

BEAT INSTRUMENTAL

JAN. 25p

AND INTERNATIONAL
RECORDING STUDIO



**KING CRIMSON:
PETE SINFIELD TALKS
ABOUT HIS LYRICS**



**PA AND STUDIO
EQUIPMENT SPECIAL:
LATEST PRICES
AND MODELS**



**ZAPPA'S
FILM WORLD**



**FANNY:
'TREAT US AS
ROCK PLAYERS AND
NOT AS GIRLS'**

organs·pianos·synthesisers
but there is only ONE
MELLOTRON®



£495

model '400'

Small, light and easily portable the Mellotron 400 has been designed specially for Group and Studio use. Each instrument is hand built for quality and reliability.

**ask the moody blues,
king crimson, yes, strawbs,
fortunes, dave greenslade
ex colosseum
OR MELLOTRONICS LTD.**

35, PORTLAND PLACE, LONDON W1N 3AG.
01-580 9694 CABLES: RHYTHMATE LONDON.

BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

No. 105

JANUARY 1972

EDITORIAL & ADVERTISEMENT OFFICES:

58 Parker Street, London, W.C.2 Telephone 01-242 1961

Publisher and Managing Editor: SEAN O'MAHONY

Advertisement Director: CHARLES WOODS

Editor: DEREK ABRAHAMS

Features Editor: STEVE TURNER

Assistant Editor: JOHN BAGNALL

Advertisement Manager: RICK DESMOND

Production Manager: DAVID FARMER

Circulation Manager: ANN WICKENS

Copyright © 1972 by Beat Publications. All Rights reserved

Beat Instrumental has very rarely broached upon the subject of pre-recorded cassettes and eight-track cartridge tapes – much to the disappointment of the various manufacturing companies.

So, with the heralding in of the New Year we hope to increase our coverage of this important aspect of the music industry.

Much to the surprise of many people, cassettes and cartridges have been around since 1963 and 1965 respectively. When Philips first launched the cassette at the Berlin Motor Show in 1963 they hailed it as a major breakthrough in the conveyance of music. The company spent several thousand pounds on trying to popularise its invention but for various reasons their efforts were to no avail. The cartridge companies, namely RCA and Ampex, spent just about as much on their configuration but once again it was a sad story of failure.

The companies couldn't understand why. In Europe the cassette was quickly accepted by the public. In America the cartridge was also welcomed. It seemed incomprehensible to them that the British public resisted strongly and seemed to prefer to remain with the conventional single and album.

In the meantime tape-only shops began opening around the country. One manufacturing company, Precision, even opened one in the centre of London, and said it would investigate and study the habits of the English people. Other shops were in Leicester, Leeds, Glasgow and a small village in Essex.

To further their tape cause the nine manufacturing companies – Ampex, CBS, Decca, EMI, Liberty/UA, Philips, Polydor, Precision and RCA – formed a committee which they called The British Recorded Tape Development Committee. Its aim was to study the weaknesses of the English market and on many occasions they invited record shop owners to air their views in meetings on why tape was not catching on here as it was in Europe and other places.

Now the story is slowly realising a happy ending. The stands at the last Motor Show were crammed full of tape players and tapes, the Audio Fair was virtually given over to tape playing equipment and now at the Ideal Home Exhibition in the Spring a similar tale is about to unfold.

Tape is now a particularly important commodity to record companies and it is expected that within five to ten years artists will be signed not to record contracts but to tape ones.

CONTENTS

COVER PIC—KING CRIMSON'S
ROBERT FRIPP

Page

SPECIAL ARTICLES

Frank Zappa	22
Harmonicas	26
King Crimson	28
Country Faith	40
PA Supplement	42
Studio Equipment Supplement	64

MONTH'S FEATURES

Mal Gray	11
Jonathan Swift	15
Polly Palmer	16
Redbone	18
Kid Jensen	20
Savoy Brown	30
A-Z of Record Companies	31
Argent	32
Fanny	34
Isaac Hayes	38
John Miles	39

REGULAR FEATURES

Player of the Month – Kim Menzer	4
Songwriter of the Month – Jonathan Kelly	6
A & R Man – Tony Cox	8
Instrumental News	9
Girls In Rock – Dyan Birch	12
Studio Playback	13
Guest Writer Column	17
Chartfax	17
Profile – Jimmy McCulloch	36
Managers and Agents – David Cardwell	37
Album Reviews	76

INDEX TO ADVERTISERS	79
----------------------	----

PLAYER OF THE MONTH

KIM MENZER

Burnin' Red Ivanhoe have proved that even a country like Denmark can produce groups with their own musical ideas and identity. European groups, at last, are becoming innovators instead of imitators. Kim Menzer is an important member of the group. He plays trombone, flute, harp, tenor-sax and guitar.

Kim started making music when he was 12 years old. 'I used to like Cowboy music, so I got myself a little guitar,' he explained. 'I was living in a very small town and there were no good music teachers so I had to teach myself. A few years later I had a very good friend who often came over here to England. He played New Orleans jazz and was friendly with Chris Barber and Kenny Ball. That was about ten years ago. Well, this guy bought me my first trombone and I started playing jazz.'

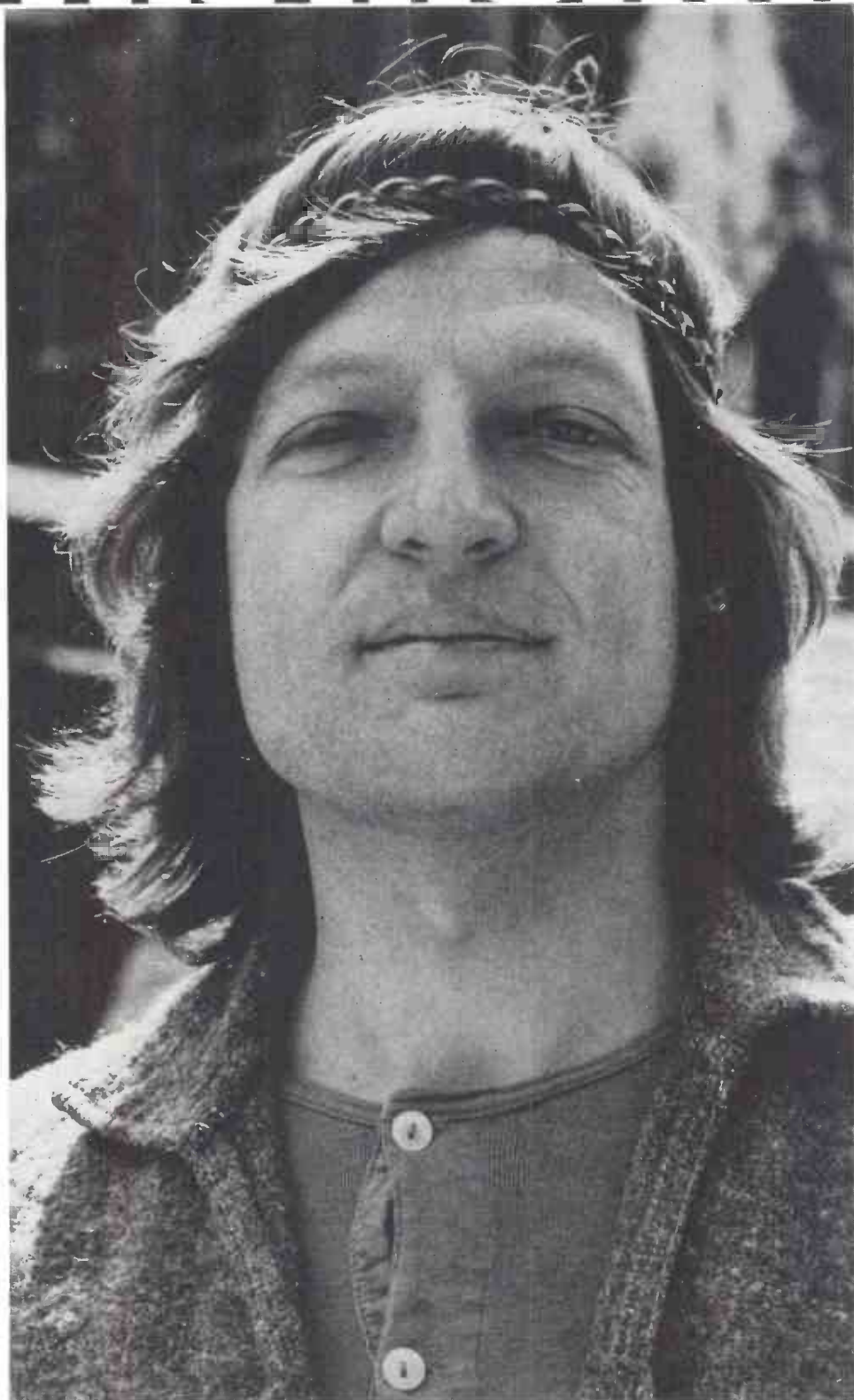
'I was heavily influenced by Big Jim Robinson from New Orleans and J. C. Higginbotham from Luis Russell's band. It was their strong rhythmic feel and the real pure honesty of their tone and attack that really struck me. So I started playing New Orleans jazz and later on I changed to more Swing music. Then I moved to Copenhagen. I knew in myself that I had to go to the big city to meet other musicians who could learn from. I played a lot of clubs and restaurants in typical traditional and swing bands.'

'But, in a way, it was not enough for me to play music that was a kind of copy of American music. About six years ago I got to know a Danish saxophone player called John Tchicai. He went to the States for a while and played with guys like Archie Shepp over there. When he came back, I joined him because I felt I could learn a lot from him.'

'I think working with John was very good for me as a musician. Three years playing avant-garde music really opened my mind. But after that period I wondered which way I should go next. Finally, I teamed up with a sax player called Karsten Vogel. I had worked with him before. And that's how I came to join Burnin' Red Ivanhoe. I liked the idea of joining a rock group because once again I was trying a new form of music. We draw on our background of traditional and avant-garde jazz, but now the rhythmic side is even more important.'

Kim has always been interested in folk music. 'I have been studying Indian singing and flute playing for many years. I like playing flute with the band because I seem to be able to express myself. It's much better than the trombone. I also play harmonica.'

Kim has a German Schlutz G-Flute, an American King C-Flute, a King Trombone, bamboo flutes from India, his grandfather's fiddle and around 200 harmonicas of the small lower-priced Hohner variety. At the moment the band use a Danish P.A. but are likely to switch to the American Altec-Lansing system.



SPECIAL OFFER

FOR BEAT INSTRUMENTAL READERS—SAVE ON POP POSTERS

By special arrangement with Pace International, *Beat Instrumental* can now offer its readers a useful cash saving on all the top pop posters. The more you buy the more you save!

For this initial offer we have selected eight of the most popular posters including giant size (52" x 34") photographs in colour of Jimi Hendrix and Mick Jagger. These normally retail at 95p each but *Beat Instrumental* readers can purchase them direct for only 75p. The standard size posters (size 38" x 25") normally retail at 70p each, our special price is only 55p. Don't miss this great offer — complete the order form today and send it in for rapid delivery.



JIMI HENDRIX GIANT



IAN ANDERSON



DALTRY



MICK JAGGER GIANT



MARC BOLAN



JOHNNY WINTER



JOE COCKER



THE BEACHBOYS

Jimi Hendrix—Giant at 75p Johnny Winter at 55p

Mick Jagger—Giant at 75p Ian Anderson at 55p

Joe Cocker at 55p ... Marc Bolan at 55p ...

Daltry at 55p ... The Beachboys at 55p

Post & Packing 15p (no P & P on 3 or more posters)

To: 'BEAT INSTRUMENTAL OFFER', Cartographic Publishing, 58 Parker Street, WC2B 5QB

Please send me the posters I have indicated. I enclose cheque/postal order for £ (inc. 15p post & packing on 1 or 2 posters).

Name

Address

.....

SONGWRITER OF THE MONTH

JONATHAN KELLY

'Jonathan Kelly', said Jonathan Kelly, 'is a name that was put on me in the days when they were going to make me a star.' His real name, Jonathan Leddingham, seems less true to his Irish background than his show biz invention. He was born in Dublin and became interested in making his own music when he first heard Chuck Berry.

From this initial experience he began playing drums — an instrument he stuck with for three years. 'I think that's had an effect,' reflected Jonathan, 'because I'm very conscious of the magic of the tempo when I write my songs now. I like to vary the tempos and not be rigid. That's why I dig Laura Nyro so much.' From this brief discussion Jonathan began talking of the relation between the tempo of music to that of ordinary conversation. 'It's the way people express themselves — in bursts and starts. It's possible to let the words of a song dictate the music rather than the other way round because of this natural tempo that we express through words.'

Lyric Emphasis

Jonathan places quite an emphasis on his lyrics because for him the songs first appear as words. 'The first signs of a new song come in the lyrics,' he said. 'Something will have touched me deeper than everyday things that wash off. The first reaction is a



lyric . . . a phrase . . . a word. From there a verse comes which suggests a melody which will have the same mood as the lyrics.' Many of his songs contain an element of humour because he feels that this provides a very good vehicle for conveying something serious and important.

When Jonathan explained the serious and important things he had to say through his songs, he felt that he was in danger of being elected to Pseuds Corner! 'I want to help further the cause of awareness amongst people,' he said. 'I think 90% of our society go about with routine thoughts and actions. They live in the security of repetition. Everything has become a pattern. So 'aware-

ness' is when you go beyond that. It's learning to see yourself from outside. To see yourself in relation to everything else and to start to find out that you're alive.'

Besides writing songs in the hopes that they'll help other people he also writes so that he helps himself. 'That's not to presume that I'm the criterion of awareness,' he was quick to point out. 'My therapy is in weeding out my predicaments in my songs. The questions may seem to be posed to the audience but really they're for me.' He feels that as a songwriter his function is as an observer who relates what he sees and feels to the bank clerk who's occupation does not allow him as much time to dip into experience.

'The writer should put himself at the disposal of all the forces around him. He should be gathering them all in and relating them to the people who aren't sitting around tapping the climate of the time.' A lot of Jonathan's influences come from the world of literature as well as the more literate songwriters such as Randy Newman, Bob Dylan and even Rodgers and Hart.

'I'm intrinsically a lazy and apathetic person,' said Kelly. 'I must constantly pinch myself to get myself working. I write in bursts and starts. Sometimes I make myself chemically available to the creative forces around me. Sometimes I have to struggle against sleep. I'm a fine sleeper. After the song's written I feel I've creatively washed my hands of it.'

The Strawbs

When the Strawbs take their multi-media show on the road at the beginning of the year they'll be taking Jonathan with them. The first experimental show in which both Kelly and the Strawbs took part was on October 31st at the Shaw Theatre and the tour has resulted from this initial success.

The new year will also see the release of his first album *The Cursed Anna's State* on the Warner Brothers label. Meanwhile he'll continue trekking around the clubs and colleges educating people in awareness.



Join the freedom movement with the new Shaftesbury drums

-made so you can do your own thing!

What do *you* do best? What's your *thing*? Power? Hard swing? Abstract? A 'sound' thing? Boogaloo beat? Jazz time? Rock?

Whatever it is, you want to be the tops at it, because your *thing* is the expression of *your* personality - your freedom! It's what distinguishes you from other drummers.

Now Shaftesbury drums have been made to give an individual sound - your individual sound. They have all the 'built-in' qualities for greater response, and *you* have the control of tone, pitch and volume, just the way you want it!

But that's not the only freedom you get from Shaftesbury drums. Freedom from overtones - thanks to *tone-blasting*

Shaftesbury drums feature new tone blasted Headmaster heads to produce the ultimate in uniform tone, volume and pitch across the whole head, with complete freedom from overtones.

Freedom from shaky fittings

You've got to hand it to Shaftesbury drums when it comes to hardware. Take a look at the solid accurate locking fittings with streamlined eye appeal. Notice the legs and spurs are knurled for rigid holding. They're beautifully engineered - the ultimate in reliability.

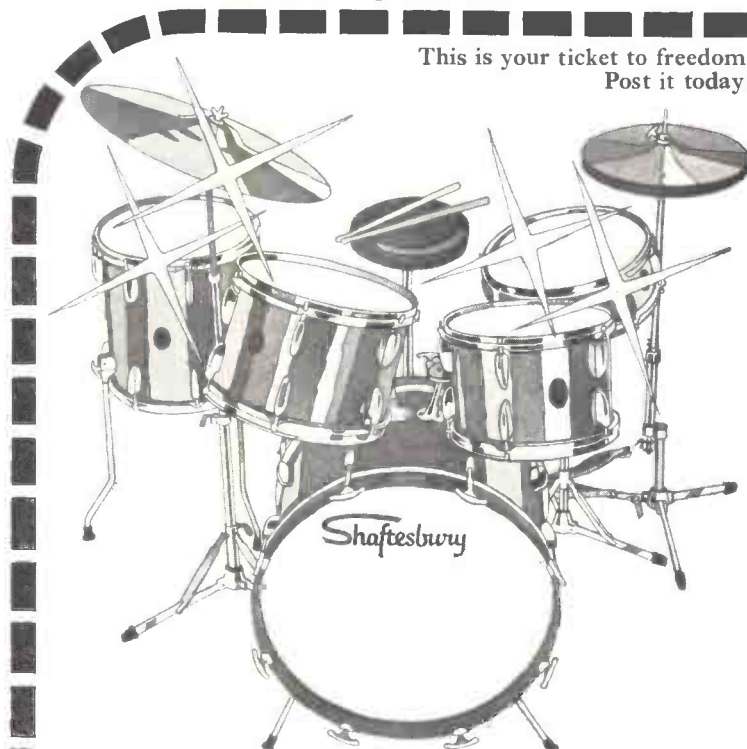
Freedom from old-fashioned razzmatass

We're away from the dazzling, star spangled finish - it's that straight look of quality that's setting the trend today. And there's a new range of *stay loose* colour finishes too.

Freedom to choose your build-up

We don't influence your choice of kit. Shaftesbury offer a range of superb drums which you can build to make your own set-up, whether it's an impressive double bass kit or two floor tom toms to expand your routine. And naturally, to go with your Shaftesbury drums you'll pick the best cymbals - Avedis Zildjian of course.

This is your ticket to freedom.
Post it today!



To Rose, Morris & Co. Ltd., Dept A, 32/34 Gordon House Road, London NW5

Yes, I want freedom. I want to do my own thing. Rush me a copy of your free, colour brochure on Shaftesbury drums.

Name _____

Address _____

Rose-Morris

B.I. 1/72

Shaftesbury
drums - a great head for sound

□ THE A & R MEN



TONY COX

Tony Cox has got a lot going for him. As a producer he's got as much work as he wants; as an arranger his talent for orchestration is much in demand. As a musician he's playing with Mick Greenwood's band (which he also produces) as well as trying to keep abreast of all his session commitments. To round it all off he's also working hard to make sure that Mick doesn't get drafted into the U.S. Army.

MUSIC PAGES

His musical career started while he was at university. 'In order to wrest myself from the depths of poverty I decided to start writing some songs. I found myself in a crappy Peter and Gordon type duo. It wasn't too good, but we got a recording contract with EMI – which I suppose was the biggest break of my career. It gave me the chance to get into production and arranging.'

