

# HAT BEAT INSTRUMENTAL

JULY  
25p

AND INTERNATIONAL  
RECORDING STUDIO



# BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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## Editorial

It has become noticeable from recent interviews in *Beat Instrumental*, that many of today's musicians are building their own studios. In this issue we have The Band and John Kongos, who although at opposite ends of the musical stick, both prefer the freedom of working at home. The main reason given for this change is that professional studios cannot allow the relaxation which can be had at home. Also the artist is always very conscious that every second is ticking up the £-p.

From a different aspect, it is possible for those in other media to jot down ideas at any time but the musician very often has to keep a tune in his head for some time before he can note it down on tape.

Possibly Pete Townshend was the first of the rock musicians to build his own studio, and it is quite evident from his output that he has benefited from such a move. Many other top musicians have followed his example since.

Initially, it seems best to start off with a simple 'music room' which would be soundproofed and with a tape machine. Expansions can then include an eight track machine, a synthesiser, piano, mikes, amps and as many musical instruments as the particular musician needs.

With a studio like this at hand, it becomes possible to go into the professional studios with a firm idea of the sound that is wanted and thereby eliminating those wasted moments which are costing hard cash.

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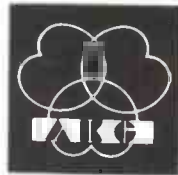


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# vivian stanshall- FREAK



'I take a hell of a lot of drugs.' Says Vivian Stanshall describing how inspiration appears, 'Then I go out to a hilltop with an anthology of Patience Strong where I find things just come to me!'

I went to Vivian's home in Finchley which appears from the outside to be a normal household. On entering however, I was confronted with a huge mask hanging in the hallway and numerous dummy hands and feet where average suburban couples keep Welsh dolls. Vivian came bounding onto the scene, dressed in bright yellow towelling shorts and matching gown. Had I disturbed him bathing? 'No, I've been upstairs typing since 8:30,' he answered, and then indicated I should follow him to the garden where we could talk.

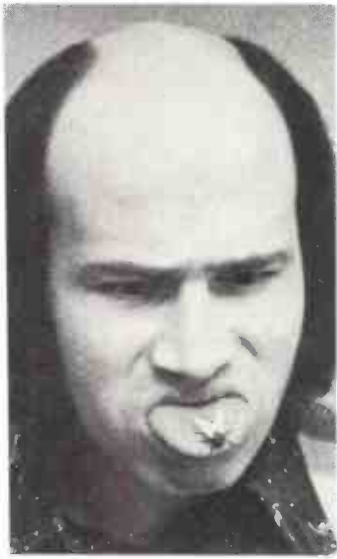
## 'Doo-Dah'

In the garden a giant tuba stood upright in the soil with flowers planted in the top, while two flattened euphoniums hung on the fence as decoration. A piano had its keyboard converted into a flower box and other plants grew out of the top. No ordinary next door neighbour our Vivian.

His earlier training in art college exposed him to Dada art, meaning the making of 'art' from everyday objects. A porcelain toilet in an art exhibition therefore becomes 'Dada Art'. Also, chance and absurdity in the choice of objects used, is a part of the Dada concept. The reason behind the contents of his house and garden begin to be explained when this is understood. 'For a start we were to be called The Bonzo Dog Dada Band,' says Vivian, 'but then we decided that nobody had heard of the word or knew what it meant. We changed it to 'Doo-Dah' because we heard a lot of people use it by saying: 'Where's the doo-dah', meaning something that you couldn't put your finger on. We didn't want to be limited.'

## Sequined Pooves

The Bonzos' certainly lived up to their name in that they couldn't be described in a word - no-one ever put their finger on the band's activities. The end only came when they felt that they were becoming too insular and too separated from life outside of the pop business. 'I couldn't possibly see how we could communicate if we no longer shared even halfway in the experiences of the people we were playing to. At the end we were losing contact with our audience. We were wandering around with sequined-trousered pooves all the time, slugging down large ones. It just creeps up on you until you're devoting the whole



**NEIL INNES**

of your time to it and it gets more and more artificial.'

Following the break up Vivian went back to his art work and to the company of people whose abilities lay outside *Show Biz*. 'I started to get back to some real values. I began doing some wood sculpture, painting and making things – using my hands a lot. I also listened to and absorbed a lot. I think it was necessary because I was just worn out. I could feel myself going in circles and it became predictable to me. Unless what you're writing is surprising you it's really not worth doing is it? I felt that I was missing out at that time. I've got a great boozier round here with some great geezers in. It's amazing what I've been talking to them about.'

### Personal Columns

Vivian takes a small notebook nearly everywhere he goes and records ideas for his writing which currently include a BBC radio spot each Monday morning. He finds that this can become an obstacle itself in that it becomes impossible to relax anywhere when everything is possible material for a programme and an evening in the pub could be turned into three hours of research and note-taking. He is also a great fan of the personal columns of various magazines and papers. By carrying out correspondence with advertisers and writing for leaflets he is collecting further ideas for his work. This is evident by the material on the Bonzo's albums where advertising is constantly mocked.

'I'm interested in propaganda and advertising – especially motivation research,' he says, but is frightened by current trends which employ soft music in supermarkets to lull the sales resistance of shoppers. 'It doesn't seem far off

to me when they'll have tannoy speakers in the streets to make it possible to live. In New York you have people walking around with transistors pressed to their ears all of the time. It's surprising when you have to cut out the real world *all* of the time.'

Despite the opening statement of the article Vivian explained how his ideas are formed from sparks of inspiration found in the 'cuttings, adverts, books and packets of wasp repellent' that he collects. 'It usually starts out with 'that's ludicrous' or 'what if that happened to such-and-such', but by the time it's got through my machinery – it's my nature to *turn* it into something ludicrous.' When he encounters something he feels he wants to make a statement about, the idea is put forward in a way which causes people to laugh at themselves and therefore see the point – or at least, when I suggested this aspect to Vivian he laughed and confirmed in his British colonel type voice: 'That's about the size of it!!'

### The Freaks

Besides his 'steady job' of producing material for his Monday morning spot, Vivian has a new band called *Freaks*. Their first London appearance was at the Camden Arts Festival at the Roundhouse with Wild Turkey. The name of the band comes from the title of a Todd Browning film from the twenties, although people might suggest other reasons for it's choice. The group features ex-members of the Liverpool Scene, Andy Roberts on guitar and Brian Dodson on percussion. Bubs White plays lead. Dave Richards is on bass, ex-Bonzo Neil Innes is featured on guitar and keyboards and ace African percussionist Chamsi Sarumi plays talking drums and congas. Of course, Vivian Stanshall takes over lead vocals, theatrics, pantomime, oratory and assorted hysteria.

### Dedication

Vivian is one of the most dedicated artists I have met. Not many performers carry out research in order to produce high-quality material for their stage performances. For this reason, I believe that Vivian will always be involved in some form of media whereas many other artists will find themselves serving in music stores or driving trucks.

Many people listen to the work of Stanshall and conclude that he's slightly zany or mad. A close analysis would reveal that it is the culture around us which is mad and Vivian only serves it to us in order that we can laugh at our reflections. That's about the size of it.

**"I'm interested in propoganda and advertising—especially motivation research":**

**—VIV STANSBALL**



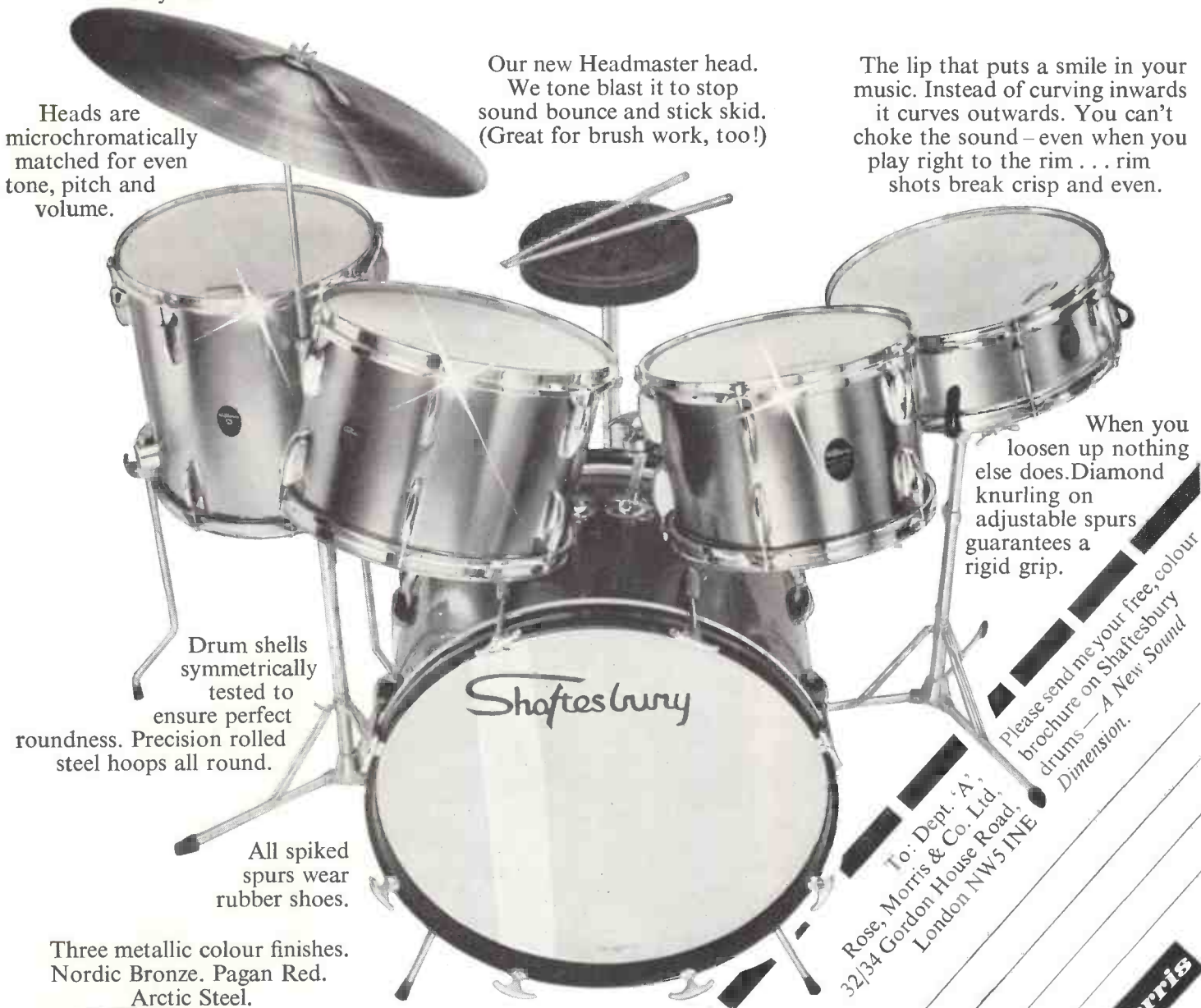
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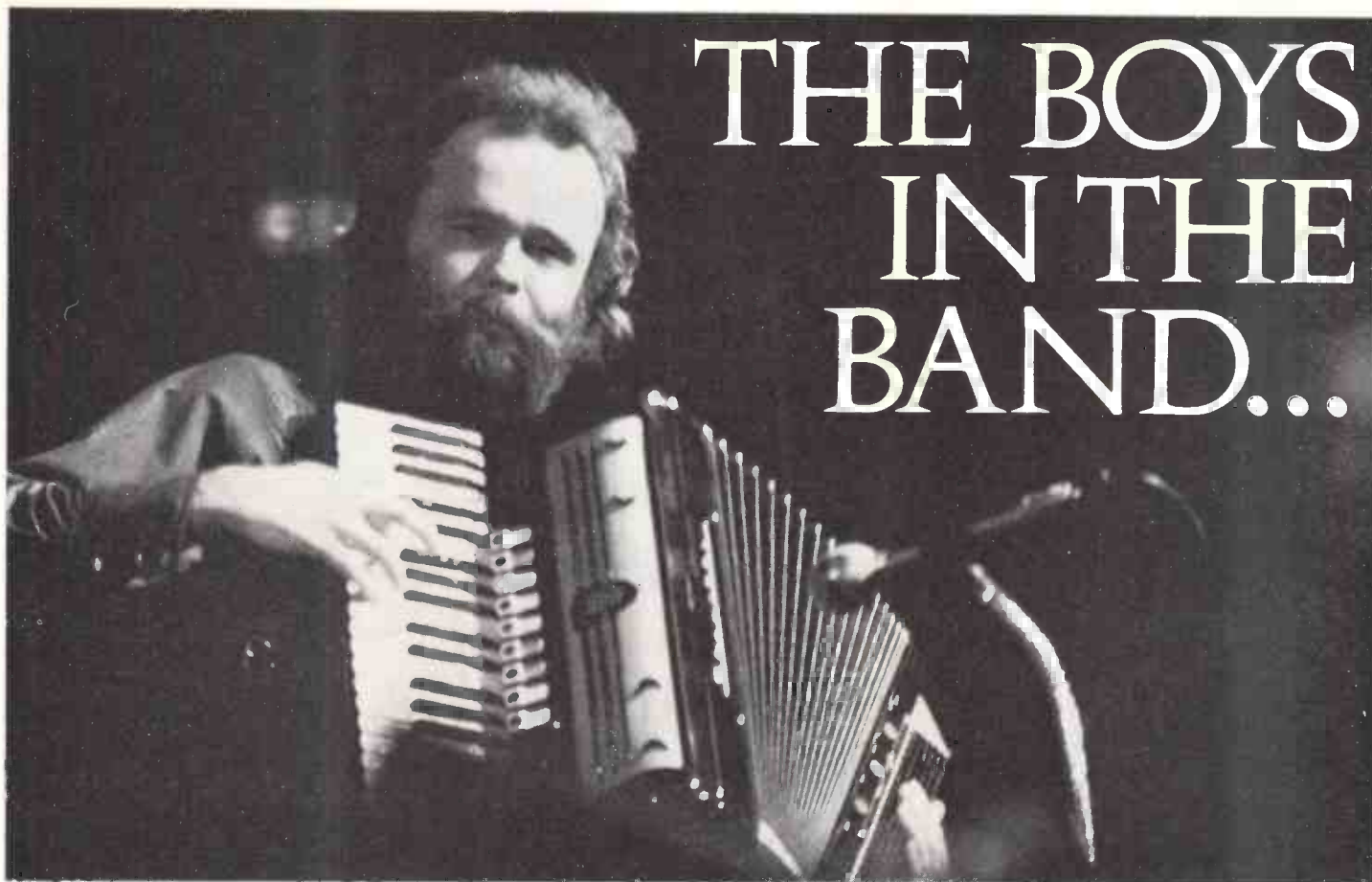
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# THE BOYS IN THE BAND...



*Or One Of Them, anyway - Garth Hudson*

**The Band** have probably become the most highly respected group among groups since their first album was released three years ago.

But it was that first album that very likely brought them to the attention of the record buying public because at release time no one was quite sure of whether *Music From Big Pink* were playing on an album called *The Band* or whether *The Band* were playing *Music From Big Pink*. It was food for thought, anyway.

However, the necessary publicity really came from the music itself and then from the mouths of the Beatles and their friends who raved continuously about the group.

The Band's musical qualities lay in their 'togetherness' and the 'tightness' of their original sound. It was so refreshing and different that at the time even the established *Look* magazine attempted to analyse the music and concluded that it was 'intricate, but sure.'

Bassist Rick Danko describes their togetherness as such: 'I guess it's because we've been together as people for so long. The five of us have been playing together for ten years.'

Ten years must be some kind of record for present day bands but it is

only through this permanence that their music has been able to evolve into what it is today.

I met The Band in their plush Park Lane hotel suite one afternoon. Manager Albert Grossman was there to greet me with his shoulder length silvery hair tied back in a Tom Jones style and a cigarette hanging from his mouth. This was the man who had made Bob Dylan what he was in the sixties and so changed the face of popular music. A middle-aged American executive from Capitol Records introduced himself and told me that personally he just couldn't get it together to grow his hair long like Grossman and that he couldn't seem to break out of wearing his green check suit. He said that the hotel management were quite dubious when they heard that a group were coming to stay, but when he smiled knowingly and added: 'I wish I could bring them up here now and show them that they're just five extremely nice guys.' He was right.

Danko spotted me cuddling my cassette tape recorder and came to sit beside me. I quickly scanned my official Band photograph and biography to find out which member I was talking to - after all the music is important with these boys and names do seem to get a little lost.

'I started off at school,' Danko says,

'by playing in my own band - called, I think, Rick Danko. I must have been about 17 when I got together with the rest of what is now The Band.'

The rest of The Band are lead guitarist Robbie Robertson, pianist Richard Manuel, drummer Levon Helm and Garth Hudson on organ. All but Helm are from Canada. Robertson was born and raised in Toronto. 'I was young, very young, when I got into music,' he says. 'My mother was musical and I used to listen to country music a lot. Then when I was five, I can remember I had a thing for the big bands. I've been playing guitar for so long, I can't remember when I started but I guess I got into rock just like everybody else.' Although I had never really considered the Band as being into *rock* Danko qualified Robertson's belief by saying: 'Oh yes, The Band are definitely a rock group. We play Rock 'n roll songs.'

Richard Manuel has similar roots to Robertson but adds a little rhythm and blues later in his development. 'I took piano lessons when I was nine but couldn't see eye to eye with the teacher' he recalls. 'She didn't want me to play by ear and I knew I had a short cut. I got back into it when I was twelve and it was great - I became a party star! In fact, I became a party!'

Organist Garth Hudson was born into a family which already had a heri-

tage of musicians. 'My uncles all played in bands and my father had a lot of old instruments around the house,' he says of his childhood. 'I guess I began to play the piano when I was about five. I'd been hearing country music though - my father used to find all the Hoedown stations on the radio and when I was twelve I played accordion with a country group.' Garth left Canada for Detroit in his teens but returned in 1962 when he joined up with the Hawks, later to become the Band. Unlike most rock organists he uses a Lowry organ which is able to enrich the texture of the Band's music with its wide variety of orchestral sounds.

Foreigner Levon Helm comes from Arkansas USA. Blues harp player Sonny Boy Williamson lived near his home town of Marvell. 'I used to listen to him a lot when I was a kid,' says Helm, 'but I think my influences are more general than specific.' Like the rest of the group he has evolved from school bands - actually possessing his own band at one time called The Jungle Bush Beaters!



Top left: Robbie Robertson  
 Top right: Levon Helm  
 Bottom left: Richard Manuel  
 Bottom right: Rick Danko



When they came together in 1962 they were called The Hawks and, as Danko describes, 'we played every kind of joint there was.' It has been this experience together on the road though that has sculptured the professionalism of The Band. 'People used to want us to play the top forty,' says Danko, 'with things like *Twist and Shout*. But we just used to play our own personal top forty which would consist of country songs and rock-a-billy.'

It was when they were playing this sort of music that a girl they knew mentioned them to her boss - Mr. Albert B. Grossman. Now Grossman was managing Dylan who had been working out electric arrangements for his songs with people like Mike Bloom-

field. However, he was also looking for a more permanent band for touring purposes. How the meeting actually occurred seems to have been lost in the myths of antiquity - as have most of the great moments in rock if you ask the people actually concerned, but nevertheless it did occur and Mr Dylan hired the Hawks to play with him.

'When we first worked with Bob,' remembers Rick, 'he'd come running down to the basement with a typewritten copy of the lyrics in his hand and strum the kind of tune he wanted on the guitar. Then we'd work together on the arrangement and that's how the songs came. Dylan is one of those people who can just sit himself down with a bit of paper and come out with a song.'

It was this combination - The Band and Dylan - that took to the road in 1965. 'We got booed everywhere,' recalls Danko. People weren't ready to accept that their acoustic hero had taken to backup musicians with electric equipment. Ironically it has proved to have been this period of Dylan's development which has been the most influential in an overall look at rock music. *Highway 61* and *Blonde On Blonde* are the albums constantly referred back to as being Dylan's peak production period. 'People never seem to like what Bob does at the time he does it,' remarks Rick, 'but looking back in years to come it gets appreciated.' Rick even sees *Self Portrait* as being a valid part of Dylan's creative development 'It's great to record other people's songs. It's a really nice thing to do' he says.

After Dylan deserted the live scene The Band got together in a pink-roofed house in West Saugerties New York to record what was to become the album *Music From Big Pink*. Hunting for a name just ended in them being called 'the band'. Publicity photographs showed five short haired gentlemen standing in a row dressed in black and unsmiling. All this came at a period when long involved names were being used and swirling coloured clothes were the 'in' thing to wear. Music had to be loud, shattering, distorting and have plenty of feedback. Standing in direct contrast the Band played controlled, slowly bouncing songs and didn't give a damn about clothes and public images. 'When we were with Dylan' says Danko, 'we had begun to play very loud music and then we suddenly realised that this wasn't us at all. We just had nothing in common with the psychedelic type of group.'

The album quickly became a best-

seller and was the most talked about sound among musicians themselves. *Time* hailed it as 'an event', *Life* said it 'dipped into the well of tradition and came up with bucketsful of clear, cool, country soul that washed the ears with a sound never heard before'. Music magazines quickly voted it the album of the year. Since all that happened The Band have moved out of 'Big Pink' and into individual homes around Woodstock and New York, and have released two more albums - *The Band* and *Stage Fright*.

'I spend most of my time at home with my family now,' says Danko. 'In fact, the last time I visited New York was for the Cassius Clay fight at Madison Square Garden. It was a strange feeling to see him go down because he was the last of the great

heroes.' Danko lists Dylan and The Beatles as being heroes too but alas The Beatles seem to be no more and Dylan is believed to be no longer the 'Bard' of music. In The Band we just come together and play music,' he says. 'We don't talk a lot about it beforehand and decide what sort of music we want to play - it just comes when we're together. I think that if The Beatles had played more and talked less they may well have been together today.'

Although The Band are very much in the forefront of the younger generation's musical tastes Danko doesn't altogether sympathise with the current counter culture. 'I think that they too often forget the older generation' says Rick. 'After all they've been through a lot and the kids don't accept that they often have wisdom on their side. Many

of them don't have wisdom - but there are some that do.' Danko himself has a great love for his parents and visits them at their Canadian home whenever the opportunity arises. Most of The Band's press clippings are sent to Mr Danko Snr. who must by now be feeling proud of his son!

When I referred to Rick as being 'a musician' he was quite taken aback. 'I never think of myself as a musician,' he says. 'I think of a musician as someone who has been around for some time and can read music.' I told him that there were pop-stars and there were musicians and that I considered The Band to be musicians. 'That's a great compliment,' he said and smiled as if realising his function for the first time. 'That's a really great compliment. Thank you.'

## ... AND THE MUSIC THEY PLAY

When *Music From The Big Pink* arrived in Britain in 1968, it was hard to imagine where it had been before. It was one of the few genuinely original albums to appear that year, and the music came like a blast of fresh mountain air onto a scene stale from the post-psychedelic aftermath. Its chugging rhythms and strained harmonies were a step in a completely different direction to that being so eagerly pursued by the heavy blues-based groups, and *Big Pink* was an obvious landmark in rock history.

Just who the Band were remained a mystery for some time. They had played with Dylan; they lived in a house called Big Pink somewhere in the wilds of New York State; they had been together for a long time; beyond that little was known. There seemed only one photograph of them, and after all the kaftans, electric haircuts, and strange-sounding group names, the five bearded figures in hill-billy clothes who called themselves the Band seemed pretty anonymous.

Their music, though, was distinctive, and strangely appropriate to their appearance. It was earthly, downhome, and unsophisticated. The songs on *Big Pink* contained a haunted vision of life and an agonised recognition of the suffering it involves; the group sang of loneliness, bereavement, betrayal, and the paying of 'dues'. 'Just be careful what you do, it all comes back to you' was the message, with the certainty, expressed in the last song of the album, that 'Any day now I shall be released.' The tensions inherent in their themes was reflected in their music, alternatively tight and loose with the on-beat coming in unusual places. The vocals were taut and cracked.

Undoubtedly the three Dylan numbers included on *Big Pink* (*Tears Of Rage*, *Wheel's On Fire*, *I Shall Be Released*)

lent much to its impact, but the record also showed that Jaime Robertson was a songwriter of formidable talents, and *The Weight* still stands as the finest song on the album, capturing the basics of the Band's style and their concentration on interplay between voices and instruments.

The group's second record, called simply *The Band*, continued where *Big Pink* had left off. More carefully arranged, it made use of a huge variety of instruments, all played by the group themselves with a little help from producer John Simon. Violin, mandolin, saxes, brass, and accordion joined the line-up to create a rich texture of sound that still had as its basis the chunky, offbeat rhythms that had made *Big Pink* so distinctive. *Rag Mama Rag* and *Jemima Surrender* illustrated the new approach best, and also showed that the Band were now singing as much about the joys of life as the hard toll it exacted. Again the group's images were taken from American country life, often that of a century ago, with songs about the civil war, the growing of crops, and simply sitting on the porch where 'That big rocking chair won't go nowhere.' It was in many ways a more vital record than *Big Pink*, and if some of that record's passionate, haunted feeling was missing, it was more than compensated by the group's new-found ease and humour. This time too, there could be no claims that they 'owed it all to Dylan' with Jaime Robertson writing all the songs, either alone or with Richard Manuel or Leven Helm.

Robertson's guitar was underplayed on these first two albums, appearing as one instrument among many except for short solo breaks. Garth Hudson's wailing organ leant much on the atmosphere of *Big Pink*, while on *The Band* the fabric

of the music was interwoven with brass and reed riffs. Overall the group's sound was a semi-natural one; their music was not heavily amplified or distorted. With *Stage Fright*, the third album, they opted for a mere electrified approach, and the careful instrumentation of *The Band* was dropped in favour of a more streamlined music, best exemplified in *Just Another Whistle Stop*. The new sound was heavier, louder, more direct, and though the keyboards of Hudson and Manuel were still omnipresent, Robertson's guitarwork figured more prominently than before.

