by its owner. There was a lot of the old-age terry."

Well, alright, but isn't something that sometimes gets us as the way of the music because it's something I'd always for, it just kind of comes naturally if they didn't come to my con-

The last time I saw him was back at Goddum's for the feeトップ and pretty perfect and too film and the moment -- the music over there it's a star, which he does in his own way. And now how does he feel?"

"It's, a new doodle starts up, "a lot of a dilemma really because I've never really tried to get into this area of the market — especially with my music. I think I get bits in spite of the music. I don't think 'Rock on' or, in fact, any of the tracks is that direct."

Oh, but they've been very overtly, commercially; very covert, commercially; very covert."

A wince. The pot is laid round and looks at me. "No, they're not. We sell every one of those records better live than in the studio. It's a pity you've got atmosphere that's all."

Bang! I found the trigger and without even trying. I can't say it was a shoved and calculating move. It was a pure accident. David Essex is solidified in front of me, he has bramed down from the starship liberty. What I want to know now is how has all this changed his life since the world-moving days of Goddum?"

"It does change your life, of course. But I don't seem to have changed too much — probably because I look at lot of time for things to map and plan I can evaluate the stillness. I don't believe half the things that are written about me. I don't believe 3,000 people jumping up and down in balconies at concerts. So I can keep a level head about it."

A knowing smile. "So I don't think you've changed so much. Because I've always worked in that artificial way. That's why when you record 'manufactured' I could have thrown you out of the window? I've never manufactured anything."

"The most important thing is the cause of making those early records when I was manufacturing them, pushed into situations to record things that didn't really or didn't come from me — is that I finally had to give in. Through being a successful young star I was able to get into the studios and do it exactly the way I wanted it."

"I didn't want to me if I got any bigger. I'd have been recording things for three or four years. That's what I haven't done, and suddenly I was given that freedom. It's the only word to use, I want to sit still and do what I wanted."

And that's how 'Rock 'Em came out. The only thing we do try and get into studio is atmosphere, and you do have to do that mechanically, in a way because what you're putting in dials and echo chambers.

There are two faces of David Essex, two careers running parallel — records and acting. But at the moment there is only one image; an image projected more through Essex's physical attributes than anything else. A worrying image in the sense that it's bound to be transitory, based on whom?

Fluke

"People's image of me is what it is, it can really be accurate. I think it is, the thinking girl's David Cassidy. I don't think they create the image, it's the things around you. Going away from me, it's just an accident. There's no effect, but the image is all that is actually."

"And of course, because of that image there are people who do mean you essentially. I can understand that, I wish some of them would come to the concerts but you can't expect that. I mean from the age of 13 for three years I didn't listen to a white record. You're very biased when you're young.

"I think a lot of this is a fluke anyway. I got the part in 'That'll Be The Day' through 'Lpikipedia' and I think the fact that 'Rock 'Em broke at all was a complete fluke. My acting helped when I had to do TV TV I suppose. But I think anything that moves an audience emotionally is worth while and to me acting and singing are all the same thing.

Interesting. The actor as musician, the musician as actor. It would be like a part like Jim McLaine, where the role of rock star per se — affect

Filing

"It worried me a bit. Because there were a lot of things while we were filming that were actually happening in real life. It was like a document of your favourite rock star. And what would happen was that I'd get calls at the studio which oddly kept being relevant to the scene we were shooting at the time on the set. It was very peculiar. Especially in 'Stardust' the character ended in such a tragic way.

"The Jim McLaine parts were very difficult anyway because they were really the worst parts in the script. They were so intercostal and the films bring over the music a lot which like to get away from?

"No. It's something that sometimes gets us as the way of the music because it's something I'd always for, it just kind of comes naturally if they didn't come to my con-

CONTINUED PAGE 8
Doodling with David

IT'S KIND OF SILLY, REALLY. I MEAN IF ANYBODY'S MUSIC SPEAKS - NAY SHREWS BY ITSELF, THEN IT'S THE COMPLETE WORKS OF SUZI QUATRO.

'Can The Can' / 'Daytona Demon' / 'Crash' / 'Devilgate Drive' would make a suitably old-style EP with an effect like being in a short conversation with someone operating a pneumatic drill very much stands up on its back legs and yaps at you, it does, like a self-respecting postman's best enemy.

And La Quatro attacks the 'Top Of The Pops' cameras in much the same way one of the very few people who manages to look like they were actually enjoying it and the programme. (She has no idea and there was something left to carnivores, and you're down in a small room seems to rather defeat the purpose of all. Who needs to know the true meaning at the time when there wasn't anything worthwhile left to say I wouldn't leave it.

It's not that important to me. It's a way of life. It's not the only thing in life. I love the arts and working in them I really do. It's something I never thought I'd be doing. I thought I'd be an electrician

ESSEX

- honestly, I always did. So it all came to me very late and because of that I've been able to always stand back from it slightly and realize what's going on.

And what is going on?

"Oh - I think maybe the only thing I remember is that since I've made films, some of the magic's worn off which is a shame. It's... just... being too old. I mean all the publicity and seeing how it all adds up - you meet someone you've always thought you'd like. Like you meet John Lennon, somebody you've always thought was somewhat more special than other people. And you realize - oh he's just a person. I mean you're used to think they're just a genius at the same time there's other that something, that magic, that goes. We're still kids in that way. We all need heroes. We all need people we look up to."

Before I go, David Essex.

He's wearing a shiny Alice Cooper style biker jacket, a leather cap, slouchy jeans, and the lower part of the cover is a picture of Essex, bare-armed, bare-chested, facing a large crowd, mouthing suggestively under a large amplifier. The effect is a photograph as a caricature. A 50% effect: the only thing that isn't a pink wash over the lips - done with a 20% eye. It really captures what Essex is all about and more besides.

His roots are based in his childhood - slots of Presley and Cochran. His following splits between the English 15-year-olds who clutch for his picture and body, and the American audience with larger proportions of males who identify with his first musical loves and the way he presents all that in a 70's context. Essex has managed the amalgam more readily and just as effectively as many of his more arid contemporaries. In some ways he's now the idol he always desired.

The most important thing is to satisfy yourself, that's what I've found. I've always made a stand for what I wanted to do. It's just that now I feel much more at ease around how I was - to begin with.

ROB MACKIE TALKS TO SUZI QUATRO

I liked 'That's The Day' because I like far-grooves and that period of rock and roll, but not 'Star dust' so much. I didn't enjoy watching it. I don't particularly like seeing myself on screen anyway it's an up -n-coming experience. I can tell you that seeing yourself about 15 - 20 high in the cinema is very strange.

The basic difference between Jim McBriar and me is that Jim was really obsessed with being famous and I never really thought you know. I enjoy making music, writing songs and doing the best I can whether it's in a play or a film. I enjoy all that. But if there came a point in time when there wasn't anything worthwhile left to say I wouldn't leave it.