While at university Tony also wrote a regular music page in his college newspaper and for which he interviewed a different personality each week. 'Through the column I met John Barry and he, I suppose, turned me on to arranging. I've been able to read and write music for as long as I can remember – I taught myself – and after meeting John I got as many textbooks on scoring as I

could and steadily worked through them, he recalled.'

His first chance to put theory into practice came in 1968. 'We had released five singles under the Peter and Gordon format and they'd did precisely nothing. But that was the days of the great soul 'in-crowd', recently displaced from *Ready, Steady, Go*. They had the idea of starting an English Tamla Motown stable.'

In retrospect it was a pretty absurd idea. But it gave him his first chance in production work. He produced Madeline Bell and Marsha Hunt, – plus a few others.

The sessions didn't last for long – but several people had been impressed with Tony's work and he moved on to better things. 'The first really good sessions I did were the second Yes and the first Caravan albums – I would still count them among my personal 'highs'!'

FIRST VENTURE

About the same time he made his first forays into A & R work. 'My first venture in arranging was the work I did on the *Family Entertainment* album. I was also working with Barry Ryan and Noel Harrison – which gave me the initial insight into orchestral arrangement. I've tended to veer towards orchestral work ever since.'

As Tony has gained experience he's also evolved a working philosophy more definite than those usually encountered.

TWO SCHOOLS

'There are two schools of thought when it comes to production and A & R. One is the Machiavellian Phil Spector approach, where the final product is very much *you*; the other is the 'gentle' approach, where the producer becomes a catalyst for the recording work.'

I tend towards the second – though I have a great deal of respect for Spector and the 'knife-edge' along which he walks. I work on the basis of trust; I get in musicians who know and leave as much as possible to them. We usually discuss the session before-hand and I let them take it from there. I come in with what I hope are as many helpful suggestions as possible. Occasionally I find it necessary to make them a firm stand on an idea – but if the music is intrinsically good, then it should work on its own.'

DOGMATIC

When it comes to arranging he confesses to being a little more dogmatic. 'If I've done the arrangements I know how they are to turn

out – and I try to get the results I want.' Over the years, he has tended to concentrate more and more towards this side of his work. 'In a sense there's no satisfaction in production,' he explained. 'That is, production cannot be 'heard' – although bad production is obvious as a component of a recording. When asked what I do I would probably reply that I was an arranger; production is essentially a part-time business.'

NEW DIRECTION

Lately, though, he has found a new direction. It began when he was called in to arrange and produce a first album for Mick Greenwood. At first he just gave advice – but as the sessions progressed he found himself drawn completely into Greenwood's music. As a result he not only arranged and produced the album, but played on it as well. And, since October, he's taken to the road as a member of Greenwood's band. 'I now think that this is the most important thing I've ever done. I'm totally involved with the band and I think it's going to work. In fact, it's *got to work*.'

If it doesn't work out then Tony Cox has another ambition – 'to produce a great roaring pop single.'

INSTRUMENTAL NEWS

BOON FOR GUITARISTS

— A TUNING DEVICE BY VOX

A new device which is claimed will eliminate forever the problem of tuning up has been designed by Vox Sound.

The device, not yet named but which is expected to be available on the general music market sometime in the New Year, works on the principle of harmonic 'beats'. These 'beats' are what you hear when two or more strings on an acoustic guitar are slightly out of tune in relationship to each other. They disappear when the notes are correctly tuned. Unfortunately, they cannot be used on an amplified in-

strument (it is a purely acoustic effect) and a trained ear is needed to effectively hear them. In Vox's tuning device the effect is reproduced by complex solid-state circuitry.

SWITCHED ON

In practice the guitar is plugged into the device and a switch is pressed on the tuner according to the note that is required — for example, top 'E'. The circuit oscillates (heard by the musician as a 'bleep') which slows down as the string is

tuned. When the string is tuned to the exact frequency (i.e. pitch) of the 'E' the 'bleep' becomes a steady note. The process is then repeated for the other strings (the switches are set to the frequency of the normal E/A/D/G/B/E tuning). The device will obviously be a great aid to the beginner and also to the performing musician as instruments can be tuned to each other very quickly and, from the audience's point of view, silently. The effect also enables the guitarist to adjust the bridge and neck of his guitar exactly. There is an earphone

socket and the unit has its own amplifier and speakers. It is battery powered.

Back copies of Beat Instrumental & International Recording Studio are available from the publishers Diamond Publishing Co., 58 Parker Street, London W.C.2 25p + 5p each copy for postage and packing



THE NUMBER ONE STRING

because...

YES are on ROTOSOUND

Chris Squires — Bass Guitarist — uses and recommends Rotosound RS 66 'Swing Bass' (Long Scale)

JUCY LUCY are on ROTOSOUND

Glenn Campbell — Pedal Steel Guitarist — uses Rotosound Custom Gauge and when playing the Mandolin uses Rotosound RS 80 'Troubadour'

Lyle Harper — Bass Guitarist — uses Rotosound RS 66 'Swing Bass' (Medium Scale)

Paul Williams and Mick Moody — Guitarists — both use Rotosound RS 203 'Fine King'

QUATERMASS are on ROTOSOUND

John Gustafson — Bass Guitarist — uses and recommends Rotosound RS 66 'Swing Bass' (Long Scale)

Rotosound — the world's highest grade in music strings — at your dealer NOW!

Or write for lists and nearest stockist to:

JAMES HOW INDUSTRIES LTD.,

20 UPLAND ROAD, BEXLEYHEATH, KENT, ENGLAND

COOL CADDY HOT PERFORMER

1971 Cadillac Eldorado Convertible Reg. May 1971, 5,000 miles, silver grey, black power hood, black leather, refrigeration, radio, 8 track stereo. Front wheel drive, 8.2 litre V-8 the worlds largest production engine. This car cost £7,202 and is now offered for only £5,995

**Bristol Street
Motors** Spurlings

Edgware Road · Hendon · London, NW9 6QD

Tel: 01-205 7171

Ask for Mr. A. Middleton



INSTRUMENTAL NEWS



After being segmented for three years, Carlsbro Sound Equipment have moved to brand new premises on an Industrial Estate at Low-moor Road, Kirkby-in-Ashfield. The plant is 10,000 square feet and has 30 people working inside. Expansion facilities are also available.

TOP GEAR GO TO THE TRADE

Top Gear, in Denmark Street, are handling Rickenbacker guitars which they have had in their own shops only up to now, but are now distributing to the trade in general as they feel there is a demand; the popular model is the Two Pickup Deluxe

stereo-wired model 4001 Bass guitar, now retailing at £256, used by Chris Squires of Yes amongst other people: there is a new, one pickup series 3000 bass expected early in the new year, to retail at £154, and also solid and semi-acoustic 12-string electrics from £198, as made popular by the Byrds.

The second range of guitars we are promoting are GUILD, with the emphasis on the Acoustic Flat-Top ranges, never before fully available in the U.K. The

Dreadnought jumbo acoustics start with the model D.25 at £126 retail, through to the D.55 at £296 retail. Folk models include the Guild F.47 Bluegrass from £215 down to the Guild F.30 Aragon at £134. We can also get the many electric guitars Guild make, but these will be special order for the moment. The range of Guild strings is available, including the re-named **Guild Sidebender** Light gauge electric set, with plain 3rd string, £2 set retail.

Last, they have d'Angelico strings, manufactured by D'Merle Guitars Inc. of New York. Again, this line was obtained after extensive demand in Top Gear's retail shops, and we especially recommend the Bronze Acoustic 6-string sets, available in four gauges all at £1.95 a set, and the 12-string acoustic bronze sets in three gauges all at £2.95 a set, although they also have silk 'n' steel, nylon classic, electric bass, etc., etc., strings by this manufacturer.

LONG AWAITED AMERICAN PRODUCTS — AT YOUR LOCAL DEALER NOW

RICKENBACKER GUITARS AND STRINGS

THE ONE AND ONLY STEREO DELUXE TWO PICKUP BASS GUITAR MODEL 4001, AVAILABLE AGAIN AT RECOMMENDED PRICE OF £256

TWELVE STRING RICKENBACKER ELECTRICS, NOW FROM £198

NEW MODEL ONE PICKUP ELECTRIC BASS, SERIES 3000, FROM £154

RICKENBACKER SUPER LIGHT GAUGE ROCK 'N' ROLL STRINGS, 6- AND 12-STRING ELECTRIC SETS, FROM £2.25

D'ANGELICO STRINGS

ONE OF THE FINEST RANGES OF STRINGS IN THE WORLD, BY D'MERLE OF NEW YORK, ACKNOWLEDGED AND USED BY LEADING GUITARISTS EVERYWHERE AS THE BEST. AVAILABLE FOR THE FIRST TIME THROUGHOUT THE U.K.

TRY THESE AND HEAR THE DIFFERENCE! D'ANGELICO BRONZE ACOUSTIC SETS, CHOICE OF 4 GAUGES.
ALL AT ONLY £1.95 SET
D'ANGELICO BRONZE ACOUSTIC 12-STRING SETS, 3 GAUGES.
ALL AT ONLY £2.95 SET

CLASSIC, ROCK 'N' ROLL AND ELECTRIC BASS GUITAR SETS

GUILD

GUITARS AND STRINGS

QUALITY ACOUSTIC GUITARS YOU MUST SEE AND TRY!

DREADNOUGHT JUMBO MODELS
START WITH D.25 AT £126
THROUGH TO D.55 AT £296

FOLK ACOUSTIC MODELS
START WITH F.30 AT £134
THROUGH TO F.47 AT £215

THE AMAZING GUILD J.S. BASS II. TWO PICKUP SOLID BASS GUITAR AT £189

ALL OTHER GUILD ACOUSTIC AND ELECTRIC 6, 12 AND BASS GUITARS AVAILABLE TO SPECIAL ORDER.

DON'T FORGET GUILD STRINGS

FOR NAME OF YOUR LOCAL STOCKIST, OR INFORMATION, CONTACT THE U.K. IMPORTER/DISTRIBUTORS.

TOP GEAR MUSICAL WHOLESALE CO. **5 DENMARK STREET, LONDON W.C.2**

MAL GRAY'S HURRICANE

Mal Gray was a lot younger than the rest of the boys in his South London neighbourhood when rock and roll reached England.

When the others were working overtime to buy their drapes, drain pipes, brothel creeper shoes, illuminous socks and string ties, Mal was at home doing his homework. On weekends, however, he could always be found tracking his mentors to the nearest record shop or coffee bar where he would listen with awe-inspired wonder to the hit tunes of the day – *Twenty Flight Rock*, *Summer Time Blues*, *She's Somethin' Else*, *Sitting In The Balcony*, *Skinny Jim*, *Jeanie, Jeanie, Jeanie*, *Pistol Packin' Mama*, *Be-Bop-A-Lula* and *Blue Jean Bop*, to name but a few.

It was this environment that urged Mal to become a rock and roll singer. But who did he want to sound like? Eddie Cochran, Gene Vincent, Elvis Presley, Buddy Holly, Little Richard, Carl Perkins or Johnny Burnette? He decided to settle for Cochran and Vincent and then set about studying their every movement through such films as *Untamed Youth* and *Girl Can't Help It*. He bought their every record and in the process landed himself with many tracks that would now be a welcome addition to any rock fan's collection.

Now, about 12 years later, Mal is still reliving the memories of those halcyon days only this time he is doing it as a performer and with the blessing of his bank manager.

'On stage I prefer to sing Cochran-Vincent type songs as their styles please me most and are pretty easy to get across to an audience. Presley songs are more difficult, as are Buddy Holly numbers. Without wanting to appear big headed, I'm a more powerful singer than Holly ever was and Cochran and Vincent songs are powerful even if they weren't as people, he said.

'Naturally I do have other songs to sing on stage because the audience like to hear them and I have no right to refuse them. After all,



Mal Gray, or 'Super Rock'

they are the ones who are paying money to hear me sing. But as I said before, I do have my preferences.

Mal, who admits to even trying to look like Cochran, formed his first band – The Wild Angels – just a couple of years ago. Unfortunately, he was caught up in the great *Rock & Roll Revival* type that went with it.

'I couldn't understand why people talked about the great rock revival. How can you revive something that has never been gone? For Christ's sake, you ought to see the rockers in action in the south London dance halls. Most of the serious rockers are aged about 25 upwards and only go to places to listen to the music. And they don't come by motor bikes, either. That's the other lot. If you came along you'd think you were stepping back 15 years in time. Really, it looks as though absolutely nothing has changed. They still bring their dolled-up

girl friends just as they used to do. There's a whole Teddy Boy cult still going on. All they live for is the music and the things that go with it. Fortunately, there's none of the violence that used to go with it. No cinema seats, or whatever, get slashed or ripped out of their sockets.'

Mal's band ravished the college circuit and the many clubs and pubs that specialise in that kind of music. They also played at a special party at London's now defunct Revolution Club. The place was packed with journalists and music industry people who yawned with indifference before the group went on but livened up soon afterwards and then wouldn't let them go off stage. The Angels were also part of Bill Haley and the Comets' tour of the country which ended up filling the Royal Albert Hall.

Then he split from the group. Whilst having no grievances against the individual

members of the band he felt that they were inadequate as a unit in that they found great difficulty in doing the necessary vocal backings.

It was at the time of the split that Sha Na Na came to England. Mal saw them six times. He was even introduced to them and he feels this was a great honour for him.

'We chatted about everything concerning rock and roll music. They are very intelligent people, which certainly belies their stage act. There was once even a small chance for me to go to America to join them. Unfortunately, I couldn't get a work permit.'

'I read in your magazine that another rock and roll group – a British one – had challenged them to a rock and roll contest. Sha Na Na could take everyone on in the same evening and still win. They'd do it by the sheer professionalism of their stage act if nothing else.'

'Stage acts are all important to a rock and roll band. There's nothing worse to see a rock band just standing there singing and playing with nothing else going on around them.

Mal is currently in the process of getting a new band together and unlike many others they will perform some original rock songs.

'It's not too difficult to write a 12-bar rock song. Naturally you can't get the same magic that the singers of the fifties got but it will show that we are going to be the most original rock band in the country. We will also have a very polished stage act.

The band that Mal has behind him is called Hurricane and comprises a host of experienced musicians – Stuart Colman on bass and former Flying Machine member; Freddie 'Fingers' Lee on piano and old Screaming Lord Sutch cohort; Carlo Little, drums and who also played with Sutch and the Rolling Stones at one time; Dave Wendeles, guitar and has played with Jerry Lee Lewis, the Roy Young Band, Tom Jones and Lulu. Then there's Mal, who just plays 'a little bit of guitar'. D.N.A.

GIRLS IN ROCK

It must be difficult to work towards success when you've had it taken away from you once already. 'It does certainly make it a little harder,' confessed Dyan Birch of Arrival. 'It's harder because you've had a little taste of it and gone right the way down.'

Dyan had just returned from a visit to Switzerland where most of the gigs had been called off because the first two or three didn't pull in enough people. She'd also been doing some cabaret in England to bring in some survival money although they don't consider themselves to be a cabaret band.

NOT JUST A JOB

'I still want to achieve something,' says Dyan. 'It's not just a job. If it was I'd leave because there are so many problems. As a band we're after something new, something solid that's our own.' Arrival are not going to be one of the teeny bands who 'forsake their old image, get it together in a country cottage where they receive enlightenment and a batch of progressive songs', but they *are* interested in developing an original sound in order to entertain more effectively.

'I'd like to bring back more of the *feel*,' says Dyan. 'It's become too technical and book-like. The journalists who write about the music have become more important than the music.' Dyan points out that a lot of young people, particularly those in the provinces who may not be able to see the groups for themselves, take all their opinions from the music papers.

DYAN BIRCH



One of the problems of being in a group like Arrival is that there are seven people to care for. As Dyan puts it, 'Seven is a hell of a lot to get going.' There are also problems when they travel by van as they tend to get packed together like amplifiers. 'It's not very nice on the road,' she says. 'Your mind ceases to function as a female and you become

just something in a van.'

Dyan comes from Liverpool and got to know the various members of Arrival when she worked in the NEMS record store. She can remember the days when the Beatles played in the Cavern and says that she's never seen excitement like it since. Perhaps these experiences are part of the reason why she wants to bring back

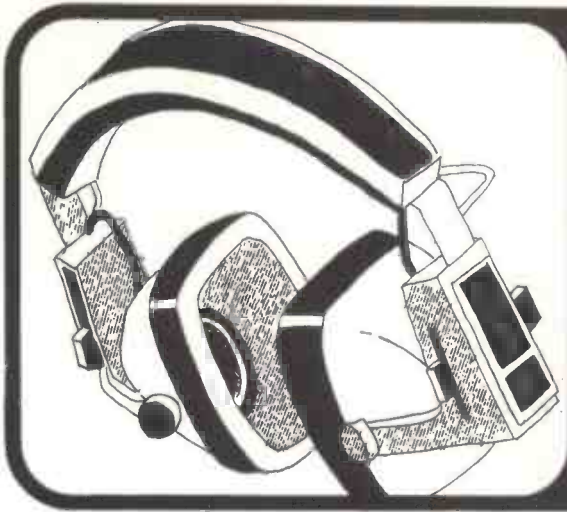
the feel to music and why she has a low opinion of over intellectualisation. 'I think I personally get a lot of feel from the music and I'd like other people to get that feel,' she says.

Dyan has been singing for three years—two of them as a professional. In that time she's performed in every kind of gig from social clubs and bingo halls to vast arenas. Success, when it came was sudden. 'It was like something you read about in a book,' she remembers. 'One week we were nothing and the next week...'. The record that made it all happen was a Terry Reid number entitled *Friends*. The next release was *I Will Survive* which only just survived the charts. Since then there has been nothing.

KEEP ON TRYING

Dyan's philosophy is one of: 'We'll just keep on trying.' Personally her ambition is to achieve peace of mind—'more than anything else in the world', she adds. John Lennon touches me on many of the problems which have so far prevented her from reaching this state. *How can I go forward if I don't know which way to turn?* she says by way of illustration.

An album is coming out on CBS early in the new year and Dyan feels it will be important for them in that it's all they've got to showcase what they are doing now. 'The nicest gigs we've ever played are the colleges. A lot of the ballrooms wait for the single and then leave but the college audiences were able to listen. I think the album will show people what we've got to offer.'



STUDIO PLAYBACK

R.C.A. SIGNS UP W.B.A.'s ASTLE

West Bromwich Albion and England footballer, Jeff Astle, has been signed by RCA Records for an undisclosed transfer fee. His first record, *Sweet Water* (RCA 2147), has already been released.

Astle was spotted by another RCA singer, Birmingham-born Carl Wayne, and Jeff has been undergoing rigorous training with Carl

and producer Don Paul before trotting into the recording studio to kick off the session with his single.

Nottingham-born Astle was transferred to WBA from Notts County for £25,000 in 1964 and collected his first England cap in 1969.