The distinctive qualities of *Stage Fright* were not immediately apparent, and it was dismissed by many as a 'formula album', just twelve songs that hadn't found their way onto *The Band*. There is some truth in this claim - certainly the record lacks the consistency of *The Band* - but the best material on it (*Time To Kill*, *The Shape I'm In*, *Daniel And The Sacred Harp*) is amongst the best the group have recorded. It is perhaps also easier to recreate this material on stage than the often complex effects achieved on *The Band*.

There are a couple of Band albums not mentioned here, both bootlegs. The first, *The Band In Concert*, is worth mentioning only to warn people not to buy it - there is no new material here and the recording quality is appalling. The second, often titled *Little White Wonder* or *Waters Of Oblivion*, is the famed basement session with Dylan, recorded at Big Pink in 1967 and featuring such numbers as *Tears Of Rage*, *Quinn The Eskimo?* and *Million Dollar Bash*. You can also catch the Band on other odd middle-period Dylan numbers, as well as with Ronnie Hawkins on a budget label album. But there's plenty to listen to on their three Capitol albums.

# PLAYER OF THE MONTH



## TONY KAY

Tony Kay's grandmother was a concert pianist who once had the wrong piano delivered back to her home after a performance. However, it happened to be a far-superior model to her own, so she immediately claimed ownership rights. This was to be the piano which grandson Tony was left in her will many years later.

Tony had been having lessons for some time when the piano arrived. 'I started playing when I was about four years old.' Neither of my parents played but we always had a piano in the house and there were always classical records around.

From this beginning, he progressed into hammering out the local pub's version of the top ten for a fiver a night. Four years later he joined the Danny Rogers Orchestra, which was a big band in his home town of Leicester. He played with them for a few years and at seventeen he owned his first electric organ – a vox Continental.

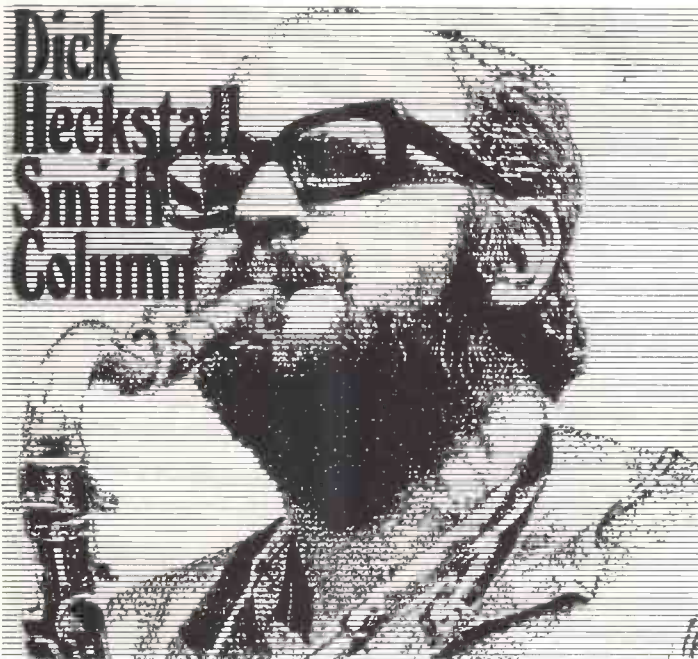
After leaving school he entered art college but made an exit after three years, mainly because at that time he was out playing nearly every night of the week.

After a nine-months spent 'bumming' around in Europe, Tony returned to England and auditioned for The Federals. He was accepted and began life with his first 'working' band.

The next group on Tony's menu was Yellow Passion Loaf. Yes started when Tony bumped into Chris Squires in King's Road and found that he was starting a group. Tony knew Chris from his days with Sun who had played the Marquee with the Winstun Fumbs. Shortly afterwards, Yes came into the formation as a result of the accidental meeting.

Tony names Larry Young as his favourite organist. 'Technically Young is very good. He's got a lot of soul and is a very subtle player. Keith Emerson is very good in another way... and so is Rick Wakeman...'

Tony's present equipment consists of a C3 Hammond organ with two Leslie cabinets which are miked up through the PA. He has also recently invested in a Revox for his home, so that he can practice on the keyboards and improve his technique at the same time.



## The strange French, untogether Italians and very together Germans

A society chat column this month — where we've been, what we did and all that. Myself and my Colosseum compatriots have been bounding about Europe lately.

Went to France. The French are very strange, seeming to think that all foreigners should speak French, whereas, as we know, foreigners should speak English. Anyhow, a loose mutual understanding was achieved. The promoter (the local schoolmaster) seemed very sad that one car wasn't enough to carry us all to his gig. So, he sent five more cars to collect the rest of us. Of these, three got lost, one blew up and the fifth got through 2½ hours late. By the time we got on stage the audience had been happily surging about shouting political slogans and tearing up paper cups for a couple of hours; the French are wonderful.

Went to Italy. Italians very untogether, but somehow everything comes right at the end — just like their traffic

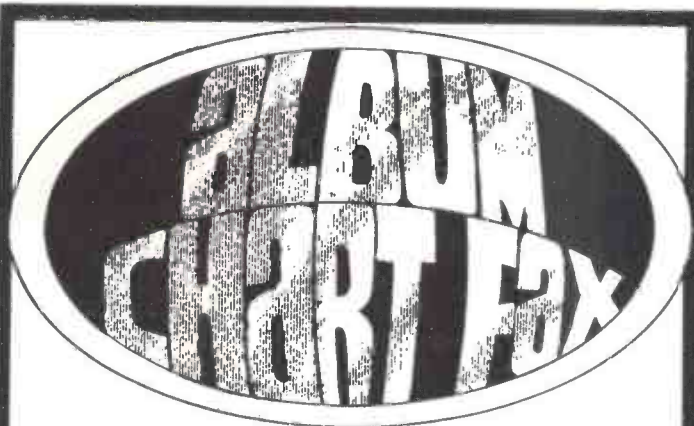
jams, where most drivers' left arms are flicking ash out of the window, and none of the cars actually touching each other.

Went to Germany. Germans very together, but we saw at least seven bad car accidents there.

### H(ELP) and Chicago

Chicago and ELP arrived at Frankfurt Airport (just up the road from our hotel) on the same day. Both flew their equipment with them, and both had some gear smashed — ELP's bass gear and Chicago's organ. A message from the Great Roadie In The Sky: 'Don't Fly Your Gear'.

Chicago tended to be boring. They were having trouble with the acoustics, but that wasn't the problem — it was material. With the exception of one song *For Richard And His Friends* (a new one, and a complete gas) the numbers didn't have enough to distinguish them from one another. Still, you can't win 'em all.



Britain's best-selling albums of the last four weeks in alphabetical order showing producer, studio engineer and publisher.

#### House On The Hill — Audience

RP — Dudgeon. S — Trident. E — Cable. MP — Various

#### All Things Must Pass — George Harrison

RP — Spector. S — EMI. E — Caldwell. MP — Apple

#### Cry of Love — Jimi Hendrix

RP — Hendrix. S — Electric Ladyland. E — Eddie Kramer. MP — Schroeder

#### 11 - 12 - 70 — Elton John

RP — Gus Dudgeon. S — A & R. E — Phil Ramone. MP — DJM

#### 4 Way Street — Crosby, Stills, Nash & Young

RP — CSN&Y. S — Live. E — Halverson. MP — Various

#### Good Book — Melanie

RP — Schekeryk. S — Allegro. E — Staple. MP — Various

#### If I Could Only Remember My Name — David Crosby

RP — American. S — American. E — American. MP — American

#### Live Taste

E — Swiss Radio. MP — Copywrite Control

#### Mud Slide Slim — James Taylor

RP — Asher. S — Crystal. E — Orshoff. MP — April

#### Osibisa

RP — Visconti. S — Advision. E — Rushent. MP — Various

#### Ram — Paul & Linda McCartney

RP — McCartneys. S — Various. E — Erik. MP — Northern

#### Split — Groundhogs

RP — Tony McPhee. S — De Lane Lea. E — Martin Birch. MP — UA

#### Sticky Fingers — Rolling Stones

RP — Miller. S — Olympic. E — Johns. MP — Mirage

#### Symphonies For The Seventies — Waldo De Los Rios

RP — Trabucchelli. S — Hispavox. E — Spanish. MP — Rondor

#### Tamla Motown Chartbusters, Vol. 4 — Various Artists

RP — Mixed. S — American. E — Mixed. MP — Mixed

#### Tarkus — Emerson, Lake and Palmer

RP — Lake. S — Advision. E — Offord. MP — E.G. Music

#### Tea For The Tillerman — Cat Stevens

RP — Samwell-Smith. S — Morgan/Island. E — Various. MP — Freshwater

#### T.Rex

RP — Tony Visconti. S — Trident. E — Roy Baker. MP — Essex

#### The Yes Album — Yes

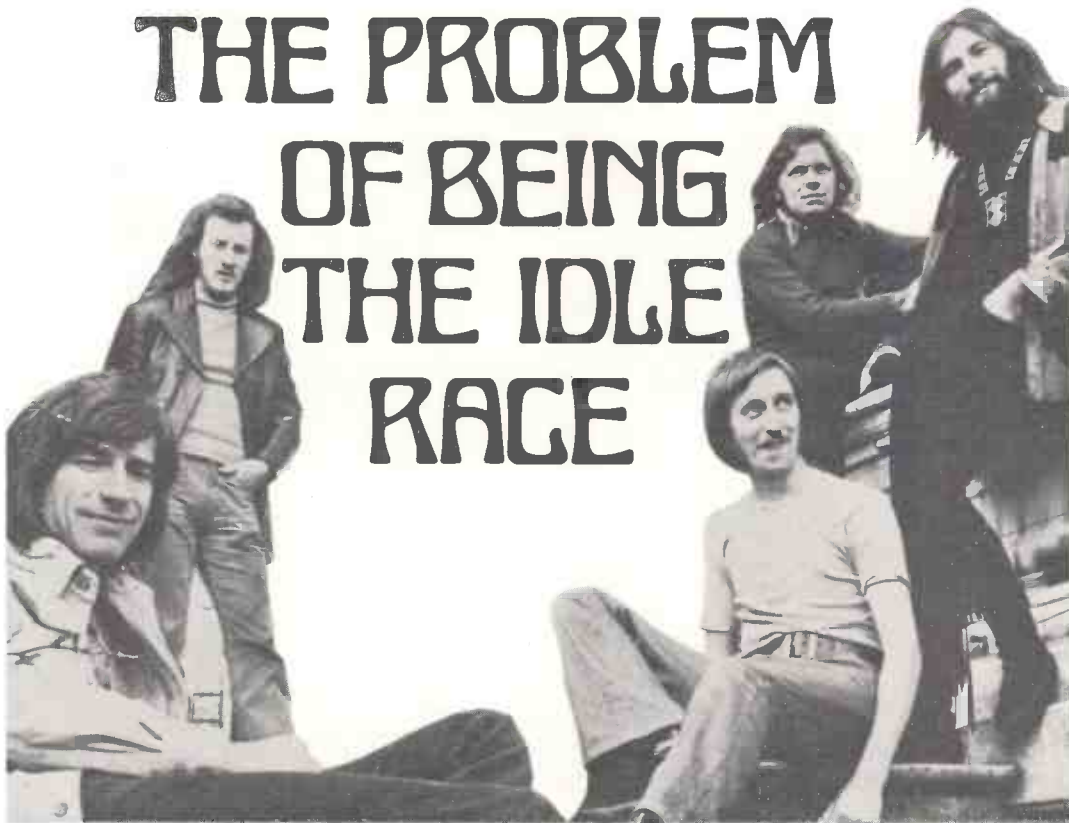
RP — Yes/Dowd. S — Advision. E — Offord. MP — Yessongs

#### Tumbleweed Connection — Elton John

RP — Dudgeon. S — Trident. E — Cable. MP — DJM/Sunshine

RP — Record Producer. S — Studio. E — Engineer.  
MP — Music Publisher

# THE PROBLEM OF BEING THE IDLE RACE



David Pritchard, Greg Masters, Roger Spencer, Mike Hopkins and Richie Walker.

After a period of apparent absence from the scene, Idle Race have suddenly re-emerged with a new line-up, a new album and a new sound, but still carrying an old problem with them.

Since the time Jeff Lynne was with the group, they have changed a lot as you can hear on their Regal Zonophone album *Time Is*. The band have acquired a pleasant folk-country-rock style and have moved away from their earlier polished pop approach, but the lads still find that the old image persists in sticking with them.

Drummer Roger Spencer explains: 'We used to have a pop image recordwise and records are bigger than stage work so that was the impression that was given, even though it wasn't really accurate. The greatest death-wish for us was being compared with the Beatles, although it was very flattering.'

'We've been going down really well at colleges,' added guitarist/singer Dave Pritchard. 'We've supported Taste, Fleetwood Mac and so on, but outside colleges we have a pop reputation.'

The group feel that some audiences don't give them—

and other groups—a fair hearing. Singer/harpist Richie Walker, one of the two new members of the band (the other is guitarist Mike Hopkins) gave us his view on this. 'A lot of people don't realise what is, or isn't, good music. You can play some good stuff but they won't accept it if it's light, so we find we can't do the things we really want to,' he said.

And so you won't hear the Idle Race doing all the material that is on the album, which was made over a period of fourteen months at half a dozen studios while the group were in the process of sorting themselves out. 'We still do some of it,' said Dave Pritchard, 'but we

find that the heavier stuff is what people want to hear. We played to an audience in Wales that were expecting to hear Ginger Baker but they got us instead and we still went down a storm, so I don't think the pop image applies anymore.'

The album features Idle Race originals apart from two tracks, one of which is Gordon Lightfoot's *Bitter Green*. They produced most of the tracks themselves, learning how to do it as they went along, but they weren't able to do the album quite as they would have liked it. Said Dave, 'There were things we wanted to do that we were told we couldn't. For instance we wanted the last



Still idle but with a country flavour.

track to be longer with changes of tempo.' Added Greg Masters, the bass player and another of the vocalists, 'A lot of them were done as live studio tracks, but some of these are only second takes that could have been improved on.'

The most recent tracks that the group recorded were not put on the album. And all the group agreed that these were the best ones they had done. 'We got a really good feeling going in the studio on those,' they said.

The group have been doing a lot of radio work. 'Whenever we've gone along to do a Radio One show, we've done our own material,' said Roger. 'Underground bands could go along and take it over if they wanted to instead of maintaining the snobbish attitude a lot of them have. We go along and get knocked for it even though we've never done what we've been asked to do. We always do our own songs in our own way and if a lot more people did that it would be great.'

Added Richie Walker, 'I turn Radio One off myself, but if you got good people on there there'd be a bit of variety. Let's face it Radio One is a joke.'

The group still live in their native Birmingham and have no plans to move to London despite certain disadvantages of being in the Midlands. 'Birmingham is the best place for travelling,' said Greg. 'No journey takes more than five hours from there. I suppose we lose out a bit not being in London but London is a con. You always play for peanuts in order to get yourself a name. There's no money in it, only the promoters win.'

Despite their problems, the Idle Race seem to be the traditional bunch of hard-working lads who haven't had great rewards from their hard work but who would never give it up.

Roger Spencer summed up their attitude: 'We'll go and play anywhere. We get good reviews in the press as a support band but that's not enough. All we want is a fair hearing from people with minds of their own who aren't brain-washed by the press or DJ's.'

# BUDGIE- bouncing with health



The British MCA label, still thought of as something of a youngster over here, let it be known a few months ago that their aim this year was to sign up a tight roster of about ten bands. A couple of months later they summoned to HQ the music press to see a slide show and listen to tracks from the albums of the first four of these new signings.

The bands were Osibisa, who were by this time already well-known, Gringo, a Danish jazz-rock outfit called the Rainbow Band, and an unknown trio of Welshmen called Budgie who, it was generally agreed, turned out to be the pleasant surprise of the evening. One of their songs, aptly named 'Guts', had the speaker cabinets on the point of giving out - the bass and drum sound they made was as deep and as fierce as the equipment could handle.

The sound was amazing. A good deal of credit was due to the Rochfield studio, the converted farmhouse set away in the rolling countryside of Monmouth where Dave Edmunds' 'I Hear You Knocking' was recorded, which seems to be ideal for a tough rock sound, but Budgie were obviously a band with a good deal to offer. Musical quality was by no means sacrificed to the welter of noise.

When I spoke to Budgie they were in London to play their first date in the capital. The three of them - Burke Shelley on bass and vocals, Tony Bourge on guitar, and drummer Ray Philips - were all well pleased with the reception they'd had, and more than a little relieved. In their native Cardiff, with a reputation behind them, playing is a different

matter. One fear had been that 'people would simply take us as being another heavy band without bothering to listen; we had been expecting London audiences to be very cool and unruffled.'

Burke, a diminutive figure hidden behind a pair of enormous glasses points out: 'Budgie's music isn't just heavy. Obviously a lot of what we do starts off when we hit on a riff, but we take that as the point from which to build. There's a lot of melody in our stuff too; in 'The Author', for example, we have a gentle melodic acoustic introduction to work as a contrast to the heavy passages.'

Unlike many bands of old, Budgie don't like to go on long improvised excursions, and have their songs well worked out. 'We'd rather do our experimentation when we're rehearsing', says Burke. 'It's an approach that will pay dividends.'

The first real taste of Budgie will come in May, when their album is to be released. The few tracks I've heard bode well. Budgie's three years together have resulted in a tight, exciting sound, and producer Rodger Bain, who also produces Black Sabbath, was obviously well aware of their strengths and weaknesses.

'We expected him to be a cigar-smoking, big-time guy when he came down to Cardiff to see us,' says Burke, 'but he wasn't like that at all. He didn't even stay in a hotel - Ray's mum put him up - and he didn't try to tell us what to do when we were recording. Some producers will try to get you to leave things, to change things, but he didn't. We had a really good relationship.'



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# SONGWRITER OF THE MONTH

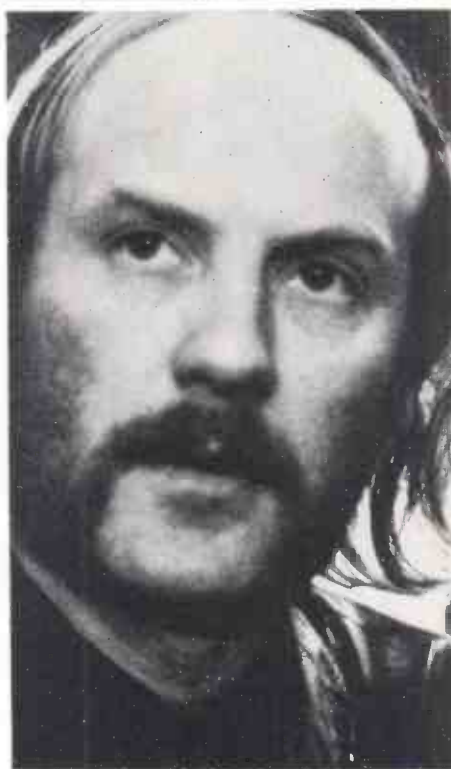
## DAVE QUINCY

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With two albums behind them on Island and a third about to be released on Liberty, If have reached a good many people with their music – jazz-rock, for want of a more precise description. Critics have been united in praising their well-balanced mixture of beef and lyricism; perhaps their greatest achievement has been to incorporate inspired improvisation into tightly-structured songs rather than jams. They are a disciplined band, and derive much of their strength from their original material and arrangements. Dave Quincy, their quiet, thoughtful tenor, alto and flute player is the band's most prolific writer and arranger.

Dave took up writing in 1963 when he joined his first professional band, the Jetblacks, who backed ex-Shadows bassist Jet Harris and then struck out on their own. Like many, he was a jazzier at heart who took rock to earn the bread and butter, and found it hard to write 'commercial' songs. After the demise of the Jetblacks, he worked wherever he could to find it, mainly in pick-up bands; some experiences stand out in his memory, such as backing Little Richard and Sam Cooke, P. J. Proby in his trouser-splitting days, working with Chris Farlowe, the Johnny Birch octet with Ginger Baker and Jimmy Nicol and the Shubbubs.

'In the mid-fifties', he recalls, 'a lot of the musicians were on the borders of rock and jazz without really belonging to either. Graham Bond's bands, Cream and Johnny Birch's band all sprang from these roots. During these years I got to know most of them. I worked with Red Price, Johnny Almond, and particularly learnt a lot from a beautiful baritone player, Glenn Hughes, who's now dead.' If springs directly from these foundations.



At this time, Dave was still basically a jazz writer. Two years ago, however, when he joined Carol Grimes and Louis Rich in a group called Babylon, he had started to write in more of a rock vein. 'I started working with lyric writers for the first time', he says. 'Poems started to inspire me to write songs like *Promised Land*, which we did in Babylon. The trouble with that band was perhaps that we were too complex for a rock audience, though.'

But rock was coming through in his writing, and Dave feels now that all the barriers are down for him. After he heard David Ackles' first album and the Who's *Live At Leeds*, he thinks he

got to understand exactly what the strengths of rock are. And his writing has developed in consequence.

The one big problem, as he sees it, for a writer now is the distressing tendency for success commercially to be equated with quality. If, he thinks, need a good single hit. 'Tony Macaulay and Roger Greenaway have hit on the formula for hit singles, which is fine, but as far as I'm concerned, I can't sit down and write a single as such. That's a mistake I made before. Now I just try and write whatever is in my head with the possibility that maybe a single will emerge.'

'I am trying to cut down on the length of my songs, though, to weld the songs into a more solid, integral form without having spaces for solos. I like to write a song quickly now. I used to be very slow, but now I've more confidence in my ideas – though sometimes a song can hang around, taking shape in my head for six months.'

'Obviously there aren't any set rules, but I often find I write well when I have a set of lyrics to spur me on, to set off a tune. I'll come up with the tune, then maybe we'll polish up the lyrics again to fit. I play what's known as 'arrangers' piano', so mostly that's the instrument I use to compose, but that doesn't always follow either.'

So, with If now just over a year old, Dave's contribution to the band is of considerable importance if they are to mount the next step of the upward ladder. With a new record company, three tours of America behind them, and for the first time producing their own record, they are pinning a lot of faith on what happens to the new album. There's no doubt that instrumentally they have the talent to blow most bands into oblivion; what they will continue to need are the songs, the vehicles to show them at their best.





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# STUDIO PLAYBACK

## Quad-Sound: Research at York University through Culrec installation

This Quadraphonic Mixer Desk built by Calrec, has recently been installed in the Department of Music, Lyons Concert Hall at the University of York, to aid in the research into four-channel electronic music.

The desk has six microphone channels with full equalisation facilities and phantom power for 1000 Series, Calrec capacitor

microphones and six line channels. Channels have free grouping to any of four groups or can alternatively be panned between any pair. Each channel may also be switched to either of two special 'Quadrapan' controls made by Calrec, these allow for spatial positioning of sound sources. The desk output is controlled by a single four-gang fader; metering is by PPM's, provision is made for an external echo system. Full insert facilities for two in-built Audio and Design Compressors, and reduction to Stereo or Mono is possible.

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**Radio Luxembourg & MAM launch joint studio venture in London**

Radio Luxembourg (London) Limited, and Management Agency and Music Limited (MAM), were responsible for the launching of Audio International Studios in London on June 8th.

The studios offer 16, eight, four or two track mono recordings with Dolby noise reduction facilities and an advanced Neve

mixing console. Air conditioning and excellent parking facilities are also available. Richard Millard, previously in charge of the Radio Luxembourg recording studios in Hertford Street, has been appointed general manager.

Audio International Studios Ltd., are situated at 18 Rodmarton Street, London, W.1.

**Neve supplies new console for BBC's stereo broadcasting plan**

Rupert Neve & Company, of Melbourn, Cambridgeshire, have built for the BBC what they believe to be the most compre-

hensive broadcasting sound control in the world.

The control console is for use in the concert hall of Broadcasting House in London, further enhancing the BBC's facilities for quality stereo broadcasting.

The console incorporates full frequency correction facilities on all input channels, full stereo grouping and monitoring and stereo width controls.

The console was built to the BBC's own specifications in nineteen weeks from date of order.

Three more large stereophonic control consoles are currently being built by Neve for the BBC for use in their London studios.

**Hot Love follow-up being recorded at Advision.**

**Visconti once again in control**

T. Rex have been recording their follow-up to *Hot Love* at Advision Studios. Tony Visconti, who has been responsible for their recent hits, was again producing, with Martin Rushent at the controls. Soft Machine have been working on a new album which, I can only presume, will be called *Soft Machine 5* - or is there a surprise of title in store for us? Eddie Offord engineered on all the sessions so far.

The soundtrack from a German festival has been mixed at Advision. The whole festival was filmed and included acts by Pink Floyd, Family, T. Rex, Soft Machine and Byrds. The film may be released in Britain later

this year, but by which company we don't know yet.

Future bookings at Advision include Pet Clark, Sacha Distel, Fleetwood Mac (album), Electric Light Orchestra and Yes (album).

**Sugar Puffs and Ultra-Brite toothpaste TV ad girl at Maximum Sound. But so is new 16-track machine**

Maximum Studios are at present busy changing over to their new sixteen-track equipment. However, this hasn't stopped them from carrying out their business. Ex-Manfred Mike Hugg has been in to record an album which was produced by Dave Hadfield. Dave was also responsible for the engineering on this session. The Mann himself, Manfred, has been recording an album as well as other tracks which will be considered as material for a future releases. Manfred's current single *Living Without You* was one of several tracks recorded at Maximum

earlier in the year. Luan Peters, who I'm told is the model featured in the Ultra-Brite TV commercials, has made a single for Polydor entitled *This Love Of Mine*. Maximum have also been kept busy with commercial jingles and Sugar Puffs are all lined up for future sessions.