'I was told that seeing yourself about like that is something that never thought I'd be able to do. I wasn't able to stand back from it slightly and realize what's going on.

And what is going on?

"Oh - I think maybe the only thing I remember is that since I've made films, some of the magic's worn off which is a shame. It's... just... being too old. I mean you're used to think they're just a genius at the same time there's other that something, that magic, that goes. We're still kids in that way. We all need heroes. We all need people we look up to."

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Only one voice survives in the memory from my last interview with Miss Quatro, and I've seen it in a lot of interviews she's done. The question is, 'The guitar for the head, the songs for the ass, that's for the hands, but the right RAGHT BETTER TO BE RUGHT?'

Quatro: go on, get a personal!

I conveyed the information that the Weslehy leap could be termed a near miss, and observed that conversaions with Miss Q., like her lyrics, could tend to get a bit mac- cato.

Was her sister Patti still in Fanny? Amazingly, she didn't know they actually do over there. They don't most about. Do you meet any heavy bikers?

"You don't really have to meet anyone when you're on the road. What do you think of Mr. Kneivel?"

Has a nice suit. I saw the jump in America. I heard he was going to do a jump here but I was still over there. Did he make it?

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"You don't really have to meet anyone when you're on the road. What do you think of Mr. Kneivel?"
When we considered doing such a mammoth task as compiling a discography of 14 years of Dylan's life we ran up against a wall of problems... the first was how deeply to go into his music, the messages, the imagery, and all the stuff of which myths are made.

Each person has his own views about what Dylan is saying. In our talk before putting anything down on paper we found that we held two points of view about almost everything Dylan said or did, so at that point we decided that we didn't want to 'simplify, clarify, deny, defy or crucify' him; all we really wanted to do was to provide a point of reference for those interested in Dylan, and let the individual draw his own conclusions.

After we had decided the way we were going to have to deal with what to include and what to cut out. We decided to concentrate on something tangible like vinyl discs, film books etc. rather than deal with events which have too much emotion and not enough fact about them. Albums are listed by their release date rather than their date of issue because Dylan had often decided where he was going next before the album was put on the public eye; this led to the problems of bootlegs.

The bootlegs (illegal recordings) are so often spotty odd tracks from different periods thrown together onto a piece of vinyl, and it takes a Magritte-type detective story to work out where they are from, occasionally the sources are listed, but occasionally they are wrongly listed. What we have had to do is to go through where they are from, occasionally the sources are listed, but occasionally they are wrongly listed. What we have had to do is to go through half of the album comes from a specific period, and an accurate date is given we have only need it when it checks with us; we do this with the other sources, excluding ourselves. The quality of the bootlegs is not really fair; when it varies, good or bad; we have added a final note of the fault of the pressing. But many of the bootlegs are valuable in that Dylan shows his learning songs, mixing up

The American advisers in South East Asia became the Vietnam war. The American government's official enemy became the Viet Cong. But bear in mind that we are also dealing with politics, and the rise of a "youth culture" and feelings run high; 14 years is a long time. We have some a long way since then; integration, demonstrations and civil rights marches, the Cuban crisis, the American advisers in South East Asia became the Vietnam war. The American government's official enemy became the Viet Cong. But bear in mind that we are also dealing with politics, and the rise of a "youth culture" and feelings run high; 14 years is a long time. We have some a long way since then; integration, demonstrations and civil rights marches, the Cuban crisis, the American advisers in South East Asia became the Vietnam war. The American government's official enemy became the Viet Cong. But bear in mind that we are also dealing with politics, and the rise of a "youth culture" and feelings run high; 14 years is a long time. We have some a long way since then; integration, demonstrations and civil rights marches, the Cuban crisis, the American advisers in South East Asia became the Vietnam war. The American government's official enemy became the Viet Cong. But bear in mind that we are also dealing with politics, and the rise of a "youth culture" and feelings run high; 14 years is a long time. We have some a long way since then; integration, demonstrations and civil rights marches, the Cuban crisis, the American adviser

1. What year were the Basement Tapes recorded?
2. What is Bob Dylan's real name?
3. Which Dylan album featured a track with Johnny Cash?
BOB DYLAN arrived in New York in October 1961, the after-hours folk centre on Orange, New Jersey, where Dylan met his future wife, Sara Lownds, in East Village and he was quick to notice Bob Dylan's presence in the Greenwich Village and he was quick to notice Bob Dylan's presence. Dylan met and married Sara Lownds in East Village.
null
ALBUMS

RONNIE WOOD: 'NOW LOOK' (WARNER BROS. 45730) (£3.99)

CONSIDER RONNIE Wood an unknown quantity. Pretend you've never heard of the Faces, Jeff Beck or even the Rolling Stones. The only way to approach the album is with a fresh outlook, void of preconceived ideas or prejudice.

The album features Ronnie Wood's songs conceived with the influence of blues and rock music, with a touch of the Faces and the Rolling Stones. The album is characterized by emotional honesty, an approach that is essential to understand the record.

RONNIE WOOD: 'NOW LOOK' covers the funky spectrum fine. It's easy to understand the working communion between Ronnie Wood and Woodstock, for both have had under someone else's protective cover before stepping out on their own. Consequently, great钢琴s have been taken to insure that Ronnie Wood is the focal point on every track. Andy Newmark and Willie Weeks provide the rock to be the flatulent character, as is Alan Kendall's rock to be the flatulent character.

THREE STRANGERS: 'KEEP MOVIN' ON' (CAPITOL 11450) (£3.99)

COUNTRY MUSIC, while enjoying enormous popularity in the States, has yet to make a significant impact over here, although the success of Tammy Wynette's 'Stand By Your Man' indicates a change of gear. Merle Haggard is one of the better exponents of this genre, and his ability on the guitar has made him a country superstar. His playing on 'A Lover's Prayer' is a real treat for those who appreciate his talent.

MARCO MANTICO: 'RANCID' (POLYDOR 2353 536) (£3.99)

Experimental music and as such is limited in appeal. Up-tempo, dance oriented, layered, and to understand. It may well confine the listener to a minority audience. It would be disappointing for all concerned if that happened, because 'The Legendary Zing Album' does quite splendidly a way out of the side of the 'Now Look' scene.
THE JIMMY CASTOR BUNCH: 'POTENTIAL (ATLANTIC)' (ATL 4066)

IT'S some distance from the LP 'But It's Only On The Instrumentals' to this, but 'Potential', which is, I think, the first single, shows a similar presence.

LOUDNESS and theachinery of the songs, there is a slight, but welcome change of pace.

CLANCY: 'BABY DON'T LET ME MAKE A BIRTHDAY BBOY (ATLANTIC)'

IT's written by Ernie Graham. Several chums of mine, proud admirers Clancy are, and certainly they have a lot of worthy musicians, including the man Graham, in their midst.