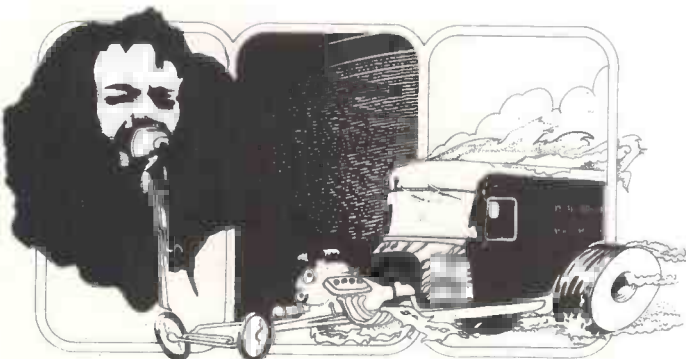
Says Jeff of his new career: 'I don't think I will be giving up football just yet. ...'

Usher produced sessions by Sharon Whitbread & Fred and Goldrush! Again engineering was by Tony Waldron, who also engineered and produced sessions by Faraway Folk and Greensleeves, members of the English Folk Song and Dance Society. This particular session was extremely useful to the studio, as it won contracts for two EP's recorded that day, plus two more next year and an LP.

Harry Hall engineered demo sessions for RA Records Ltd., produced by Elizabeth. The group consisted of session musicians and six songs written by Tony Waldron and Elizabeth Usher were recorded. The Stereo Mobile Unit was out once more to cover the 25th anniversary celebrations of the South West Brass Band association.

pye recording studios

For a complete recording service
Phone: 01-262 5502



NOVEMBER BUSY FOR W.O.E. STUDIOS

Another busy month, was logged up by West of England Sound Ltd. The Studio's time was occupied by an all-day demo session by RoRo, produced by John Alcock, and engineered by Tony Waldron. Elizabeth

PAGE 42 IS THE START OF OUR P.A. AND STUDIO EQUIPMENT SPOTLIGHT

Absolutely London's best 4 track studio. Great equipment: Dolby, 20 channel mixing. Plenty of room. Our Masters get released.
Special offer £5 per hour, prior to delivery of 8 and 12 track machines. Free Hammond, Grand piano, Drums.
Come and see for yourself.

GOOSEBERRY

19 Gerrard Street, W.1. 01-437 6255

The OL' HIT FACTORY DUN GON' 8 Track Y'ALL

Ring Malcolm Jackson
Rickmansworth 72351

WEST OF ENGLAND SOUND LTD.

'NOSE'

HOW TO PUT YOUR LP
IN STEREO—ONLY £10 PER HOUR.
38 BARCOMBE HEIGHTS, PAIGTON.
0803-50029

STUDIO PLAYBACK

continued

Neon grabs Quintessence

When Quintessence started three years ago, the pundits said: 'It'll never work; you can't marry religion with rock'. Well, they were wrong, and Quintessence's continuous subsequent success has proved them so.

And now, three LPs later, Quintessence have joined RCA's Neon label – a marriage of spiritual rock and record company that is formally celebrated with the release of a single, *Sweet Jesus* (RCA NE 1003).

Their fourth LP is now in the process of being recorded – some tracks are down already – and will appear early next year.

SAGA'S STUDIO



An example of EMI Sound's audio units

Saga Records, the wholesaling and exporting company owned by Marcel Rodd, has opened a recording studio at 15B, Maresfield Gardens, London, N.W.3.

The studio has a capacity for 20 musicians and is equipped with a four-track Ampex recorder, Ampex, Studer and Revox two-track

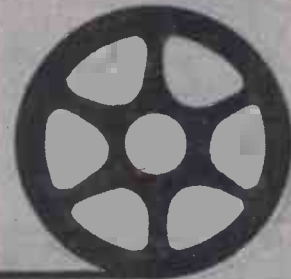
recorders, a 12-channel input four-channel output desk and microphones from AKG and Neumann.

Prices for hire can be obtained from the manager, Charles Colett, by ringing 01-435 1177.

EMI is soon to introduce a new professional audio tape EMITAPE 816.

Beat Instrumental invites its readers to send in any letters and queries.

NOVA SOUND Recording Studios



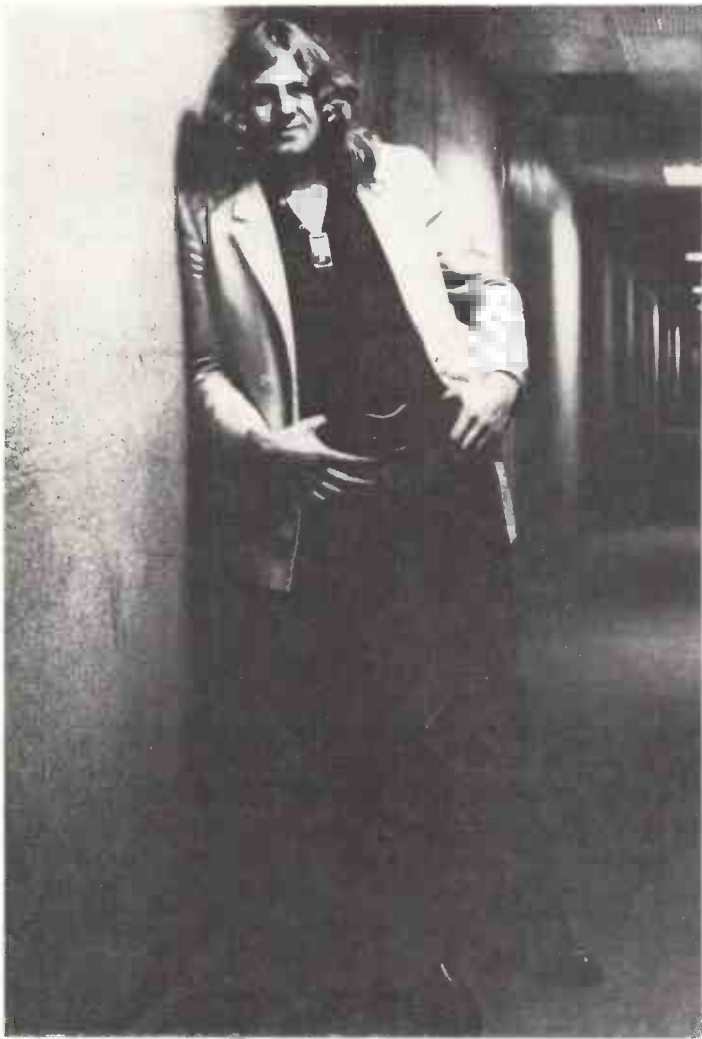
Opening shortly, our brand new 16 track reduction suite, to complement our 16 track recording/reducing facilities ...

... and so making things much easier for our clients

NOVA SOUND Recording Studios Ltd.

27-31 Bryanston Street, Marble Arch,
London W1H 7AB

Telephone: 01-493 7403-7404-7405



ACTING SWIFTLY

Jonathan Swift has for many years been plagued by ill fortune. Every time he has tried to get a band together something went wrong. Either the other members would bitch about the direction of the music and the words they were playing and singing, their equipment would go wrong, or they would be forced to use bad rehearsal rooms. Generally, however, he found he could not get other musicians to work as a team.

It wasn't because he was not used to playing with other people, either. In the past he has been a member of various pop and rock groups that played the Northern night club circuit. He has even been in rock groups that have backed Marty Wilde and Gene Vincent.

'I was absolutely fed up with being responsible for other people's actions and mistakes,' he said. 'Many times on stage a member of the group I was leading would play some bad chords and the onus would fall on me for not having rehearsed them properly.'

Do My Own Thing

'So I decided to become a solo performer and I can now go on stage, do my own songs and no one other than the audience can have any objections.'

Since becoming a solo singer Swift has had to fight off the inevitable music labelling. Some tags have defined him as a folk singer, a

country and western singer and others as an exponent of ballads.

'It's difficult to categorise the music I play. On the *Jonathan Swift-Introvert* album I made for CBS I play just about everything. Some of the songs are simple in content whilst others are more intricate.'

'I certainly wasn't brought up in the folk vein. My playing with rock and pop groups in the past will testify that. I just play anything I like.'

First Date

Swift played his first solo engagement at the Barn in Aberystwyth. 'I didn't know much about the place, other than that it was a place for students and holidaymakers to go to. I found out afterwards that Jo-Ann Kelly Stefan Grossman, Champion Jack Dupree and The Spinners had played there too, so it's quite a reckoned place.'

Building Nervousness

'Anyway, there were about 300 people in the audience. I went on stage feeling fairly OK then after about three numbers there was a nervousness building up inside me. I sang some very strange songs but everyone sat there and seemed to be enjoying it. If there was an up-tempo number they'd join in. After that I was a lot more confident.'

Since then Swift has remained totally solo and he's happy, especially after touring with Yes and Leon Russell.

'My third solo date was at Leicester's De Montfort Hall with Leon Russell and I got two encores. The audience were marvellous. Leon said it was like the Joe Cocker concert at Fillmore East and he told me to get back on stage and give them some more.'

'I couldn't believe it. All I was doing was playing an acoustic guitar, singing to them and talking a bit,' he said.

Taking Part

'When I play I like the audience to take part. I think that during some of my act in one hall recently some of them got offended by some comments I made. I don't think they really realised that it was my own humour, which I don't think is caustic in any way. I don't try to talk to the audience too much when I first go on stage. I just try to get into them gradually. Please relay through your magazine that I'm not being sarcastic.'

Sometimes Swift stops suddenly in the middle of a song and looks at the audience to see what they are doing.

'Obviously it depends on the song I'm playing. If it's one of the faster numbers I do it because I can't hear any clapping in rhythm over the sound of my acoustic guitar. If they did clap I should be able to hear them. The sound of my voice and guitar is relayed back to me through a monitor so I can hear what my tone is, whether I'm hitting the strings too hard or forcing my voice. With the return of sound it's therefore difficult to some times hear the audience.'

The Album

Swift's album was recorded at Advision under the engineering supervision of Martin Rushent.

'We rehearsed *Jonathan Swift - Introvert* for ages at Cabin Studios at Shepherd's Bush. Jerry Shary was the musical director and Martin and I chipped in with other ideas. It took about 80 hours to get the whole lot together.'

'I'm happy with the album except for one track - *Who Is Who*, which I think is a bad mix. Unfortunately that one had to be done very quickly.'

Swift's contract with CBS is for three years with options and calls for one album and two singles per year. His songs are published by Rondo Music.

FAMILY'S GOOD VIBES

BY JOHN BAGNALL

Family's Poli Palmer is very likely Britain's leading multi-instrumentalist. It's not a tag that he's ever worked for – it just seems to have happened.

'I've never regarded myself as anything more than a vibes player,' he said. 'Before I joined Family I didn't seriously play any other instruments. Now on stage and in the studio I also play piano and flute. But these are very much secondary instruments.'

We were talking at his London flat, one that took him a long time to find because he wanted somewhere to set up a home studio – somewhere he could be free to write, play and 'just make nice noises, without hassles from the neighbours.'

One of the major problems he has been working on in the studio was that of faithfully reproducing the unique sound qualities of his vibes. At first he tried miking them through the PA. 'The trouble is that the tone is reproduced through the pipes – one for each key on the instrument. You can try using microphones but you need several to pick up all the keys without any bias. Each mike is also picking up the rest of the band so you can never get a good volume on the vibes. They get drowned out.'

With the help of Family's new electronics wizard they've now managed to solve the problem. He showed me the system they've worked out. 'It's exactly the same principle as used by an electric guitar,' Poli explained. 'We've built what are, in effect, long pick-ups. These are mounted under the keys – one on each side of the instrument – and they pick up from the vibration of the keys. It's exactly the same as the way a

guitar pick-up responds to the vibration of the strings. The vibes are amplified direct, rather than by any acoustic process – and I get all the volume I need to compete with the rest of the band, without any loss in sound quality.'

So that he can put down his ideas on tape directly, Poli has built a compact recording set-up into a rather large wardrobe which he 'picked up cheap – and knocked about a bit'. The unit comprises a specially built mixer/amplifier, a Bang and Olufsen 70 watt stereo amp and two tape machines. 'They're all wired together through a junction box,' he explained. 'The box has all the inputs and outputs together. It saves screwing yourself up trying to get behind the amplifiers to untangle all the leads that you'd otherwise have to use.'

The other feature of the junction box is that it contains a multi-way output for headphones. 'When the rest of the band come round they can plug in and balance up through them. We can work out ideas with the minimum of hassles – if they seem O.K. we can put them straight onto tape. Otherwise we can just have a blow.'

Poli uses his Revox deck for pre-recording tapes for use on stage. They are recorded from the product of his latest venture into sound production (and the current instrument in his life) – an EMS Synthi-A music synthesizer.

'When I got it I spent a fortnight just figuring it out,' he explained. 'You've got to do just that. A lot of bands fall down because they go into a studio and decide to use a synthesizer as a gimmick. As a result they end up

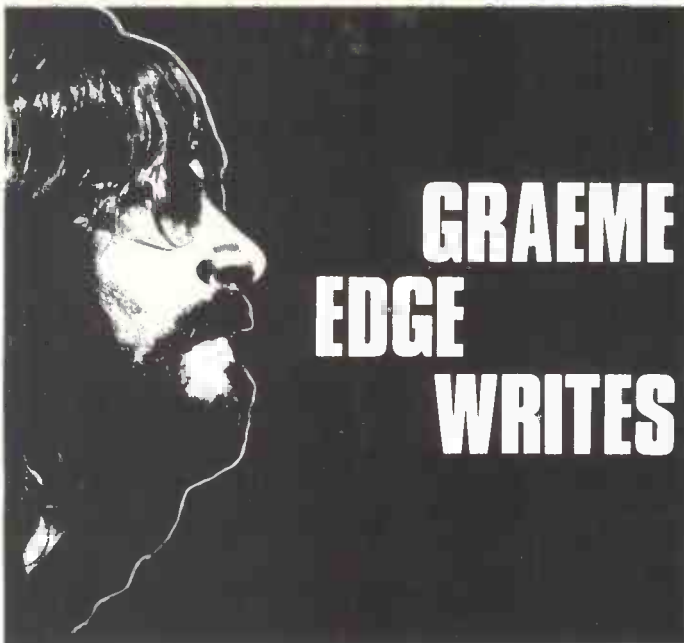
with just one sound, because they haven't bothered to explore any of the almost limitless possibilities. I've found now that I'm really getting into the theory of it but it took me a lot of time to work out what I was doing.'

He then set up an example. 'You've got three oscillators to produce a signal – or you can generate random noise through a coloured noise generator. You can then control the form of the signal with envelope shaping circuits – that is, you can produce different wave forms. In addition you can control the attack and decay characteristics. The real beauty of it is that you can use any circuit to control any other.'

Poli then proceeded to produce a series of effects that varied from what sounded like phased bagpipes to Dalek voices. While he adjusted the controls I asked him about his plans for using the synthesizer within the musical context of Family. 'I've used it a few times on stage,' he replied. 'But there are a lot of problems. For a start I have to learn the exact settings for each effect – adjusting the controls and placing the pins. I can get round that with time, or by using a patchboard with pre-positioned pin settings. The main difficulty, though, is that every time I change a control the instrument has got to be retuned – not just for pitch but also for octaves. The best idea is to use headphones to reset and retune the instrument while the rest of the band is playing. Ideally I need someone to do this for me. It's something we're working on. We've now got a new roadie who's really into electronics – so Family are probably going to feature the synthesizer and electronic effects much more in the future.'

Poli Palmer making 'good vibes'





GRAEME EDGE WRITES

You know as well as I do that the British tour was a heartbreak. We spent £10,000 on a brand new and sophisticated version of our American PA system which no one really knew how to operate. I'm not blaming the roadies who tried but they just didn't have the experience to take care of and use that kind of equipment.

The result was that the second half of the system blew up because it had been improperly stacked and no allowance had been made for over heating. We did the rest of the tour with a complete hotch potch of equipment which seldom worked 100 per cent perfectly.

I don't like excuses after a tour but I think some people are entitled to an explanation. No one gets more upset about a bad sound balance than us and no one knows better than ourselves when we have not been at our best because of PA problems - what's more no one cares more.

There was no one we could get who was really into the lights and no one who really knew how to handle the sixteen-channel mixer we had acquired. At the Royal Festival Hall for example, they refused to have the mixer in the middle of the auditorium and unless you knew what you were doing it made it very difficult to get a perfect balance - we didn't!

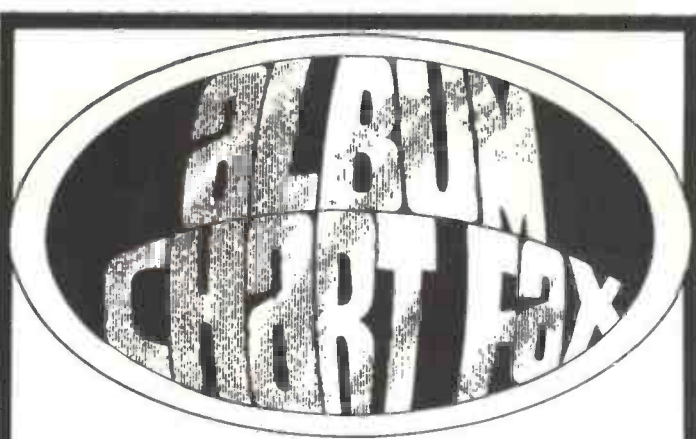
The only solution in future seems for us to use the American road crew for British tours. We use a company called Claire Brothers in the States, run by a guy called Gene Claire, who does shows for everyone from Presley to Johnny Cash - all the big British groups use him.

He's really got into the PA thing and they have their headquarters in Pennsylvania with six other offices throughout America with a system and crew available in each key city. You just hire the complete works.

We are even contemplating the possibility of bringing over this unique American operation to set up an English branch office so that we can avail ourselves to that kind of professionalism and I know visiting American groups would jump at the chance of getting Claire's services in England.

As most people must be aware I was not able to use my electronic drum kit on that tour due to problems I encountered with the light systems in the halls where we were playing. Everytime someone switched on a light or changed a colour it set up a relay on my kit so it started playing on its own! I ran into a few more problems subsequently but I think a temporary solution will be to use the orthodox kit in association with the electronic system rather like an organ you play through a Moog. Anyway, I've gone too far to back out so I'll sneak the monster into a few more Moody Blues' recording sessions and take it from there.

There is one other idea we were considering next year. That is, the possibility of doing two types of tours. One would be a conventional on the road number for the bread, and the other of a more permanent nature in a four or five thousand seater hall, like the Rainbow, for example, or its equivalent in America, where we can set up special equipment of a more complex nature, e.g. three-dimensional cine projectors to produce a real audio visual experience, not just the silly little flickering colours and back projections which pass for visual effects at present. It would be a complex set-up of advanced audio and visual equipment - complete involvement.



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

Every Picture Tells A Story - Rod Stewart

RP - Stewart. S - Morgan. E - Bobak. MP - Various.

Fearless - Family

RP - Family/Chkiantz. S - Olympic. E - Chkiantz. MP - UA.

Fireball - Deep Purple

RP - Deep Purple. S - De Lane Lea. E - Various. MP - Various.

Fog On The Tyne - Lindisfarne

RP - Johnston. S - Trident. E - Scott. MP - Various.

Grateful Dead - Grateful Dead

RP - Various. S - Live. E - American. MP - Various.