**It looks like a removal or an X-ray van. But looks deceive. It is the Rolling Stones' mobile recording studio outside the APRS exhibition**



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# World wide visitors to 4th annual APRS exhibition: Enthusiasm apparent

The fourth annual exhibition of the Association of Professional Recording Studios (APRS), was held on the 28th and 29th of May in London. Visitors from all over the world visited this unique exhibition of studio equipment, and rock stars from the top British groups wandered amongst the stands.

*Beat Instrumental* had a stand there and Who's Pete Towns-

hend dropped by to comment that he was a regular *Beat* reader. John Bonham also chatted with editor Derek Abrahams.

One of the main highlights of the exhibition was the Feldon stand where a Scully 100 series 16-track recorder was displayed. By incorporating only the most important features in the basic machine, Scully are able to offer it for only £8,880, substantially

less than most other 16-track machines. No meter panel is included, as it is usually possible for a studio to use the desk VUs to line up their recorders. For anyone wanting VUs on the new Scully, a meter panel is available as an extra, as are other accessories. The tape transport system utilises integrated logic circuitry, and is claimed to be spill-proof.



B.I. Editor, Derek Abrahams (left) chats with L-Z's John Bonham



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Pete Townshend and John Bonham investigate Cadac console

## De Lane Lea hectic before long trek to Wembley site

De Lane Lea's diary is crammed full of recording sessions for the month ahead.

Forever More are recording a new single, being engineered by Derek Lawrence, Deep Purple have been finishing off a new album, which they are also producing themselves but with the

engineering knowledge of Martin Birch. A very overdue single is also being recorded by Trend Records' Warm Dust group, with Del Lawrence again taking the reins. Barry Ryan has been mixing a new album of which all the credits go to him.

Footnote: With the imminent opening of his Wembley Music centre, Jacques De Lane Lea has received a number of enquiries from companies wishing to purchase his Kingsway complex, where many hit records have been produced.

Mr. De Lane Lea said he is considering the offers.

## "Ad radio soon," says Director of Britain's first recording studio with full commercial broadcasting facilities available

What is believed to be the first recording studio specifically equipped for commercial radio opened in North London on June 10.

Leading the operation at Sound Developments Ltd. (7 Chalcot Road, London, N.W.1), is Roger Sinclair, who is best known for his work as a recording engineer for several of the now-defunct pirate radio stations. The new studio has some of the most sophisticated four-track recording equipment available specifically set up for radio use.

Sound Developments also handle a complete service for commercial recordings, jingles and voice overs. This service includes comprehensive composition, orchestration and arrangements facilities.

Equipment installed at the Chalcot Road premises include: A Neve Mixing Desk, Ampex four-track, Ampex stereo, two Ampex mono, ENT echo plate and Lockwood monitors. A selection of mikes are provided including AKG, Neumann, STC, Calrec, and two Garrard 401 turntables with Ortofon cartridges and arms. The dubbing room also contains two Garrard turntables in a mobile presentation machine utilising a mixer for four mikes, two tape decks, two turn-tables, full tone and pre-listening facilities, two electrosonic power amplifiers and four Lockwood speakers.

Sinclair is confident that commercial radio will happen in this country very soon. 'I have already received enquiries from both American and British companies who will be needing our facilities as soon as the first station opens,' he says, 'Until that time, we are recording for European companies and spending a great deal of time on highly specialised presentations for sales conferences, advertising agencies and public relations companies.'

Sinclair, 25, has been involved in recording since he formed Mixaphone with his brother at 13! Mixaphone was virtually a portable discotheque which provided taped and recorded music for private parties. In 1966 the Sinclair brothers decided to amalgamate their resources with two of their younger rivals. Their joint venture was given a new name, Sound Developments Limited. Of the immediate future in commercial radio he says, 'Our great advantage in this field is that on the radio scene we have no real competitors.' Even with the advent of competitors he remains confident: 'We can turn out the highest quality work at a speed that some studios simply would not believe.'

## Rolling Stone tribute from Batt in Belfry

Arranger Mike Batt from Belfry Productions (no pun intended), has been recording a tribute to The Rolling Stones at Wessex Studios. The tribute will take the form of an album of their songs arranged for brass and string. CBS artist Robert Young, who was described as a

'pop Mario Lanza', has been produced by Keith Mansfield on an album of pop ballads. Mike Thompson engineered the sessions. Keith Mansfield himself has recorded a single for CBS. (This is a plug!) Wessex have also been recording Lovelace Watkins live at The Talk Of The Town. Mike Thompson was again engineer. Rick Powell, an American from Nashville has been in to produce eight albums of religious songs which will be released in the States. Future artists who will be using Wessex Studios include Gerry Monro, Andy Ross Orchestra, Kenny Young and Centipede, the latter being produced by Bob Fripp for an album release.

## 16-track Studer for Lansdowne Studio

The hive of activity continues - at Lansdowne this time. Keith Mansfield, Nicky James, Uriah Heep, Neil Ardley, Keith Michel and Roger Whittaker have all been in. But the best news is still to come from this studio - that of a new 16-track Studer machine, scheduled to be installed at the end of June.

# A NEW REGULAR FEATURE SERIES BEGINS IN AUGUST

## ◆ THE GIRLS IN ROCK ◆

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# JELLYBREAD: BOFFINS OR MUSICIANS?

About six weeks ago the *Manchester Evening News* ran a photograph of Jellybread to coincide with a concert they were doing at the local university. They looked rather like the Beach Boys used to look, with the all-American surfer-boy image. But this only goes to show how looks can deceive. Their music isn't anything like The Beach Boys' music and none of the group are even American.

'America is a good place for musicians to work,' said pianist Pete Wingfield. 'But it's not a good place for them to live. Once you start looking at the political situation, or try to understand how Uncle Sam's administrative wheel works, it doesn't stay such an attractive proposition.'

Pete has been to America several times, usually to Memphis recording studios. But he has also cut tracks in Los Angeles and New York (he is featured on a new American Warner Bros album, *Blue Memphis*, to be released here through RCA later in the summer).

## SPREADING THE BASE

'From the photographs issued with our *First Slice* album,' Pete continued, 'quite a number of people thought we were American. I think it's because we all had fairly short hair and Paul was very suntanned at the time.'

The length of hair and their music have both altered significantly since that first album. Progression in Jellybread's case, however, has not been well received by some of their original followers. 'When we did the numbers off the *First Slice* album we had a lot of people who

really dug the music, but when we began to spread our base a little, getting away from the blues, if you like, our early fans began to complain. But at the same time we were gaining new fans with our new music.'

'When Dave Cash, for example, played the new album, *65 Parkway*, on *What's New?* he said that he preferred our first album and said that we were selling out on our music. That's all right for him, but let's face it, either you like the blues or you don't and there are more don'ts than do's and the few do's there are don't but enough records to keep us in business,' said he.

'It's a dilemma really,' bassist, John Best, said. 'We want to get away from the blues tag but people keep calling us a blues band and reviewing our records in the blues columns.'

One question which crops up in many interviews is why Jellybread, who all have honours degrees from Sussex University, should give up lucrative careers as civil engineers, chemists and so forth, to become musicians? Drummer, Chris Waters, answered for the group. 'Every university has its own group and I'd say at least fifty per cent of those groups try going professional when they come to the end of the 'easy life'. We're probably just reluctant to join the bowler hat brigade. In my case I spent a long time making up my mind if I should join the 'rat race' or stay a musician. It's a nice feeling, though, to know that if we should ever hit on bad times we all have second strings to play.'

As far as the musicians are concerned it is fair enough that we should want to make



*Jellybread: We're not nasty!*

music. But what of the two roadies? Neither of their degrees have anything to do with sound engineering or even electronics, so why had they left 'straight' careers to take up a life of humping and heaving around equipment?

'A few years ago people used to spend a year or two with the Voluntary Services overseas for the same reason, quite simply to get away from convention and have a fling,' roadie John said.

Without a doubt Pete's piano playing is the strong point of the group. Yet it's only within the last few months that the piano has been again favoured as a lead instrument.

Does this renewed interest in the ivories give Pete added encouragement to feature the instrument even more on stage?

He answers: 'For a start I would like to say that Paul's guitar is featured as much as my piano on most of the

numbers we do on stage and secondly on record I play Mellotron and organ. But I know what you're getting at. I use piano as lead for most of the things we do on tour because I think that's what the audience wants. On record about half our songs are gentle, but when you're playing to an audience which has primarily paid to hear someone like Rory Gallagher, you've got to compromise.'

'I don't want to sound snobbish but I am sure we would get a much better response if we toured with a band as King Crimson or Pink Floyd — the audiences are so different for that sort of band. They seem more intelligent. When we play top of the bill in places like Cambridge, or any college town for that matter, we always get a fantastic reception. The sort of people who dig us don't dig Gallagher and vice versa — not being nasty, that's just the way it is.'



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David Bowie doesn't give interviews. 'I don't feel that anything I could say would be worth quoting,' he says by way of explanation. However, he made up for the lack of recorded quotes by talking informally to me for three hours at his Beckenham home.

Recent publicity photographs of David have made people very aware of his existence, as well as serving to confuse them somewhat. ('Have you seen those photos of David Bowie? I mean, is he . . . . .you know, has he turned. . .er. . .er.'). However, when he arrived at the station to meet me, he turned out to be very much a thoroughbred male. Dressed in old jeans and with a day's growth of stubble on his chin, he drove me over to his residence at Haddon Hall, in his old

masculine car.

There is a philosophical undercurrent, evident today, which is designed to break down the barriers opposites. In the cinema it is evident in *Satyricon* where right and wrong merge into a chaotic sense of 'anything goes'. In *Performance*, the differences between Mick Jagger and James Fox are erased by clever use of film techniques. In the final scene Jagger enters an awaiting car and when he turns around to look out of the window, it is Fox who we see. Margins blur between male and female when a girl's features turn into those of Jagger's through careful editing. Fact and fantasy are no longer seen to be separate categories. In the rock world you have Alice Cooper from America, who dresses in drag,

wears make-up, and promotes what he terms 'liberation'. The whole effect pushes you into distrusting your own eyes. Davis seems to be the British contribution to the confusion—at least in the visual sense.

Davis Bowie used to be David Jones of The Lower Third. The name change took place when numerous other Davy Jones' invaded the scene not the least of whom was our Monkee friend. As David Bowie, he was a regular at the Marquee and had minor success with a single, the title of which he has now forgotten.

An interim period of two years was spent in a mime troupe which toured the country. Starting out with the established Lindsay Kemp Mime Company, where he learnt the ropes, David eventually formed his own troupe called *Feathers*. It was with this troupe in mind that he began to write the first of the songs.

At this time, David was also responsible for opening an arts lab. in Beckenham, where poetry, drama, mime and folk events took place. After *Feathers* fell out, he took to composing his own material for himself, and appeared as a solo singer. Soon he came up with *Space Oddity*, which went to the top of the singles charts and established him as a singer/songwriter. He considers the song to be a work of 'pop-art' as well as a comment on the society of today. He wrote the song after seeing 2001 *Space Odyssey*, but that is where the similarity ends. In David's story, the people on earth are more interested in advertising the shirt the astronaut is wearing, than the human being inside the shirt.

Since that happy event, David has released two albums, the latest of which

was *The Man Who Sold The World*. Coinciding with the album release, Davis went to America to promote it in quite a unique way. Mercury Records realised that a songwriter has more to offer than a live performance, so they invited David to tour the colleges with his album, where he'd play the songs and then answer questions about them. This is the sort of treatment that literary societies used to give poets and novelists, and I see it as a healthy trend in the pop world which has become the latest medium for people to exchange ideas, as well as be visually entertaining.

David has a very active mind and is constantly reading up on various subjects. Pages of note pads lay around his home with ideas or rough lyrics jotted down. He played me some demos he had made the same day, and also some tracks he'd written for his prodigy group Arnold Corns. David thinks that Rudy, the singer with Arnold Corns, will be 'the next Mick Jagger'. With the *last* Mick Jagger safely tucked away in the young bourgeois elite, there is certainly a position vacant for someone new.

David says that he goes through periods of feeling like a songwriter and periods of feeling like a performer. At present he confesses to the songwriter in him taking over. People who have benefited, so far, from this activity have been Peter (Herman) Noone, with his single *Oh You Pretty Things*, Sparky King with *Rupert The Riley* and both sides of Arnold Corns single. David is also recording an album himself on the Chrysalis label. By the time it is released, he may find David Bowie the performer asking to be taken out. ST.



# THE WAY OF EVERY WHICH WAY



Alan Cartwright (bass), Jeff Peach (saxes and flute), Mike Storey (piano), John Hedley (lead guitar) and Brian Davison (drums).

A COUPLE of issues back, we had an indignant letter from one of our readers. This is nothing new, but our correspondent had a point. 'We all know about ELP,' he complained, 'but what about writing about one of the other bands that came out of the Nice?' This was valid so, as we always try faithfully to please our readers, we lost no time in getting in touch with Brian Davison, late drummer with the Nice and now leader of the highly-rated Every Which Way.

Brian's memories of the Night Of The Long Knives are still fresh. 'I was over to dinner with one of our roadies,' he remembers, 'and we got a call from Tony (Stratton-Smith), saying 'Come over, I want to talk to you.' On the way over to his place — just for a laugh — I said 'I bet the band's breaking up,' and when we got there that was what had happened.

'Keith just decided to pick up and go. I suppose I was surprised, and I think I was brought down. I was going to split for a holiday, and I was wandering around. Then I kept bumping into people — like Geoffrey Peach and

Graham Bell. There was nothing in my mind about getting a band together — I was going for a holiday, remember — but I found myself saying "Now, Graham's got a good voice . . . and here's a good tenor-player . . ." My Roadie, Alan Smith, who's been with me for years, suggested Alan Cartwright as a bass player. Next was a sort of try-out rehearsal, while we started looking for a guitarist.

'Next thing I knew I'd dropped the holiday.'

The search for a suitable guitarist took some time. 'It was disheartening,' says Brian. 'After the fortieth guy I was getting fed up. There was one feller — an American — who rowed himself an audition, turned up his volume and just blew as loud as he could. A real ego-tripper. He didn't even know if the rest of us were there or not.' Eventually, however, Every Which Way found their man: a tall, amiable Geordie, name of John Hedley.

After that, there was nothing for it but to go and make an album. Brian was happy with the old Nice stable — Charisma — and Every Which Way's first venture on to disc

was issued on that worthy label. Brian maintains that the group has progressed greatly since *Every Which Way*, but that, I fear, is one of the hazards of the trade: good bands progress so fast that they outdistance their own recordings (it's also true that bad groups trade on their one successful LP for as long as they stay on the road). Possibly the strongest track on *Every Which Way* is the slow and moody *Castle Sand*, which makes excellent use of dynamics and visionary lyrics. Most of the compositions — including *Castle Sand* — were put together by Graham Bell. Brian Davison goes into rhapsodies about Graham. 'He's really the best guy I could have found: great voice, great presence, great songwriter — the lot!'

'When we made that album, we were more or less a backing band for a good vocalist, and we didn't do enough road work at the same time. When you go on the road the change comes quicker, and now we've been doing gigs, the change has already happened. The band has now moved together as

a unit, and we are now thinking like one.' Are they making another album to illustrate this metamorphosis? 'Yeah, definitely. But I want to wait until I find the right engineer before I get this album on the road.' *Every Which Way* was recorded at Trident, but Brian won't hear anything against them. 'They were fine for the last LP, but we've changed so much now that we need a different approach.'

Gig-wise, Every Which Way have a tour in June with Spirit — an arrangement they are particularly happy about. 'One of my favourite groups,' says Brian. About gigs in general, he says: 'Every gig we do is a good experience for the band, and it enlightens the audiences — they start diggin' it. I think everyone expected us to be playing twelve-bars, and they're surprised when we don't. They pick up on what we do.'

'I think that they realise that now is the time for a change. There's so much musical sameness going on now. I think that's why people like us.'

# ARTHUR BROWN'S KINGDOM COME



Arthur Brown



Des Fisher



Andy Dalby

**A**RTHUR BROWN'S Kingdom has come. King Arthur himself (former God of Hellfire) visited *BI's* offices to explain what the new group was all about.

Being a former philosophy student (where answers looked good on paper) Arthur describes his function in rock as being: 'The difference between *having* ideas and *living* ideas'. As Arthur is interested in the theatrical potential of live performances, he uses this medium to present his living ideas.

Not many performers have borrowed from the theatre to enhance their communication. Arthur would include the Doors as early experimenters in the area, but thinks that Lord Sutch was more of a carnival pageant. Principal Edwards Magic Theatre tend to be more of a theatrical troupe incorporating folk, whereas Arthur is first and foremost a 'rocker' delving into theatre.

## 40 MINUTE ROCK ACT

There are many reasons for the use of theatre in rock. Although a lot is talked about the value of lyrics in the 'pop' of today, it is almost certain that the words are not even heard, let alone appreciated in the context of a live rock show. The lyrics only come alive on record or on the printed sheet now often included. Most other forms of media (film, drama, literature, newspaper), are able to present an idea in words during their exposure, but not so 'pop'. 'In plays you move towards a certain point', says Arthur, 'whereas in rock, the audience associate more with the people who are playing on stage. It's

hard to put over how to live a philosophy in a forty minute rock act'.

So that people are prevented from identifying with him on stage, and thereby missing the point, Arthur uses a lot of inhuman make-up. 'Make-up totally disassociates you from the people so that nobody can relate to you. What I am saying, is more important to me, than the audience should saying that I'm a groovy bloke!'

The start of the theatrical side to Arthur Brown came in the early days of UFO: 'We were singing about the devil and that', remembers Arthur, 'but it wasn't coming over in the way it should have been. So, I started wearing make-shift garments on various numbers to heighten the image'. It will be remembered that *The Crazy World Of Arthur Brown* featured Arthur in make-up with a helmet of fire on his head. Various activities such as a stage entrance by overhead crane were also employed.

Arthur had previously been with the Arthur Brown Set in Paris, where he came on stage with a bucket on his head and wearing five neckties. They were always introduced as being 'The latest group to come from the Marquee London'. Apparently, they had played one support gig there. Still, it seems that the theatrical side was already there and waited only to be developed.

A further reason for the theatre in rock is the fact that words have different meanings to different people. Words have their dictionary definition but are also rich in association. 'God' will conjure up one idea to me and a completely

different idea to the Indian child. With theatre, as Arthur explains, 'It becomes an idea which is immediate and objective'.

'With the use of theatre, you present a living image which is both verbal and moving, instead of presenting a word which will trigger off images in peoples minds and vary from person to person'. In the *Crazy World* days, fear was successfully presented by Arthur's stage appearance so that a minimum of words were necessary. Many film-makers such as Fellini (*Satyricon*) use visual images instead of words because an image is less likely to be misinterpreted by the mind.

## ON THE ROAD

Kingdom Come consists of Andy Dalby on lead, Des Fisher bass, Slim Steen drums, 'Gooedge' organ, Paul Brown VCS3 and Dennis Taylor providing the light show. The latter electrician is apparently an integral part of the group because: 'There is a scientific value of colour as the harmonic progression of music'. Well . . . maybe there is! However, the whole thing seemed to mean that there was an unconscious association between moods and certain colours and this was incorporated into the act. Actually, the whole idea came from a druid mate of Arthur's, which gives it that authentic flavour.

The band are currently 'on the road' and are negotiating for a recording contract. There are also plans afoot for a visit to Spain in the summer. Of the future Arthur says: 'The future is for ever, if forever you can see. That's a line from one of our songs!'



Dennis Taylor



Gooedge Harris



Slim Steen



Paul Brown

# JACK'S BAND — ALSO KNOWN AS LANCASTER

'Believe it or not, I'm not after a tight band,' declared Jack Lancaster as we listened to three acetate tracks by his band at his South London flat. 'I want to get a loose, flowing feel to this band like American rhythm sections get. They really have feel which is what counts, not the notes you play. British rhythm sections are too tight, I think.'

As I listened to the tracks I saw what he meant. There was a studio jam that they didn't know was being recorded and two songs, *Lovely Lady* and *New Paths*. Both featured a lazy, steady beat from drummer Alan Powell and rhythmic acoustic guitar from Barry Reynolds, who also handles the band's vocals, Jack himself featured flute and sax while bass player Dave Cakebread played some extremely tasteful cello. The whole thing adds up to an extremely original, spacious and relaxed sound that's a refreshing change from the continuing deluge of hectic and heavy groups we suffer from. At the same time it is beaty and doesn't dissolve into any sort of pretty-pretty dribble.

When Jack's band — known collectively as Lancaster — started, they tried using acoustic instruments on stage but unfortunately ran into problems. Their music is really best suited to concert audiences, I think, but in a crowded, sweaty club you need volume and attack to get across.

'At first I was apprehensive about whether the sort of thing we are doing would work, but in fact it's going well already,' Jack said. 'It's going down well and I can truthfully say it's the best band I've ever played with.



*Jack — in the right frame of mind.*

It's by no means there yet, in fact we're only at the start of it all.'

'We had to abandon acoustic instruments on stage because we found you have to play at a certain volume to get across, which means that things we are planning to do on record can't be done on stage, which is a bit of a drag. For instance Dave really can *play* cello instead of just play *about* with it, but we can't use it on stage until we can

afford some kind of electric instrument. They have electric cellos in the States but even then you would never get the true pure tone of a real cello.'

This is a dilemma that faces any band who play instruments that project their sound acoustically instead of electronically. Boost the sound and you can lose the feel. Says Jack, 'This band is great because we can all sit down in our flat here with cello, flute, congas and acoustic guitar

and it really gets going. We play here nearly every night that we're not working and really get that feel that I had in mind when I put the band together. We need spontaneity on stage; the music has to be flowing.'

'It's more difficult getting a band like this together than a normal one where you are really going to let rip. This has a spontaneous feel without degenerating into a jam, and you need to have everyone in the right frame of mind all the time to do that. And that's hard!'

Lancaster will start recording another album soon and Jack is considering bringing in another guitarist before they start recording. 'Barry is playing rhythm behind my solos but I really want another guitarist to complement these solos and so that I can complement him,' said Jack. 'At the moment, when Barry's doing solos the thing tends to drop because there is no one carrying the chords to support him. If we get the right guy, the extra guitar could really enhance the band, but we'll need someone who knows when to hold back.'

Jack seems very pleased with Lancaster, for he has found the right set of people to work with in a band where crossflow of ideas and sympathy are clearly very important. And Jack has had experience of different types of band in the past to know what he wants to do now. (At various times he's had his own jazz group, played rock and roll sax for Dave Berry, giggered in a penguin palais band, played/arranged jazzy music with Pacific Drift right up to heavy rock with Mick Abrahams in Blodwyn Pig.)

## Chart Rigging:

### *A Beat Instrumental investigation*

Fresh accusations of pop record chart rigging have recently been making appearances in some of Britain's national newspapers and, having already been subjected to the drivel printed about 'orgies, debauchery and blue film starring record pluggers at the BBC', one would suppose that the newspaper proprietors with interests in commercial radio are once again carrying out their crusade against the monopolistic BBC.

But just how easy is it, one asks, for any one company to rig a national pop chart and how genuine are these new allegations?

Both Radio One and BBC TV use charts supplied by the British Market Research Bureau, which are also those published by the *Record Retailer* and other music papers. Singles used on Radio One are, according to chief publicity officer, Michael Colley, 'up to the individual discretion of the producer and the sort of requests we receive. Of course,' he added, 'some records are the result of the producers' knowledge of the music industry and up and coming talent.'

The BMRB explained their charts as being 'based on actual sales of records over the counter from a panel of 300 record shops'. In their system each of the chosen 300 retailers fill in a daily diary, recording the serial number of each single and album sold. These diaries are then sent to a computer agency where the serial numbers are punched on to cards and eventually the charts are printed out in descending order and still only in terms of numbers. These are then translated into title and artist. Fast risers and new entries are apparently checked by further investigation into the sales by choosing fifty shops at random. If the record fails the test, the BMRB reserves the right to exclude it from their charts and an enquiry can follow. The completed charts are then sent out to the BBC and the Record Retailer.

## Essex retreat For Cliff's Christian Arts Centre

Cliff Richard has bought a large country house near Great Dunmow, Essex, which will be made available for use as a Christian Arts Centre. The house is expected to

provide facilities for relaxation, discussion and experiments, and will be linked up with a similar but smaller set-up in Kensington, London.

The Centre has been created by a group of Christians engaged in the arts, communication and entertainment fields who have been meeting over the past three years. Cliff has been a member of this group from its inception.

The project will be financed by gifts from individual supporters.

Very complicated and not very easy to fix, one would think. But it's not quite like that. Seemingly, there are no security measures taken about the retailers' returns.

A BMRB spokesman admitted that the same shops were used each week and when it was suggested that people could easily obtain the whereabouts of each shop, he replied: 'Yes, but what they'd do after that I'm not quite sure. I mean, if there was anything odd we'd soon spot it.' Instances of record shops being offered bribes for false returns on particular singles had come to his notice, but these were 'few and far between'.

Now here's what the music publicity agents say:

'Chart rigging is easily done,' one said. 'The best way is to rig the returns. The amateur way, or let's say the most "honest" way, is to send a bunch of kids out buying records from some of the shops on the list, a copy of which I've got in my pocket. It's not very hard to get hold of a list. Every major record company would have one. Over a period of three weeks this method could cost you about £500, but, of course, you'd get this back on the first four gigs.'