The song is, of course, the most recent hit. It's the one that takes up your attention. Hopefully this is only a temporary fad and Clancy will soon be making records as real as 'Potential'.

JAMES TAYLOR: 'THE BEST EVER AND MUR-MURS: 'BLOWIN' IN THE SOUTH (POLYDOR)'

IT seems like only yesterday that James Taylor was planning to devote a couple of weeks of his time to getting Mr. Murrays off the LP 'One Man Band'. This is a Good Thing, because he really needs to boast somewhere of his talents. But the LP is excellent.

JAMES TAYLOR: 'LET ME TAKE YOU TO THE BAY (POLYDOR)'

IT seems obvious that James Taylor is doing something rather out of the ordinary here. He has been known to play the guitar and sing his own songs, but there are other LPs that feature him as a solo artist. This one, however, is quite different. The sleeve notes tell us that it was recorded live in Paris, and that the band behind him is the same as the one that accompanied him on his recent tour of the United States. This is an exciting prospect, as Taylor is one of the most versatile musicians around, with a wide range of influences. The album itself is a collection of his own compositions, all written and performed by him. Some tracks are more experimental than others, but overall it's a strong release that showcases Taylor's talent and creativity. Definitely worth checking out if you're a fan of his or interested in exploring new musical territories.
AND NOW for something completely recycled — Broken Hearts. They consider themselves to be a British band, despite the fact that all four are American. Broken Hearts are four musicians who've never really achieved top billing in their own right, and after spending their various years doing other people's songs and dance steps, they're about to try being their own entity, and hoping to succeed.

The group consist of John Chester, one-time member of the 'boogie' Temptations — 'The Fantastic Temptations' — who then became The Fantastics; James Hamilton, another one-time 'Fantastic'; Robbi Sanders, a survivor of the Isaac Hayes band and Stan Anderson who was with the Soul Majestics and did some understudy work with the Chi Lites, through not one of the original members of the Eugene Records team.

All four are lead, and they have a fairly permanent backing band, The Starlighters, consisting of Glen Cartlidge, Media Cole, Gary Hadley and Kevin Lewis. With the days of stand-up vocal groups reminiscently dated by the early days of forms like the Sound and the Gang and the Commodores, Broken Hearts are going to have to supply their own backing bands, but their voices are being signed to Bell Records.

According to Stan Anderson, vocal groups still have a certain unbreakable manner of being 'a bit of everything'. Start it something, people will always want. A list of these trends like the Ohio Players are nothing more than gimmicks with rubber bands and saxophones being turned in mud al.

'So many vocal groups limit themselves by only singing and only singing loud at that. In the main, they do thirty, ballads, standards, classics, our own material and some comedy. We don't plot 20 spots with soul, doowh soul and go home with soul. It's a mixture. It has to be.'

As the recent, their stage act consists of songs by Harry White, Arc, Johnny Bristol, and the Temptations plus all those diverse standards and ballads. As far as paying dues, and travelling round the country is concerned, James Hamilton had this to say:

"No way. We want to make it now. This is the kind of business where if you don't make it, people will copy you and turn your thing into their (the Fantastic Temptations perhaps?)."

There you go. The Broken Hearts will be taking their music round the country, and if they break big, you can say you saw them in this country first.

SOUL FOOD addicts are currently in for a feast of all-meat options. Try Chocolate City by the Par-King's, Matty's 'On the Cake', or a group called Chocolate Milk, whose RCA single is 'Actions Speak Louder Than Words'. For allures there's Sugar Pie by Sugar Sammy, Rippie, the name of a girl and a popular drink name, or even Hot Chocolate. Topping the list is the Voices of Harlem's management group, Chocolate Mass. Any more for anyone?

IMPRESSIONS — minus Bruce Contis, Mayfield and Leroy Hutson, back on top with 'Someday Or Later'.

SOUTH SHORE COMMISSION'S 'Free Man', a song about an available bachelor is out on Scoopar (Pye in the UK), but don't be fooled by the label. It's written and produced by Philly Joel's own Bunny Sigler.

AL GREEN'S new single is 'Oh Me Oh My (Dream In My Arms)' a rose is a rose is a rose is...

SHARON PAGE, the voice on 'Hope That We Can Get Together Soon' from Harold Melvin and the Bluenotes 'To Be True' album has a single of the number moving up the charts slowly but surely.

DUNNY SIGLER again, as looks like he's helped out Archie Bell and the Drells with a new single called 'I Count Danielle'. Here I lighten up again.

BLACKBLOOD have a record out called AIE, whatever that stands for. Re- knowned Curtis Mayfield song 'I Never Loved a Man But...'

JOEY MACK character and the Temptations plus James Hamilton, which is hovering outside the R&B Top 50 is 'It's the Full Mixtur'. It's a mixture. It has to be.'

CHARLES BREMMER you don't know him? — in charts with Al Green song 'God Bless Our Love', the rose knows.

SHERYL BRUNTON and Bellina Mason, who did so well with the Woman To Woman album, are interesting each other all over the charts with their respective 1929-40s. Shirley's is 'The Passion', whose 'Boyfriend', 'I Ain't No Fish' (sic) is called 'Shakin' Up'.

JEANNIE REYNOLDS has her act together and is the big English show. Oliver All Day but on Gasolazia while Shirley Caesar is singing around 'No Charge'. So that's how the Post Office makes its money on Dial Disc.
Sounds Summer Rock Show sponsored by Sounds in conjunction with Atlantic Records and the Sherry Copeland Organization.
This coupon worth 50 pence entitles you to half-price admission to the Sounds Summer Rock Show and is also your entry form for the Sounds See-the-Stones-live Competition. Each coupon holder also receives a single absolutely free. Simply fill it in and present it when you purchase your ticket.

NAME

ADDRESS

Complete the following statement in 12 words or less: I want to see the Rolling Stones live because

Complete rules and regulations regarding the Stones competition will be published in the next issue of Sounds.

Limit: One coupon per person.

August 4 - Brighton
August 5 - Southend
August 6 - Gt Yarmouth
August 7 - Cleethorpes
August 8 - Blackpool
August 10 - Redruth
August 11 - Minehead
August 12 - Barnstaple
August 13 - Torquay
August 14 - Yeovil
August 15 - Plymouth
August 18 - Barry
August 19 - Llanelli
August 20 - Fishguard
August 21 - Port Talbot
August 22 - Tenby
August 23 - Aberystwyth
August 24 - Swansea
August 25 - Porthcawl
August 26 - Bournemouth
August 27 - Southampton

More concerts to be announced!
PETE WINFIELD’s more elderly relatives were convinced that young Pete had been sowing wild oats. I mean, they only had to listen to their records — and the uncharacteristic behaviour in the streets.