In Search Of Space - Hawkwind

RP - Hawkwind/Chkiantz. S - Olympic. E - Chkiantz. MP - Various.

Imagine - John Lennon

RP - Lennon/Spector. S - Ascot. E - Various. MP - Northern.

Liquid Acrobat As Regards The Air - Incredible String Band

RP - ISB/Schnier. S - Island/Sound Techniques. E - Mayer. MP - Warlock.

Madman Across The Water - Elton John

RP - Dudgeon. S - Trident. E - Cable/Scott. MP - DJM.

Mud Slide Slim - James Taylor

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

Rainbow Bridge - Jimi Hendrix

RP - Various. S - Various. E - Kramer/Jansen. MP - Schroeder.

One Year - Colin Blunstone

RP - Argent/White. S - EMI. E - Vince. MP - Various.

Pictures At An Exhibition - Emerson Lake & Palmer

RP - Lake. S - Live. E - Offord. MP - EG Music.

Pilgrimage - Wishbone Ash

RP - Lawrence. S - De Lane Lea. E - Birch. MP - Miles Music.

Santana - Santana

RP - Santana. S - CBS. E - Kolotkin. MP - Chrysalis/Petra.

Surf's Up - Beach Boys

RP - American. S - American. E - American. MP - American.

Teaser and the Firecat - Cat Stevens

RP - Samwell-Smith. S - Morgan. E - Various. MP - Freshwater.

Wild Life - Wings

RP - McCartney. S - EMI. E - Clarke/Parsons. MP - Northern Songs

Who's Next - Who

RP - Who. S - Olympic. E - Johns. MP - Fabulous.

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

LOLLY VEGAS
 PETE DEPOE
 PAT VEGAS
 TONY BELLAMY



'We're playing what the American Indian would be playing if he'd been allowed to progress.'



Until this summer, few people this side of the Atlantic had ever heard of Redbone. Now in a sudden blaze of publicity, they have arrived – in a big way. The ticket? *Witch Queen of New Orleans*. It was their first single in this country and it went to the top of the charts. The press quickly pointed out that they were real, live, honest-to-goodness *Red Indians*. (Isn't it a pity that they had to find an angle – an angle other than the music, that is.)

I met Redbone's Lolly Vegas on the top floor of their hotel. The rest of the band were lying around the rooftop lounge looking at the London skyline and talking about their first tour of this country. 'We've played all over Europe but this is the first time we've made England,' he said. 'European audiences are so good. In the States we're told that English gigs are really something. I think this tour is going to be good, you know? Yeah, *really* good.'

Self Taught

Redbone came together in California four years ago. Before that, guitarist Lolly and his brother Pat (bass) had been gigging around the blues clubs with friend Tony Bellamy (second guitar). They were playing one night when Pete DePoe, a drummer from Washington (State) walked in and heard them. A little later, Redbone got together. 'We are all

completely self taught,' Lolly explained. 'We've all been involved in music from the start. Pete was the only one of us actually born on a reservation, but even the rest of us – 'City' Indians, you could say – were surrounded by the whole culture of our race, right from childhood. The rest of it? Well, we were playing around with B. B. King, Bobby Bland, John Lee Hooker, Junior Parker... so there's a lot of blues influence. I mean... we were all in tune.'

Like Lolly says, Redbone's music is very much their own. It's very carefully thought out – they read and write their own arrangements – and it's very tight. It drives along, weaving complex melodies and harmonies against a background of rhythmic patterns carefully evolved from their own, indigenous music. 'The rhythmic patterns are very important. Time signatures are very complicated – we change them as we play. We've got this thing called 'King-Kong' rhythm... it's seven time signatures used at the same time – and there are only four people playing. Tony plays some lead, but his real forte is rhythm. I think that he maybe plays the best rhythm guitar in the States.'

'We often use very formal musical constructions. It's one great big mixture of a lot of ideas – Red Indians, soul, Black music, blues, rock... but funky.'

'I don't know exactly

where the actual ideas of the music come from. Maybe they come from everywhere. Life is the teacher. You can either write about stark reality or about fantasy. If you write in between, the music becomes in between music. It doesn't say anything. I think we tend to write about reality and people know where we are at. If everyone did this, people would know where they were at and they could establish a kind of communication-reaction.

'There isn't really any message in our music. The communication lies in feeling the music. We just want you to listen and feel. A lot of our rhythms equate to heart rhythms. You just have to feel it.'

'When we started I suppose it was true that we were playing for some kind of musical revenge. We are playing what the American Indian would be playing if he'd been allowed to progress. We've maintained our cultural ties – because when those have gone, everything's gone. We would just become a derivative of other cultures. All we're trying to do now is show that the Indian is capable of something more than weaving or making mocassins to sell to tourists.'

Witch Queen Surprise

I asked Lolly if the success of *Witch Queen* had surprised them: 'You're not kidding! It's fantastic. We still can't believe it. This tour, the single, everything... It's all happened so quickly.'

'It's so good to have the tour set up. It's something we've wanted to do for a long time.'

Looking forward to touring England is putting it mildly. European audiences are so much better to play to. People over here seem to be so much more in tune than they are back in the States. There it seems like the whole music scene has reached a point of stagnation – people are learning so much about music that it all sounds the same to them. They'll go to a venue irrespective of who is playing. They no longer have the ability to differen-

tiate between good and bad music,' he said.

Redbone have hired for the tour a full set-up of Marshall equipment: 'We use Marshall in the States. It's got far more power than the American amps. The Doors, for example, had to use fifty-two big acoustic amps for their major venues. We just have the big Marshall P.A., and that's all we need. In the States we mix Fender and Acoustic amps with the Marshalls. The whole set-up is stereo.

All Customised

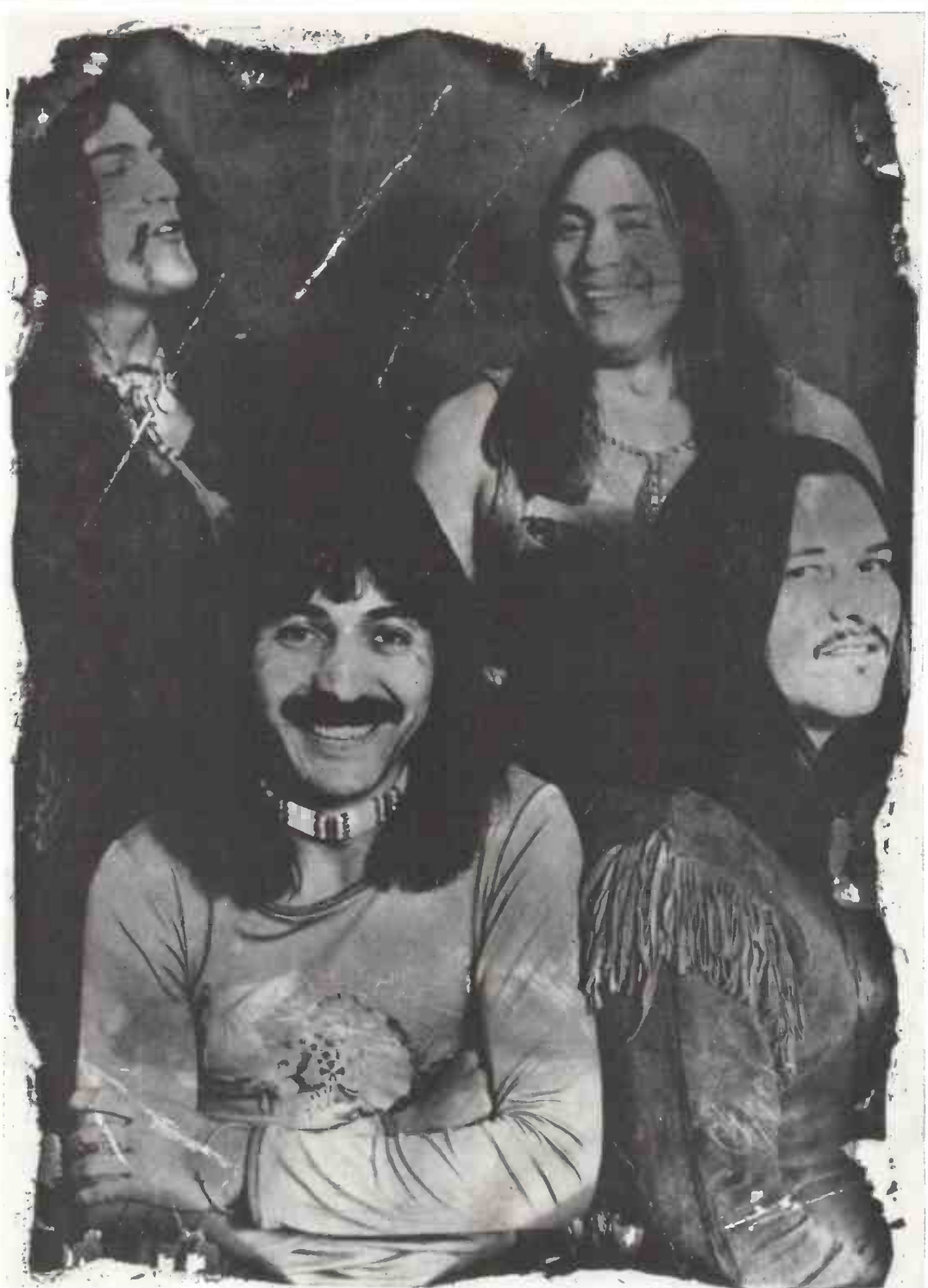
'All our equipment is extensively customised. I use a kind of 'hybrid' guitar. I did a lot of work on it myself in order to get it right. It's basically a Telecaster body with a Stratocaster maple neck. It's fitted with two Gibson humbucking pick-ups. The wiring of the guitar is highly modified to give a unique sound. I play through a Marshall 200 watt stack and a miked-back Leslie speaker. The lead from the instrument is split.

'Pat uses a specially-made bass. Whereas most basses have just got the three tones — bass, treble and middle, Pat gets seven more intermediate tones. They're brought in by special toggle switches on the guitar. He puts it through a normal bass stack.

'Tony uses two guitars on stage. He has an old model Les Paul Custom and a hollow-body Fender Telecaster. He uses a Marshall stack — though in the States he mixes this with Fender and Acoustic stacks.

'Pete uses a custom-built drum set made by Ludwig. It's a double 28" bass-drum kit. We had to leave most of the kit behind because it was too big to bring over. It's a drag because it's a good set-up and has a really heavy sound,' he added.

When Redbone record the bass is usually put straight into the mixer; the rest of the instruments are played straight. They never aim for too precise a sound. Sometimes they want a clear sound and a good mix-down, sometimes they want a funky,



dirty sound. 'We always try to keep the number of takes to the minimum. A lot of bands are so anxious to get rid of all the mistakes that the final recording is completely sterile. That's bad. After all, human beings are always imperfect — music should reflect this. Music should be a reflection of genuine emotions, feeling... the spirit. If we can put that over on a cut then it doesn't matter

if there are a few mistakes as well. It's a natural sound,' Lolly said.

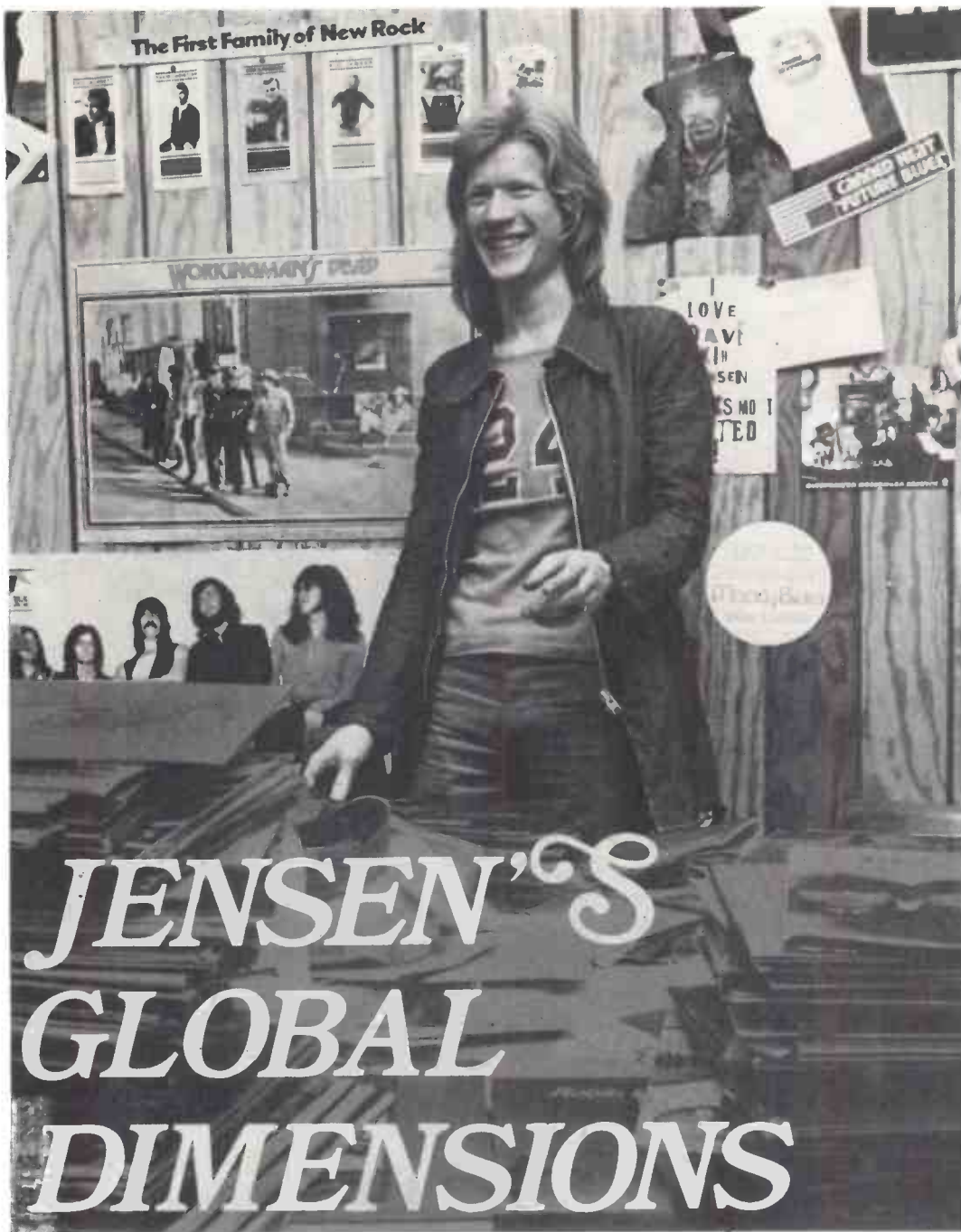
To coincide with the tour — and to follow up on the success of *Witch Queen* — CBS Records are putting out a single called *Maggie* from the *Potlatch* album. When it was released in America it went to the top of the charts twice. 'Don't ask me why,' he said. 'It went up once, dropped out again and then,

about nine months later, came in again. This British release will be the third time it's been resurrected.'

Redbone's American albums have been recorded in San Francisco and remixed in Los Angeles, but they are coming back to England early next summer to cut an album.

'The English studios,' Lolly said, 'are very highly rated in America.'

J.B.



JENSEN'S GLOBAL DIMENSIONS

Kid Jensen is probably more able to make or break an album than any other radio jockey in the free world. His two-hour show is transmitted from Radio Luxembourg every night of the week and beams across the world from Vietnam to Alaska. This means that *Jensen's Dimensions* reaches more people than any other single medium devoted to rock music, whether it be a T.V. show or a music paper.

Neil Young rewarded Jensen's devotion to his music by inviting him backstage after his Festival Hall con-

cert earlier this year. This was indeed a privilege as Young was totally shielded from the media because of his firm belief that all is said in the songs. 'I've got a very schizophrenic taste in music,' admitted Jensen when I spoke to him just before he left for a sponsored tour of the States. 'I like the softer sounds of Joni Mitchell right up to John Lee Hooker and Jimi Hendrix.'

Jensen began Dee-jaying in Canada during 1963. The following year he found himself doing commercials and it wasn't really until the

magical year of 1967 that he began to gain interest in the music he now thrives on. It was in this year that he came across the sounds of the Doors, Hendrix, Jefferson Airplane and the Grateful Dead. He began doing shows on Canadian AM radio where he met Steve Young from Radio Caroline who had returned from the pirate ship after its closure. Young told Jensen of the situation in Britain regarding commercial radio and also told him of 'Wonderful' Radio Luxembourg, which of course, soldiered on regardless.

In November of 1966 he sent a seven-minute tape to Luxembourg which was liked and he was rewarded with the offer of a job. Now *Kid Jensen's Dimension* is regarded as one of the few radio spots that is totally given over to the work of serious rock plus the equally serious description of jazz, blues and folk. Interspersed between the music Kid often presents interviews with the world's top rock artists. 'The interviews are basically a vehicle for promoting their personalities,' said Jensen, 'people may then find it easier to get into their music.'

Kid's sponsored tour of the States was made for him to tape interviews with some of the artists who haven't yet visited Luxembourg. He was due to travel to New York and then on to his home city of Vancouver before finishing on the West Coast and returning to the Grand Duchy. Meetings had been arranged for him with such artists as John Sebastian, Jefferson Airplane, Randy Newman and Van Morrison. He had also hoped to meet Joni Mitchell at her Laural Canyon home for an interview.

ALL ALBUMS

Disc Jockeys such as Kid Jensen receive almost every rock album that's released although it's obviously not possible to play each one thoroughly. I asked him what factor decided his choice of a particular album from a batch of similarly unknown artists. 'If I've got half an hour and have got six albums I'll probably play the album with the most appealing cover,' he replied. 'The sleeve notes are also very important. I like to know whether the group are English or American and some vague indication of whether the music is, say, folk or jazz.'

From this it's obvious that the cover concept is possibly (and maybe unfortunately) as important as the music itself in the selling of the product we call 'an album'. 'I've always felt that the cover is important,' said Jensen. 'It's a pity so many

bands that are playing good music have such stupid covers. With a new band I also like to see some form of introductory notes.' Of course, the disc jockey's attitude is reflected by the record buying public who flick through the sleeves in their local shop and then ask for a track to be played from the likeliest looking cover. He cites Pink Floyd's *Atom Heart Mother* and the *Quatermass* album as being such examples of 'intriguing' covers.