'The rigging of returns is usually done by using the weakest link in the chain. More often than not this is the junior salesman who doesn't mind falsifying the figures in return for a few quid. The other way is to actually contact the guy who receives the returns at the other end and pay him, say - a thousand quid. But that would certainly be the more professional way.'

The agent went on to mention that his own group had once been 'bought into the charts' a few years ago.

Meanwhile, back at the offices of the world's largest recording organisation, EMI, assistant managing director, Ron White, maintains: 'We have no evidence of chart rigging but we would welcome any enquiry which would clear the air.'

Decca executive, Don Wardell, continues the theme by saying: 'My point of view is that I'm delighted by the service supplied by the BMRB. I personally feel that it is impossible to buy a record into the chart. The 'chart rigging' is one of Fleet Street's hairy chestnuts which comes out whenever they have nothing to fill the front page.'

So with the thought of shady little men in shiny suits and dark glasses sitting in frowsty offices dishing out money to kids for which to buy records hanging over the music business like a pall of smoke from a wet wood fire, BI asks: Is it all another feedback of rumours by potential commercial radio station operators, sensationalism by the 'Press Lords', many of whom have applied for broadcasting licences anyway, or has the recording industry completely joined the ranks of other businesses where money talks louder than talent?

## Radha Krishna Temple Festival —with chanting, dancing and feasting

The Radha Krishna Temple have a new album out on Apple (SAPCOR 18), containing old favourites such as *Govinda* and the *Hare Krishna Mantra*, as well as five new numbers. The album was produced by George Harrison, who was responsible for the initial

publicity that launched them into the public eye. The third annual Hare Krishna Rathayatra Festival takes place on Sunday, July 4th, and will consist of three floats which will travel from Hyde Park Corner, along Bayswater Road to Notting Hill Gate, and then back to

the Serpentine where a concert and lecture will take place. The lecturer will be the man who began the movement six years ago, A. C. Bhaktivedanta Swami Prabhupada. As the press release says: 'There will be chanting, dancing and feasting — we will be distributing thousands of 'simply wonderful' sweets, with showers of flowers everywhere.'

The purpose of the festival is 'to bring people together', but unlike a football gathering this is supposed to supply us with that added spiritual extra. Leave your bovver boots at the roadside before entering the festival!

# Stop The Presses

■ ■ ■ ■

Yes won't be playing any more British dates until November when they headline a 30-day concert tour. The British itinerary will be part of a massive European tour, organised by manager Brian Lane in conjunction with the Chrysalis Agency and the Kinney Corporation. . . . Gringo, a new four piece Somerset-based band, have signed with MCA records.

Their debut album is released on June 18th . . . John Lennon is recording his second solo album at his Ascot home studio. Nicky Hopkins, George Harrison and Dennis Hopper among those who just happened to drop by . . . Although German heavies Amon Duul II were prevented from making their June tour here, United Artists are already organising a September tour for them. A fire in a Cologne concert destroyed all their equipment and killed three people. . . . New musical categories dept: A & M Records announce *Wings* by young French composer, Michel Colombier, as being 'The first symphonic-pop cantata ever recorded'. . . . Uriah Heep are off to Germany for a ten-day tour at the end of September. This period also marks the release of their follow-up to the *Salisbury* album and the beginning of a six week American trip. . . . Rory Gallagher recently played with Forever More at the Paridiso Club in Dortmund and an hour long jam followed with Gallagher's roadie, Donald, on vocals and Pepe, Forever More's roadie, on drums. The jam only came to a conclusion when two of the amps exploded. Heavy stuff! . . . Richard Neville writing in *ink* expresses bitterness about the fact that Mick Jagger, who wrote such songs as *Street Fighting Man* and provided music for 'the revolution', has gone and married in St Tropez, honeymooned

on a yacht and become the darling of jet-set society. Meanwhile, back in his magazine *Oz*, we read that the hippy's plight is constant rejection and he only seeks 'some form of social acceptance'. Which way does Neville want the cookie to crumble? . . . Shel Talmy has formed a new label entitled *Smoke* and the first single to appear was *Black Ant* by Osibisa. . . . Brinsley Schwarz were chasing down to Harwich recently to catch the ferry to Germany when their Daimler took a corner too fast. The car overturned three times and was written off. Brinsley Schwarz remained intact. . . . Mickie Most is taking RAK artists to Los Angeles in July — in a promotion campaign for the American RAK company, which has just been formed. . . . The Kinney Record group have just signed a new group called America. One of their claims to fame is that they recently turned down a tour with the Byrds to fulfil a date at their old school in Bushey, Hertfordshire. . . . A lady from Hollywood, Toni Hale, has recently taken upon herself the task of promoting Frank Sinatra's new album, *Sinatra And Company*. Armed with her huge white Mustang, she has toured 1,500 miles doing radio, TV, interviews and handing out complimentary copies of the lavishly packed album. Apparently, a book on Sinatra, a framed photograph and a snapshot album are among the goodies in store for Sinatra fans. . . . Magna Carta may be playing gigs in Moscow if negotiations are successful. Soviet premier, Alexei Kosygin will not be appearing at London's Speakeasy as a return gesture.

## New Stackridge Album Soon

Stackridge, who accompanied Wishbone Ash on their recent British tour, have received a telegram from MCA Records boss, Don Shain, congratulating them on their new album. The telegram read: 'Stackridge album very, very exciting. Congratulations to Fritz Fryer (*producer*) and all concerned. Thank you very much.' A spokesman from John Sherry Enterprises, the agency handling Stackridge, commented that it is very unusual for a record company executive to show such interest in a debut album.

There is a possibility that the songs on this album may be turned into a cartoon book. Although nothing is yet settled, a publisher has already expressed interest in the project. As well as being good material for characterisation, the songs have been viewed as potential for animated cartoons.

Stackridge's lead guitarist Andrew Cresswell-Davies, who himself resembles a 1969 John Lennon, has been playing on sessions for John's second album along with Ted Turner of Wishbone Ash.

The album, entitled *Stackridge*, will be released in Britain on August 6th.

## Rediffusion to enter the commercial radio field —new company formed

radio in this country. It will operate future commercial radio stations, alone or with partners, and supply services to other operators.

U.K. Rediffusion has long experience in British radio and has owned and operated commercial radio and television stations overseas for more than thirty years. A range of services for such stations is provided from the company's headquarters in London. Rediffusion is well equipped in all aspects of station operating, engineering, programming and advertising.

Their experience in these

fields should prove valuable in the establishment of commercial radio in Britain. Over forty overseas radio stations have chosen to represent them in this country so far. The extensive library of music available at Rediffusion will surely prove to be of value to broadcasting stations.

Although the company has been formed, it is not yet

certain how it will begin to function. Public Relations executive, Nigel Darroch, said: 'It's rather premature to say anything at this point. Although there has been a White Paper from the Minister of Posts and Telecommunications on the subject which prompted us to form a company, there are a lot of problems to clear up.'

Rediffusion Ltd., is forming a company to develop its interests in commercial

# a critical look at ten years after

When a reporter manages to arrange an interview with Ten Years After he usually finds that they have just returned from a trip to America.

The interview with BI was no exception. Drummer Ric Lee described the latest visit

as 'pretty hectic tour of one nighters.'

'We were mainly at places we hadn't played before. Last time we were doing 18,000 seaters but this time there were only about 6,000. It's not that our popularity

has declined there, but just that we were playing at new places,' he said.

Ric noted a change in American audiences, 'They're getting younger. They seem to be twelve and thirteen year olds. Maybe it's the influence of the Woodstock film but before a good percentage of our audience was a listening audience but now we've got the shouters back who spoil it for everyone. The trouble is they all want to be part of the show.'

'A lot of groups are making political demands of the audience. At Boston there were about 15,000 people and two hundred cops. Some people rushed back stage and were thrown out so the singer of the other group - who shall remain nameless - started saying 'Don't be pushed around by the pigs!' 'Let's start it all right here' and all that kind of thing. When we came on the audience were really hostile and the police insisted that the house lights be kept on. In fact Alvin cooled the kids down and after we'd been playing a while they all went back to their seats and the lights were turned off. I've always looked on music concerts as something warm and friendly. We go on to play music not to stand and talk politics.'

TYA are now settling down to record their first album since the expiration of the Decca contract. The new album will be released through CBS in America but an English deal has yet to be finalised.

They are using Olympic's excellent small sixteen-track studio and are taking a different approach from the one they've adopted for their more recent albums, which

for my money, haven't the drive and feel of their earlier recordings and don't match the excitement of TYA on stage.

'I like *Cricklewood Green*,' commented Ric. 'But I think at the time of *Watt* we were in a bit of a vacuum. It's unfortunate but you just go through these periods. Before we've gone in and recorded stuff which we've then tried out on stage. But that hasn't always worked. The number develops as you play it live and people want to hear the developed version on record. But now we're recording some numbers that we've used in Europe and America that we feel have developed enough to record.'

'We're back to where we were, doing live stuff and putting that on record. But we will also be putting down some new material that will no doubt develop later.'

'The group is very together now in every way. It's really good. Rehearsals have been good and we spend more time discussing what we're doing than actually playing. We're all going in the right direction and we all know what we want to do. Alvin has written a lot of new numbers that are heavy but have got much more melodic content than some have had.'

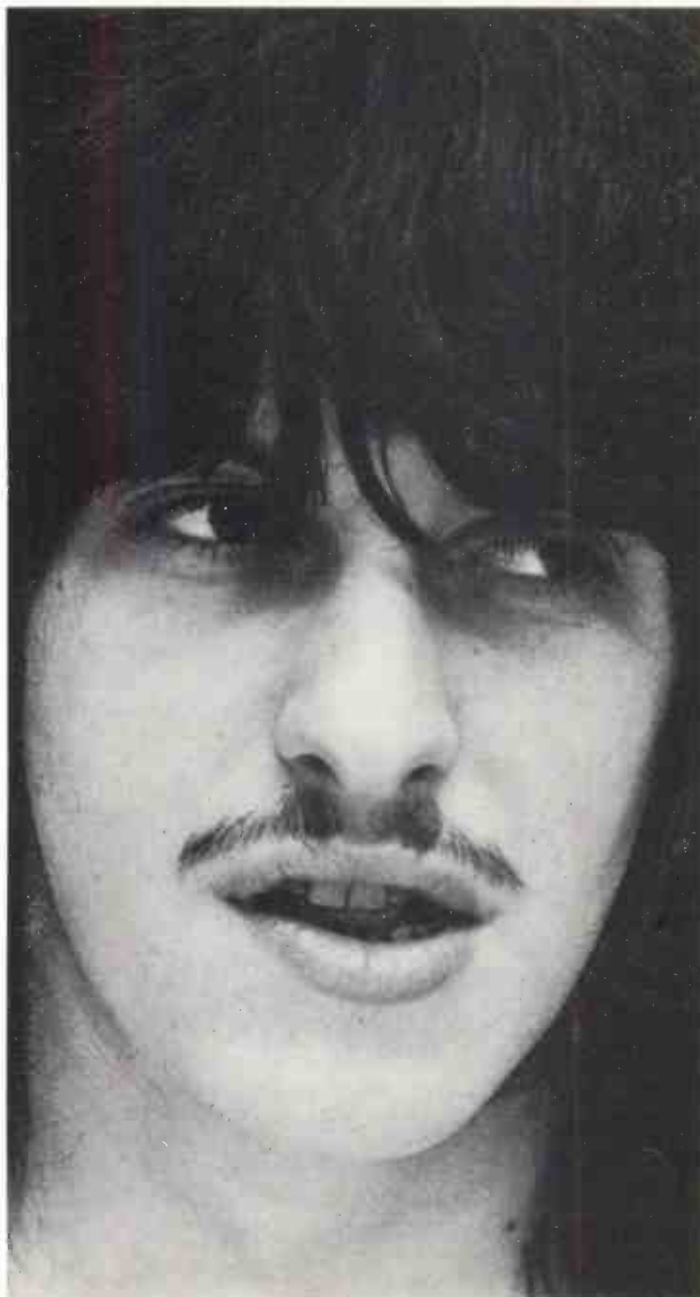
## NO SPLIT-UP

From what Ric said there seems to be a new breeze blowing through the group following some tense incidents that took place at Montreux during their spring tour of Europe, when the press suggested that Ten Years After might split up.

'No, there isn't any question of us splitting up,' said Ric quietly but emphatically. 'I think Montreux got blown up out of all proportion. We've had these sort of rows before but the difference with this one was that there happened to be a reporter there, that's all. What happened at Montreux sorted things out and it wasn't what it was cracked up to be in the press.'

'We've been playing together as Ten Years After

*'I like the sound jazz drummers get on record' - Ric*



for four years now and for a good while before that too. When you have been playing together that long you are bound to get silly differences like at Montreux. The feeling there was to knock it on the head because, basically, we couldn't get anything new out of it, although there were other pressures as well.'

'But you've got to learn to overcome the pop business machine. You have to pull yourself out of it and work constructively. Then that striving for something comes out again and you think to yourselves 'Why should we be stuck in a rut?'

'I think we were losing sight of each other as musicians and it took Montreux to make us get out and get on with it and become musicians again,' he added.

## BREATH OF NEW LIFE

As well as being happy with the way things are going in the group as a whole, Ric is also pleased with his own playing at the moment. 'I used to be a bit lax about it but I'm evolving new things. My solo is getting a bit stale now. Some nights you get the breath of new life and sometimes you don't but at least I'm aware of it. By the end of the tour it was getting better again I think.'

But Ric is starting to work out a different solo to replace the one he has become well known for where instead of the usual full-bore solo we get from most drummers he plays a tasteful and well-constructed one. At one point everything goes quite as Ric gets right on top of the tom-tom, pressing it with his knee. Ric, who plays Gretsch equipment exclusively, uses two tom-toms—one tuned tightly like the rest of his kit, and one slackened off. It's the one he uses virtually for the solo only, so he can get variations of tone by applying pressure to it.

Like most drummers, he is very critical of the sound he gets on records. 'We used to have great difficulties recording the drums. We'd get a dead sound and then



*Alvin Lee coolin' 'em down*

spend hours trying to get it right, but it's always difficult to pinpoint exactly what you are looking for. I've been listening to a lot of drums lately and I like that echoey sound that is like drums sounding in an empty hall rather than the tightly damped studio sound we've got in the past.'

## ABOUT DRUMS . . .

'A lot of drummers have their skins flapping which carries well in a hall because the dull sound cuts through the rest of the group on stage. A tuned kit like mine doesn't carry in the same way because there is a

ringing that carries on after the drum has been struck which gets lost in everyone else's sound.'

'I like drums to have some note or pitch which does make them difficult to record. I like the sound that jazz drummers often get on record but they play at a low volume which means that mikes can be placed very close and there's not much juggling to do in the control room afterwards. But with our sound and with the force I hit the drums you've got to start from a different concept of recording.'

Ric is now teaching himself to play vibraphone but

he won't be using it publicly for a while yet. 'I think a knowledge of chords and so on will help me understand the structure of the music so that I don't see it purely from a rhythmic point of view. I think that will also increase my listening powers because I tend to judge a record from the drummer's point of view which comes from a lack of understanding of other musical instruments.'

As a last point, I asked Ric what was the motivation for carrying on playing when your group gets to the stage TYA have reached, where there are no apparent new hurdles to jump, where you've done more or less everything in terms of live concerts, international tours, and international hit albums?

## NEVER THE SAME

'I think you've got to give your best every time you play,' replied Ric. 'If only from the point of view of personal satisfaction. There is always another hurdle to cross musically and if you think there isn't you're kidding yourself. You can't just rest on your laurels if you are a conscientious musician. Sometimes the music can get mechanical but there's always the urge to get out of it again. We've been doing *Love Like A Man* for over a year now but it's never played the same, and I couldn't tell you what I play. It's always slightly different but that's not a conscious thing, because you can never repeat that point in time when you are actually creating something however much you try.'

And how long can Ten Years After carry on getting something more out of their music? 'If you're prepared to be happy with your playing and let it go at that then your career is bound to be short. But I think it's never finished if you are conscientious and keep on trying to do something better. No one in the band has got the desire to switch off now. It will come to the point where we all do individual things but how far away that is I couldn't say.'

# JESUS CHRIST

Just as Jesus was rejected by his own people so has *Jesus Christ Superstar* followed the tradition.

Written by two British boys and featuring a cast of British heroes, the album/opera has stood with its feet firmly on the ground at home, while selling over two million in the USA and topping the charts in Italy, Holland, Germany, Australia, Switzerland, Spain and many other countries.

When I asked co-writer Tim Rice if he had any idea why this had happened, success here had not been comparable, he blamed lack of airplay. It seems that most people in this country are familiar with the words *Jesus Christ Superstar* but have never listened to the music. 'We've had a fair amount of press, we've done a few interviews and we've had very good reviews', said Tim. 'But the real drag is that nobody has heard it. That is the main reason it flopped' he added, 'The BBC just don't play it. Frankly Radio One is an appalling station - I'm not saying that there shouldn't be a Jimmy Young show because I think that if people want it they should have it. But, at the same time, there should be an alternative. Obviously something like *Superstar* doesn't fit into a Jimmy Young show and it doesn't really fit into *Sounds Of The Seventies*, which plays mostly current singles'.



'In America several radio stations played the whole thing right the way through when it first came out. There's definitely an "anti" feeling towards the record on BBC. Producers seem to think that it's a Billy Graham record, which it's not. We've had some incredibly stupid comments like, "Christ wouldn't shout like that" and it's very hard to get through this sort of mentality'.

Tim would rather have people say that they didn't like the



IAN GILLAN

record and give their reasons for disliking it than to have it hidden away safe from all opinion. He feels that it hasn't been given a honest airing over here and therefore stands no hope of being bought because people aren't willing to play Russian Roulette with double albums.



The story of how *Superstar* ever came to be written goes back to the mid-sixties. 'Andrew (Lloyd-Webber) and I had been writing together for five or six years and really, at the back of our minds, we wanted to write for theatre'. Tim describes their writing in the early days as being 'updated Lionel Bart or Rodgers and Hammerstein'. However, from the initial stages of imitation, they evolved their own ideas and style until they discovered a new musical medium within which they felt they could work. 'As rock music developed, we realised that rock had grown up to the extent that we could do very much within it. After all, what's being done in rock now would never have been thought of ten years ago, or even five years ago when we began writing'.

Through venturing into the rock world they found themselves building up more connections in the record world than

in the theatre world. Tim was at this time producing at EMI, having studied law, and Andrew was studying at the Royal Academy of Music. Their first recorded product was an attempt at creating a musical story for children. They used an unknown rock group and made an album entitled *Joseph And The Technicolor Dreamcoat*. 'This got us a lot of attention', he recalled, 'and through this we got our present manager who, by financially backing us, allowed us to forget our jobs and concentrate solely on the music'.



'By 1969 we had *Joseph* behind us and we began thinking what we could do. One of the ideas we'd always had was a musical on the life of Christ. We'd had the idea for years and it sort of grew. I'd always been fascinated by the character of Judas Iscariot'. The initial problem when it was decided to use Christ as a theme, was to find a record company willing to take a gamble. 'We had the basic idea but we thought we'd never get anybody to fork out £15,000 on two unknown people. So we went to MCA and said that we'd got this idea but we wanted to test it with a single'.

Although British sales didn't put the single *Jesus Christ*



MIKE D'ABO



TIM RICE



# SUPER STAR



GREASE BAND

*Superstar* into the charts, the worldwide sales were good and MCA gave the go-ahead. 'So we went ahead and finished writing it and then began recording it over a period of six months. When it was released in October 1970 it was an instant bullet smash in the States, a fairly good seller everywhere else and nothing in Britain'.



The cast contained familiar faces from the British recording scene. Jesus Christ himself is sung by Ian Gillan of Deep Purple, Mike D'Abo is King Herod and Johnny Gustafson plays Simon. Other singers include Pat Arnold, Tony Ashton, Madeline Bell plus Sue and Sunny. Musicians come from the Grease Band (who played on the *Superstar* single) as well as assorted favourites like Chris Spedding, Jeff Clyne and Chris Mercer. In fact it could well be any ordinary night at the Speakeasy!

The story contained in the lyrics of *Jesus Christ Superstar* presents an interpretation of the gospel story which denies that Christ was the Son of God. Many people who are unfamiliar with the Bible have accepted it as being merely a straight 'take' from the scriptures without this inbuilt

opinion. The first song which is sung by Judas starts off 'My mind is clearer now - at last all too well/I can see where we all soon will be/If you strip away the myth from the man/You will see where we all soon will be./Jesus! You've started to believe/The things they say of you'. Tim sees Judas Iscariot as the only disciple to realise that Christ was merely a fake and not the Son of God.

As a man whose main interest has been in the theatre, Rice has seen the story of Christ as a great drama, with conflicting personalities coming to the surface. He has never claimed to be a theologian and many letters he receives point out the theological errors. 'We didn't write it for any religious motives at all' says Tim. 'I just simply found it a fantastically great story and a very interesting story. However, it's ten times more interesting if you look at it from a human point of view with Christ as a bloke. That's what we tried to do - just tell the story of Christ as a man. I don't believe he was God, I think that was brought on after his death'.

'I was mainly concerned with the human drama, particularly Judas Iscariot. I thought there was a great human drama between the practical man Judas and the spiritual man Christ, and the great irreconcilable

conflict that had to come'. Rice thinks it is 'possible' that his theory is wrong but nevertheless maintains that his interpretation has made good drama. He describes Christ as someone 'who believed in his own publicity' - hence the term 'superstar'. A superstar is a figure larger than life, usually created by the existing media.

'I think it was *probable* that Judas was a very intelligent man who loved Christ but was saddened by the way in which the media got out of control. He was very upset, distressed and worried that people were going around saying that Christ was God. Christ had begun to believe in his own handouts. Rather similar to when the Rolling Stones first began - no long hair and all had uniforms. But gradually their own image took over and as their image got bigger they had to keep pace with it. In fact, when they started out, they only had slightly longer hair and they weren't really super-scruffy or anti-uniform at all. Now they are more of a caricature of themselves. Jagger on stage is a send up of Jagger'.



*Jesus Christ Superstar* has not however been crucified to two twelve-inch plastic discs. In American plans are already going ahead to stage it as a musical at the end of the year. Tim also notes other extra-album activities: 'A lot of kids are doing theses on *Superstar* for their universities. There have been sermons in New York, it has been sung in churches, babies have been christened in the name of Jesus Christ *Superstar* - it's a big thing over there!'

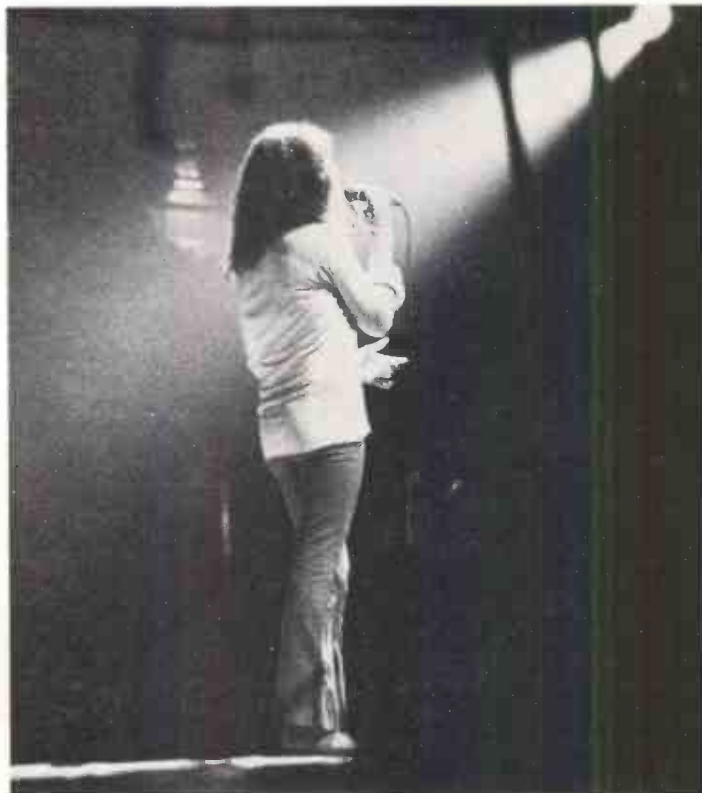
Through the staging of the opera, Tim has been able to see ideas in the story which he never saw when he wrote it. 'Having written it and gone over it again with the director I've found many, many more things in the story. We deliberately did not try to make

any point like drawing parallels to the Vietnam war, traffic problems or pollution. We deliberately just tried to tell a dramatic story and that was all we tried to do. We tried to keep it a valid story with great human drama and then you find all these parallels emerge even after you've written it. I still find new things in the story which I didn't notice at the time.'

In America though, there have already been illegal performances of *Superstar*, which have been nothing to do with Tim or Andrew. 'We've had literally scores of illegal pirate performances of *Superstar*. If we wanted to clean up we just have to demand ten per cent of

the box office from anyone who performs *Superstar*. We'd make a fortune. We'd probably make £3-4,000,000 in two years but it would sink the work. But when performed illegally it often comes out twisted; crass quotes are made about it and this reflects badly on the work. So what we are trying to do is stop these illegal performances and have stopped some. We want to do the basic live performance and that's what we're working on at the moment. It should take place in New York sometime around September.'

The Robert Stigwood Organisation bought the official rights to stage the live version of the opera and they have already put forward a court injunction to



Deep Purple's Ian Gillan creating his own aura.



Jesus Christ co-writer Andrew Lloyd-Webber.

prevent an illegal performance taking place. The official version of *Superstar* will show Christ as a man who is made into a superstar through using the media of today. As the scenario says: 'Media will be used to create and to build an image of the superstar that Christ will become through the use of larger than life TV and film images'. Tim hopes to incorporate backdrop screens which will emphasise this process and also to show deeper insights into the characters as they perform.