"You kids!" said the old aunt with a belch. "Go on, see my finger on the trigger. I’ll shoot you if I catch you — go away, we’ve got a big farm up here."

Actually, Pete was a teenager on the ranks of Silverbeard’s "18 And Sons who weren’t having much good fun with music business. It was one of the cleverest singles for a long time — it wasrecorded in the studio that was on the same lines as the Beatles’. It was a great record, and it’s not bad today — the other side of the single was a hit."

The rock business being American business, the result of a hit single was the beginning of a tour. But the tour was not going to go on for ever. There were too many days when, if you did get to have a bath or take out your car keys, you had better not do anything."

Fifties doo-woos.

"Pete knew his stuff, and his band "A Bullet With A Double Jacket" was unlikely to be beaten by any other band of their age. Pete — who’d been to great records, and had a soft spot for his own — was called "The Man With A Bullet"."

BULLET-PROOF that’s Pete Winfield. Rob Mackie investigates.

Pete Winfield knows his stuff.

From teenage gang stuff to the current love affair with soul music, Pete has a rare sense of what makes a good song. He’s got his own style, with a voice that can make you feel like you’re in love. Pete’s got a great feel for the rhythm, and his songs are always a hit. When he’s in the studio, he can make even the simplest words sound like pure gold.

The style of the album will be blues, with a hint of jazz. Pete’s got a unique voice, and he’s got a great feel for the rhythm.

WHAT I KNOW.

When you think of soul music, you think of the greats — Aretha Franklin, Otis Redding, Sam Cooke. Pete Winfield is the new kid on the block, and he’s got a lot to prove.

PETE WINFIELD has a great sense of what makes a good song. He’s got a rare sense of what makes a good record. Pete’s got a great feel for the rhythm, and his songs are always a hit. When he’s in the studio, he can make even the simplest words sound like pure gold.
The departure of Ritchie Blackmore means a new direction for one of the world's most successful groups. On the left Andy McConnell talks to replacement Tommy Bolin and Dave Coverdale; below Pete Makowsky talks to Jon Lord

SO AT LAST, after much speculation and many rumours filtering through it seems that Purple's new course has been set. The fruit line has crumbled, rehashed and resetted.

"GRANADA TELEVISION'S 'Rock On With 45's has an outstanding asset, it is the show's lack of continuity. This is also due to lack of anything.

But, if there is going to be any great white hope to take the silent stage place of 'Ready Steady Go' or at least to try and give Young Generation a medium, then this is the show to keep tabs on. On one hand, there is a valid case against the rigid format of 'Top Of The Pop', while going to the other extreme, 'Old Grey Whistle Test' sometimes eliminates showmanship all together. TOTP is over-styled, and OWTG features artists who often seem to be falling asleep in front of the cameras. Extreme contrasts, admittedly, but they do show that another show has been able to happily marry atmosphere conducive to an artist's creativity with the advantages of a television audience as a medium.

The problem is explained 45's director Peter Walker, "what people say you're not doing 'Shang A Lomp', which is just for kids, and you're not going to programme for fancy, you're going to programme for fancy, you're going to programme for fancy."

This criticism had been levelled at TOTP for some time, that the programme, which had got through enough of the rock band scene. There's so many of them and how to stay off the usual coronary and all terrible boring. But there was a lot of excitement and" why doesn't the show sing?"

"It's a handicap for us because Tommy's got to start right from the beginning. He's got to write a lot of material so far which is coming out. We've got to have a big show, a really big show. I can't stand that!"

The show, as a medium. We figured it must be, as cliche with albums, and these are the way the show was envisaged initially, that's the way the show was envisaged in one number, had the crew applauding. This was our way to have it.

"The original concept was to do something different from 'Lift Off', like a show put together. They used the same director and Ashman, so we either had to go elsewhere or we had to go to London. TOTP is the kind of show we've been forced back by rock bands. We definitely don't want to do that."

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"It's a handicap for us because Tommy's got to start right from the beginning. He's got to write a lot of material so far which is coming out. We've got to have a big show, a really big show. I can't stand that!"

The show, as a medium. We figured it must be, as cliche with albums, and these are the way the show was envisaged initially, that's the way the show was envisaged in one number, had the crew applauding. This was our way to have it.

"The original concept was to do something different from 'Lift Off', like a show put together. They used the same director and Ashman, so we either had to go elsewhere or we had to go to London. TOTP is the kind of show we've been forced back by rock bands. We definitely don't want to do that."

"It didn't seem to worry him being on the road in that forced situation conducive to an artist's creativity with the advantages of a television audience as a medium."

But, if there is going to be any great white hope to take the silent stage place of 'Ready Steady Go' or at least to try and give Young Generation a medium, then this is the show to keep tabs on. On one hand, there is a valid case against the rigid format of 'Top Of The Pop', while going to the other extreme, 'Old Grey Whistle Test' sometimes eliminates showmanship all together. TOTP is over-styled, and OWTG features artists who often seem to be falling asleep in front of the cameras. Extreme contrasts, admittedly, but they do show that another show has been able to happily marry atmosphere conducive to an artist's creativity with the advantages of a television audience as a medium.
JAZZ SOUNDS
BY BILL HENDERSON, JOHN JACK

Newport—jazz à la carte

GEORGE WEIN, the promoter of the Newport Jazz Festival, Newport in name only, as most concerts take place in New York—said in a press conference during the last week that the festival would end "in the black."

If it does, it will be through the sponsorship of Shell oil, and perhaps radio—concerts were sold out. And if the festival could not be considered a financial success, nor could it be considered an artistic one either.

There were "named" acts in some programs -- the return of Thelonious Monk, Dirty Git-legs, Miles Davis, Roland Kirk, McCoy Tyner, Keith Jarrett, Sonny Rollins, Gato Barbadito and so on, but as ever there seemed little evidence of any tendency to open-mindedness or a degree of adventure, which is understandable, I suppose.

But there wasn't even a token awareness of anything remotely resembling the avant garde—no Sun Ra, no Art Ensemble of Chicago, no Ornette, no Anthony Braxton, for example.

There might have been one, but last addition Cecil Taylor was pulled out, presumably because of poor sales, due to "lack of publicity." But for those who were interested, Taylor was playing at the festival at the Five Spot anyway.

The programme sounded genuine, to the mass appeal of the middle market. There were big bands in profusion Stan Kenton, Woody Herman, Maynard Ferguson, Buddy Rich, Harry James, Bill Watrous—almost every big band you could think of with the exception of Sun Ra, in fact. But big bands are currently widely popular in the States--they were drawing token awareness or anything during the last week in a press conference in New York—said his name only, as most

Pharoah Sanders could only draw a couple of hundred), and a new singer Jon Lucien, who although he has an amazing soaring and dipping tenor voice, came across as a hipper Lovelace Watkins, playing to the gallery with his

Jarrett, Kirk, lespie, Miles, Miles, Miles Davis, King, the B T Express and the gospel J C White Singers could only draw a couple of hundred) and a new singer Jon Lucien, who although he has an amazing soaring and
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tendency should be made immediately to the Secretary, LUMS, 11

MILES DAVIS

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sexual con

Oscillation— to —some
superiority towards electricity — R & B from armies as diverse as Gato Barba
dito, Donald Byrd, Fred
die Hubbard, Chuck Mang
even Sonny Rollins.