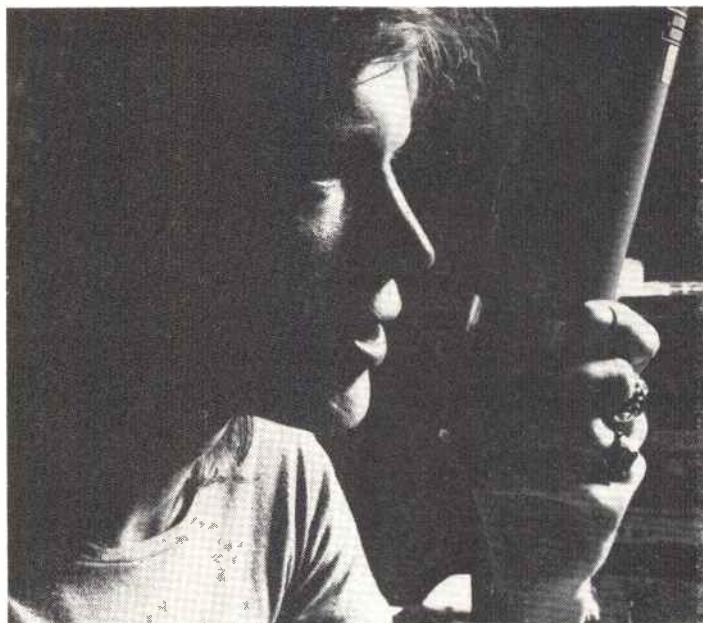
Of the British groups Jensen favours Wishbone Ash, Thin Lizzy and Yes. He's also rather partial to artists who are found on the Charisma label. 'There's so much good music on Charisma.' Kid told me: 'Yet it also seems very underrated. Jensen suggests Genesis' *Trespass* album as an example of one such underrated album... then he remembers Lindisfarne... and Van Der Graaf Generator...

Although Kid is very much in the forefront of the music scene and has been working

in it for the past eight years he doesn't sense any stagnation creeping in. 'It's not stagnant,' he asserted, 'There's just too much of it. There's so many copyists around that they have spoiled it.' Surprisingly he feels that music is not so important to the generation of the seventies as it was to the two preceding generations. 'In the future kids may desert it altogether and start looking at pictures or something,' he said.

SOUNDS

One person of today's generation who obviously feels that music is a very important part of his life is Jensen himself. As soon as he wakes up in the morning he surrounds himself with sounds. At the time of my interview his favourite was Elton John's *Madman Across The Water*. 'If I put on something in the morning it'll set the mood for the whole day. If I'm ever down or lonely it's always a record! Turn to.'



'If I put something on in the morning it'll set the mood for the whole day' - Jensen

One of the main aspects that he looks for in the music he handles is *inventiveness*. 'I listen to the character of the person and see if he portrays it well.' His favourite artists seem to embody precisely these characteristics. Neil Young, Joni Mitchell, and

then over to the blues for B. B. King. So if you care to portray your inventiveness on an album containing informative sleeve notes and an amazing cover concept - you may just find yourself being interviewed by Kid Jensen. S.T.



PICATO STRINGS

ELECTROMATIC WIRE WOUND

GENERAL MUSIC STRINGS Ltd
Treforest, Pontypridd, S. Wales, Gt. Britain

Polystyrene pack ★ Screw-on lid ★
Strings easily identified by coloured ball end

In three gauges:

ULTRA LIGHT .. No. UL77 (rock 'n' roll gauge)
GREEN PACK £1.47 inc. P.T.

LIGHT..... No. 77
BLUE PACK £1.47 inc. P.T.

MEDIUM... .. No. P750
AMBER PACK ... £1.60 inc P.T.



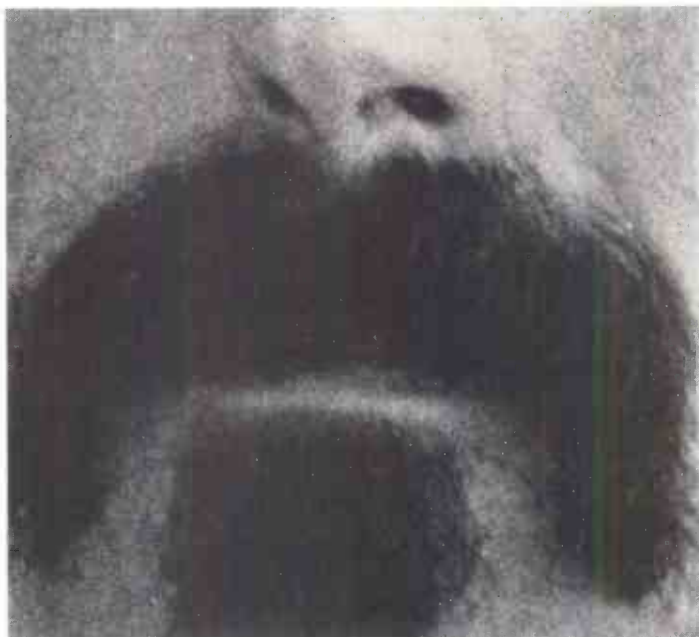
NOW AVAILABLE
EXTRA FINE GAUGE..... No. ES77
RED PACK £1.37 inc P.T.



FROM ALL GOOD MUSICAL MERCHANDISE RETAILERS
ALL STRINGS AVAILABLE INDIVIDUALLY ★

being perfectly frank

BY STEVE TURNER



Frank Zappa was staying at the London hotel which possesses the actual loo shown on his internationally famous poster. When I arrived at the reception area I phoned his room: 'George Harrison and Friends Mortuary House', came the quick reply which at least assured me that I'd dialled the right number. It was some unscripted humour from Mark Volman and after a quick word with Frank he invited me up to the second floor.

I knocked on the door which had the number I was given and the next door down was opened by Volman. Inside Frank was busy relating his next movie to a visiting journalist. For about fifteen minutes he spun tales of such likely heroes as Billy

the Mountain, Howie Krishna, The Magic Pig, Old Zircon and Studebaker Hawk before ending with a warning not to mention a word of it in the article because it was an unfinished project! The other scribe packed his papers and made his exit while I took a seat, my head full of warnings given to me by people who'd seen Frank on *The Old Grey Whistle Test* the night before where he condemned music writers as being people who were only in it for the albums.

Frank checked himself in the mirror before giving his blessing to the photographer. 'Yeah. That's me all right,' he said with a rare laugh. He began by telling me that he couldn't really remember what he'd said on the TV

show the night before because it was made following a meal during which vast quantities of wine were served. He qualified the statement though by saying that he knew it was at least true in the States on the admission of writers he'd encountered. He wasn't concerned only for the Mothers either – it was the whole music scene that he was considering.

Words and music

As to the Mothers and the material they are currently working on, Frank considers that the emphasis is more on lyrics than it has ever been before. 'The main thrust of the old group,' he said, 'was instrumental especially on

stage. There was always a big difference between what the records were doing and what we were doing on stage. Now there's less of a difference between our records and what we do on stage.' Of course, the way in which lyrics are treated by the Mothers differs vastly from what anyone else is or has done. Zappa explained this: 'The way I set lyrics to music is that when I think of words I think of words *as spoken*. This differentiates from words as read off a page and there's a big difference in the intensity of the meaning of a word.'

'The printed word has definite limitations. I always think of words the way a person would say it and when I'm writing songs for



200 motels: 'I like that movie. I'll stand by that movie' – Zappa

the group I think of the member who is going to be singing them. I try and shape the text to suit the personality so they will be given the chance to really express what is being said.' Frank explained that a lot of the recent lyrics were written as he remembered particular situations that he and other members of the Mothers encountered during their work. Often he would surprise the group by arriving at rehearsals with an amusing event of the past all ready and written for the group to perform.

Slogans

'The best example of that is on the Fillmore album,' he told me. 'The story about the girl who wouldn't make it with Howie unless he sung her his hit record - it's a true story!' He told me about it when he first got in the group and I thought about it for almost a year before I finally wrote the song. I knew it just had to be immortalised.'

It seems obvious that Frank's work has changed a lot since the songs about Mr. America, The Brain Police and Hungry Freaks. This is not because he feels that the themes are no longer relevant. In fact, when I commented on the prophetic element in *It Couldn't Happen Here* he remarked that he thought it was still happening even now. 'At the time I wrote them I didn't set out to write social com-

mentary songs - it was just what was going on in my mind at the time. That was a part of my environment and what I produced was a product of things that happened to me. In the same way, when I wrote *Mr. Green Genes* - that was what I was thinking about then.'

The Mothers work usually resembles a string of musical and lyrical ideas edited together in one detailed concept. The reason for this is because Zappa feels that our capacity for concentration is decreasing all the time and therefore extended melody lines no longer have the power that they once possessed. 'If there's one thing that's shrinking along with the size of the communications network of the world it's the interest span of the audience,' he said.

'People are conditioned by TV commercials where in one minute a vast amount of information is driven into the consciousness by this special prepared little thing. That means when you have a show playing up against a one minute commercial which is so intense and there's so much happening in it - it tends to make everything else play slow along side it. Most of the American television shows that surround the commercials seem like vast empty areas. So, consequently in order to make them move, they are using faster editing techniques to keep pace along with the commercials and the

individual scenes within a story are shortened. People have become so accustomed to this that they can't stay focused on anything of any length.'

Zappa possibly has more knowledge of these advertising techniques than most people in rock because it was in this media that he earned his living at one point in his life - by writing copy. I asked Frank whether he was a believer in slogans to communicate information in an age where the public rejected lengthy explanations and advice. 'A slogan has a certain amount of value,' said Frank, 'but the trouble is that America has been sloganised to death. The most unpleasant aspect of this is the way **people** have been sloganised, **colleges** have been sloganised and everything has been brought down to the level of text bearing. About the only thing people do as far as the peace movement is concerned is to quote slogans.' Of course, John Lennon is a great inventor of slogans to promote ideas. Possibly his best known and used are *Give Peace A Chance*, *All You Need Is Love* and *The War Is Over If You Want It*.

What you sniff

Zappa realises the power of music and feels that its subliminal influence is a good thing if it's used in the right way (whatever that is and whoever decides it). 'People

can be influenced outside of being taken by the arm and led to some place,' he said. 'A good example of this is the general trend of pop music over the past few years. It's been a feedback situation where the culture has shaped the music and the music feeds back into the culture and then determines how you think, how you dress, how you smoke, what you smoke, what you shoot and what you sniff.'

The sound of drawing

Along with Pete Townshend, Zappa is one of those rock geniuses who constantly seeks to push back the barriers of musical expression. What Zappa does today may well become part of the accepted musical vocabulary within the next decade. When I heard that he'd been experimenting with a new piece of machinery, far more complex than anything now currently in use, I asked him a few questions about his discovery.

Beat Instrumental: I hear that you have ideas for turning drawings into music?

Frank Zappa: Yes I've been working on it.

B.I.: Could you tell me about it?

Z: Certainly! The various components of this machine already exist and are being used for other purposes in other fields of computer technology. All you have to do is put your drawing on a certain



Ringo and Frank or Frank and Ringo



Theodore Bikel



Moon the loon

kind of paper, feed it into a certain type of machine, and the output of that machine can be channelled to operate other electronic devices that will produce music.

B.I.: . . . which will relate the mood of the picture you've put in?

Z: Well, it's more than just relating the mood of the picture. You could put in that picture of the horses which is hanging over there if it was on the right paper. Of course, it'd come out the other side but not sounding like the horses on the picture! It just depends on what you explain to the machine about what your picture means, what your picture is supposed to represent. So, a simple example would be the doodle pad beside the telephone. You look at it and say, 'I wonder what that is?' It's yours, your own little creation from the subconscious, it's your doodle and you want to know what it sounds like. So you transfer it on to the paper, stick it in and it comes out. In the same way a child with his first crayons, given the right kind of paper and the right kind of crayons, would be able to make an illustration of some sort. I think that would be very

good because people would be making their own music.

B.I.: It's never been done before has it?

Z: I don't think so.

B.I.: How did the idea come to you?

Z: I don't remember. Just one day I thought that'd be a good thing to do.

B.I.: You just thought of it as a possibility?

Z: It's more than a possibility - I'm working on it. That machine will exist one day.

B.I.: So do you think anything is possible?

Z: I think that anything is possible although . . . and it says this in one of those books I told you about but it was a quote from someone else . . . it says all things are possible but all things are not permitted.

B.I.: That's from the Bible.

Z: Oh! maybe that's where it came from. I never saw that in the Bible . . . but I was never a big Bible fan.

B.I.: So if I said that you could translate this room and all its furniture into music, do you think it could be done?

Z: Yes. In fact I even know the way to do it. You're dealing with equipment that's already been used for things like space technology and stuff like that. The mach-

inery is there, it's just a matter of how you want to apply that machinery.

B.I.: But do you think that just because a thing is technically possible it makes it worth bothering about - just because the possibility exists? Imagine you went through all that struggle and found that it resulted in a load of crap whereas an ordinary guy down at the local pub is producing great music simply with an acoustic guitar. Wouldn't you consider it a waste of time . . . just because the possibility existed?

Z: I don't think it'd be a waste of time because for instance, you could have said the same thing about the discovery of electricity. I mean candles are fine, so are gas lamps, they provide a nice warm glow. But electricity has added to the vocabulary of musical experience whether it's a Marshall amplifier on wah-wah pedal. Without it I wouldn't have rock 'n' roll as it now is and you wouldn't have a tape recorder!

Frank's film, *200 Motels*, is the logical conclusion of much of what he explained to me about an audience's limited capacity to concentrate for any length of time. The film is fast on the eye, incredibly fast, and it gives the feeling that Zappa scored

the frames in much the same way as he scores music - producing a continuous pulsing effect. His next film, *Billy The Mountain*, is going to be filmed with the aid of computers so I expect that this direction is to be continued indefinitely.

The 'Visual Director' was Tony Palmer who, in his own review of the film in the *Observer*, described it as being the worst film in the history of western cinema. 'Well that gives it some distinction doesn't it,' remarked Frank wryly when he heard the review. However, his own view of the film remains unchanged. 'I like that movie. I'll stand by that movie.'

Personally I find that what the film gains in technique it loses in content. Sometimes it's possible to be too fast on the eye and you feel as though you've just been blinded by a cinematic stroboscope. When I asked Frank what kind of response he would consider favourable after a showing of *200 Motels*, he replied that he'd be happy if people just laughed. I suppose I did laugh once or twice but mostly at jokes that I'd already heard on the album.

I feel that Zappa is a man who does have something to say as he's already proved in his songs, but he definitely hasn't attempted to say anything in his film.



Zappa: 'The worst film in the history of western cinema? Well that gives it some distinction, doesn't it?'

BEAT INSTRUMENTAL TALKS TO: —

— RANDY NEWMAN,
AMERICA'S TOP
SONG WRITER IN
SPECIAL TRANS-
ATLANTIC
INTERVIEW.

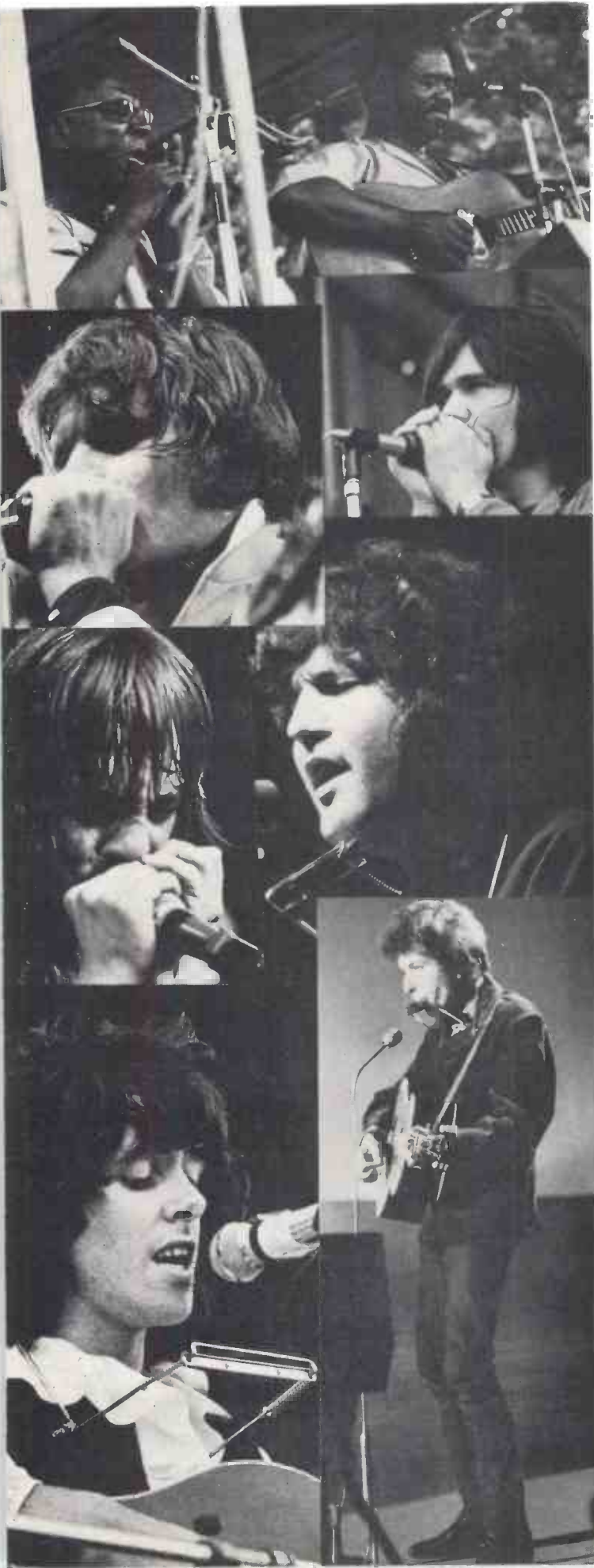
— SONG WRITER
AND PRODUCER,
BERNIE TAUPIN
ABOUT NEW
ELTON JOHN LP
TO BE RECORDED
AT STONES' SOUTH
OF FRANCE
STUDIO

Come on Eric-
DOC HUNTS
closes in
10 minutes!



L. W. HUNT DRUM CO. LTD.

Open 8 a.m.-5.30 p.m. Weekdays; 8 a.m.-4.30 p.m. Saturdays
'The Drummers' Headquarters' 10/11 Archer Street,
Shaftesbury Avenue, London, W.1
Tel: 01-437 8911-2-3. Grams: HUNTDUMCO LONDON
PREMIER DRUM SPECIALISTS



gimme dat harp boy: -THE HARMONICA COMES OF AGE

BY JOHN BAGNALL

When Captain Beefheart sang *Gimme Dat Harp Boy* on the *Trout Mask* album, he was echoing an appeal that has been repeated many times over the last fifty years. The harmonica, or mouth-harp as it is better known to the pop business has been a group instrument since the very earliest days of the blues movement in the deep South of the USA. It was much used by the bluesmen – from Gus Cannon to Cyril Davis – and has been featured in recent years by Mayall, Jagger, Butterfield and many more. Somehow, though, it has never achieved the status of the guitar or, say, the saxophone.

The explanation lies in the fact that the harmonica is what could be called a 'two-level' instrument. That is, the harmonica is an easy instrument to learn up to a certain standard – a standard at which the harmonica can be occasionally featured as a solo instrument and played by anyone who has a basic feeling for a musical progression. But it can also be played at a higher level – a level at which the harmonica becomes one of the most difficult instruments to play really well. The fact is that few musicians involved in pop have ever found the time or the devotion necessary to learn the harmonica to this level and thus establish it as the proper musical instrument that it is.

Not all of us have the capabilities and genius of a Sonny Boy Williamson.

Nevertheless, the harmonica still presents a great deal of scope to the group musician.