I thought that maybe after all this had happened to Tim, he might have changed his initial views of Christianity. I asked him what he did believe

in, after being made aware of what he didn't believe in. 'I don't know what I believe really', he answered. 'It's very hard to say. I think one can say one believes in a God . . . although I don't know what I mean by that. I obviously have a code of ethics which I attempt to keep up to. I don't believe Christ was God . . . I certainly don't believe that'.

Whether or not they believe Christ was God, by turning the gospel story into the original 'public-relations created hero', Tim Rice and Andrew Lloyd-Webber have been able to create at least two money-coated superstars - called, by the way, Tim Rice and Andrew Lloyd-Webber. S.T.

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John Kongos set out to write a song which he thought would be ideal for Mungo Jerry and ended up with a single for himself. Entitled *He's Gonna Step On You Again*, the review copies were sent out in a specially designed *album* sleeve which said 'This is a big sleeve for a big record'.

The whole big record was recorded in John's home studio, with only the final mixing being done in a professional studio. The basement at his Mortlake home has been turned into a laboratory of sound... 'I think it's going to be an effective studio,' says John, — 'small but effective. It's approximately 20' x 20' but has now become smaller because I've had to have internal walls built to prevent possible damp, and for obvious reasons. It's a reasonably sized room though. It would be about the same size as Pye No. 2, or Olympic No. 2, but without a control room.'

John left South Africa for England in 1966 and formed a group called Scrub. They released a few unspectacular singles and then disbanded. John then went solo on an album for Dawn entitled *Confusions About A Goldfish*. He now describes the effort as 'mildly contrived', but admits that he was happy enough with it at the time.

Since signing with *Fly* Records, John thinks of himself as principally a songwriter. 'I haven't even thought in terms of gigs. I tend to think about studio and songs more than anything. I think of myself as a songwriter/singer as opposed to the other way round.' As a songwriter he still writes



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## Home Made Hits from **JOHN KONGOS**

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for other artists but is gradually forming a category of songs which he would like to have recorded *by* himself as being representative of himself. 'I tend to put my songs into two categories those that I'd record and others that I wouldn't want to be associated with. This is not necessarily because they are particularly bad songs but because they're not the kind of image that I would like. It's easy enough to write corny commercial songs, so why not write them?'

John cites Tony Macaulay as an example of a songwriter who deliberately writes 'formula-songs' for other artists to record. Of his own

songs he says, 'It's difficult to draw the line between validity and fake. Chris (Demetriou) and I usually decide to write a song for a particular person. Then we look at the person's previous songs and analyse them. From this we are able to take a formula. When I write alone, it's usually because I am alone, and I can get into myself rather than think about the commercial aspects.'

Especially with the simpler sound pervading the market, John sees many advantages to having a home studio. 'The nice thing about records by Leonard Cohen, Joni Mitchell and Neil Young is that they could have all

been recorded in a very small home studio. Providing you know your equipment, you can get any kind of sound, and that's encouraging to know.' *He's Gonna Step On You Again* was recorded by using two machines and overdubbing from one to another. He intends recording an album in his own studio, only using professional hands for the final mix.

John describes his feelings about recording: 'I'm not involved in a tense musical thing. It's got to be reasonably relaxed. In fact, that's the reason I'm happy about the studio, because when you're in a recording studio paying £35 an hour, surrounded by engineers, a producer and musicians who all seem to be waiting for you to make a mistake, it tends to take away that relaxed feeling. I think the Band recently zapped people with their total relaxation on record, it came right through. They couldn't have done this if they were at all concerned about costs or about wasting other people's time. That's what I'd like to do. I believe that technical perfection is very much a secondary feeling.'

In the future John would like to be involved with more songwriters and musicians, forming what could be called 'a musical community'. The centre of the community would, of course, be the studio. He doesn't see this as the limit of it's potential though. Looking ahead to about five years time, John is thinking of developing his own label. As he says: 'I'd like to see it develop into a label because I think the possibilities and potential are there.' **S.T.**

# □ THE A & R MEN



**SANDY ROBERTON**

One of the big changes on the scene over the past few years has been the emergence of the freelance record producer and producer/manager. Sandy Robertson is one example of this new breed.

He now produces four names: Steelye Span, Andy Roberts, Keith Christmas and Sheila Macdonald, who he also manages.

'It takes two or three weeks to record an album and you've to pay attention to your artists for the rest of the year as well. With four artists it is possible for you to develop together. It isn't possible to improve unless you concentrate and everyone wants to build a group that lasts. It would be nice to look back over a collection of eight or ten LPs done by one of your groups. How many groups actually last long enough to make their six albums they are normally contracted to do?'

## With John Peel

Sandy Robertson got into production after being introduced by John Peel to Andy Roberts who was working with the Scaffold at the time, and when the Liverpool Scene was formed Sandy produced their first album *Amazing Adventures Of* jointly with John Peel.

Before this Sandy had worked for a couple of years in the publicity department of Jewel Music that handled all the Chess artists. 'It was

a great time because blues artists were really happening then. I was basically a fan doing what he wanted to do but after a while it wasn't enough.'

## Management

After a spell with the Vernons at Blue Horizon, Sandy got into management and production. 'I knew a bit about production from gate-crashing sessions. When I listened to records I always listened to how people had done it. The first Liverpool Scene album was basically a live album without the audience as was the second one, and John Peel had a lot of ideas. The only one I really produced was *St. Adrian and Co.*'

After the Liverpool Scene had split Sandy continued to manage Andy Roberts and made an excellent solo album with him and one with Sandys group Everyone. 'The solo album is being re-released in June,' said Sandy. 'I've re-mixed the whole record and put back on a couple of instruments we'd taken off. You learn something every time you go into the studio.'

'With Everyone there were two sorts of feeling in the band: Andy Roberts' and Bob Sargeant's. You'd have Andy doing one acoustic number and then Bob's distorted organ sound on the next. The feel wasn't there in the studio.'

Sandy has always worked with basically acoustic artists, and one of the most rewarding has been Steelye Span. Sandy has produced both their albums. 'Tyger Hutchins asked me to produce them after he left Fairport. They rehearsed and made the album without doing any gigs. While they were in the studio they found it wasn't going to work live and they actually split up for a while. Then one day - it was the last day of the Liverpool Scene - Tyger walked in with Martin Carthy. I wouldn't have thought Martin would have joined but there he was. It was a case of going down to Sound City to borrow an electric guitar for him. I don't think he'd ever played one before.'

## Difficulties

There are special problems with recording acoustic groups like Sandy Robertson does. 'It's difficult to record the guitar and voice,' he explained. 'It just isn't easy whatever anyone says because most folk artists need to play and sing at the same time and you get a lot of leak from the guitar onto the vocal track. An acoustic guitarist loses his feel if you put the voice on afterwards. It just sounds straight and lifeless.'

Sandy also feels that engineers don't get enough credit for their work. 'It's all

very well to say that George Martin produced *Sgt. Pepper* but he couldn't have done it without the engineer. I always work with Jerry Boys at Sound Techniques and he is going to produce an album soon. He's the most artistic engineer I've ever met and I always take him with me if I have to use another studio.'

## Authority

'I think a producer these days is basically the man between the artist and the engineer. If you spend a lot of time with your artists you pick up things they like. You shouldn't be telling them what to do because it's their record. The days of the producer saying 'I've got three great songs, be at Abbey Road this afternoon' are gone. The producer no longer has the authority he did before. Nowadays, like when I work with Andy, the artist is as involved in production as the producer.'

Sandy's production work can be heard on the latest Andy Roberts' album, *Home Grown*, (B & C CAS 1034).

The point of the artists' involvement in production is as much as the producer is exemplified here with both men leading nine other musicians and a host of instruments through intricate passages behind and in front of the vocal back-ups of Kathy and Mac Kissoon and Mike London.

# your queries answered

## PETER GREEN IS ALIVE AND WELL

Dear Sir,

Can you please tell me what Peter Green is doing now, and can you also tell me if there is any chance of an article on him? If not, is it possible. I ask this because I should like to know more of this man, who has spent time earning a reputation for himself in bands such as the Bluesbreakers and Fleetwood Mac, and then just fades into obscurity.

Yours, faithfully,  
CLIVE WELLINGS,  
66 Springfield Road,  
Repton, Derbyshire.

Peter is presently living at his Bournemouth bungalow in comparative retirement. There are no plans for him either to record an album or do live appearances. He has however, released a single *Heavy Heart*, which features Peter on lead, Nigel Watson bass, Chris Kelly and Clifford Chewaluzza percussion. The single, an instrumental, was co-written by them all. Peter is not available for interviews, so a feature seems very unlikely in the near future.

## SESSION WORK — HOW IT'S DONE

Dear Sir,  
I am a lead/bass guitarist

looking for session work. I have played in various groups for five years and have been fully professional for a year. I can read music to grade 3 in 'O' level standard, and have a Gibson ES 335 TDC, Fender Stratocaster, Vox Supreme amp and cabinet, Marshall fuzz box and Vox wah wah. My problem is that I don't know where to begin looking for this type of work. Have you any suggestions of how I should go about it?

Thanking you very much,  
N. D. WILLIAMS,  
62 Owlter Lane,  
Fir Vale,  
Sheffield 4.

After consultations with producers and people in the business, we found that there isn't any set way to go about it. Most of the people who find themselves doing session work came into it by 'accident'. 'Fixers' usually keep lists of available musicians but will obviously only put a musician who has proved himself. As Gus Dudgeon told me, 'The only way you can ever prove yourself, is to get on a session, and that is usually done by knowing a musician already on the session.' It seems as though you'll have to pack your amplifiers on you back, hitch to London, and get yourself well-known!

# LETTERS

## RAVES FROM GRAVES

Dear Beat Instrumental,  
Why is there so much talk of groups reforming? Rumours of Cream getting back together are rife, and of course there's always the dream of John, Paul, George and Ringo forming a super-group. Why can't we be content with the albums they provided us with when they were together, rather than trying to recreate the past. Cream, Beatles, Yardbirds, Taste, Free, etc., came along at the right time and left at the right time. There's nothing more embarrassing than a 'revival' of music which was relevant to the time it was produced. We dig up people like Gene Vincent and Bill Haley to show off as antique showpieces, rather than examples of what excitement used

to be like. Let's enjoy the music being created *now* and let sleeping sounds lie.

Yours faithfully,  
Gerald Quinn,  
Stockport, Cheshire.

## THE BROUGHTON SAGA CONTINUED

Dear Beat,  
In reply to Ralph Boyd (*Beat Instrumental* - May), I would suggest that Stan Webb and Pete York certainly have nothing to be jealous of, as far as Edgar Broughton goes. Broughton is just an idiot from the backwoods, who happens to have a platform to display his idiocy. As far as practical suggestions, towards the better society he hopes for, I cannot recall him ever offering a thing. Musically, he's the sort of person to give appalling music a bad name. I believe he used to be a brick-layer. He'd probably excel on

amplified trowel or clapping bricks together.

Yours,

James Freed,  
Bilton, Rugby.

## BRITANNIA RULES THE SOUND WAVES

Dear Sir,

I live in the San Francisco Bay Area, the so called 'rock kingdom of the US'. Here we have Jefferson Airplane, Grateful Dead, Quicksilver Messenger Service, Santana, Creedence and a handful of others, who in my terminology, play 'casual' music.

Between 1965 and 1968, I listened constantly to this

stuff, but in 1969 I tuned it down, and completely turned-on to the British rock scene. Goodness! The rock scene in Britain is *so* mature. I often wonder why the British think we have a good scene! What bugs me most, is why we Americans think the same! We actually don't *think*, we *know* inside that the British groove is tops.

All my records are British. Instead of listening to Chicago I listen to ELP, the Fleetwoods instead of the Dead, Family instead of Grand Funk and Pink Floyd instead of CSN & Y. Tell your readers that their scene is immortal.

Grover P. Siu,  
Berkeley, California.

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# A BEAT INSTRUMENTAL SPOTLIGHT ON AMPLIFIERS

## TODAY'S EQUIPMENT AND PRICES

Many instruments in the rock field have changed considerably since the early days of the music's appearance. Washboards have evolved into highly sophisticated percussion set-ups, guitars have been transformed from hit-or-miss heavily fretted horrors into light-actioned, scientifically-wired slimline jobs, and amplifiers have certainly not been left behind.

In the following article BI experts attempt to explain the advantages and disadvantages of different amplifier arrangements.

A group's basic problem — how to arrange and deploy the amplification system — has only recently seen the light of a new approach. Previous attempts to communicate the group's amplified sound — PA, instruments and all — have been on the lines of 'bigger and better amps and speakers' arranged in the same old way, i.e. in sturdy ranks facing the audience.

There are admittedly advantages in such a set-up — and a lot of awkward disadvantages as well. The first, and major, drag is that the front rows of the audience tend to get deafened with 1,000 watts of crystal-clear sound, after which point the volume direction and quality peters out until the punters at the back of the hall have to strain to make out anything at all. Another hangup with this 'orthodox' system of amplification is that each musician controls his own overall volume in relation to the rest of the group. And from in front of a dirty great stack is certainly no place to make a balanced judgment! The guitarist fondly imagines himself to be perfectly adjusted, while to the bassist it may seem that he's just another maximum-noise ego-tripper. Accordingly, the bassist turns up *his* volume, the organist turns *his* volume up, and the guitarist, convinced of a conspiracy to drown him out, plays even louder than before.

This is a well-known situation, and generally leads to bad tempers, blown speakers and a baffled audience. Obviously, there is room for improvement. And recent re-thinks on the part of a few enlightened manufacturers, engin-

eers and musicians, have led to a major — but costly — new approach.

The source of inspiration was the Recording Studio, where, no matter how loud each musician plays, the end balance is decided by the producer and engineer in the control room. Is the guitar too loud? Then let him come into the control room after the take has been completed, and he can hear for himself; the mixdown will achieve a balance which is (generally) to everyone's satisfaction.

The new trend in group amplification follows this system exactly. The individual instrumentalists use smaller amps — just enough to let them get the tone they want — and everything (even the drum kit) is miked up through a high-quality mixer, which is in turn controlled by a strategically-located roadie at the back of the hall. From this point he can hear exactly what the audience hears, and can balance every voice, every guitar and every drum. The benefits are obvious.

However, like all solutions, this system is not without its drawbacks. For a start, mixer consoles like the one we have mentioned are not cheap — in fact, they are very expensive — and your roadie may need training in what sort of sound you want to put across. Secondly, there is a need for great festoons of extra cable; and expensive co-axial mike cable (as well as the cheaper speaker type) is *also* likely to cost a lot of money. Thirdly, you will need to invest in more mikes and stands (yet more bread), and, fourthly, your

PA system will need to be a great deal more comprehensive than most. Slave amps will be required to carry the extra channels, and many more speakers will be needed to convey (up to) twenty separate signals without confusing distortion.

Lastly, it means getting rid of all those expensive stacks of instrument speakers. Many of them can be used to carry PA channels, of course (and some devoted guitarists will not want to part with their mountainous status symbols) but, with the extra PA gear, there will probably be no room in the van anyway!

Most of today's top groups — and especially those famed for the quality of their sound onstage — use such a set-up. King Crimson's Peter Sinfield, for example, crouches in a convenient balcony, controlling the balance and tone of the group, playing the Putney VCS 3 synthesizer, and also working the lights. Ian Whittaker, Crimson's drummer, plays a solo while Sinfield feeds the drums through the VCS 3. The sound is rich and clear and is a deserved highpoint of their stage act.

To take another illustrious example, ELP's John Robson performs a similar function. The entire group instruments (and they include *two* Hammonds, a wall of Leslies, a grand piano, a Moog Synthesizer, an electric clavinet, a huge drum kit, two enormous gongs, a Hi-Watt bass amplifier, Greg Lake's acoustic guitar and his vocal mike, plus mikes for the other two members of the group) are run through Robbo's custom-built mixer. In

addition, Robbo records every gig on an 8-track tape machine, using the mixer as a studio desk. It's no wonder that ELP spend six to eight hours setting-up for gigs.

Obviously, a lot of this equipment is beyond the pockets of most working — and not-so-working — bands, and for the Saturday Night Hop at the Boy Scouts' troop-hall, there is no need for much of it. All the same, the principals can certainly be utilised by most groups anxious to perfect their sound on stage, and the transition from 'orthodox' to 'revised' can be done gradually, one instrument at a time.

In time, you may build up to a system like the one used by Pink Floyd. When doing live gigs, the Floyd have probably the most sophisticated system in the world. In addition to the mixers, slaves, synthesizers, etc., as used by ELP and Crimson, the Pink Floyd run all their sound through a full quadraphonic stage system. The speakers are arranged in a square all around the audience — including the back of the auditorium — and the whole balance controlled by the group (and a very clued-up sound engineer).

But the ultimate experience is brought about by the group's use of the Azimuth Co-ordinator, which looks rather like an aircraft joystick. When the lever is panned round in a circle, rather like stirring a pudding, the selected sound swoops round the audience in direct relation to the position of the lever. All very awe-inspiring, and it probably only cost about a million quid. Have hope.

# SPOTLIGHT ON AMPLIFIERS

## JOHN BIRCH

JOHN BIRCH  
33 Innage Road,  
Northfield,  
Birmingham, 31.

Amplifiers from John Birch will probably not be available until about this time next year. In the meantime, however, good business is being reported with a speaker cabinet, an Altec-designed unit incorporating a 15-inch Tannoy Monitor Gold Dual Concentric speaker unit. It has a power input of 60 watts and a minimum of 250 watts output per cabinet.

Custom made speakers are available in pairs and singly at £180 per pair.

## BOOSEY & HAWKES

BOOSEY & HAWKES LTD.,  
Sonorous Works,  
Deansbrook Road, Edgware,  
Middlesex.

B & H are the sole world distributors of Laney amplification equipment, manufactured by Laney Sound Ltd., of Birmingham.

The newest model in the range is the LC30 Combination Amplifier, introduced with great success at the Frankfurt Trade Fair earlier this year. It is a compact 'suitcase' sized unit giving a full 30 watt RMS of the same high quality associated with the bigger Laney rigs.

Fully transistorised, its amplifying section consists of a low distortion unit, fitted with special high voltage silicon planar transistors. Hammond-type reverberation is incorporated in this amplifier, together with variable tremelo and a presence control. A really superb amplifier for the player who needs a big sound and high quality combined with easy portability and the renowned Laney reliability. It measures 21" high, 8" deep and 27" wide. It is expected to retail at £108.50.

Other Laney models include:

*Amplifiers, All-Purpose:*

LA 50B	50	£84.50
LA 60 BL	60	£83.00
LA 100 BL	100	£110.75
LA 200 BL	200	£153.50

*Public Address:*

LA 60	60	£85.25
LA 100	100	£111.50
LA 100 Super	100	£131.50

*Speaker Units, All-Purpose:*

LC 412 L 100 Lead (4 x 12")	100	£107.75
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LC 412 B 100 Bass/Organ (4 x 12")	100	£107.75
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LC 412 PA	100	£208.50
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LC 50 Combination	50	£131.75
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LC 16 Combination	50	£49.50
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LC 118B	100	£95.75
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LC 212 L 50		£81.50
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LC 412 PA		£208.80
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LC 212 PA		£108.50
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*Rigs:*

LR 1L	60	£190.75
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LR 1B	60	£190.75
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LR 2L	100	£326.25
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LR 2B	100	£326.25
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LR 4B	60	£178.75
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LR 95	50	£166.00
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LR 5B (bass/organ)	100	£302.25
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LR 64 (lead)	200	£584.50
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LR 6B (bass/organ)	200	£584.50
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LR 7PA	60	£193.75
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LR 8PA	100	£320.00
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LR 8PA Super	100	£340.25
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*Power Simulators:*

LS 100 BL		£97.65
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LS 100 PA		£97.65
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*Horn Columns:*

LC 3H	100	£75.95
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LC 4H	100	£93.00
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LC 215H PA (two horn)	100	£130.20
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LC 215H LB (lead, bass, organ, 3-horn)	100	£145.70
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LC 215LB (lead, bass, organ cabinet)	100	£93.65
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*Reverberation Units:*

LR 10		£43.40
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LM 10 Mixer Unit		£73.60
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## CARLSBORO

CARLSBORO SOUND  
EQUIPMENT,  
45 Sherwood Street, Mansfield,  
Nottinghamshire.

Apart from its very famous amplification equipment, Carlsboro also make a comprehensive range of speakers for bass, lead, organ and public address systems. The cheapest is a twelve-inch cabinet with a recommended retail price of £63 and the most expensive being a 4 x 15 inch cabinet at £156.45. Between these two are many high quality column and cabinet units for virtually every purpose.

Amplifiers in the Carlsboro range include the 40 TC, a two-channel model with volume, bass, treble, top cut-out and two high-impedance inputs per channel. At the other end of the scale is the 60 TR twin, a combination of one 40 and one 60 watt, twelve-inch

speaker with tremelo and reverberation.

The full range includes:

*Bass, lead and organ:*

40 TC	£65.10
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60 TC	£75.60
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100 TC	£103.95
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40 TR	£93.45
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60 TR	£109.20
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100 TR	£132.30
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40 TC twin	£109.20
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60 TC twin	£122.85
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40 TR twin	£137.55
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60 TR twin	£151.20
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*Public Address:*

40 PA	£66.15
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100 PA	£105.00
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60 PA	£76.55
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40 PA reverb	£86.10
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60 PA reverb	£97.65
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100 PA reverb	£124.95
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*Effects:*

Reverberation Unit	£42.00
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<i>Bass Lead, Organ:</i>	
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2 x 12"	£63.00
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4 x 12" (small, 60 watt)	£84.00
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4 x 12" (small, 100 watt)	£99.75
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4 x 12" (large, 60 watt)	£88.20
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4 x 12" (large, 100 watt)	£103.95
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1 x 18"	£70.35
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2 x 18"	£111.30
---------	---------

2 x 15"	£88.20
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4 x 15"	£156.45
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*Public Address Systems:*

2 x 12" (per pair) 60 (watts)	£92.40
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2 x 12" (per pair) 100 (watts)	£109.00
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4 x 12" (per pair) 120 (watts)	£156.45
--------------------------------	---------

4 x 12" (per pair) 200 (watts)	£189.00
--------------------------------	---------

3 x 12" (per pair) 90 (watts)	£131.25
-------------------------------	---------

4 x 10" (per pair) 60 (watts)	£98.70
-------------------------------	--------

4 x 8" (per pair) 40 (watts)	£67.20
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*Horn Units with Speakers:*

Two horns with two speakers (per pair)	£81.90
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Two horns with four speakers	£136.50
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## CARSTON

CARSTON ELECTRONICS LTD.  
Shirley House,  
27 Camden Road,  
London, N.W.1.

Carston Electronics are the sole U.K. agents for the famous Crown International range of amplifiers, the pride of which is the £320.00 D 300 solid-state power amplifier.

It has a total of 340 watts per channel, Hammond noise better than 100 Db below 150 watts RMS, distortion at below .1% at 100 watts and a three year guarantee. No wonder many people call

the DC 300 'The World's Best Power Amplifier'.

Other models bearing the Crown International brand name are:

D 150	£200.00
D 40	£118.00
IC 150 pre-amp	£140.00

## CLEARTONE

CLEARTONE MUSICAL  
INSTRUMENTS LTD.,  
28 Lower Severn Street,  
Birmingham, B1 1PU.

Cleartone, which uses the Park brand name on its product, have recently introduced two new cabinets, the Park Altec Bass and the Park Altec Lead.

The bass cabinet is of a folded low frequency horn design which entails having the speaker mounted in a reverse position, facing the back of the cabinet. The sound is then deflected through the horn-shaped baffles out through the front of the cabinet. This has the effect of greatly improving the low frequency response of the speaker.

With the lead cabinet the speaker is an Altec Lancing 418B and is mounted facing the front of the cabinet. All the sound is from the back of the speaker and is deflected through the front of the cabinet by horn-shaped baffles. The unit is designed to provide high frequency response, combined with high powered handling.

The cabinets are priced at £140.00 and £130.00 respectively.

Other models from Cleartone are:

150 watt amp lead, organ and bass	£140.00
75 watt PA	£145.00
75 amp all models, lead, bass, organ, PA	£81.00
4 x 12 columns per pair	£195.00
2 x 12 columns per pair	£108.00

Horn columns per pair	£124.00
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8 x 10 cabinet	£104.00
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4 x 12 cabinet, lead and bass	£103.00
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4 x 12 cabinet with horns	£130.00
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2 x 15 cabinet	£98.00
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1 x 18 cabinet	£75.00
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Horn cabinet	£62.00
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total handling capacity  
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Sound City  
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either L.110, B.110,  
or 0.110 speaker  
enclosures containing  
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output, 2 heavy  
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each speaker.



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built speaker units, PA amplifiers PA column speakers, set-ups and combination amplifiers.

One of the most important in the Sound City range is the Concord amplifier reverb model. This self-contained amplifier incorporates 2 x 12" heavy duty speakers each rated at 40 watts. The amplifier has continuous distortion-free output of 30 watts RMS, but will, in fact, develop to 40 watts. The highly-rated speakers therefore allow for excessive peak overloading without any visible break-up of performance. Volume and tone controls are by means of noise-free slider fader controls, set in to two channels. Channel One consists of high or low gain input, volume, bass, treble control. A flick-over switch provides brilliant or normal response. Channel Two is the same as Channel One but graduated reverberation control is also available. An output level meter gives easy indication of working level. Standby/mains switch, together with double indicator lamps complete with front panel. At the back of the amplifier is a variable voltage selector fitted, covering 105-245 volts. AC mains. An external speaker can be connected by means of a built-in jack socket. A sensitivity switch allows the amplifier to be worked at high or low gain, i.e. for studio or recording work or live concert appearance. The cabinet itself is open-backed ensuring excellent middle and treble response. A waterproof cover is supplied with each model. It has a recommended retail price of £127.88.