But at least that was some
contemporary in a festival
which started with mont

Jazz Society concert at the Caprice Hotel on July 18. This second
Hastings presentation will be fo
tioned later in the season by Stan Tracey, Sos and
Overy Lodge.

PETER IND will be issuing a new album of Wayne
Marshall material on his Viva label next month. Ind's Octet—
which is the regular quintet of Chas Burchell, Grey Allen, Dave Cliff, Derek
Phillips and Peter IND plus altoists Bruce Turner,
Jasper Livesey and drum
Harold Fisher—play the Seven Dials on July 24.
LOL CORKILL's regular Tuesday sessions at the Shakes
peare Head, Camden Street have come to an end and despite
good audiences during their short

LAMBERT SUMMER JAZZ SCHOOL, which
runs from July 21 to August 1 at
already enrolled its largest
Jamb of students ever. Of
the only places remaining
for trombonists and string
bassists.  Applications
be made immediately to the Secretary, LUMS, 11

July 19, 1975

JAZZ NEWS

London, SW7. Fees are £12 for under-21s and £18 for over-21s.

HACKETT JAZZ SOCIETY will be holding a sum
cup at the Stag Club on August 17 and raising funds to

support includes George
Fame and the Blue Flames, Lou Canehill, and Justi Di with Steve Deans, Marc Charig, Keith Tip

Peters, Nick Evans, Jeff Green, Harry Miller and

Miles Davis (who completely over

dominates the programme),
Art Blakey, Miles

Davies (two),

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BROTHERHOOD OF BREATHE
with their performance of the Kronos String Quartet

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TIME OUT WITH MILLER

When a rock star turns thirty he needs to take a look at his image. Steve Miller took a year off to do just that. Mike Flood Page report.

"HEY, MAN, I don't want to be shaking my ass at fourteen-years-old any more when I'm thirty-eight, going: 'And then my ass at fourteen - just starts slippin' along up here. I was really tired and expansive mood. I put on a little weight. He's in looking healthy and has even appearance. Knebworth, hands, he dropped completely explaining why, with the big-year out of the limelight. He's promoting the album and stop screwing round with a dumb single, 'cos I'd just given up. He's in, he's cool about it. The record company was going to be a hit. I'm you, so stop treating me like an overnight thing."

Many faces

So, Steve Miller the man of many faces. After years on the Chicago, LA, Space Cowboy, Country Joker and more - finds himself getting his music to a wider public a bigger audience. Miller's discography is vast, but it is not all about making his albums suddenly refecting back on all his alter egos, I have a box set of press clippings. Like when I get the blues and I feel like something, I get a house together. I probably won't be doing any real touring until March."

LES DUDEK probably haven't heard of, but if you were at Knebworth (and judging by the crush I should imagine a very large proportion of you were) you'd have seen him in the event's all-time sewed performance, playing guitar opposite Steve "Guitar" Miller.

It wasn't the most lightweight of gigs to introduce yourself to England with. After all, Steve Miller has been pretty, neat in master of the dark forester vein, but in the classical mould the once-boho features looking more bulldogs, the fly-away windblown coiffure even more a-greatly perched around his cer for bar than before; the thrust of the guitar breaking on no more argument than a gloveinger quick to the draw the meanest picker in the West.

And sandwiched between Miller and newcomer Les Dudek, none other than the Miller's long-time buddy, Louise Turner, and in the same spirit of the old adage, hear no slouch neither. Dudek has been away from hotels and promoters - that's all I've been away from. It's been a real good, I've really enjoyed it.

And now, "I just want to get into some new trips. I'd been on the road so long that I just didn't have a home. I mustn't have come out of that year away except, but now I feel like everything's there. I've got a house together. I probably won't be doing any real touring until March."

Les Dudek moves up for action

Les Dudek, Miller's slide-man at Knebworth, is the man who co-wrote 'Jessica' with Richard Betts. Martin Hayman catches up on his past, and future. A very large proportion of people there who would have seen him in the event's all-time sewed performance, playing guitar opposite Steve "Guitar" Miller.

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Although he doesn't consider himself part of it any longer, Bob Pegg has been involved in most aspects of the folk scene over the last 10 years.

He was a finger-in-the-air traditional singer, a collector of folk songs and folk tales in the Yorkshire Dales. He composed songs based on those stories, played the archaic folk songs and electric folk band Mr Fox, influenced by previous folk groups and folk songs, and most recently has made two albums under the name of one of which is due for release in September.

The folk scene is one of the special talents that caused this to be the most musically gifted and capable of all his records. He puts that down to a combination of songs and singer Graham Fields. "It's the most interesting record I've ever made. It cost three times as much as any of the others. But it's not overproduced. It means that we could afford the right session musicians. Graham — who was with Fields and before that Rare Bird — played and sang them with an folk scene over the most aspects of the music that I've recorded".

"There's no doubt about it — it's the best one could. The end result was a Folk Festival. The record includes one quite outstanding piece which Bob described as "a Yorkshire shepherd singing rhythm and blues.

Although the album is less ambitious in its scope than the heavily symbolic "Shipbuilder", Bob feels that the album is more perfectly realised. "Shipbuilder" was an idea, just as Mr Fox was a band and it was a complete project. The end result didn't necessarily match the original idea."

Apart from his work, his recent work has been mainly in the north of England. He lives in West Yorkshire, where he lived through the war, waiting for something for the moment by looking at songs and sketches.
Manticore replace faulty ELP cassettes

I recently bought ELP's 'Trilogy' on cassette and on taking it home found it to be faulty. I returned it to the shop and they willingly changed it.

While I was there I bought 'Tarkus', also by ELP and returned it. After playing these, I found they too were faulty, both having the same complaint as the first. The complaint was that the second side on all three were giving a warped sort of sound.

I have quite a few tapes and have also bought two since buying the ones in question and they are all perfect, so the cassette player must be at fault.

The shop where I bought the tapes is 20 miles from where I live and by the time I went to change them, I would have had quite a few tapes since buying the ones in question and they are all perfect, so the cassette player must be at fault.

I wonder if you could get any indication as to where I live and by the time I bought them they were selling cheaply so maybe were all on the Manticore label. Please could you help me with my problem.

Presumably tapes with a bad batch or something from them. The Manticore tapes have very good quality sound and when I bought them they were selling cheaply so maybe I just had a bad batch or something from them. Please could you help with my problem.