The actual history of the harmonica goes back to more than 1,500 BC. This forerunner of the modern instrument was the Chinese 'Sheng' – which used bamboo tubes as resonator-pipes, and a metal reed to provide the tone. The mouth organ proper came into being in the early nineteenth century when an instrument maker called Ludwig Buschman perfected the *Aura* – a similar instrument to the contemporary *Symphonium*, made by the Englishman, Charles Wheatstone. The *Aura* evolved slowly until, in 1857, a young watchmaker named Mathias Hohner adapted the new mass-production techniques of the industrial revolution to the manufacture of musical instruments. By the turn of the century Hohner were producing more than a million harmonicas every year. In 1928 they absorbed the last of the independent competitors and they have since remained the leading – in fact, almost the only – manufacturers of this instrument.

There are two basic types of harmonica. The first – and the easiest to play – is the 'Diatonic'. In its most basic form this model has 10 or 12 holes. Each pass air over two reeds; one reed vibrates on the 'blow' and the other on the 'suck'. The variations on this model include the 'Double Octave' harmonica (usually described as 'Organ

Top row: Sonny Terry and Brownie McGhee
Second Row: John Fogerty and Ray Jackson
Third row: Steve Marriott and Tony Joe White
Bottom: Donovan and Bob Dylan

tuned' or 'Alto') and the 'Tremolo'. In the 'alto' model there are 20 or 24 holes – i.e. each hole of the simple diatonic model is 'split' into pairs. There are two sets of reeds for each note, one tuned exactly an octave below the others; the effect is to make the tone stronger. The tremolo model uses the same principle, except that one set of reeds are tuned slightly sharp to produce the 'tremolo' effect.

Second Type

The second type is the Chromatic harmonica. This was designed to overcome the intrinsic disadvantage of the diatonic model – i.e. that it has no semitones and can only play in a set key. The chromatic harmonica has a slide mechanism that can be operated to provide semitones (i.e. sharps and flats). It can thus be played in any key (provided, of course, that the necessary notes are contained within the instrument's range). The most commonly used model contains three octaves and has

twelve holes. It is normally used in C tuning, but is available in other keys.

The chromatic harmonica does not really fall within the scope of the group musician who just wishes to fill out the sound of his band. It is a complex instrument and basic playing technique is difficult to master. In particular, the blues feeling must be produced by skilled musicianship rather than by playing crossed—which is not really possible on the chromatic model. Nevertheless, various artists have perfected the chromatic harmonica as a blues instrument. In this respect, Sonny Boy Williamson (the second) stands as the greatest exponent in the eyes of most musicians; John Mayall and Butterfield are perhaps the masters of today.

From the point of view of the group instrumentalist (or, commonly, the vocalist) who wishes to add the sound of mouth-harp to the group's instrumentation, the best type is the diatonic – unless, of course, he is prepared to work hard at mastering the chromatic harmonica.

There are two methods of playing. The 'classic' way is known amongst blues players as 'crossed' harp. Alternatively the harmonica can be played 'straight' – i.e. in the normal, conventional manner (the method taught in tutors). When playing 'crossed' style, the musician uses a harmonica pitched above the key in which the rest of the band is playing. The effect of blowing and sucking in the normal way is to produce seventh or 'blue' notes which fit well into the distinctive blues format. In addition the musician 'bends' the note by sucking or blowing harder to produce the wailing sound of the blues harp. Actual playing technique is very much a matter of instinct – but it is surprisingly easy to learn this style to a very basic but nevertheless effective level, merely by 'playing along' with a record. The subtleties of playing like Jack Bruce or Paul Butterfield can be left to develop over a longer period of time; i.e. playing skill will develop as you play.

One final point must be

made. The harmonica, whether a cheap vamped or a craftsman-made chromatic model, is a delicate instrument and should be well cared for. Always keep it in its case (or a polythene bag) and keep it dry. When you play make sure that your mouth is as dry as possible and do not play if you've recently eaten – particles of food, like dust and grit, are fatal to the delicate reeds. After playing, always shake the instrument or knock it against your hand to get rid of as much moisture as possible. With proper care the instrument will last for a long time and even improve with age.

The Popular Models

The most popular models for the group musician are the Echo Super Vamper and the Blues Vamper, both made by Hohner at respective prices of £0.96 and £1.12. Chromatic models start from about £1.80 and are available at prices up to £200. The most popular models retail at around £5.

get it together....



JOHN MAYALL



MICK JAGGER

The
Sound of
Hohner



BLUES HARP



ECHO SUPER-VAMPER

Visit your local music shop,
or write to Dept. BT.15 for
illustrated catalogue!

..with a HOHNER harp

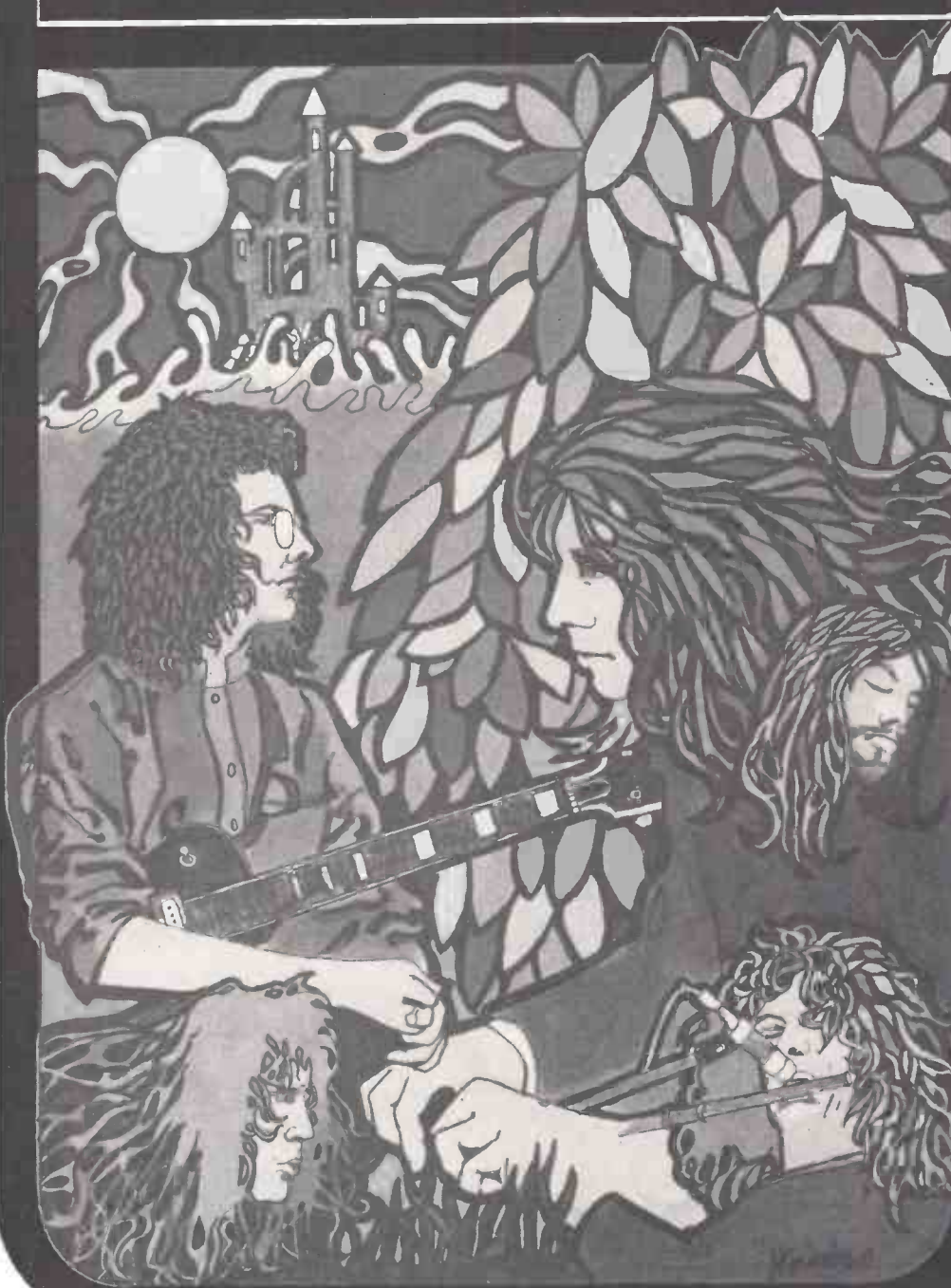


M. HOHNER LTD.,

39-45 COLDHARBOUR LANE,
LONDON, SE5 9NR
Tel: 01-733 4411/4

COLOUR THE CRIMSON

by Steve Turner



Pete Sinfield is, of course, the Bernie Taupin . . . the Keith Reid . . . of King Crimson. Together with Robert Fripp he forms the lowest common denominator of the entity 'Crimso' who were the most promising group to appear one year not too long ago. Unless you happen to know where he sits when the current staff take to the boards he's the one you never recognise. The one that never 'appears'.

It was Sinfield that actually chose the name for the band in the first place although he feels that it no longer suits them now. 'At the time', he recalls, 'the music was very weighty and red. It was very majestic. Now, I feel it should be something *warmer*.' However, he's become quite fond of the abbreviation with which fans have christened them. 'Crimso', he smiles, 'It's like a washing powder. I like that!'

Into Media

It's also Sinfield who guides the advertising which presents King Crimson. He's very 'into media' as he says. 'I've always been fascinated by mass media. I co-ordinate the album design and the advertising.' He recalls the *Desiderata* text which he used to promote the *Lizard* album because he thought it was a beautiful piece of old writing. Although he was under the impression that it had been found in a church during the last century the actual author came across the advert and sued Crimson for 1,500 dollars. It had apparently only been written twenty years ago!

Although Pete claims to hate advertising completely, he's interested in the ways in which people are persuaded into buying articles they neither need nor want. 'I disapprove of advertising but at the same time I'm totally fascinated by it' he says. Obviously Crimso is the one product that he does believe in and therefore doesn't feel as though he's manipulating people for evil purposes when he arranges their advertising!

The cover artists are usually chosen by Pete who en-

sure that the design is a visual interpretation of the music inside. The cover of the first album was done by a young artist named Barry Godber who achieved the painting by copying what he saw in the mirror when he held it right against his face. The painting inside is equally interesting in that the face has a happy mouth and sad eyes. If the mouth is covered up it portrays total sadness and if the eyes are covered up – total happiness. I asked Pete whether this was the *Schizoid Man* of the opening track but the idea hadn't occurred to him before. Godber was just an unknown artist who may never have had his work put into the public eye unless he'd been given this chance. Shortly after completing the *Crimson King* cover he dropped dead of a heart attack. He was only 24. 'It makes you think', says Pete.

Less Than Happy

As Crimso's lyric writer, Sinfield has written the words to all of the songs they've ever released on their albums. His relationship with Robert Fripp is sensitive enough for both parties to work together on the creation of a song. 'I affect the music as much as Robert affects the lyrics', he says: 'If I write something in a certain metre it obviously affects the metre of the music. If the music is written first the number of notes and the metre is often changed. I choose the number of verses and choruses as well as altering it with suggestions.'

Most of his lyrics are written when in a less than happy mood because he feels that this state is the most conducive to creation. 'I find it easier to write when I'm angry; sad or depressed. When I'm happy the things I write are banal and trite. I've nothing to say. It's the state of mind I want to be in so I just enjoy it.' Because this is a feeling shared by most writers it is easy to see why most songs reflect a negative attitude rather than praise the more positive feel-

ings we have. Pete admits that it's even difficult to write about beauty because a thing of beauty can often fill us with a sense of awe which, will in turn, make us sad that it'll eventually have to pass. If we are confronted with magnificent scenery, for instance, we are made to realise just how finite and small we are in comparison. 'If you see something beautiful', says Pete, 'you may want to weep and then you'll want to write.' He recalls that Mahler's Second Symphony reproduces such a feeling for him.

It was in such a mood of sadness and depression that he wrote *Epitaph*. 'It was written when I was very unhappy with myself and my environment', he says. 'Then I looked at the world which made it worse. I'd probably been reading the Sunday papers or something.' *The wall on which the prophets wrote/is cracking at the seams/Upon the instruments of death/the sunlight brightly gleams*. 'I'd just been reading a religious tract which said something about the finger writing with fire on the wall. I was in a heavy, biblical frame of mind and that's how it came out.' *Confusion will be my epitaph/as I crawl a cracked and broken path/If we make it we can all sit back and laugh but I feel tomorrow I'll be crying/Yes, I feel tomorrow I'll be crying*.

Sinfield still basically believes in the sentiments he expresses on the first album but considers that he'd now present them in a less naive way. 'Two years in the music business is enough to stop anyone being naive', he laughed. A lot of his more recent writing is far more complex than *Epitaph*. *Lizard* for instance is crammed full of symbolism which would require the help of Holmes and Watson before it could be appreciated. *The Lizard* is apparently representative of the establishment and the final call is to: *Burn a bridge and burn a boat* (Erase your past connections) and *Stake a Lizard by the throat* (Destroy the establishment).

Happy Family on the *Lizard* album is a Sinfield-eye view of the Beatles but apparently he's only come across one person who's correctly analysed it. *Uncle Rufus grew his nose/threw away his circus clothes* (Ringo), *Cousin Silas grew a beard/drew another flask of weird* (George), *Nasty Jonah grew a wife* (John) and *Judas grew his pruning knife* (Paul). All is partially revealed in the right-hand corner of the album cover where these lines are illustrated with paintings of the Beatles.

American listeners are usually more keen than their British counterparts to dissect and examine the meanings of certain songs. Pete recalls that someone once came up with the fact that he constantly uses a lot of circular images in his lyrics and they wrote to him asking why. After giving it some thought Pete concluded that this was because he believes life is a cycle from birth to death to rebirth – a belief which could be represented by circles.

Third Function

Most of Crimso's mail is of the type that an author would expect. 'We get sent lots of poetry which are usually copies of the earlier stuff,' he says. 'Then we get some outrageous freaks who write and say that we've changed their lives and they can't live without Crimsoid music.' From this example it's easy to see how someone like Charles Manson could elicit amazing messages from the Beatles' lyrics which he claimed as support for the murders he committed.

Pete's third function within King Crimson is the travelling light show. He has many theories about the relation of colours to moods and also to certain musical keys. 'A happy summery afternoon is in the key of C', he says: 'I don't know why but it just is. So if you write a song about happy summery afternoons the mood is best put over by using "C".'

With the corresponding light show I use the colour which is suggested by this mood. If the feeling is of a ship rolling on the sea I use blues and greens. If it's a song of jealousy I use greens and if it then turns into anger I use red.'

At the moment of writing King Crimson are awaiting the release of their fourth album entitled *Islands*. 'We've just completed the album and completed a British tour', says Pete, reviewing the recent history of Crimso. 'We had some great reviews of the tour. We're now very tired and are off to the States for five weeks at the beginning of November.'

Pete feels that a group is really an unworkable proposition. 'Bob says that the first line up was not so much a band as an idea. Ever since then there have only been myself and Bob creating for Crimson. I hope that now Mel, Boz and Ian will come through as creative people. A group in theory is an unworkable proposition. To get two people who get along with each other is an achievement but to try with four or five people. . . .

'The whole stage presentation now is surreal. It's as weird as the first band was but in different ways. Something that the first band didn't have was warmth and a certain amount of love. What this band doesn't have is the discipline that the first band had.'

Altogether he's happier with the Crimson of '71 than he has ever been before. 'In this band we see more of each other socially than most', he says, which is an encouraging sign. A band that drinks together, stays together!

For Pete, Crimson is the first step in a career of writing. Through the medium of albums he's been able to reach far more people than if he released a book of poems and he's also been able to publicise his name a little. 'I've got lots of things to do yet', he told me as he drove along to the station: '... a book ... poetry ... I've always wanted to do a musical. . . .'

WE HAVE MADE IT SAY SAVOY BROWN

To most British rock fans, Savoy Brown are just another of the many bands that have been around for years and never quite made it, all of which is rather frustrating to the members of the group for believe it or not, they have sold far more records than T. Rex and many of the other outfits which command the headlines in the pop press.

'Our last album, *Looking In*, sold 320,000 copies and six of our eight albums and three of our singles have made the American charts,' explained lead singer, Dave Walker, who joined Savoy Brown from the Idle Race in May and admits that he too under-rated them before he joined.

'When I went to the States for the first time I was really shaken to find us billed above Redbone, Spirit, Al Kooper, Velvet Underground and other bands I'd always regarded as the super-groups.'

Talk about prophets without recognition in their own land! Savoy Brown, the band who find it a job to even get their name in print over here, drew more than 4,000 people to a concert which was organised in Toronto, Canada, at just 24 hours notice.

'In Buffalo 12,000 people sat waiting for four hours in pouring rain while Cactus, Al Kooper and Cat Stevens played. As soon as we came on stage they all jumped up leapt about and really enjoyed themselves,' said Dave.

'Things are better in the States because there is far more demand for live entertainment. Discotheques are of secondary importance.

'Any band that works hard and well can make it over there without needing any great big publicity hype - if you're good then there's no reason why you should not do well.

'Things spread by word of mouth over there. It took

Savoy Brown a couple of years but they built their reputation up from the ground starting out playing in little clubs for 200 dollars a night then slowly getting better and better gigs till they've become a big draw.'

One thing that particularly bugs the band is the way that British chart groups get headlines in Britain for American tours which were in reality great big flops: 'So many lies are told. I read of one British band which claimed to have drawn 6,000 people to one particular venue when I know the place only holds 700!' claimed Dave.

'So many British bands go over there with big publicity campaigns behind them and bomb out.'

'Given the success we've had over there, the papers would give us all the space we wanted if only we had a British hit or were American. I'm sure if we changed our name to Jockstrap and told them we were American all the promoters would rush to bring us over.'

Dave puts the blame down to the British predilection for trendiness - especially inside the business: 'The papers have their pet groups and their pet so-called trends which often have no bearing on what the kids who buy the papers really want to read about. Look at the way they've ignored R & B, soul and reggae yet write thousands of words about artists like Richie Havens and Captain Beefheart who are only of minority interest as their record sales show. We are simply a band which gives good entertainment without any pretensions.'