The Sound City models are:

### Power Amps:

L 200 Plus	£120.90
B 200 Plus	£120.90
O 200 Plus	£120.90
L 120	£85.25
B 120	£85.25
O 120	£85.25
L 50	£62.00
B 50	£62.00
O 50	£62.00

### Custom Built Speaker Units:

L 60	£60.45
B 60	£60.45
O 60	£60.45
L 140	£97.65
B 140	£97.65
O 140	£97.65

L 110	£85.25
B 110	£85.25
O 110	£85.25

### P. A. Amplifiers:

PA 200 Plus	£136.40
PA 120	£102.30
20 Amp	£31.00

### P. A. Column Speakers:

100 watt Horn Speaker Cabinet	£69.75
PA 60 2 x 12" speakers per pair	£93.00
PA 140 4 x 12" speakers per pair	£179.80
PA 110 4 x 12" speakers per pair	£148.80

### Set-ups:

Set-up A (1 x L 50, plus amplifier section, 1 x City L 60 speaker cabinet). £122.45

Set-up B (1 x B 50, plus amplifier Section, 1 x B 60 speaker cabinet). £122.45

Set-up C (1 x L 50, plus amplifier section, 2 x L 60 speaker cabinets). £182.00

Set-up D (1 x B 50, plus amplifier section, 2 x B 60 speaker cabinets). £182.90

Set-up E (1 x L 120, plus amplifier section, 2 x L 110 speaker cabinets). £255.75

Set-up F (1 x L 120 amplifier section, 1 x L 140 speaker cabinet). £182.90

Set-up G (1 x L 120 amplifier section, 2 x L 140 speaker cabinets). £280.55

Set-up H (1 x B 120 amplifier section, 2 x B 110 speaker cabinet). £255.75

Set-up I (1 x B 120 amplifier section, 1 x B 140 speaker cabinet). £182.90

Set-up J (1 x B 120 amplifier section, 2 x B 140 speaker cabinets). £280.55

Set-up K (1 x L 200, plus amplifier section, 2 x L 140 speaker cabinets). £316.20

Set-up L (1 x L 200, plus amplifier section, 4 x L 110 speaker cabinets). £461.90

Set-up M (1 x L 200, plus amplifier section, 4 x L 140 speaker cabinets). £511.50

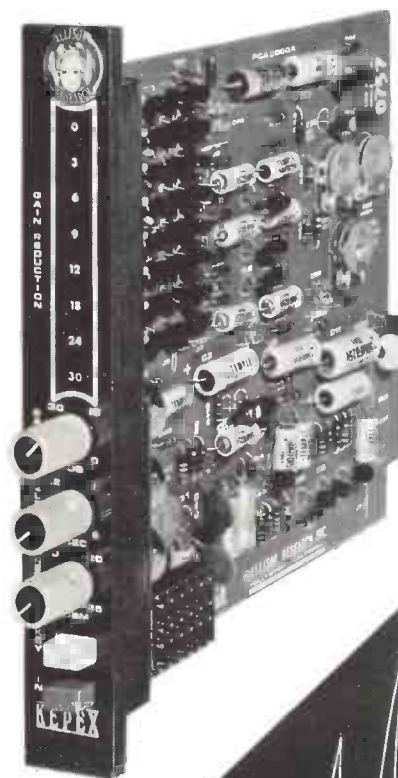
Set-up N (1 x B 200, plus amplifier section, 2 x B 140 speaker cabinets). £316.20

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## SPOTLIGHT ON AMPLIFIERS

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- Set-up Q (1 x Studio 20 P.A. amplifier section, 2 x P.A. 10 column speakers). £78.50
- Set-up R (1 P.A. 50, plus amplifier section, 2 x P.A. 60 column speakers). £164.30
- Set-up S (1 P.A. 120, amplifier section, 2 x P.A. 110 column speakers). £251.10
- Set-up T (1 x P.A. 200, plus amplifier section, 2 x P.A. 140 column speakers). £316.20
- Set-up U (1 x P.A. 200, plus amplifier section, 4 x P.A. 110 column speakers). £399.90

### Combination Amplifiers:

50 watt, for lead, bass guitar or organ. £130.00

The latest addition to the Sound City range of amplifiers, distributed by D-A, is the 4 x 25 horn speaker cabinet, with a recommended retail price of £69.75.

Designed to improve vocal tones in mid-frequency range, the cabinet houses four 25 watt horn speakers. It can be connected to column speakers by means of a double jack plug fitting and fits on top of the column. A full cross-over network is incorporated which effectively feeds the top and mid frequencies whilst ensuring bass frequency cuts from below 500 cycles. A flared front opening gives complete spread of sound.

When used with P.A. columns it vastly improves voice reproduction, giving particular emphasis to middle ranges.

Other models in the Sound City range include:

### Amplifiers:

- Concord amp and speaker  
40 £127.88
- Plus (lead, bass or organ)  
50 £62.00
- 120 (lead, bass or organ)  
120 £85.25

- 200 Plus (lead, bass or organ)  
200 £120.90
- PA 20 20 £31.00
- PA 50 Plus 50 £71.30
- PA 120 120 £120.30
- PA 200 200 £136.40

### Speakers:

- Lead, bass or organ  
60 £60.45
- Lead, bass or organ  
110 £85.25
- Lead, bass or organ  
140 £7.65
- PA 10 (per pair) 20 £52.70
- PA 60 (per pair (4 x 10 & 2 x 12)) 60 £93.00
- PA 110 (per pair) 120 £148.80
- PA 140 (per pair) 160 £179.80

### FENDER

- Dual Showman amp with reverb £548.00
- Bandmaster amp with reverb £270.00
- Twin/Reverb amp £280.00
- Twin/Reverb amp with JBL speakers £380.00
- Bassman amp - 15 inch £270.00
- Super/Reverb amp £240.00
- Pro/Reverb amp £228.00
- Vibratux/Reverb £184.00
- De Luxe/Reverb £154.00
- PA Solid State Reverb £532.00
- Vibrachamp amp £54.56

## EDGAR

EDGAR SOUND EQUIPMENT,  
4 Farm Road, Street, Somerset.

The latest addition to the range of Edgar equipment is the 60+ valve amplifier, an all-purpose unit of high quality with unique *instrument selection switch* on each channel to suit the amp. It is made to use with a microphone, guitar, bass or organ and has a recommended retail price of £85.

Edgar is a brand new name in the amplification field. Manufactured at Street, Somerset, Edgar's directors are Steve Edgar, in charge of production and development, and Brian Mapstone, who looks after the business side.

The equipment is very distinctively coloured - red vinyl sides with orange speaker fret, and cabinets can be custom made to any size.

The selling feature of the company is good quality components and construction, matched with very economic prices. Popular models from the range are:

- 2 x 12" P.A. columns  
70 watts per pair £72
- 2 x 12" with horn, organ cabinet, 60 watts £75
- 4 x 12" instrument cabinet, 100 watts £99
- 1 x 18" bass cabinet,

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let me know when this can be arranged.

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Address \_\_\_\_\_  
Tel. No. \_\_\_\_\_

B1

## SPOTLIGHT ON AMPLIFIERS

100 watts £70

All the instrument cabinets in the Edgar range use Goodman speakers.

Distributors of Edgar Equipment are Westside Music Centre, of Somerset, and items can be ordered from their Bridgwater or Street branches.

### HAMMOND

HAMMOND ORGAN (UK) LTD.  
Deansbrook Road,  
Edgware,  
Middlesex.

The Hammond Organ company are the suppliers of the superb Leslie amplifiers and speakers.

Making its debut in the range is the brand new 760, two-channel 70 watt amp. This all solid-state model has single-channel input but with two separate channels of amplification. They can be fed and controlled separately. Both have their own gain control but with a master gain control for all-over volume. Used together they give 90 watts RMS. The 760 has a built-in break circuit, enabling the rotors to give a fast or slow chorale effect. When the rotors are stopped completely it can be used as a straight cabinet. It comes in a black spray finish and is easily transportable. It will also be available in a walnut finish at £365 and £380 respectively.

Other lines bearing the Leslie brand name are:

#### Amplifiers:

Model 120	
No amp	£131.00
Model 125	
20 watts	£215.00
Model 225	
20 watts	£230.00
Model 145	
40 watts	£315.00
Model 147	
40 watts	£335.00
Model 147 RV	
40 watts main amp and 15 watts reverb amp	£380.00
Model 247	
40 watts	£358.00
Model 247 RV	
40 watts main amp and 15 watts reverb amp	£399.00
Model 251	
Twin-channel. 40 watts main	

channel (rotary). 15  
watts secondary channel  
(straight). £356.00  
Model 351  
same as 251 £386.00

#### Speakers:

Model 825  
with a 70 watt amp £310.00  
PRO 900  
with two sections and three  
channels, the bass with 40  
watts, treble with 30 watts  
and reverb with 30 watts.  
When used together it  
gives 100 watt power. £525.00

### HOHNER

HOHNER,  
39-45 Coldharbour Lane,  
London, SE5 9NR

Hohner amplifiers are sold under the brand name of Hohner Orgaton, and although their number is small in comparison with other ranges, the equipment is reckoned to be amongst the best in the world for quality and reliability.

They range from the 30 watt 24MH to the Superb Reverb 61 which has, as its name implies, independent reverb with intensity and time regulators.

Speaker cabinets are also available from this company, the largest being the OTS 100, with a capacity of 100 watts through two twelve-inch speakers.

The full range is:

<i>Amplifiers:</i>	
24MH	£100
33MH	£145
41MH	£175
60MH	£210
75MH	£180

#### Speaker Cabinets:

Box 80	£85
OTS 100	£85

#### Reverbs:

Super Reverb 61	£235
-----------------	------

### H. H. ELECTRONIC

H. H. ELECTRONIC  
Industrial Site,  
Cambridge Road Milton,  
Cambridge CB4 4AZ

Over the past few years H. H. Electronic have become one of the most foremost names in the manufacture and supply of high quality power amplifiers for the professional broadcasting and recording industries.

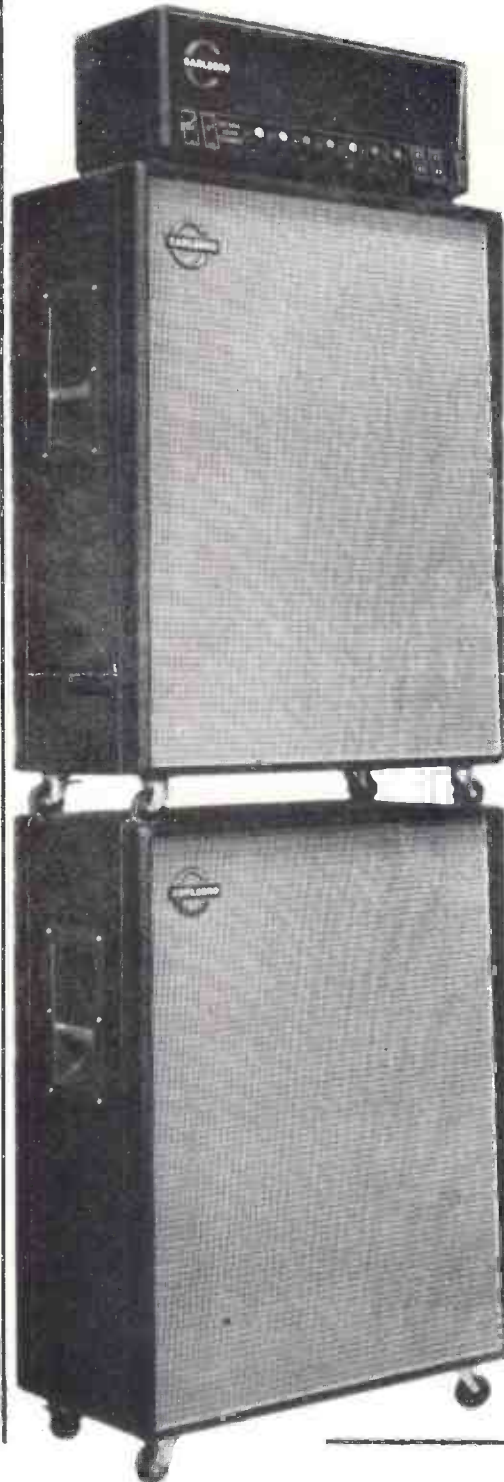
Included in its range is the two-channel IC-100, with a power capability of 100 watts RMS and an approximate retail price of

# TOP GEAR

5 DENMARK ST.  
LONDON W.C.2

Tel: 01-240 2118, 01-240 2347

## CARLSBRO MAIN DEALERS



**CARLSBRO**  
100 WATT  
LEAD OR BASS  
STACK, AS  
ILLUSTRATED  
WITH TWO  
4 x 12" OR  
TWO 2 x 15"  
LARGE  
CABINETS

LIST PRICE  
£280.35

#### SPECIAL OFFER

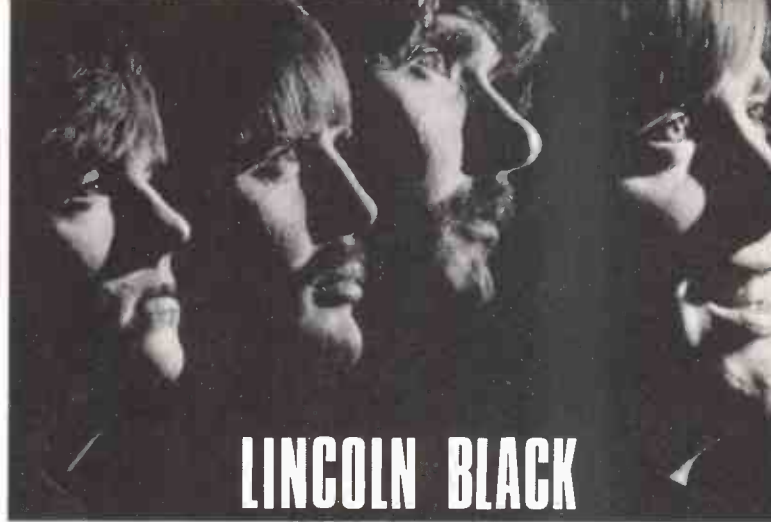
FOR A VERY  
LIMITED  
PERIOD  
**£245**  
THE  
COMPLETE  
STACK WITH  
LEADS AND  
COVERS

H.P. TERMS  
PART  
EXCHANGE  
PAYBONDS

SEND LARGE  
S.A.E. TO  
TOP GEAR  
AND RECEIVE  
FULL DETAILS  
AND  
BROCHURE



**COLOSSUM**



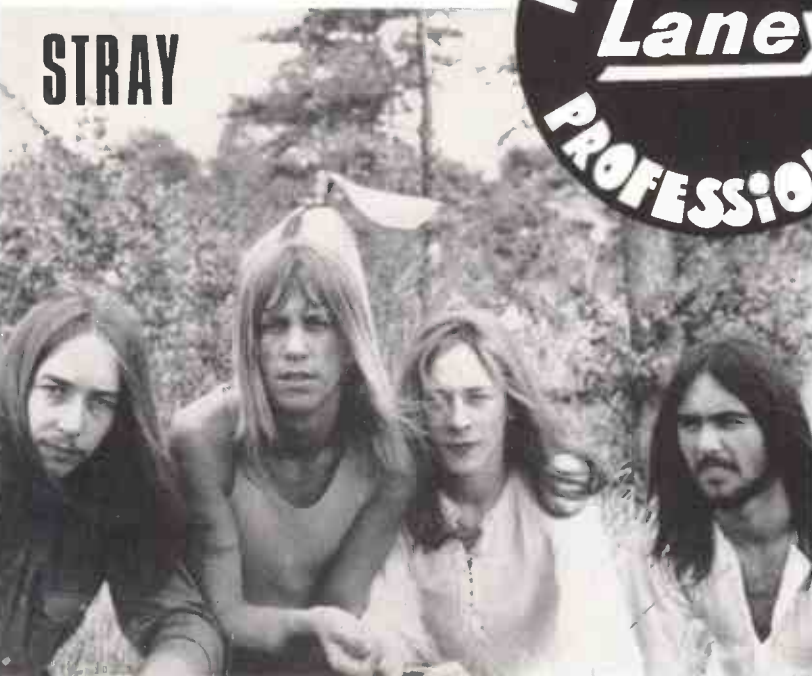
**LINCOLN BLACK**



**MIDDLE RACE**



**SATISFACTION**

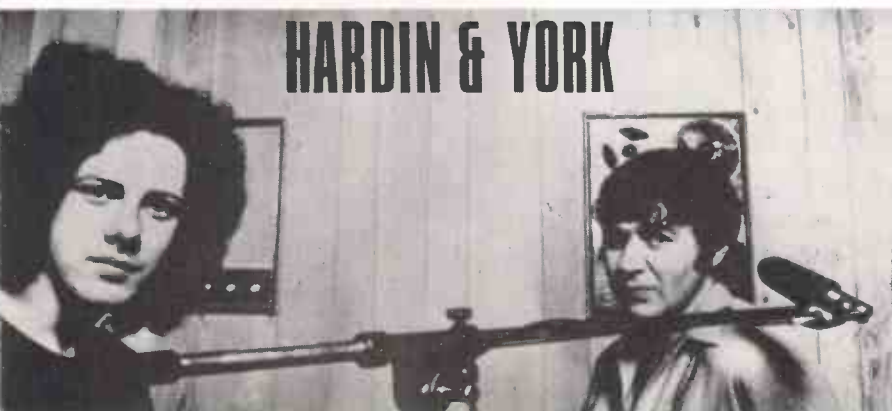


**STRAY**

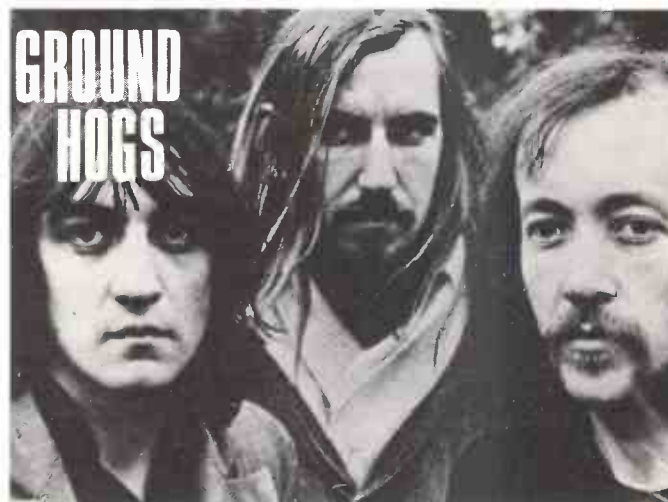
**MOVE WITH THE  
Laney  
PROFESSIONALS**



**BLACK SABBATH**



**HARDIN & YORK**



**GROUND HOGS**

## SPOTLIGHT ON AMPLIFIERS

£125.00. Another is the TPA 100D studio amplifier being used a great deal in the group world for high quality PA slave use. The amplifier is claimed to be the only one in the business within 3½ inches giving 200 watts RMS at 0.1% THD all for £79.

Other models in the professional audio electronics range are:

*Power amplifiers:*

TPA 100D £79.00  
TPA 50D £53.00

Above prices include rack mounting or bench standing.

TPA 25D £34.00  
TPA 25D rack mounted

£39.00  
TPA 25D-M £38.00

The following items can also be supplied:

Circuit Board £9.00  
100 volt line matching

transformers £9.50  
Balanced input, line matching

transformers £5.00  
Cannon connectors, XLR type

input and output and EP 4 mains. £3.95

Cannon mating connectors £3.85

### J. HORNBY SKEWES

JOHN HORNBY SKEWES  
Salem House,  
Garforth,  
Leeds, LS25 1PX.

An exciting new addition to John Hornby Skewes' range of Zenta amplifiers is the PL TK 15.

With similar specifications to the Zenta TK 15S in that it has a total of 10 watts output through two eight-inch speakers and independent reverb and tremolo controls, the new model also has a built-in psychedelic light unit. It has a recommended retail price of £49.86.

**ORANGE**  
VOICE OF  
THE WORLD

Models bearing the Zenta brand name are:

C1 £14.00  
3S-TK6S £17.85  
TK-15S £34.05  
Shatter-Box £18.22  
Zonk Machine £13.29

Under the Keletron name are:

PAC 580 £31.00  
PAC 412 £71.92

### J. B. L.

FELDON RECORDING LTD.,  
126 Great Portland Street,  
London, W1.

All the American-made JBL amplifiers and mixers, distributed exclusively in this country by Feldon Recording, are designed for professional use with mixers on stage or in studios. They are all solid state and have a built in overload protection device. Fan-cooled they also come with a choice of balanced or unbalanced inputs.

In the mixer range is the 56002, an all transistorised model with rack mounting facilities. It is available with either four microphone inputs and two line inputs and can be connected to an eight-channel microphone mixer giving six microphone inputs and two line inputs. It has a VU meter and bass and treble controls. It is made to be used with a power amplifier.

Amplifiers bearing the JBL brand name are:

6006  
110 watts music power £130.00  
6010  
180 watts music power £175.00  
6015  
240 watts music power £200.00

### MIDAS

MIDAS SOUND  
CONCESSIONAIRES,  
128 High Road,  
East Finchley, N.,  
London, N.2.

Midas is one of the newest amplifier manufacturing companies in this country, having operated for about only six months.



Laney Sound Systems



The smooth styling of the Marshall amp. The convenient handle makes it easily transportable





## Let it come out like it goes in - but bigger.

Remember the old saying - 'what goes in must come out'. It's not true. Your sound can be a whole lot worse. Or a whole lot bigger and better - so long as you're using the right sort of gear. Like Marshall Amplifiers. They make your sound come out just right. With fantastic volume and tone and without a murmur of distortion.

But watch out for imitations. Because only Marshall get things just right. To give you your sound - just bigger and more beautiful.

That's the way it is with all the big names using Marshall.

And that's the way it could be with you.

Just write off for our brochure and find out how you could sound on Marshall. Big and beautiful.

Dept. A, Rose, Morris & Co. Ltd.,  
32-34 Gordon House Road, London NW5 1NE

**Marshall** AMPLIFICATION **Rose-Morris**  
SPONSORED PRODUCT

It comes out like it goes in - but bigger.



## SPOTLIGHT ON AMPLIFIERS

The prices of the equipment, says sales director Malcolm Chapman, are above average because of the extra care taken in making the units. Only transistors are used and these, he adds, give greater quality of tone and less distortion than valves. The P.A. systems also use transistors and power ratings on the slaves are quoted at 200W RMS with .2% distortion.

The Midas range includes:	
50 watt top	£90
50 watt compact 2 x 12" speakers	£150
100 watt top	£110
150 watt top	£140
200 watt top	£160
Twin 50 stereo	£145
Twin 100 stereo	£180
100 watt hi-fi slave	£110
200 watt hi-fi slave	£160
4 x 12 guitar cabinet	£110
2 x 15 cabinet	£95
2 x 15 tuned bass cabinet	£150

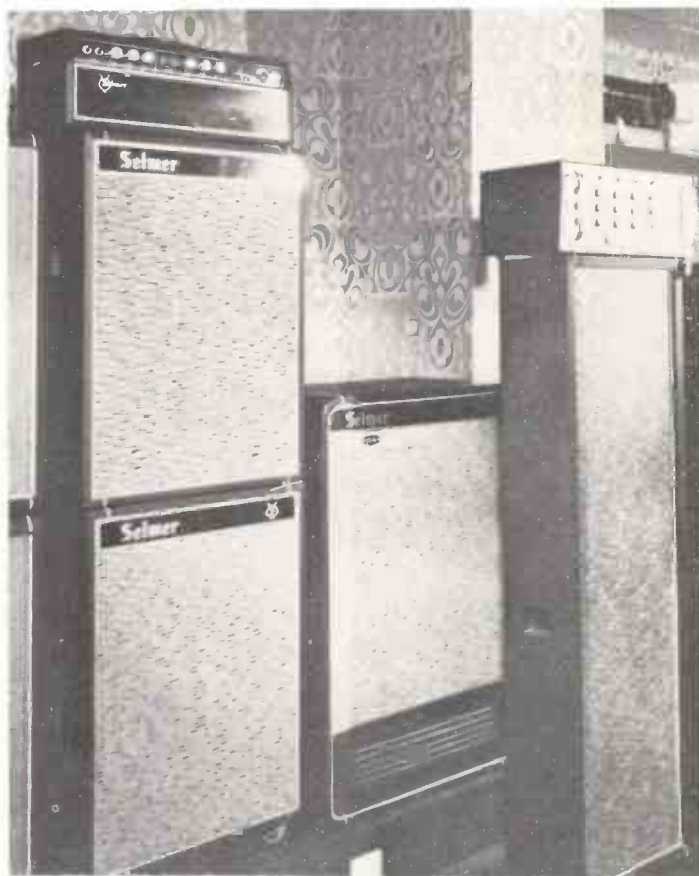
75 watt PA combined power unit	£195
Vitavox Horn combined power unit	£160

### N. B. AMPLIFICATION

N. B. AMPLIFICATION,  
30 Holloway Road,  
London, N.7.

Nolan equipment is possibly lower priced than most other group equipment but at the same time the company emphasises it to be more high powered than most. For example, the 100 watt amplifier is distortion free at up to 80 watts. All the equipment is of the valve type.

Nolan ranges are:	
Multi-Purpose 50	£55.00
100 watt	£80.00
Six Input 100 watt PA/amp	£90.00
4 x 12" PA cabinets per pair	£160.00
6 x 10" 'V' from PA cabinets per pair	£95.00
8 x 10" 'V' from PA cabinets per pair	£120.00
4 x 12" cabinets for lead, bass and organ	£80.00
Dust covers are included in the retail purchase price.	