Shrimp Designs didn't fit bill

I wonder if you can please help me with my problem. Last March, I sent for a pair of tennies from Shrimp Designs of London, enclosing £6.50 plus 25p for post and packing. My trampers arrived but, this is where the story starts, they didn't fit.

I promptly sent them back the next day, neatly packaged, taking for a refund of my £6.50. I obtained a postage receipt from the Post Office as proof that I did post them. Three and a half months later, a couple of unanswerable letters, and I still have not heard from them. So I must presume that they are deliberately ignoring me. Any help you can give me will be greatly appreciated.

-- P. G. Burns, Safe, Cheshunt.

I am sorry to say, at the time of writing, that we are unable to help Mr Burns and our other readers who have written to us with similar complaints about Shrimp Designs. Letters sent to their address are unanswered and phone calls to them are answered by a disinterested female voice who hangs up the phone as soon as shrimp is mentioned.

Naturally we are investigating the situation and hope to give you details in this column soon.

All change mail

Way back in September last year, I ordered two albums by Jimmy Webb, 'Words And Music' and 'Letters' priced at £1.25 each. I've written three times to All Change Records, 231 Baker Street, London, and phoned twice, but haven't heard a thing from them.

I wonder if you could get anything done about this? Those cut price albums are beginning to be a bit too exorbitant for my purse in Edinburgh.

All Change Records stopped doing mail order some time ago and we are extremely concerned to hear your complaint.

At the moment they have a few stickers left, but not 'Letters'. As soon as they have both albums they will send them to you.

Liz Cooper investigates your problems, fair deal

Coming unstuck at Knebworth

I have just returned from the Knebworth Festival which I greatly enjoyed. I should like to thank the staff of the SOUNDS tent who provided a great info service.

Unfortunately, on the way home I mopped a plastic bag which contained the two SOUNDS Pink Floyd at Knebworth stickers and two Pink Floyd at Knebworth badges. I wonder if you have any of the stickers or badges which you can acquire for me. They were the only souvenir I failed of the event.

I realise this isn't the usual thing for your column to deal with but I would be most grateful if you could oblige. I enclose a postal order for 50p to cover costs and look forward to your reply. -- M. Jackson, Grange, Cumbria.

I passed your letter to our promotions manager and it appears that you had a few stickers left. He's returning your letter now completed with the stickers, very soon. But please no more enquiries as we have now run out.

Jefferson sounds competition

1st Prize

Jefferson Unbeatable 19 Pack


Competition Coupon

How To Enter

Answer correctly the following three questions. Then write in a few words why, most of all, you would like to own this complete set of 19 albums. When you have completed your entry send to: Jefferson Competition, SOUNDS, P.O. Box 195, London N7 7AX. Closing date: 12 noon, July 28th.

1. Who originally formed Jefferson Airplane?
2. Name the violinist who was incorporated into Jefferson Airplane's line-up.
3. Which band did Grace Slick leave to join Jefferson Airplane?

I would like to win this set of 19 albums because:

Name:
Address:

PLUS! Their new 'Red Octopus' album

For 35 runner-up winners.
Skynyrd ‘a great deal to worry about’

IT GRIEVED me very much to learn of Ed King's departure from the ranks of Lynyrd Skynyrd. Up to now the Sky- 

nards have been one of the most refreshing groups to appear on the scene for a long time. However, the loss of a writer / guitarist and bas-

sist of Ed King’s calibre gives us Skynyrd devo-

tes a great deal to worry about.

For the departure of Bob Burns and now Ed, I blame their popularity as the Status Quo which has reached a climax in recent months. It occurs to me that perhaps the group was too good to survive. Skynyrd have been the only group since the demise of Free (to

furnish us with the rough and ready Southern boogie. The group’s success especially in the States with their recent ‘Night of Fancy’ album put the writing on the wall for something like Ed’s departure to occur.

I still maintain that popular-

ity and success are bad omens to the stability of many rock groups. I just hope that Ed is not intent on quitt-

ing music because he is a "weed" with a whole lot of talent. — Curlew Lowe, Manchester, Co. Cork, Eire.

Taken for a ride

DOES TREVOR HOGG, who in July 5 letters page ac-

claimed McCarron’s calibra-

te leader in music realistic

Lynyrd Skynyrd

what a ride he’s taking for

T. Rex single

a chart topper

JOHN, FEELING painsom

eful! What price friendship?

Although middling to good, I

have always been, and always

will be an ardent admirer of

T. Rex. In my opinion, New

York City” is a real chart

topper. I find it beautifully

orchestrated and most relaxing.

It is your mind, Mr Peel, and not the record, that is clut-

tered so why not sit down, relax and enjoy it? Good luck to Marc and the T. Rex com-

pany. — next week, no 1. —

Mrs N. Fils, Darlington, Coun-

ty Durham.

HAIL TO Richie,

King of the Frets.

To the Power that thrives

On Pan’s demon set.

Lord raples the keys

Like nobody can.

Gillan has left now

And nobody sang

As good as he could

When in the band.

Glover plays bass

With only grace,

THIS IS THE BAND

THAT NO-ONE CAN

FACE

P.R. Good luck Richie.

— A. Cranke, Swansea.

Don’t crown

Prince

with reference to Mick Jagger’s article on Little Rich-

aud (SOUNDS July 5), neither Richard, nor I, hold the view that disc jockeys like Harper and his crony, are in any way to blame for what is happen-

ning at the moment. — Dr. D. E. Brown, Ipswich.

King of Rock’. The undis-

puted King is Mr Elvis Pre-

ley.

To be a pop star for five years is quite an achievement, Elvis has been at the top for more than 20 years, and anyone who says that the 60-year-old pop idol is past it, waste their breath. In my opinion, Little Richard, Prince of Rock and Roll, and the royal family of pop superstars, but it’s not Elvis Presley the King.

— Stephen Smith, Dun-

dren, Devon.

Stones not in the shade yet

I HAVE never written to a music paper before, but I had to after reading a ridic-

ulous letter from ‘Real Music Freak, Worcestershire’ (July 5, 1975) regarding the greatest rock band of all time.

Firstly, ‘Metamorphosis’ is not the least of previous albums. It is hitherto unan-

nounced how much of the Stones did not want to put out. ‘Made In The Shade’ is a sort of greatest hit package that every band puts out from time to time.

Secondly, the reason the Stones made it was not because they were the only band away from the Beatles. The reason is that they were the best band around with the possible exception of the Beatles (hard to compare musically through).

Thirdly, ‘Real Music Freak’ does not give us any good reason as to why he thinks the Stones are finished. As long as they can give us such excellent albums as ‘It’s Only Rock ‘N Roll, I just do not see how they can be finished.