Radio and TV take their share of the blame too: I played the band's new single to one TV producer. He said: 'Great, I must have them on the show when they come over!' When I told him they were a British band without a British hit

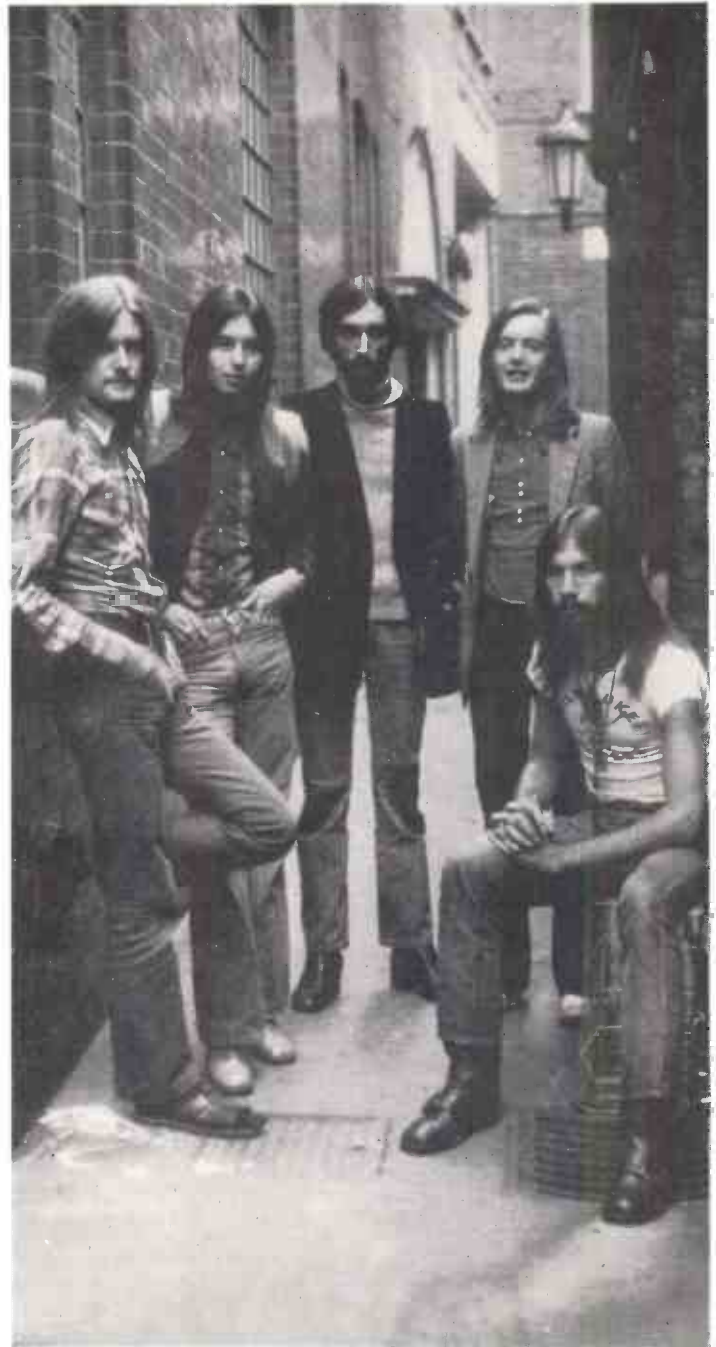
he just didn't want to know, interjected Savoy's long-serving manager, Harry Simmonds.

'The big difference is that the press and so on have far less influence in the States, the kids will travel hundreds of miles to see a band they like and they form their own opinions.

'Through all our personnel

changes we've developed in our way without trying to follow trends and the Americans respect us.'

But, despite all the American acclaim, the band would naturally like a hit at home: 'If only to prove to our friends and relations that we are not lying when we tell them how well we do in America,' said Dave.





KEY CONTACTS

Beat Instrumental continues its guide to the record industries key people. This month we list companies from R to T.

RCA RECORDS LTD.,

RCA House, 50 Curzon Street,
London, W1Y 8EU.
Tel: 01-499 3901
Telex: 266579
Cables: Radiocorp.
Managing Director: Kenneth D. Glancy
Popular A & R: Mike Everett
Classical Marketing: Bob Angles,
Rosemary Schnitz
Marketing Manager: Geoff Hannington
Home sales manager: Brian Hall
Export Manager: Basil Margrave
Press Officer: Rodney Burbeck
Labels: Victor, Victrola, Red Seal,
International, Neon, Caprice Tapes,
Grunt, Vanguard, Barclay

REVOLUTION RECORDS,

488 Old Kent Road,
London, S.E.1.
Tel: 01-237 1738
Managing Director: David Hadfield
Marketing: John Harper
Publicity: Roger St. Pierre
Labels: Revolution Classical, Revolution
Country/Folk, Revolution Pop,
Revolution Reggae, Revolution Soul.
Distribution: RCA & B.I.R.D.

SONET RECORDS,

29 Oxford Street, London, W.1
Cables: Spnetmusic London
Managing Director: Rodney Buckle
Labels: Sonet, Specialty
Distribution: Transatlantic, Selecta,
Lugtons Solomon & Peres, H. R. Taylor,
Clyde Factors.

SPARK RECORDS LTD.

8 Denmark Street, London, W.C.2
Tel: 01-836 4524.
Cables: Southmusic
Directors: Freddie Poser, Robert C.
Kingston
Labels: Spark, Pied Piper
Distribution: Pye Records (Sales) Ltd.

TALENT RECORDS CO. LTD.,

76 Bedford Court Mansions,
Bedford Avenue, London, WC1B 3AE
Tel: 01-636 1810
Managing Director: Carlo Kraemer
Label: Delmark
Distribution: EMI Import Sales,
H. R. Taylors Ltd., and Symphola

TRACK RECORDS

70 Old Compton Street,
London, W.1
Tel: 01-439 1741
Directors: Kit Lambert and Chris Stamp
Marketing Manager and Press Officer:
Vernon Brewer
Record Producers: Kit Lambert and
Chris Stamp
Labels: Track
Distribution: Polydor, Phonodisc

TRANSATLANTIC RECORDS

LTD., 86 Marylebone High Street,
London, W.1
Tel: 01-486 4353-6
Managing Director: Nathan Joseph
Company Secretary: F. E. Cates
Press Officer: Maggie McCurry
A & R: Keith Bleasbey
Labels: Conversaphone, Everest, Folk-
ways, Transatlantic, Xtra, Big T, Sonet,
Pioneer, Yazoo, Village Thing, Leader
Trailer

TROJAN RECORDS LTD.,

Music House, 12 Neasden Lane,
London, N.W.10
Tel: 01-459 6212/4
Directors: Lee Gopthal, Graeme Walker,
David Betteridge
Labels: Clandisc, Joe's, Hotrod, Jack-
pot, Grape, Trojan, Gayfeet, J-Dan,
Songbird, High Note, Treasure Isle,
Spinning Wheel, Attack, Explosion,
J. J. Pressure Beat, Harry J. Tech-
niques, Downtown, Upsetter, Duke,
Amalgamated, Tabernacle, Big, Green-
door, Moodisc, Bread, Chappie, Big
Shot, Dynamic, Randy's, Black Swan.
Distribution: Island Records, Keith
Prowse, H. R. Taylor, Lugton

ADDENDA TO RECORD COMPANY LIST:

BRONZE RECORDS LTD.,

29-31 Oxford Street, London, W1R 1RE
Tel: 01-437 5063.
Telex: 261653.
Cables: Hitmusic London, W.1
Managing Director: Gerry Bron
International & Artists Liaison
Manager: Lilian Bron
Press Officer: John Hallsall
Promotion Manager: Selwyn Turnbull
A & R: Hedley Leyton
Producers: Gerry Bron, Phillamore
Lincoln, Jon Hiseman and Tony Haz-
zard
Labels: Bronze
Distribution: Island and EMI

CHARISMA RECORDS

87 Brewer Street, London, W.1
Tel: 01-734 9186
Cables: Stratsong
Managing Director: Tony Stratton
Smith
General Manager: Fred Munt
Label Manager: Gail Colson
Press Officer: Glen Colson
Promotion: Michael de Havilland
Labels: Charisma
Distirbution: B & C Records

KINNEY RECORD GROUP LTD.,

69 New Oxford Street,
London, W.C.1
Tel: 01-836 9381
Managing Director: Ian Ralfini
Marketing Manager: Phil Carson
Sales Manager: Ron Smith
Publicity and Press: Des Brown
Press Officer: Carol Osborn
Head of Public Relations: Brian Hutch
Business Affairs: Alan Seisert
Financial Controller: Terry Stanley
Labels: Warner Bros, Reprise, Elektra,
Atlantic, Rolling Stones
Distribution: Pye Records

THE ZOMBIES ARE DEAD... LONG LIVE ARGENT

When the Zombies broke up it was, to quote Rod Argent, because 'we had come to a natural end as a band. There was nothing else to do.'

And so Argent came into being. Rod had always wanted to work with bassist Jim Rodford and the demise of the Zombies gave them the opportunity to get together. At first, however, the band didn't work out. 'We started with a guitarist and a drummer who didn't fit into with what we wanted to do. But after six months Russ Ballard and Robert Henratt joined and we took it from there,' Rod explained.

'At first we tried to leave the 'ex-Zombies' thing behind' added Russ. 'We were going to give this band a different name. It was Bob who first suggested naming it after Rod. The idea stuck and we became Argent.'

NOT BIG, BUT ...

That was some two years ago. Since then Argent have recorded two albums, toured extensively in this country and abroad, and built up a considerable following on both sides of the Atlantic. Some-

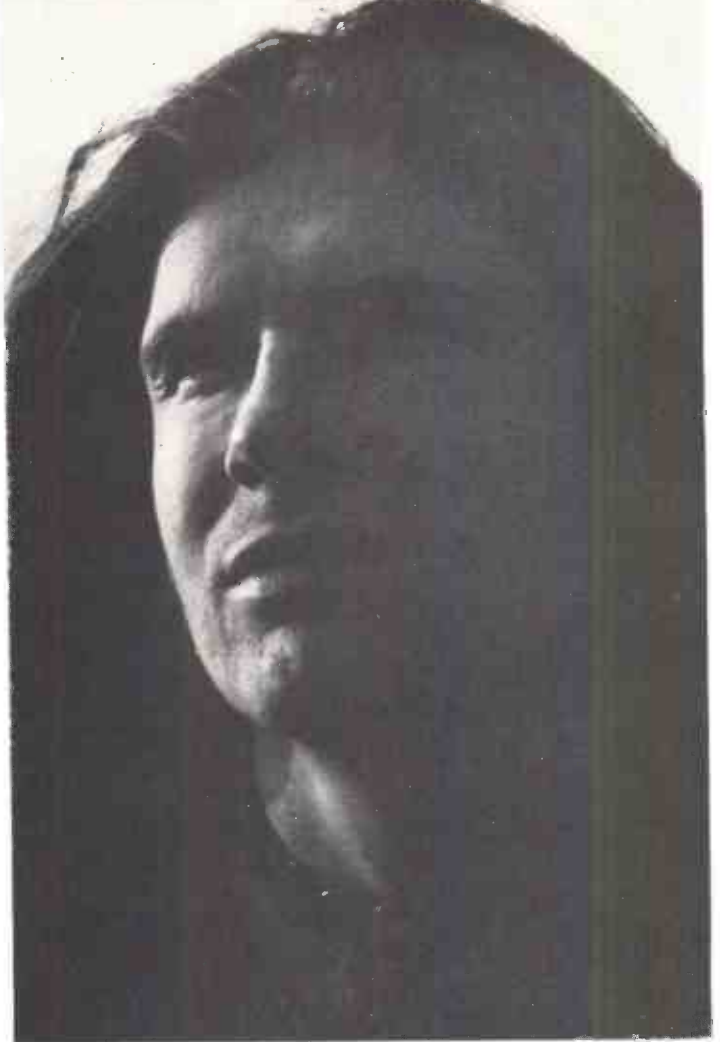
how, though, Argent haven't yet hit it really big. On the other hand - as often happens - the Zombies have become something of an underground cult.

ZOMBIE CULT

'It often works out that way,' said Russ. 'After something's gone it tends to be built up in people's minds. But as far as we're concerned, the Zombies are dead and we've never thought of trying to revive them.'

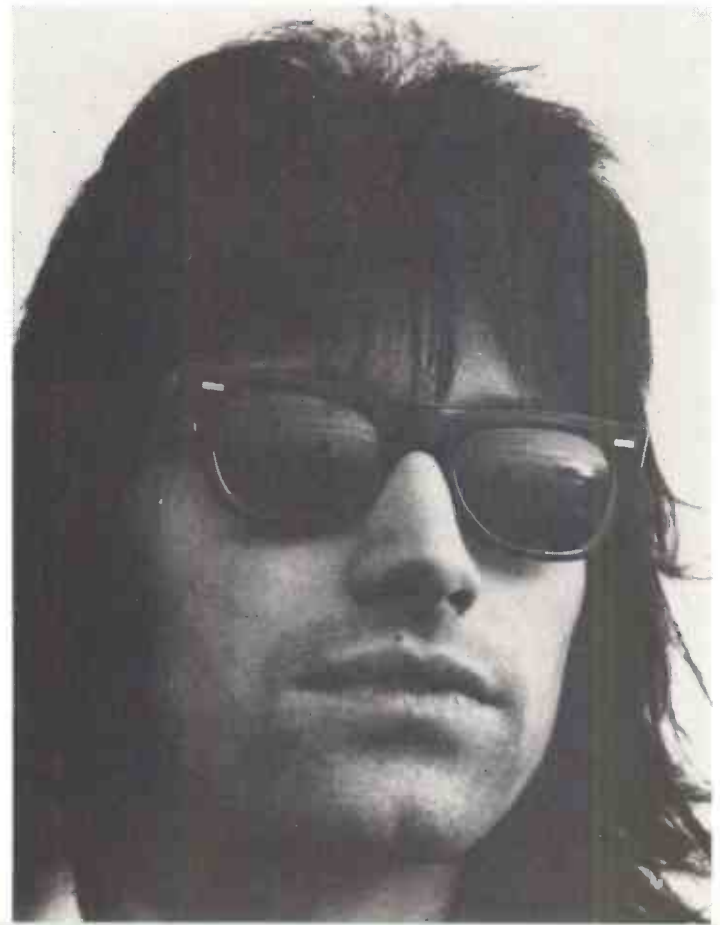
'We have to admit that things went slowly for Argent to start with. But in the last six months everything seems to have speeded up. It's very encouraging.'

At the moment the band are recording their third album. It's not something that Argent particularly like. Russ explained that it was very difficult to get the right kind of atmosphere. 'One of the biggest hang-ups is the screening you have to use to 'separate' the instruments - particularly the drums. You find that it's impossible to hear the rest of the band as you would hear them on stage. In addition you can't get any feedback from the audience.'



Rod Argent: 'Things went slowly'

Russ Ballard: 'They are getting better, though'



Recording and playing live are, therefore, two completely different challenges.'

Who, I asked, had written the material on which they were working?

'We all write for the band,' said Rod. 'We don't regard ourselves as individuals, although we all work outside the band occasionally. Russ, for example, has just had some success in the States with *Liar*. It was originally recorded for the first album but Three Dog Night have taken it and made it a hit.'

'It should be out in the New Year,' Russ added. 'It's been held up by the fact that our current maxi-single features three numbers that were originally intended for the album. We think it should be worth the wait. Somehow the first albums had something missing. I think the new one is much more representative of the band.'

SOUND QUALITY

The new album should emphasise the distinctive sound of Argent. It's a very clear sound – unusual in these days of high power and controlled distortion. The reason, I discovered, lies in the equipment that the band use.

Argent were one of the first bands to realise the sound quality and undistorted music power of power amplifiers as a means of group amplification – a trend which other bands are now starting to follow. Their P.A. is custom built and uses 300 watts of Quad amplification. It drives Laney acoustic cabinets employing JBL speaker units. The advantages of the set-up are two-fold. The Quads deliver high output within distortion characteristics much lower than those found with normal group amplification. In addition the JBL driver-units are up to 3 dB more efficient than the speakers normally employed in high power cabinets. The effect of these drivers alone is to nearly double the apparent volume of a given power output. Argent have found that their current equipment provides a cleaner sound with a volume output

higher than that of their old amplification – a set-up of 500 watts, which is now used to drive monitor cabinets or, if necessary, to supplement the main P.A.

THE GEAR

Rod plays a Hammond C3 and a Hohner Piannette through a Leslie cabinet. This has three mikes on it of which two are set each side of the rotating horn. (The sound of a Leslie horn is reproduced from one side only). Each mike is fed to separate Laney stacks, set up at each side of the stage. The effect, Rod explained, is like a 'giant' Leslie.

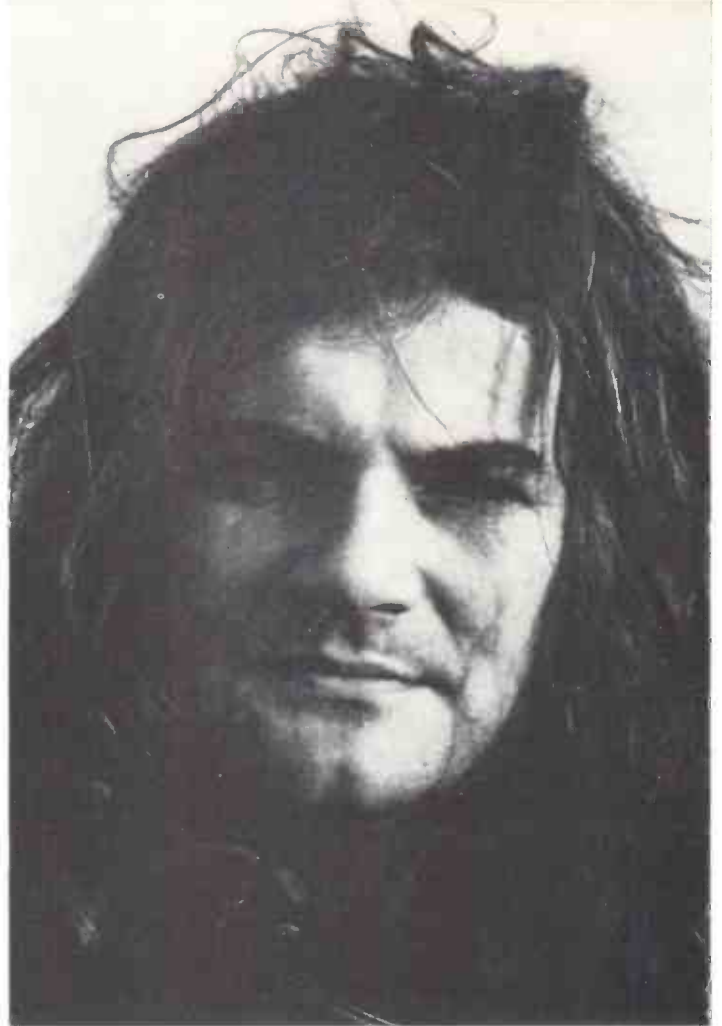
Russ plays two guitars on stage. He uses a Stratocaster and a Gretsch Corvette fitted with Gibson pick-ups. Jim Rodford uses a custom double-necked guitar. This was originally two guitars – a Fender bass and a Stratocaster – which have now been joined together. Like Russ he plays through a Laney 100 watt stack. Drummer Robert Henritt uses two kits. For stage work he employs a Gretsch kit with 18" and 23" bass drums.

They use Shure microphones and fill-out the P.A. sound with a Binson Echo-rette tape-delay unit.