*Just some of the large range of Selmer guitar and power amps, and speaker columns.*

# St. Giles Music Centre

FOR

# MARTIN GUITARS

## St. Giles music centre

16/18 St. Giles High St.,  
London W.C.2

Tel 01-836 4080

## ORANGE

ORANGE MUSICAL  
INDUSTRIES LTD.,  
3 & 4 New Compton Street,  
London, W.C.2.

Before the finalised design, Orange says they bought, examined and tested over a hundred different makes of amplifiers from all over the world. They also decided, when designing their own amplifier, to build it to supremacy regardless of cost.

Yet the user will find, despite its heavy orange enamelled steel chassis which carries beautifully made heavy custom Partridge transformers and resistors of the highest quality and tolerance to be found in studio equipment, the prices are only a little more.

Orange's range of P.A. amplifiers, P.A. mixers—quadrophonic or stereo, amplifiers and loudspeaker boxes is really quite huge and includes:

### P.A. Amplifiers:

200 Watt P.A. amplifier  
(valve) 6 channel £330

200 Watt P.A. amplifier  
with reverb  
(Hammond) £390

150 Watt four channel  
P.A. amplifier  
(transistor) £175

P.A. Mixer — Quadrophonic  
or Stereo:

Housing for 8 channel

P.A. mixer with master module	£180
Housing for 15 channel P.A. mixer with master module	£225
Plug-in microphone module	£30
Plug-in Hammond reverb module kit	£30
Foldback module	£30
Blank panels — steel back trafalite	£2
e.g. 6 channel mixer	£315
6 channel mixer with reverb	£345
12 channel mixer	£585
200 Watt 'Slave' amplifier (valve)	£225
150 Watt 'Slave' transistor	£135
1500 Watt plus 'Slave'- 'Killerwatt' (transistor)	£630

### Amplifiers:

200 Watt guitar  
amplifier (valve) £255

100 Watt guitar  
amplifier (valve) £135

50 Watt guitar  
amplifier (valve) £105

150 Watt guitar  
amplifier (transistor) £165

### Loudspeaker Boxes:

P.A. Horn loaded box  
with 2 x 50 watt 12"  
speakers and 3 Horn  
units (complete) £180

4 x 12" P.A. columns  
100 watts each £135

Plug-in horns for above  
columns, large, per  
pair £90



The new Defiant 50 treble amplifier by Vox Sound



The HJH Electronics professional power amplifier

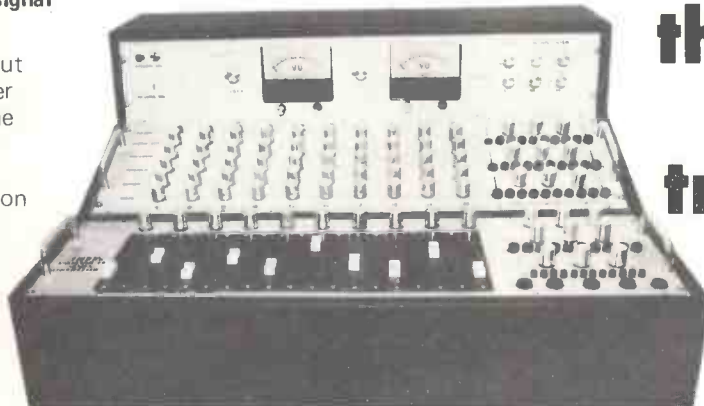
**ORANGE**  
VOICE OF  
THE WORLD



... Quicker to set up than conventional systems. The Stage Distribution Unit supplied, makes long microphone leads, and speaker leads across the stage obsolete. There is only the multi-core cable to the mixer, the left and right signal lines, and the mains to connect.

Ten Channels each with fader and input sensitivity control, panning control per channel; Left and Right Master volume each with Vu Meter and Compressor; three sets of push button operated mid-range filters, acoustic compensation filters; Independent Monitor level per channel, mute buttons, headphone selector buttons and absolute determination to surpass all previous standards of live sound quality, make this the best mixer any group could own.

Midas Professional Amplification  
Midas Sound, 128 High Road, East Finchley, London N.2.  
Telephone 01-444 7707.



**Midas PMS  
series...  
the mixers  
that  
transform  
gigs into  
studio  
sessions**

## SPOTLIGHT ON AMPLIFIERS

4 x 12" 100 Watt stack box	£135
2 x 12" 50 Watt monitor projector box	£75
Plug-in horns for above projector, small, per pair	£70
4 x 15" 250 Watt stack box	£195
2 x 15" Reflector reflex box	£180
1 x 18" box	£110
Reverberation Unit: Complete	£65

### ROSE-MORRIS

ROSE-MORRIS & CO. LTD.  
32-34 Gordon House Road,  
London, N.W.5.

Always in the forefront with  
new ideas, Marshall, distributed

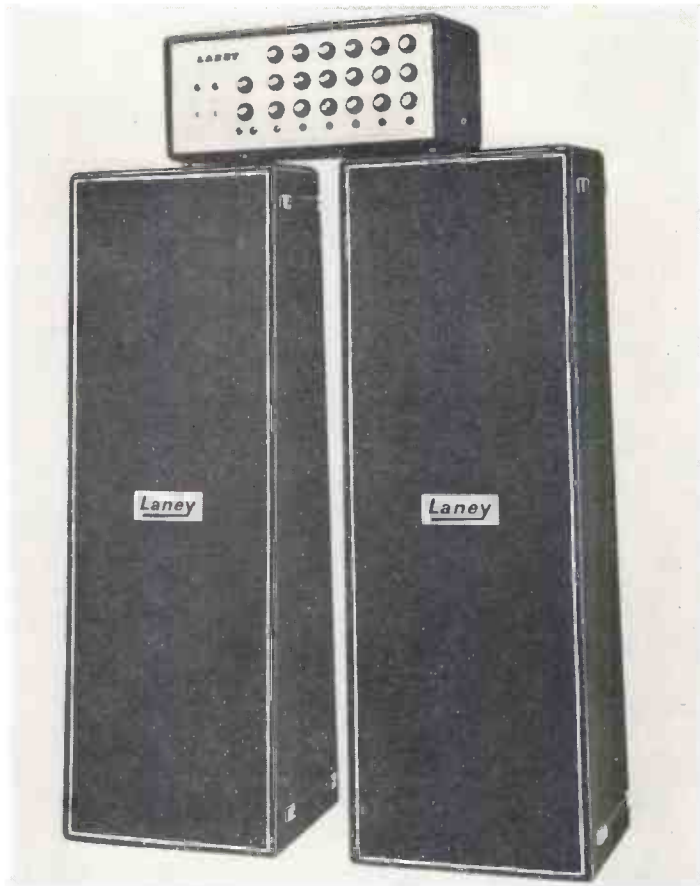
here by Rose-Morris, now offer the new 2040 Artist Combination Amplifier. This is a 50-Watt model with two built-in 12-inch speakers and incorporates a high quality reverberation unit. It has a recommended retail price of £151.90.

A new high-quality, low-priced speaker cabinet has also been introduced by Marshall. Using four heavy-duty 10-inch speakers and priced at just £65.10, it can handle 75 Watts and makes an ideal 50-Watt set-up when used with the Marshall lead-bass-organ 50-Watt amplifier.

Marshall now also has its own newspaper, with a circulation of 200,000. *Marshall World* is published by Rose-Morris. It contains world-wide group and artist news and an invitation is extended through BI to any group using Marshall equipment to send news about themselves for publication in the next issue.

*The Marshall range includes:*

Bass, Lead & Organ Amplifiers:	
1967 Lead 200 Watt Output	£174.14
1978 Bass 200 Watt Output	£174.14
1959 Lead 100 Watt Output	£122.67
1959T Lead 100 Watt Output with Tremelo	£132.44
1992 Bass 100 Watt Output	£122.67



Laney LR8PA Super 100

# THE FINEST AMPLIFIER IN THE WORLD THE TURNER 700 WATT STEREO POWER BLOC

NO MORE BREAKDOWNS  
NO MORE STACKING  
FULL 700 WATTS R.M.S.  
FREE FROM BACKGROUND NOISE  
DISTORTIONLESS STUDIO PERFORMANCE  
LINKS INTO MOST MIXER/SPEAKER SYSTEMS  
GUARANTEED FOR 3 YEARS



FOR PRICE AND FURTHER DETAILS CONTACT MIKE TURNER. TURNER AMPLIFIERS  
101 ST. KILDA ROAD, LONDON W.13. TEL: 01-567 8472

1987 Lead 50 Watt Output £84.63  
 1987T Lead 50 Watt Output with Tremelo £94.50  
 1986 Bass 50 Watt Output £84.63  
 1989 Organ 50 Watt Output £84.63

**Bass, Lead & Organ Speaker Cabinets:**

1982 4 x 12" Bass/Lead/Organ 120 Output £133.68  
 1982B 4 x 12" Bass/Lead/Organ 120 Output £133.68  
 1990 8 x 10" Lead 100 Watt Output £109.15  
 1960 4 x 12" Bass/Lead/Organ 100 Watt Output £109.15  
 1960B 4 x 12" Bass/Organ/Lead 100 Watt Output £109.15  
 1935 4 x 12" Bass 100 Watt Output £109.15  
 1935B 4 x 12" Bass 100 Watt Output £109.15

**P.A. Mixer & Slave Amplifiers:**

2030 P.A. 100 Watt Mixer Unit £173.20  
 2031 P.A. 100 Watt Slave Amplifier £148.05

**P.A. H. F. Horn Speaker Cabinets:**

2027 P.A. Single Horn 2 x 12" Cabinet 60 Watts £136.71  
 2029 P.A. Twin Horn 2 x 15"

Cabinet 100 Watts £184.60

**P.A. Set-ups (suggested):**

100 Mixer 1 (2030 Mixer Unit) (2031 100 Watt Slave Amplifier) (2029 Twin Horn 2 x 15" Cabinet £505.92

100 Mixer 2 (2030 Mixer Unit (2031 100 Watt Slave Amplifier (2-2027 Single Horn 2 x 12" Speaker Cabinets £594.73  
 100 Mixer 3 (2030 Mixer Unit (2-2031 100 Watt Slave Amplifier (2-2029 Twin Horn 2 x 15" Speaker Cabinets £838.62

**New Speaker Cabinets with Horn Drive:**

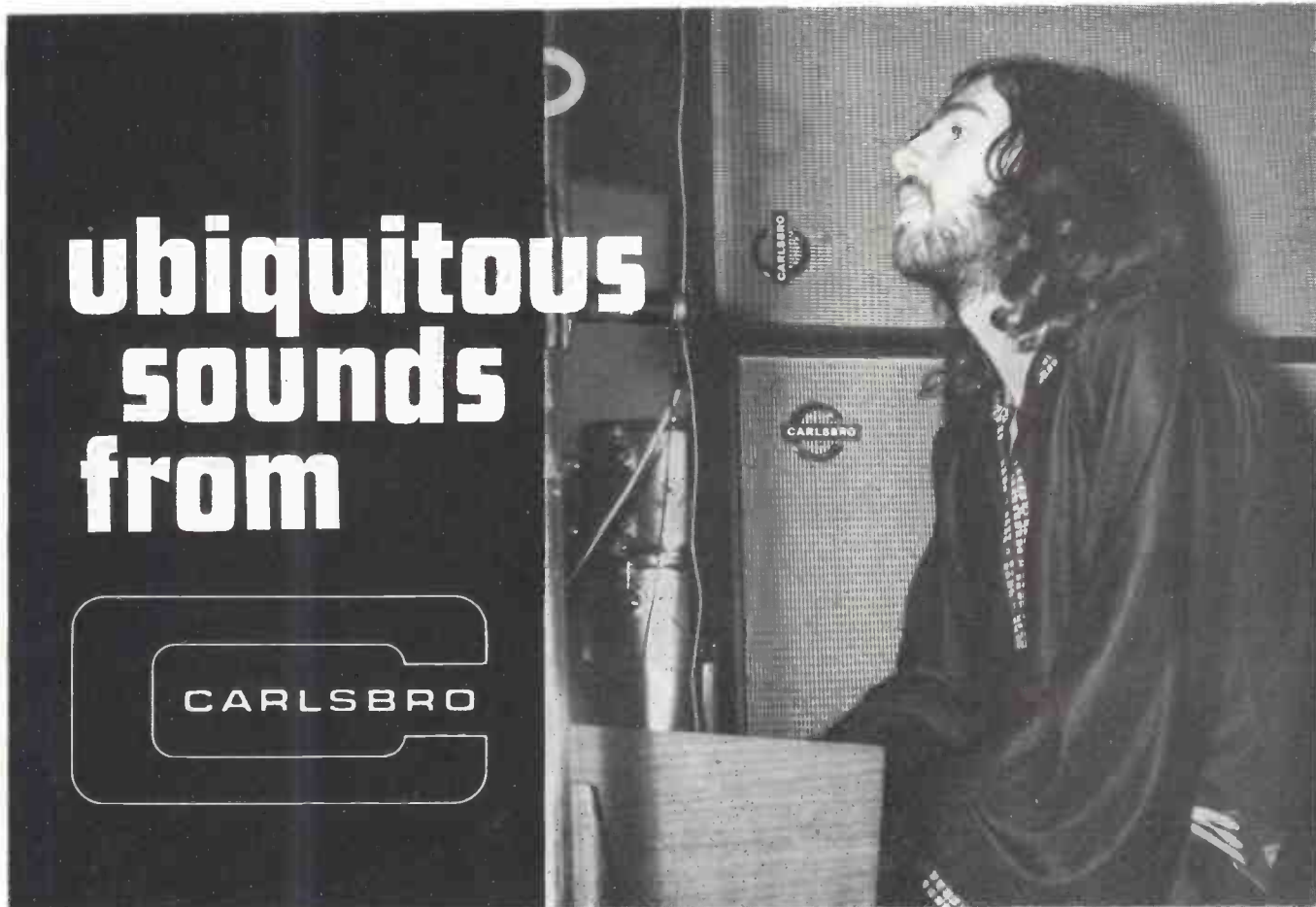
2035B Lead/Organ 4 x 12" 100 Watt. Single Horn As 1069B Cabinet £164.06  
 20.36B Lead/Organ 4 x 12" 120 Watt Double Horn 100 Watt Emblem as 1960B Cabinet £201.60

**New Speaker Cabinets Without Horn:**

2032 Bass/Lead/Organ 4 x 12" 100 Watt as 1990 Cabinet £106.48  
 2033 Bass 4 x 12" Heavy Duty 120 Watt 100 Watt Emblem as 1990 Cabinet, but slightly wider £134.45



A good cross section of Laney equipment. Note the Compact 100w power simulator on the top.



# SPOTLIGHT ON AMPLIFIERS

2034 Lead 8 x 10" Heavy  
Duty 160 Watt. As 1990  
Cabinet but slightly wider  
£134.45

#### P.A. Amplifiers:

1966 200 Watt Output £193.67  
1968 100 Watt Output £122.67  
2003 100 Watt Output £127.63  
1963 50 Watt Output £104.26  
2002 50 Watt Output £112.84  
1985 50 Watt Output £84.63  
1917 20 Watt Output P.A.  
system complete with one  
pair 2 x 10" Columns £103.07

#### P.A. Speaker Cabinets:

1976 4 x 12" 230 Watt Output  
per pair £255.10  
1969 4 x 12" 200 Watt Output  
per pair £206.00  
1983 2 x 12" 100 Watt Output  
per pair £114.30  
1991 4 x 10" 100 Watt Output  
£98.18

#### Reverb-Fuzz-Wah Wah Units:

2020 Reverberation Unit £46.72  
1975 Supa Fuzz Pedal Unit  
£17.25  
2023 Supa Wah Pedal Unit  
£17.73  
3700 Marshall Cardioid Hi-Z  
Microphone £29.85

#### Lead-Bass-Organ Set-Ups:

200/1 200 Watt Lead Set-up  
£441.50  
200/2 200 Watt Bass Set-Up  
£441.50  
100/1 100 Watt Lead Set-Up  
£340.92  
100/2 100 Watt Bass Set-Up  
£340.92  
100/3 100 Watt Lead Set-Up  
£256.37  
100/4 10 Watt Bass Set-Up  
£256.37  
50/1 50 Watt Lead Set-Up  
£193.75  
50/2 50 Watt Lead Set-Up  
£193.75  
50/3 50 Watt Bass Set-Up  
£193.75  
50 ORG/1 50 Watt Organ  
Set-Up £193.75  
50/ORG/2 50 Watt Lead  
Set-Up £193.75  
2022 20 Watt Lead Set-Up  
£98.80  
2022T 20 Watt Lead Set-Up  
with Tremolo £103.07  
2019 20 Watt Bass Set-Up  
£98.80

#### Bass, Lead and Organ

##### Built-in Amplifiers:

1961 4 x 10" Lead or Organ  
80 Watt Output £142.20  
1962 2 x 12" Bass/Lead/  
Organ, 60 Watt Output  
£148.40  
2022 20 Watt Lead Amplifier  
with separate 4 x 10" Speaker  
Cabinet (supplied as complete  
outfit only) £98.80  
2022T 20 Watt Lead Outfit as  
above with Tremolo (supplied  
as complete outfit only)  
£103.07  
2019 20 Watt Bass Outfit as  
above (supplied as complete  
outfit only) £98.80

##### P.A. Set-Ups:

200 PA/1 200 Watt PA Set-Up  
£448.88  
200 PA/2 200 Watt P.A.  
Set-Up £605.60  
100 PA/1 100 Watt PA Set-Up  
£328.67  
100 PA/2 100 Watt PA  
Set-Up £333.63  
100 PA/3 100 Watt PA Set-Up  
£319.06  
100 PA/4 100 Watt PA  
Set-Up £324.02  
50 PA/1 50 Watt PA Set-Up  
£227.16  
50 PA/2 50 Watt PA Set-Up  
£218.55  
50 PA/3 50 Watt PA Set-Up  
£198.93  
50/PA 4 50 Watt PA Set-Up  
£211.02  
50 PA/5 50 Watt PA Set-Up  
£202.43  
50/PA 6 50 Watt PA Set-Up  
£182.81  
1917 20 Watt PA Set-Up  
£103.07

##### New Speaker Cabinets:

1980 1 x 18" 150 Watt Bass  
or Organ Reflector Cabinet  
£125.32  
1979 4 x 15" 200 Watt Bass  
Cabinet £157.25  
1979B 4 x 15" 200 Watt  
Bass Cabinet £157.25  
2038 4 x 10" 75 Watt Lead/  
Organ/Bass Heavy Duty  
Speaker Cabinet £65.10

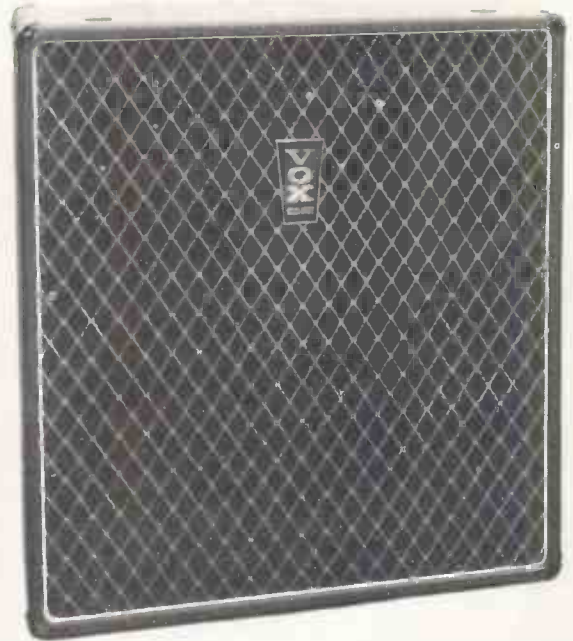
##### New 50 Watt Lead/Bass/Organ Set-Ups:

50 H.D.L. 4 x 10" Heavy Duty  
Cabinet with 50 Watt Lead  
Amplifier No. 1987 £149.73  
50 H.D.O. 4 x 10" Heavy Duty  
Cabinet with 50 Watt Organ  
Amplifier No. 1989 £149.73  
50 H.D.B. 4 x 10" Heavy Duty  
Cabinet with 50 Watt Bass  
Amplifier No. 1986 £149.73

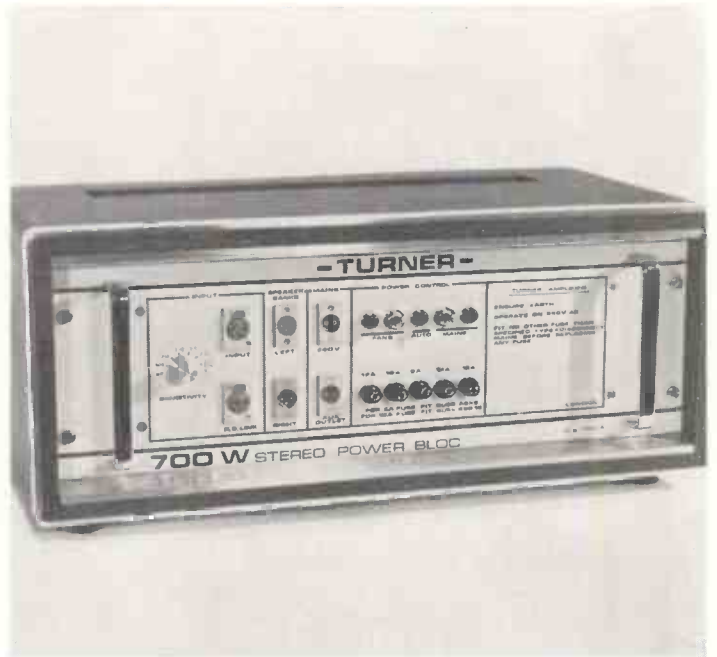
## ROSETTI

ROSETTI LTD.,  
138 Old Street,  
London, E.C.1.

The famous Triumph range of  
equipment, manufactured by Ro-  
setti, includes both solid state and



Vox Multi-Link Speaker unit



The Turner 700 watt Stereo Power Bloc

## Professional Public Address 'Stereo' Amplifier 1200 Watts R.M.S.

8 Inputs into 2 Output mixer  
Feeds two DC300 CROWN  
Professional Amplifiers  
Ultra Low Distortion  
Full Stereo Monitoring  
—Visual and Headphones—  
Echo Send/Return  
Balance Line Inputs

POWER OUTPUT R.M.S.  
600 WATTS—600 WATTS  
(STEREO)

**Price £1,085**

Guaranteed for 3 Years

Also to order Quadraphonic  
AND

**10,000**

WATT R.M.S. P.A.

**Solasound Electronics, 45 Victoria St., Windsor  
66989**



**TOP  
OF  
THE  
STACK!**

**LOUD  
VERY  
LOUD**

## **VAMPOWER-OF COURSE!**

100 Watts plus Multi Amp for Lead and Bass.  
Plus VAMPOWER 'Bite' and Bass Boost.  
Cabinets - 100 Watts matched 12" Celestions

**JUST ASK  
T. REX - MICK ABRAHAMS - GRASS**

See your dealer, or write for leaflets of complete range to:  
**Jim McDonald, Vampower International Ltd.,  
Invicta Works, Elliott Road, Bromley, Kent.**

# it's not worth the risk

If your local newsagent has sold out when you ask for your copy of *Beat Instrumental*, you can always get it direct from us. If you would like us to send it every month, a year's subscription (12 issues) costs £3, from:

**Beat Publications,  
58 Parker Street,  
London, W.C.2 B 5QB**

# status **MUSIC STRINGS AND ACCESSORIES**

- ★ The ST500 set for electric guitar in light and super light gauges. Magnetic, stainless.
- ★ Three ranges of bass guitar strings, flatwound and roundwound.
- ★ The ST bronze-wound for folk guitar.
- ★ A really beautiful guitar strap, 5in. wide. An exclusive status item.

*Other straps, slings, plects. and picks, bags, plus a full range of strings*

**STATUS MUSIC PRODUCTS 130 SHACKLEWELL LANE, LONDON, E.8.**



# SPOTLIGHT ON AMPLIFIERS

valve models, the latter being the last type to be added to the catalogue.

One of the most popular models is the 50 watt PA system, made up from an R 50 PAV reverb and two R Col/2/12 speaker columns. Another sought after line is the 100 lead and bass RA/100/LBV system.

Rosetti's full range is:

#### Amplifiers:

RA/100 LBV (valve)	£108.00
RA/100F (solid state)	£104.50
RA/100 LB (solid state)	£104.50
RA/50 LBV	£80.00
RA 50 LB (solid state)	£73.50
R/slave master complete (solid state)	£97.50
R/slave only (solid state)	£60.25
R/100 PAV	£118.00
R/100 PA (solid state)	£138.75
R/50 PAV (with reverb)	£105.00

#### Speakers:

R/Col/100 Lead	£141.00
R/Col/100 Bass	£146.00
R/Col/50 Lead	£93.00
R/Col/50 Bass	£98.00

#### PA Column Speakers:

R/Col/4/12 50 watt	
PA column (per column)	£72.00
R/Col/2/12 25 watt	
PA column (per column)	£51.00

## SELMER

HENRI SELMER LTD.

Woolpack Lane  
Braintree  
Essex

Another two amplifiers have been recently added to the ever-growing list of equipment available from Selmer.

The new additions are the Compact 30 SV and the Compact 50 R SV reverberation unit. These models now join four others that have appeared on the market since late last year—the Treble 'N' Bass 50 SV; Treble 'N' Bass 100 SV; Treble 'N' Bass 50 R SV and the PA 100/4 SV, all of which make use of valves.

All of Selmer's cabinets have been standardised and the switch/socket layout has been modernised.