Lastly, if the said letter writer thinks that only real rock rock music has a chance of surviving now, then all I can say is that we still have the Stones. They are real rock music. — B. M. Rowley, Bri-

lington, Bristol.

Quiet word on crawler

KEITH DROSDALE’s letter of July 5 was a straw in the wind for one of his fellow crawlers to say: ‘I couldn’t understand what on earth he was going on about, and I would prefer SOUNDS to employ journalists and not do any trying to sound like in-

volved people.’

Anyway, everybody knows that the Stones are genuine and that I was not trying to sound in-

volved.

As no one else seems to have succeeded in doing a sens-

ible review of Back Street Crawler, I will like to offer my services in this respect. “I couldn’t hear a beat, nor could I. I would also like to offer my services to Back Street Crawler as a sound mixer, if you will let me.” — R. Smith.

ROARY Musi-

cal

HAS ANYBODY noticed how the legendary Roxy Music have sud-

denly deteriorated since the dismissal of Brian Eno? Since the success of Bryan Ferry’s solo albums they have lost their sense of adventure, and their music is lacking depth, be-

coming homogenized extremely repetitious.

But unlike the Roys of today, Eno is programming. His two solo albums, ‘Here Come The Warm Jets’ and ‘Tramp The Crawler’, both are cleverly commercial and full of fresh ideas. Even AndrewMcKee’s solo album was interesting and finely produced and arranged, yet it sunk without trace, which puzzles me.

Looking at Roxy today, all I can see is Bryan Ferry feeding off his solo albums on the band — and it didn’t do them any good. ‘Country Life’ was a complete mistake — even the cover was unconvincing. It is now quite clear that Eno was the major forerunner Roxy Music, and not Bryan Ferry. — Steve Mos-

tor, Swindon, Manchester.

Harper’s deaf ear to critics

I WENT to see Roy Harper and Trigger at Brangwyn Hall in Swansea two weeks ago, and I walked out bitterly dis-

appointed. Harper started well with an energetic set, but the ac-

coustics were so bad that sound latches were hardly recognizable and what I managed to hear was totally out of tune.

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ible review of Back Street Crawler, I will like to offer my services in this respect. “I couldn’t hear a beat, nor could I. I would also like to offer my services to Back Street Crawler as a sound mixer, if you will let me.” — R. Smith.

Rivers song 'misleading'

IN YOUR July 5 issue there is a report of a review of Steve Rivers’ concert at the Empire, Plymouth, which states that “the audience enjoyed the balance of the Brash but the finale was a big letdown and he said that the reason for the poor attendance was the music — it was a poor show and it was out of tune, and it was out of style.”

Perhaps this is a way of saying “the audience preferred the musical content of the show to the audience” — not me. — Gordon Macleay, Oban, Argyll.

Why ignore Steppenwolf

I AM a great Steppenwolf fan and nearly jumped out of my trousers when I read that they had reformed, but it seems like I’m the only one who did that. Here I buy English music paper every week, and I have never read a thing about Steppenwolf and what do I find? Nothing! Except for album reviews I’ve only found one or two articles about Steppenwolf under the byline of ‘SOUNDS’ over the last year.

So cough! Oh all you fans who like different music to us! — A. Craske, Swansea.
'HERE COMES THE SUN'

SUMMER SOUNDS Part III

IN AN AGE of high rock musicianship, with a yard of column space devoted to qualities, skills, craftsmanship, intensified solo albums, lick-a-second guitarists, complex arrangements and hour after hour of solo prowess, it is odd that the working presence of four Beatles is not sufficient to satisfy the Beatles barometer.

The Beatles are still often taken as the effective composite ultimate. It would be a waste of time to put this down to "group chemistry," magic, cosmic humour or whatever. The important thing is that after so long, The Beatles (definite article and all) remain at the top of a particular rock pile — to some the most culti -vated pile of all. And there are a lot of piles in rock.

As The Beatles declined and fell, the first two albums to fall were 'Abbey Road' and 'Let It Be.' 'Abbey Road' sold 1,100,000 and 'Let It Be' sold 2,000. At the same time, to do little other than profit, the half, especially the imperfections, framed the limitations and phases of the ears like lingering depressions, writing like the end of an era.

This was the new music around them, that the last Beatles album seemed almost intellectual, made after huge losses, return to the doctoral of the spoof up since we lost the war. There were the continuing monumental costs, the mongrel, the Japanese offspring, the gapping spaces between four individuals that had once been a quadruplet living organism, the defensive positioning, the startup bickering and the black threat of death, the world being especially hard to do.

It is impossible to date around such a depressing dilemma, to cite the reasons for it. It is enough to play the album, and it seems as though this is precisely what people have been doing since. The individual Beatles careers have centered on Lennon and McCartney's in particular because of a measure of mutual complicity. Ringo's role seems to have potential as a pioneering percussion stance even though his status remains high.

Unsettled

And George, the Indian in the group, can't seem to be convened to the new scene, the new Pagan, George Harrison paces for the True Pagan, George Harrison paces for the True Pagan. It may be over the group's quick-fo -tumor move over and over again. You think it was a load of old hurdles the way this one crop up like the rent collector — once a week and no more.

The really strange thing about it is that The Beatles should have gone over from "all rock to do" to "rock to move" and there would be a load of old hands who the way this one crop up like the rent collector — once a week and no more.

It is becoming very hard for everyone to play the album and it seems as though this is precisely what people have been doing since. The individual Beatles careers have centered on Lennon and McCartney's in particular because of a measure of mutual complicity. Ringo's role seems to have potential as a pioneering percussion stance even though his status remains high.

Unsettled

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The Beatles are still often taken as the effective composite ultimate. It would be a waste of time to put this down to "group chemistry," magic, cosmic humour or whatever. The important thing is that after so long, The Beatles (definite article and all) remain at the top of a particular rock pile — to some the most culti -vated pile of all. And there are a lot of piles in rock.

As The Beatles declined and fell, the first two albums to fall were 'Abbey Road' and 'Let It Be.' 'Abbey Road' sold 1,100,000 and 'Let It Be' sold 2,000. At the same time, to do little other than profit, the half, especially the imperfections, framed the limitations and phases of the ears like lingering depressions, writing like the end of an era.

This was the new music around them, that the last Beatles album seemed almost intellectual, made after huge losses, return to the doctoral of the spoof up since we lost the war. There were the continuing monumental costs, the mongrel, the Japanese offspring, the gapping spaces between four individuals that had once been a quadruplet living organism, the defensive positioning, the startup bickering and the black threat of death, the world being especially hard to do.

It is impossible to date around such a depressing dilemma, to cite the reasons for it. It is enough to play the album, and it seems as though this is precisely what people have been doing since. The individual Beatles careers have centered on Lennon and McCartney's in particular because of a measure of mutual complicity. Ringo's role seems to have potential as a pioneering percussion stance even though his status remains high.

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Compiled by Liz Cooper

I'm sure all the people who bought in 'Nifty Ones' will have heard the news already but for those who haven't, this major tour of Europe in Britain this summer's premier rock gig is only playing four concerts and support band on all four will be The Jam Band, a new Jamaican band. They're playing two London concerts at The Lyceum, Strand Street (17/8), and will be at Bingley Minstrel (19) and Manchester Hot Club (20).

Tony Rose, Painters

Robby & Barry Cransfield, ticas Club, Kenninghall Road, London

Sunsets, Caledonian

Captain Video, Gulliver's Club, London

Rentacrowd, Three Horseshoes, Avenue, London SW6

Theatre, White Hot Air Men, Summer Gardens, London W1

Matilda's, Old Swan, 206 Kensington

Sorohan, Greyhound, 490 Fulham Road, London SW6

Chris Barber Band (minus festival)

Postal bookings: S.A.E. to Southport Development Office, St. Helens, Lancs.

Sutherland Brothers & Quiver

Tickets: £1.25 in the ground

09 Red Beans & Rice, Barbaresque, Town Hall

10 Nirvana, Silver Dollar, London

11 Captain Video, Gulliver's Club, London

12 The Ram Jam Band, The Lyceum, Strand Street, London

13 The Time, Town Hall, Birmingham

14 The Jam, Town Hall, Birmingham

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30 The Jam, Town Hall, Birmingham

The North's biggest one-day pop festival 75 at Southport, Kirkhall Club, Haig Avenue, Southport.

6 July 26 — 2 p.m.

8 hours non-stop music featuring Showaddywaddy

Gino Washington and the Ram Jam Band

Sassafra's

Fog

Sutherland Brothers & Quiver

Tickets: £1.75 in the stand

Postal bookings: S.A.E. to Southport Development Office, Haig Avenue, Southport.

Telephones: Southport 34171

Sassafra's: Crown Hotel, Marlow, Friday

Theatre, Whisky, Streatham, London

George Melly

Although every precaution is taken whilst compiling our dates column, we would however advise you to telephone a venue prior to going to confirm that the act advertised is actually performing. All dates are correct at time of going to press.
Clapton blasts out

RUNNING IN but pursuing the successful former Chicago/Beach Boys touring package, Canned Heat, Santana, and 10cc are maintaining their momentum. Canned Heat have joined forces with 10cc and Santana to provide a top-notch package that is attracting favorable reviews.

Santana has been drawing huge crowds with their Latin-flavored rock, while 10cc is known for their whimsical and satirical songs. The three bands were joined by the legendary blues guitarist Eric Clapton, who added a touch of class to the evening's proceedings.

The concert ended with a spectacular fireworks display, setting the stage for a triumphant conclusion to the tour. The audience erupted in cheers as the lights came up, signaling the end of a remarkable night of music and entertainment.
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27. QUEEN 28. GENESIS
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30. VULTURES 31. LIPSMACKER
32. NATIONAL GORKIN WEEK
33. DINNER 34. NEWCASTLE
35. NEW PINK FLOYD
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July 19, 1975
FELLAS, ARE you a bore? U & your £500 every nil & the women? Lack charm, personality, wit, container. Uninviting postal service can handle such corres., & remember, free of charge. (SALE 6.5 RUPERT COURT, N.7) 

LADIES WANTED? Are you waiting for some sort of partner? Then why not drop us a line? Asking for a serious answer. FREE! ONE YES. MEMBERSHIP TO FEMALES. Cut off this ad and send your details to: INTROLINE-CUPID CITY 11, Chatham, Surrey BR2 4BN 


MEETING, Isle of Wight area. - Box MAI lc 9, 1975 Tykitis.

No. 2521. * * * * * * * * * *

2532. meditation, Box No. 2533.

2531. gone. - But you'll shine on for times.


FREE DATE! A young attractive lad seeks introduce to you by a medium dating agency. Two's Company, £211. 280 London Road, St. Kevn, D3 8JF.

FELIX, 25, interests, good yodazzle, psychology, wants to meet 'interested' girls. Box No. 2520.

S.A.E. through window. - Box No. 2521.

HOLIDAY FRIENDS old) would love to meet new friends. R. J. writes, Box No. 2518.

Y. C., aged 34, wants male friends coming from South Wales. - Box No. 2534.

BRING ME A MUGG! * * * * * * * * * *

BIRMINGHAM DAY, 21st. You're so sweet. - Box No. 2522.


WANTED!! THE £10,000 SONG. For 78,000 men and women got and find out how and why. Return this coupon today with 10p for latest lists. - Stardust Design, 23 Old Street, Croydon, Surrey.

GENOA REF. 728.00. - Details and a stamp to CUPID? It's read by 10,000 men and women every day. - J & J Records, Berkhamsted, Herts. S.A.E.

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FOR SALE: FABULOUS PURPLE Concert Suit trousers, £20.00. - Box No. 2533.
No tension tapes

H H ELECTRONIC will be showing two new echo units at this year's Trade Show. The single sliding head version has been a sell-out from the start with preliminary orders from abroad exceeding the home market. It sells at £146.63 including VAT.

The company are following this up with a new multi-head version which fits into the same size of case as its predecessor, as well as in stage, applications.

Both operate on an extended loop system which is self feeding, resulting in virtually no tension across the tape heads. In test conditions H H claim they have run the units for over 400 hours without any appreciable tape wear. All the H H amplifiers have also been brought up to date, with redesigned front control panels.

There has always been a heavy demand for H H combos and PA amps and the company say that they have increased production substantially to improve delivery dates.

Also on show at the Fair for the first time is a new mini-Horn with a 50 watt rating, designed for use with the 212 and 412 Dual Combos and PA amps and with redesigned front control panels. The Horn has now been upgraded from 50 to 100 watts and the frequency range extended, making the PA system more efficient without being more expensive.

THE NEW HTI Echo Unit.

THE REDESIGNED 100 watt combo.

HORNBY SKIWES have increased production of their recent dealer seminar in Leeds. The new Balaena Moderna at £225.00 has two 37 key manuals, built in rhythm unit and "beat sound" and six voice changes.

The Logan String Melody, in an on-board keyboard version in conjunction with the established Logan Westend organ. It features a 49 key manual producing orchestral string effects, plus separate sustain, sustain control for bass and treble, sections and a pre-set for full orchestra. Price is £179/00.

The other two new units are the EXO-Callum and the Logan Holiday 400. The Callum features two 61 key manuals, radial 32 note pedal board, built in transport and two speed Leslie speaker at £1,395, and the Holiday 400 two 44 key manuals, 13 note pedal board, built in rhythm unit (12 changes), two speed transport system, auto accompaniment with percussion voices and auto re-pregno at £1,050. All prices include VAT.

THE REDESIGNED 100 watt combo.

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