Another notable point about the Selmer amplifier range is that many of the prices have been reduced since decimalisation.

The full range is:

Type: Output Price:  
(Watts):

#### PA Amplifiers

PA 100/4 SV	100	£105
PA 100/6 SV	100	£149

#### Multi-Purpose:

Chieftain 200	200	£190
Chieftain 100		
Bass Cabinet	100	£135
Chieftain 100	100	£130
Zodiac 50 SV	50	£90
Zodiac 100 SV	100	£108
Twin 30	30	£89.50
Compact 30 SV	30	£85
Compact 50 SV		
Reverberation	50	£140
Scintillation		
Reverberation Unit		£295
Treble 'N' Bass		
50 SV	50	£74
Treble 'N' Bass		
Reverberation	50	£75
Treble 'N' Bass		
100 SV	100	£90

There are three Chieftain units designed to be used together or in conjunction with other Selmer amplifiers, a 200-Watt amplifier (two general purpose and two instrumental channels); a 100-Watt horn enclosure with two 12-inch speakers and a 100-Watt Bass cabinet. The complete unit has a recommended retail price of £475.

Selmer's range of speaker cabinets include:

All purpose 50 (2 x 12" speakers)	£71.50
All purpose 100 (4 x 12" speakers)	£110
Chieftain 100 (horn + 2 x 12" speakers)	£130
Chieftain 100 Bass (4 x 12" speakers)	£135

## S.N.S.

S.N.S. COMMUNICATIONS LTD.,

851 Ringwood Road,  
Bournemouth,  
Hampshire.

For seven years S.N.S. has been one of the leading companies in the industrial amplification and hotel communications equipment business and, naturally, the range of this type of equipment is vast.

But S.N.S. is now building up a large line of instrument and PA amplifiers.

All the amp units, other than the slaves, have built-in sixteen-



The Sound City 100 watt guitar amps and 200 watt PA columns



Another example of the easily transportable Marshall sound equipment



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Hear their new disc  
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Henri Selmer & Co. Ltd.  
Woolpack Lane, Braintree,  
Essex.

Tel: Braintree 2191



Please send me your  
literature on amplifiers/  
speakers.

Name .....

Address .....

My usual Selmer dealer is

BI/7/71.

# SPOTLIGHT ON AMPLIFIERS

inch switchable and graduated spring reverbs. Other features of S.N.S. equipment are the short and open circuit protection devices and sliding controls. The PAs are six channel models – 12 input and instrumental. The pre-amps have six independently controlled tone circuits covering full frequency ranges. The instrumental pre-amps and the PA pre-amps are interchangeable.

When used at floor level the control panel slides back to a 40 degree angle. But they can also be put on top of speaker stacks and it then swings forward to a right angled position.

The models in the S.N.S. range are:

125 instrument amp	£155-00
125 PA amp	£185-00
125 watt slave	£125-00
50 watt instrumental amp	£120-00
50 watt PA amp	£150-00

A pair of 12" speakers in cabinet, capable of handling up to 100 watts are priced at £93. A pair of 15" speakers in cabinet at £110-00 and a pair of 12" speakers with two horns at £128-00.

## SOLASOUND

SOLASOUND ELECTRONICS CO.,  
45 Victoria Street,  
Windsor,  
Berkshire.

The name of Solasound has been synonymous with high quality, high-powered discotheque consoles since the company was founded about a year ago.

But now the company has branched out into the world of consoles and is directing its resources in the direction of professional groups.

Using two Crown International DC 300s amps, it is really a mixer console and amplifier all in one and with 1,200 watts RMS power. It also gives a stereo power of 600 watts RMS per channel. A custom-made quadrophonic version with 300 watts RMS per channel is also available.

The mixer is eight-channels into stereo output, with balanced line

inputs, full headphone and visual monitoring facilities. The distortion rate is very low – about 0.1%.

Purchase of this model is a package deal. It comes enclosed in a case and measures 36 inches high and 24 inches wide and weighs about one hundred weight. It is, of course, on wheels to make it easily transportable. With a mixing console on top it takes in excess of eight amps off the mains power supply. Full echo, send and return and individual controls are other notable features. It is priced at £1,085.

## TURNER

TURNER AMPLIFIERS,  
101, St. Kilda Road,  
London, W.13.

With an output in excess of 800 watts RMS (IHF) the Turner 700 is claimed to be unrivalled for its studio sound at high power. Built for heavy duty operation it is fully protected against most known forms of circuit breakdown which plague high power amplifiers, including shortened, open and mismatched speaker systems, overloaded power supplies, excessive overheating, chain destruction phenomena, input overload damage and high frequency overload blowing.

Connections to the amplifier are made reliably and safely by Cannons. Two forced air fans maintain cool operation at high power.

The input control selects the sensitivity to match up to mixing units, having an output of between 500 mV. and 2V. The amp links into speaker systems of 4-8 ohms for maximum speaker power and efficiency, the Turner/JBL speaker banks provide studio reproduction at a level that will override most conventional 1,000 Watts PA systems.

One of the amp's most important features is the control that it has over bass frequencies. The difference in sound between this and any other amp, says the company, is immediately apparent as a tight, accurate sound; this results from its high damping factor on bass frequencies (being 1700 as opposed to 60 in the best of valve amps). This factor therefore overcomes the loss of power and increase in distortion which occurs in conventional PA systems as more bass is applied. Due to the amp's control over bass, the speaker cones hardly appear to move when large amounts of bass power are applied. Distortion on bass is calculated to be as low as 0.001% at full power.

The amplifier is guaranteed for

three years against defective workmanship and components other than damage due to negligence, misuse, accident or shipping damage.

Another important feature of the amp's capabilities is that it will, says Turner, take the place of a stack of other amps being used by groups.

Weighing 50 pounds and with dimensions of 23½ x 14 x 9½ inches, it is priced at £675-00

The Turner PA system comprises of eight JBL speaker cabinets, one 700 watt stereo amplifier and a various range of stereo mixers from 4-16 channels up to studio quality. The mixers feature volume, treble, mid-range, pan, stereo echo and send, foldback monitoring and very low noise level and wide frequency range. All Turner equipment is solid state.

Other Turner equipment comprises of:

### Amplifiers:

ERA 125	125 Watt Extended Range Amplifier	£145-00
PB 125	125 Watt Power Bloc	£115-00
PB 250-s	250 Watt Stereo Power Bloc	£225-00
PB 700-s	700 Watt Stereo Power Bloc	£675-00

### Mixers:

M4	4 Channel Mono Mixer	£194-00
M8	8 Channel Mono Mixer	£342-00
M8-s	8 Channel Stereo Mixer	£378-00
SM8	8 Channel Stereo Studio Mixer	£562-00
SM12	12 Channel Stereo Studio Mixer	£725-00
SM16	16 Channel Stereo Studio Mixer	£920-00

### P.A. Speakers:

PA15	TURNER/JBL 15" reflex	£145-00
2PA 15	TURNER/JBL Twin 15" reflex	£230-00
2PA15H	TURNER/JBL Twin 15" front-loaded High Frequency Horns, Long and Short Throw	£265-00 Various

### Bass Speakers:

B15	TURNER/JBL 15" reflex	£150-00
-----	-----------------------	---------

2B15	TURNER/JBL Twin 15" reflex	£240-00
2B15H	TURNER/JBL Twin 15" Rear Loaded	£275-00

## VAMP

VAMP INTERNATIONAL LTD.,  
Invicta Works,  
Elliott Road,  
Bromley,  
Kent.

Vamp International use the brand name of Vampower for their range of amplifiers, columns, PAs and speaker cabinets.

The Vampower 100 watt plus multi purpose valve model has built-in 'bite' controls, four twelve-inch Rola Celestion matched speakers, hardwearing, kick-proof fronts, C-core transformers and boards made of fibre glass for additional strength. The bass channel has an extra boost on the control.

The Vampower amp models are:

5 watt amp	no price yet available
10 watt amp	£29-00
40 watt combination valve amp	£129-00
100+ multi purpose valve amp	£104-00

### PA Amplifiers:

100 watt, six channel, the disc channel having extra bass response	£125-00
--	---------

### Speaker Columns:

4 x 12" Rola Celestion staggered	£212-00 per pair.
----------------------------------	-------------------

## VOX

VOX SOUND LTD.,  
West Street,  
Erith,  
Kent.

Vox has introduced a new two-channel Defiant 50 treble amplifier. Equipped with a three-way foot switch for remote controlled special effects, the Defiant is the latest addition to an already extensive range of amplifiers by this company.

The new unit has both a normal and a brilliant channel with four inputs to feed two 12-inch Vox heavy duty speakers and one high frequency ex-potential metalhorn, via cross-over network.

Producing – just at the tap of a switch – a wide variation of sound effects, from super-harsh treble to growling, bending and flip-out distortion, this 50 W RMS 100 W Peak Power Defiant has a full tonal capacity. Water-proof plasti-leather covers are available for each section, the

dimensions of the amp section being 23-3/4 x 9-1/2 x 11 inches and the speaker section being 32 x 21 x 12 inches. It has a recommended retail price of £161.00.

Other models from Vox are:

*Solid state amplifiers without chrome stands:*

Defiant 50 W Treble £252.00  
 Supreme 100 W Treble £318.00  
 Foundation Bass 50 W Bass £218.00

Super Foundation Bass 100 W Bass £285.00

Amplifier Sections, Solid State:

Defiant Amp Section £161.00  
 Supreme Amp Section £176.50

Foundation Bass Amp Section £132.00

Super Foundation Bass Amp Section £152.00

Midas 100 W All Purpose Power Amplifier with Reverberation Unit. Ideal for organ and other Instruments £106.00

*Speaker Cabinet:*

Defiant Speaker Cabinet (2 x 12" and 1 Horn Speaker) £91.50

Supreme Speaker Cabinet (4 x 12" and 2 Horn Speakers) £141.50

Foundation Bass Speaker Cabinet (1 x 18" Speaker in tuned cabinet) £86.00

Super Foundation Bass Speaker Cabinet (2 x 18" Speakers in Tuned Cabinet) £135.00

Multi-link Cabinets (stack cabinets) (Available with open or closed backs):

Tuned Cabinet Incorporation 4 x 12" Speakers with Impedance Matching Unit £131.00

Tuned Cabinet Incorporating 2 x 12" and 2 x 15" Speakers with Impedance Matching Unit £162.00

*Valve Amplifiers:*

AC. 30 Twin Treble and Bass Boost £139.50

V 100 100 Watt Valve Amplifier £87.25

100 Watt Focus L/Source £120.00

*PA Equipment:*

SS 100 PA Amplifier Output 100 Watts with Reverberation Unit £105.00

Focus Line Source Speakers (4 x 10" Elliptical Speakers In Each Section) £69.00

*Amplifier Accessories:*

Foot Volume Control Pedal £8.40

Treble Bass Booster £6.00

Distortion Booster £6.00

Tonebender £12.00

Wah Wah Pedal £10.00

Wow-Fuzz £14.00

Wow-Swell £14.00

Impedance Matching Unit £15.00

Repeater Unit £12.00

Multiplug Board £3.50

There is also a large range of amplifier and speaker cabinet covers available from Vox.

## WATKINS

WATKINS ELECTRIC  
 MUSIC LIMITED.

66 Offley Road,  
 London, S.W.9.

There have been two recent additions to the vast range of amplifiers, speakers, PA's and columns bearing the famous WEM brand name. These are the Ven-detta column, at £115, which is a condensed version of a full system used at a festival. Amongst its many features are two 12-inch woofers and two horns.

Also from WEM is the band mixer. It features slide faders, eight channels, separate tone controls and can be used for mono and stereo. Available in 40 and 100 watt form at £95 and £130 respectively.

Other models in the WEM catalogue include:

Clubman £22.00

Dominator £52.50

Power Musette £52.50

ER 40 £58.00

Super Dual Twelve £54.50

Super Forty £52.00

Starfinder 100 Bass £65.00

Starfinder 100 Twin 15 £79.00

ER 100 £98.50

Super Starfinder 4 x 12" £112.00

X 40 Reflex Bass £133.00  
 Sennheiser Microphone £35.50  
 40 Watt Monitor Amplifier

£54.00

1 x 12" monitor speaker £31.50

PA 40 £58.00

PA 100 £98.50

SL 40 (slave) £51.00

SL 100 (slave) £86.50

Audiomaster Mixer £210.00

4 x 10" column £41.50

6 x 8" column £43.50

6 x 10" column £68.50

4 x 12" 'A' column £73.50

4 x 12" 'A' Super £86.00

4 x 12" 'B' column £108.00

4 x 12" 'C' column £102.00

2 x 12" 'B' column £59.00

X 32 horn column £57.50

X 29 stack, complete £225.00



The economically-priced equipment from new company, Edgar, based in Somerset.



# HOHNER PLANET

This unique lightweight keyboard appeals to progressive musicians. Its piano-tone quality attracts all who seek a new and subtle sound dimension. Details available from Dept. BT.8 at the address below.

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# GUY FLETCHER – The “Keep-at-it” writer

Songwriters usually tend to reach a successful stage by one of two ways: either they attract notice with one instant hit, or they write from within a ‘successful group. But there is another, more traditional school of song-writing: the long ‘keep-at-it’ route, and Guy Fletcher is of this latter type.

Guy has been writing ever since he can remember, but it’s only since he teamed up with lyricist Doug Flett that his music has come together in a way that paid. ‘We’ve been compared to Elton John and Bernie Taupin,’ says Guy, ‘But we’ve also been compared to a lot of other different writers so it must mean we’re original.’

Among their other successes, Guy and Doug Flett were the first British songwriters to write an original for Presley. *Live A Little, Love A Little* was featured on the *Flaming Star* LP. ‘Colonel Tom Parker had heard our work,’ says Guy, ‘and *Live A Little* went on the album. That started an association with Presley which has gone on ever since. *From Memphis To Vegas* featured *The Fair’s Moving On*, by Messrs. Fletcher and Flett, and their latest Elvistic piece, *Just Pretend*, is to be found on *That’s The Way It Is*.

But the writing hasn’t only been for Elvis Presley. The Hollies’ *Can’t Tell The Bottom From The Top* was another Flett/Cher goodie, and Cliff Richard had some notable success *With The Eyes Of A Child*. Guy Fletcher speaks well of Cliff’s nature – ‘you think he’s just too good to be true, then you suddenly realise that he’s *really* like that’ – and in fact works out of the same office. To add to his other achievements (working with Cliff *is* an achievement) he has also had, his own LP *Guy Fletcher* issued recently – and reviewed well.

‘I’m quite happy with the record, although there are always those things you’d like to have changed,’ he says. This he accepts as a standard self-criticism, but he goes on to add that all should be well on his next

LP, which is to be made in September. Nicely timed to coincide with the release of *Guy Fletcher* (on which Guy plays piano and sings) – complete with string orchestra, was an appearance on the *In Concert* series that is featured on BBC 2. ‘I was terrified,’ he confesses, ‘and all the more because Joni Mitchell had been guesting the week before. She’s so good: a great writer and a great performer. To follow her was bloody frightening’.

It’s a long cry for ‘just another strugglin’ songwriter’ to become a fit box-companion for Joni Mitchell.

But the road has been hard. ‘While I was still at school I decided I wanted to be a songwriter, but in fact when I left I did some jobbing for three years, writing all the time on the side. I was writing at night and working by day.’

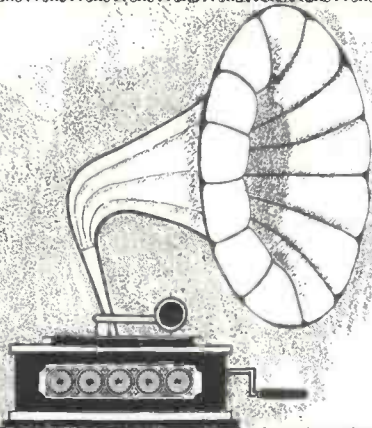
Then along came Mr. Flett, and things took a turn for the better. *Step By Step* was produced and became a hit in Scandinavia, and it was immediately followed up by a No. 1, *Turn Him Round*, recorded by Wishful Thinking and also covered by a Danish group (would you believe the Red Squares?)

Following this came what Guy refers to as a ‘consolidation period’. Increasingly conscious of the fiscal side of songwriting, Flett and Fletcher formed a publishing company and went to work in earnest. At this point came the Hollies’ and Cliff’s hits, plus work for Cilla Black and many others.

‘We were asked to write for the Eurovision Contest,’ remembers Guy, ‘and we came up with *Wonderful World*’ – which gained a No. 3. for Cliff Richard in the Britist heat. This was the record that Tom Parker heard – and there we are, back with Presley.



# ALBUM REVIEW



## Album of the Month



### THE HOUSE ON THE HILL

AUDIENCE  
CHARISMA CAS 1032

This album is the most inventive and original collection of music to be released this month. It comes onto the recording scene in the same way as Family's *Music In A Doll's House* did a few years back, having very little in common with it's fellow releases. Because it is so different, it is hard to describe in terms of rock, as we usually describe by comparisons. To list the instruments used may help: Tenor sax, clarinet,



flute, electric classical guitar, bass, percussion and vibes. It is probably the wind instruments which give it its unique sound, giving body to the recording. There are also very interesting vocals from Howard Worth who at times has Jaggerish qualities. By using different phrasing on several of the tracks they are able to move away from the traditional 'rock' vocal style. No two tracks sound alike, so that the whole album provides a varied entertainment. Producer was Gus Dudgeon, engineer Robin Cable, and Storm from Hipgnosis was responsible for the excellent cover.

### RAM

PAUL & LINDA MCCARTNEY  
APPLE PAS 10003

Despite all the unfavourable reviews, I consider this to be some of the best of McCartney. As he himself sings on the opening track, 'Too many people going underground/Too many people reaching for a piece of cake'. Lennon seems to be currently



'in' whereas McCartney is 'out' - Paul, preferring not to over-reach for his piece of cake by 'going underground'. The album needs to be listened to as a whole, several times, before a judgment is made. As always, McCartney is a master of melody and intricacy and this album is a fine example of just this. Linda is credited as being co-writer on six of the twelve numbers and also joins Paul on vocals throughout. The harmonies they achieve equal the overall quality of the record. Listen to the whole album before you form an opinion.



### THE GOOD BOOK

MELANIE  
BUDDAH BDS 95000

The good record. Melanie has a voice which is on that brink between smiling and crying. She sings eight of her own songs here and gives away the words in a good booklet. The total effect is tenderly beautiful, the female Neil Young. The other three songs are from the pens of Dylan, Judy Collins and Phil Ochs.



### MARC BENNO

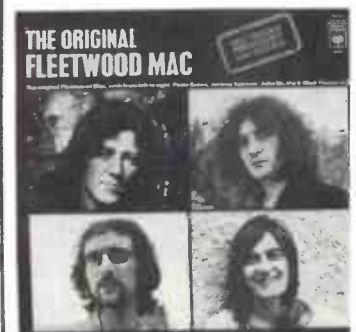
A & M SP 4273

This is the musician, that played for the backing vocalist, that sung for the pianist, that played on the album that Cocker made.

### THE ORIGINAL FLEETWOOD MAC

CBS 63875

This is the original Fleetwood Mac and not to be confused with any other product of the same name. It plays blues as no other white man can. Still as good as ever and unequalled. Ideal for open air pop festivals, blues clubs and manic depressives. Just place on record player and stand back.





## OSIBISA

MCA MDKS 8001

Osibisa describe themselves as playing, 'Criss-cross rhythms that explode with happiness', and I suppose that's a fair description. The overall sound is very exciting as well as being original. Some tracks will seem like a jam between Santana and Chicago, especially *Music For Gong Gong*. Anyone attempting to combine percussion and brass rock will come in for this comparison though, and it in no way detracts from the quality of the album.

## NANTUCKET SLEIGHRIDE

MOUNTAIN ISLAND ILPS 9148

Mountain don't come up with anything startlingly new in music. There's a bit of



*Deep Purple In Rock* every now and then, familiar riffs are featured, and the singer must have a voice which is the twin brother of Jack Bruce's at times. The thing is - they do all this, and they do it incredibly well which makes it an album worth buying! They possess the heavy excitement which is so often missing from these combos. Bass player is Felix Pappalardi who was producer and co-writer on a lot of the Cream numbers. Maybe that's where the Jack Bruce bit ties in!

## TONY JACKLIN SWINGS INTO

CBS 64351

Here is the famous Tony Jacklin, well known for his knitwear adverts and the occasional round of golf. Being a real Jacklin of all trades, Tony surprises us all with this swinging little collection. Most sportsmen can only sing the old favourites like *Come Fly With Me*, *San Francisco*, *Edelweiss*, *If You Were The Only Girl In The World* and *Might as Well Rain Until September* and our

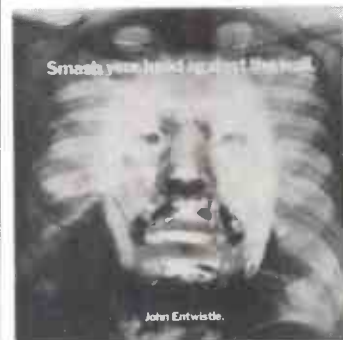


'Tone' is no exception. Shortly after the record was released the IRA threatened to blow his home up.

## SMASH YOUR HEAD AGAINST THE WALL

JOHN ENTWISTLE TRACK 2406 005

Nothing special from the silent member of The Who. At one time I used to wonder why certain group members remained in the background. Albums like this explain all. Acoustic and electric guitar is played by 'Cyrano'. Now, 'Cyrano' is always pictured as being a gentleman with a big nose. Can you think of any lead guitarists that would fit the description? Send your postcards to.....



## BUDDY MILES

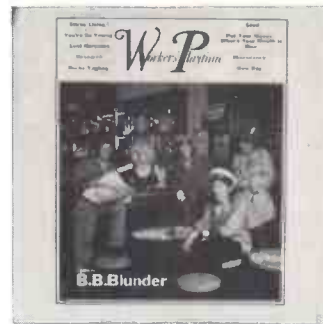
A MESSAGE TO THE PEOPLE MERCURY 633 8048

A very quick follow up album by the versatile Miles. Once again with his very full ensemble of brass, percussion and guitar players it has received quite favourable reviews in many other music newspapers. So BI will prove to be no exception. Whilst having a hand in the writing of some of the songs he also pays tribute to Otis Redding and Gerry Allman (of the Allman Brothers Band) by recording some of theirs too. If it's good music you want to listen to this is one for you.

## WORKERS' PLAYTIME

B. B. BLUNDER UNITED ARTISTS UAG 29156

Not an inspiring sound. Album cover concept is ex-



cellent though - not enough credit is ever given to these cover designers. As for B. B. Blunder, let's hope it was just a 'playtime' and that they'll return to work soon.

## IN THE LAND OF GREY AND PINK

CARAVAN DERAM SDL RI

Music in the land of grey and pink is very dull. In fact there's not much at all to say

about it. It doesn't rock, it doesn't swing, it doesn't carry along with harmonies - it's the sort of thing you might hear in the distance when you're in the bog of a Top Rank ballroom. The titles of the songs are a bit weird too - it's possible that you may choose to buy the album in order to read them. Just to tease you I'll give you a couple - *Dance Of The Seven Paper Hankies* and *Hold Grandad By The Nose*. It's a stereo record and can be played on mono reproducers provided either a compatible or stereo cartridge wired for mono is fitted. Recent equipment may already be fitted with a suitable cartridge. If in doubt consult a dealer.



## BRIAN AUGER'S OBLIVION EXPRESS

RCA VICTOR SF 8170

A talented band here headlined by Brian Auger, with Barry Dean on bass, Jim Mullen lead and Robbie McIntosh on drums. The backup musicians don't quite match Auger's mastering of the keyboards. This could be the album which will gain him the recognition he deserves. Inside is a poem written by Auger which starts off 'Faded all the bright dreams'... maybe a reference to the hazy crazy days of The Brian Auger Trinity and Julie Driscoll. Will someone prevent Auger from



passing into oblivion? Will this be the one? Who is 'The Surgeon'? Where are Nasty Productions? Why is Brian Auger wearing a flowered shirt on the cover?



**UNICORN**  
TRANSATLANTIC TRA 238

After two changes of name the group finally emerged as Unicorn. The highlight of their act is the incredibly tight harmonising and although most of the songs are not their own (Jim Webb, Neil Young and James Taylor appear to be favourites) the style, although similar to CSN & Y, is refreshing. The opener, *P. F. Sloan*, is an absolute paragon.



**THE BATTLE OF THE BANDS**  
B & C BCM 103

A hotch-potch of modern-day rock 'n' roll sounds from a Gene Vincent of almost pensionable age, Shakin' Stevens And The Sunsets, The Houseshakers, The Wild Angels, Merrill Moore, The Red Price Band and Lee Tracy And The Tributes. Songs are pretty much of the standard rock type popularised by mostly other artists

during the fifties and include *All By Myself*, *Lucille* and *Let The Good Times Roll*.

**CELEBRATION**  
A & M AMLS 2020

Featuring Joan Baez, The Beach Boys, Merry Clayton, Kris Kristofferson, Country Joe McDonald and Linda Ronstandt all recorded live at the 1970 Big Sur Folk Festival at Monterey, California. Joan Baez is Joan Baez, just as Country Joe is Country Joe. The Beach Boys' *Wouldn't It Be Nice* is rather thin in comparison to the recording studio version but Kristofferson's enthusiasm in *The Law Is For The Protection Of The People* is very contagious.



**GOOD CLEAN FUN**  
UNITED ARTISTS UDX 201/2

A superb sampler by all of United Artists' main acts, from Canned Heat and John Lee Hooker (for my mind the most exciting track of all) to the more progressive and less blue sounds of German group, Amon Duul, The Groundhogs and If. Enclosing an informative booklet of group activities, a very worthwhile buy at just £1.49.



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