LP PRIORITY

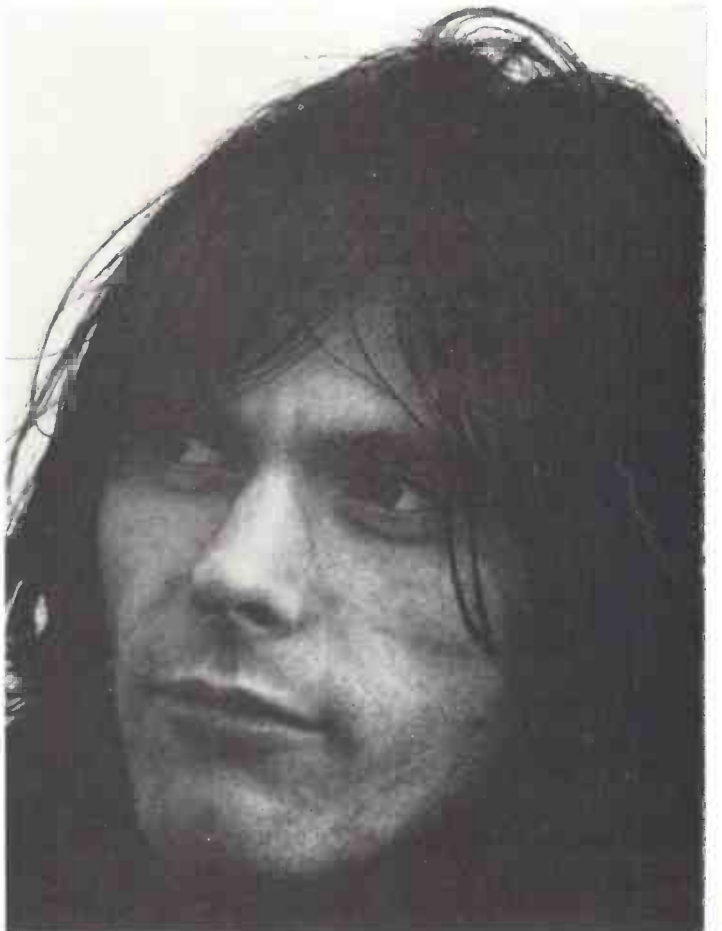
At the moment Argent are formulating their plans for the future. They've recently been playing a lot of session work and Rod has just finished the production on the new Colin Blunstone album. They have no current plans for any U.K. appearances but are hoping to return to the States for a second tour. 'I suppose that we are bigger out there,' said Russ. 'The first tour represented our first experience of playing together. We played the Fillmore East as our third gig as a band. The whole thing went really well – so the next tour should be even better.'

Their main priority is, however, to complete the album. They feel very happy with the way it's working. The reason, Rod explained, is because 'it's us.'



Jim Rodford: 'Always wanted to work with Rod'

Robert Henritt: 'Gave the group its name'



FANNY- ROCK AND ROLL WOMEN



It had to happen. Fanny. The first all-girl rock band. Crazy! Anyone knows that chicks don't play rock. Maybe they sing sometimes . . . but play as well? Never!

Maybe an all-girl rock band is new. But then someone has got to set a precedent for everything. As Fanny say, the fact that they are all chicks is purely coincidental; there's nothing that strange about chicks getting involved with rock when they've been making it on the folk and pop circuits for a very long time.

'We don't try to hide the fact that we are chicks,' said Fanny's Nicoel (Nickey) Barclay. 'That would be rather difficult.' She laughed. 'But first and foremost, we are musicians. That's how we want to be taken.'

GUIDING LIGHT

In as much as Fanny are individuals, then Nickey is the band's guiding light. She has the kind of restless energy that one associates with people who know where they want to go . . . what they want to do. When I arrived at their hotel she was playing an acoustic guitar and singing. 'Everyone join in on this,' she said. Everyone did – including the managers. She seems to hold a charismatic, yet unassertive, influence over the rest of the band.

She is a musician because 'when I walk onto the stage it's the only time I'm sure that everyone loves me.' She also writes more than her share of Fanny's material. Like the rest of the band she draws her inspiration from many roots and a lot of associations. 'I – we – dig straight rock, R & B, gospel, country, folk . . . the whole lot. But we're not into the Moody Blues thing – the 'let's do something new' philosophy – at all. All we want to do with our music is hit people over the head.'

Nickey has been playing around for a long time. She began her music career at the age of twelve – an anodyne for her failure to find the kind of education she was looking for at school. She later left college and took to the road in a succession of bands.

'I've always played with guys so, in a way, I've never had time to think too much about the 'chick musician' angle,' she explained. 'That is, I've always thought of myself as a musician – just like anyone else in the band.'

Nickey has come to Fanny by 'a sort of natural process.' It's not the first big venture she's played in. She played in the Cocker/Russell *Mad Dogs And Englishmen* tour – and, like the rest of Fanny, she's done a lot of work with Barbra Streisand. 'We backed her on the last album and on the *Stoney End* single. We've also done some arranging for her; we're also doing the backing on the new single.'

If Nickey is the dominant figure off-stage, then most of the attention on stage focuses upon sisters June and Jean Millington. Like Nickey, they've also been playing around for some time. 'We really got into playing at high school,' said Jean. 'I started playing bass because June was already playing guitar. I learnt to play in the usual way – there were always guys around to help you . . . to teach you. At first I did have some difficulty in adjusting to bass guitar – you need to develop strength in your hands – but I learnt fairly quickly. Now it's just a matter of listening and learning and getting better.' June – 'She's the smart one of the band' – came into music in much the same way. She'd been playing with her sister around Los Angeles and started playing seriously whilst at college. Like the others her initial experience was gained through the college band circuit, playing with guys, and she learnt through 'playing along with them.'

Alice de Buhr, the second drummer that Fanny have used, dropped out of family life and came to California at the age of seventeen. She started playing in the second grade and has continued since. 'I like drums,' she explained. 'They set the pace; they're the foundation – the rest of the music is built on top of what the drums do.'

Fanny's music is hard, driving rock that concedes little

to the fact that they are girls. That is, it could hardly be described as feminine music.

'It's rather amusing the way people react to us,' they explained. 'People may come the first time thinking it's some kind of joke. But they listen... they get into it. We seem to get through — on our music rather than on any other angle.'

It's inevitable that the currently trendy Women's Lib movement should have latched on to them. 'But we're not trying to carry any banners,' said Jean. 'The Woman's Lib thing is good if it gets people to listen to us — we don't try to make it anything more than that.'

(DIS-)ADVANTAGES

It seems though that there are a lot of advantages to being in an all-girl band. Fanny, at least, seem to appreciate them. 'It means you get the best dressing room in the theatre,' Nicky said, 'and there are flowers waiting for you. There's always a lot of guys around to carry equipment and take care of you. It's quite a gas!' On the other hand the obvious disadvantages, such as the male groupies, don't bother them as much as one

might think 'There are a few,' said June. 'But they don't cause much trouble. Usually they get to the dressing-room and they don't know what to say. As it happens they don't usually get that far. We always have a lot of guys around who can put them off — apart from anything else they're usually just a drag, a nuisance.'

SOUND PRESENTATION

In fact, Fanny seem to find any discussion outside the realm of music to be a drag. 'Like I said,' Nicky continued, 'we'd like you to think of us as musicians.' But they accept that the sight of a chick laying down a really funky bass-line is, at first sight, slightly incongruous. 'If we are carrying a crusade,' said Nickey, 'then it's just to show that a chick can play music as well, if not better, than any guy.'

To this end they have evolved a very positive attitude towards sound presentation. While in England they're planning to do some recording at Apple Studios. 'The engineering there couldn't be better for the kind of sound we want,' Nickey explained. 'We've worked with them before. It seems that English

studios are behind those in the States when it comes to equipment — but over here the people who operate the equipment know exactly what they're doing. If you ask them for a particular sound, then they can get it. A lot of Stateside studios aren't into that. Over here there's more of a togetherness factor.'

They also know exactly the sound that they want on stage. Nickey herself plays a Hammond B.3. through two Leslies fitted with a foot-switch to control the speeds. In the States she also uses a spinet piano miked up with Di Armond violin pick-ups. June uses a Gibson ES 355 stereo played through a Fender Bassman top and an Ampeg bottom — both cabinets are fitted with 2 x 12" drivers. For slide guitar she plays an old-model Les Paul through an Acoustic stack. Jean has three guitars, of which she normally uses a standard Fender Precision. Occasionally she plays a twenty-one year old Gibson Violin bass or a Hagstrom eight-string model. Alice uses a Jean Kemper kit with Zildjian cymbals and 'hands washed in Lux'.

At present they are using a P.A. that was custom-

built for the Doors. 'But we want to get our own set-up specially made as soon as possible,' June explained.

For the last two years Fanny have been working hard towards finding their group identity. 'I think that we're closer to agreement,' said Nickey, 'We're a lot tighter now — there's more of a 'group feeling' about the music. We're in the same groove. You could say that we've grown up.'

IMPACT

Fanny have been too busy to think much about their plans for the future, except that they'd like to 'carry rock further'. Time, of course, will tell. Already, though, they seem to have made a big impact on the musical profession — and their last album, *Charity Ball*, has started moving. But as a more direct indication of the future it's interesting to note the identity of their manager. Roy Silver was the guy who discovered and built the early career of a young folk-singer named Robert Zimmerman. He thinks he can do the same for Fanny.

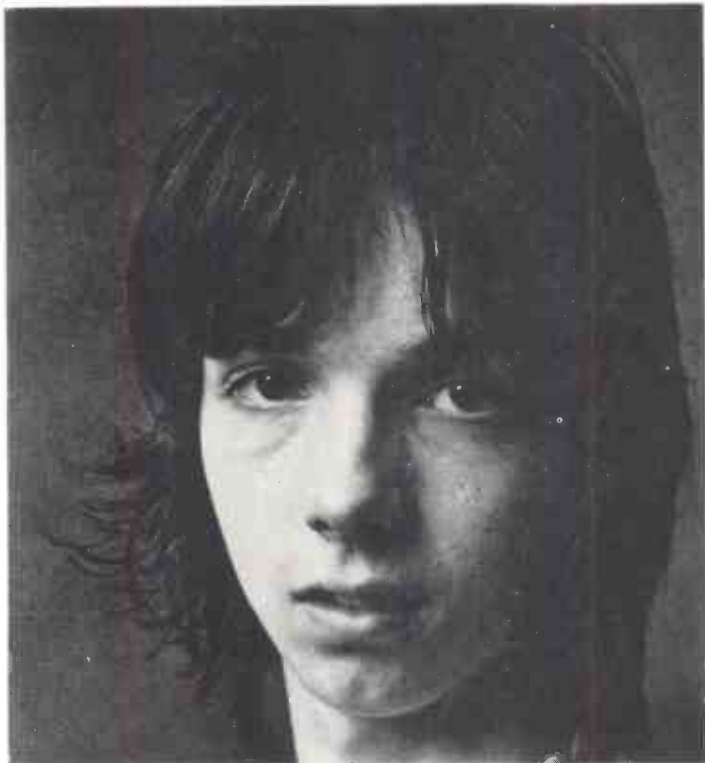
Robert Zimmerman? You might know him better as Bob Dylan.



Left to right: Nickey Barclay, Jean Millington, Alice de Buhr and June Millington

PROFILE

JIMMY McCULLOCH



Jimmy McCulloch has been playing lead guitar in groups for more than eight years.

So what's so special about that? you may ask. Well, when you consider that he is only 18 years old a completely different light is thrown on the matter.

When *Beat Instrumental* spoke to this diminutive Scotsman, he had just finished a European tour with John Mayall and a band that included ex-Canned Heat bass player, Larry Taylor, and drummer, Keef Hartley.

'Mayall had been looking for a guitarist for the tour for some time,' said McCulloch. 'Apparently he tried to get Eric Clapton or Peter Green, but they were unavailable for various reasons. Then Chas Chandler recommended me after I had done some sessions for Steve Ellis.

'John telephoned me, I telephoned him back and we agreed. Two days later I did the first gig in Karlsrhue, in Germany. There weren't even hardly any rehearsals. When I walked on stage I felt as though I was on trial but I soon got into the music. It was much easier than I thought as John played mainly 12-bar blues and we sort of ad-libbed behind him. The whole tour was very successful even though I was as nervous as anything.'

Before going on tour with Mayall, McCulloch played with Thunderclap Newman and was present on the session that produced the *Something In The Air* hit. He split, however, because of what he calls a dispute with the management company. He does confess to 'have done quite well' when he was with Thunderclap.

In October he formed his own band, Bent Frame, but he renamed it The Jimmy McCulloch Band soon afterwards, and played his first gig at London's Roundhouse. His group comprises Nigel Baker, picked from 200 drummers who replied to an advert placed in the music press. He plays a custom-made kit with an 18-inch bass drum; Robbie Paterson on rhythm guitar – he uses a Hoyer and a Mosrite, the same one, in fact, that was once used by a member of the Ventures, and Barry Smith, Fender Bass and backing vocals.

'We are writing about 75% of our own songs,' said McCulloch. 'I write the music and take it to Robbie who then gets the theme for some words. I usually compose my music at home. I live with my parents in a house in Epping, Essex, and one room has been converted into a small studio for me. It is completely soundproofed so none of the neighbours can hear.'

'Most of our songs reflect the expressions and feelings of the group and are about bad times, good times and other situations that we have experienced. The words are not too deep as we don't want to get any messages across. We just want to get it on,' he added.

McCulloch began taking an interest in music when he was four years old.

'Whenever Christmas or birthdays came around I always asked my father and mother for a guitar. Eventually I got one when I was ten. It was a Harmony and a really good one.'

'My father played jazz for years and my grandfather

and his father before him were also involved in music. I think they played in brass bands in Scotland. So, naturally, I got all the encouragement I needed.'

'When he was 12 the family came to London and his parents bought him a Vox AC 30. From there he went on to Ampeg and then to Marshall equipment. With these came guitars.

'My father bought me equipment and guitars according to the standard I had reached. I told him what I wanted and if he thought I was good enough he would get it for me.'

Through this McCulloch obtained a Rickenbacker, a Fender Bandmaster, an Epiphone Sorrento, a Gibson SG Special and a Hoyer, which he now uses mainly for doing rhythm work.

His other equipment includes an 800 watt WEM PA, a 50 watt Selmer amp, a 100 watt Carlsbro bass amp and a small Fender amp. In his studio, however, there is even more equipment. McCulloch also plays piano, drums and bass guitar and so he has all the necessary amps and what have you for these – such as an old set of Carlton drums, a Fender bass, a borrowed double keyboard Vox Continental, and an Audiomaster mixer with high and low impedance inputs with full tone controls.

He also has a Fender Princeton with one ten-inch speaker for the bass and guitar. He says that when he turns the controls right down and mikes his instrument up through the PA he gets a really clean sound.

MANAGERS & AGENTS.

DAVID CARDWELL

'I would advise anyone who's thinking of becoming a manager in pop music to first of all get into public relations.' So said David Cardwell, head of Positive Management Associates Ltd., whose offices are in London's Regent Street.

'The reason for this,' he continued, 'is because it's so very important to meet and know the people in the business and one of the best ways of doing this is through P.R. work. If I hadn't done P.R. myself, I would have been hopeless as a manager.' And after 18 months as a manager, he's not doing too badly having such acts as Pickettywitch, Jackie Lee, Don Fardon, Clem Curtis, John George, Carole Bell and Mac & Katie Kissoon.

Newspapers First

Cardwell, 28, is the classic case of someone progressing from advertising, through journalism and P.R. to management. His career started in the advertising department of the *Daily Mirror* when he was 16. Three years later, he joined the *New Musical Express* as a junior writer where he stayed for a year and a half. 'Then Albert Hand, who was editor of *Elvis Monthly* approached me'. Cardwell remembers. 'He was selling about 350,000 copies a month, which was incredible. I was doing most of the donkey work and the record reviews were done by the local dustman in Derbyshire where it was printed. Then there was a magazine called *Pop Monthly* which relied on Billy Fury, Elvis and Cliff Richard. They were the big names at the time. During this time I met quite a few artists and lots of them used to bemoan the fact they had no proper P.R. So with Rod Buckle, I started a P.R. set up taking on Unit 4 Plus 2. When Rod and I split I started a company called Inter Pop Publicity with Anita Gray who was my secretary and now my partner. Whilst still doing publicity, we took on the Paper Dolls for management. Providing an act has a hit record, you can earn a lot of money for them in the first two months and for yourself!'

Most of his artists are solo performers and he explained the reason for this. 'If you have a group, you have four or five problems instead of one,' he said. 'Also, not many groups really last as they are always splitting up. But a solo artist does last and can go on indefinitely. The solo artist is a self-made unit for everything and is a much better long term proposition. I think the group thing is dying out to a certain extent and I much prefer having solo performers. It's the old story of enjoying what you're dealing with. I don't enjoy making money on the pop scene from artists I don't like and the office is more geared to straight pop rather than the heavy thing.'

When it comes to management companies in general, Cardwell is emphatic in his belief that the big companies have nothing to gloat about and the small ones don't know enough people. 'I don't think the big companies can really happen, as management is such a personal thing,' he stated. 'You tend to lose liaison with the artist and this is one reason why I would never go public. Even someone like Gordon Mills must have so many worries. A very important point is for the artist to have access to the manager at all times even though their record might not be in the charts!'

The majority of Cardwell's acts have come to him through the recommendation of record producers and he feels the idea of finding groups in clubs is now old-fashioned. 'Basically people ask to come to see us,' he said. 'If they send in a tape, we guarantee to listen to it within seven days. If we're not interested, we suggest them to other managers. These days I think a hit record makes the group and not the other way round. It's easier to find a good commercial song for a straight act rather than them having to write one.'

Though he has made the odd mistake by letting some 'name' acts slip through his fingers, Cardwell has an eye to the future and is in the process of nurturing some new talent. 'Recently, I've taken over a solo



singer called John George for whom his previous management company did nothing,' said Cardwell. 'He's got a great voice and a great personality and though I won't earn anything from him until he has a chart record we are getting him work in the meantime. I think there's a big future ahead for him. You see a manager takes a gamble taking on an artist and it's also true the artist takes a gamble with his manager but there should be mutual respect for each other.'

'For artists to be really successful, they have got to get the people to like them and go and see their shows. The artist has to build up his personality with the aid of his manager to make himself a drawing power.'

Managers' Association?

An interesting point Cardwell made was his plea for a Managers' Association much on the same lines as the Entertainment Agents' Association. 'If we had one,' he remarked, 'it would help a lot. Agents don't have the hassles we have because they've got their association. One thing for example is if you were that bad a manager, you wouldn't be allowed to join.'

'Managers are possibly the strongest individual force on the pop scene and have the final say on whatever the artist does be it records, radio, TV, films and shows etc. But there's no organisation they can turn to if something goes wrong. If there was an association, we would have a stronger say when it came to getting better royalties from record companies for our artists.'

HOT BUTTERED HAYES

James Brown may still be Soul Brother Number One but now Isaac Hayes, songwriter / arranger / producer and artist is making a serious challenge.

All four of Hayes' Stax albums released to date have earned a gold disc. In fact, *Hot Buttered Soul* has earned two, so has *Continued* and the latest, *Shaft* has already scored that rare accolade, a platinum disc.

Shaft is, of course, the soundtrack to the Black film of the same name and Hayes sees it as a significant development, as much for the cinema as for the music world.

'At last we have a Black hero of James Bond stature in John Shaft. *Shaft* looks at things from a Black point-of-view, it tells it like it is, he opined when *B.I.* spoke to him at his office in the Stax Records' Memphis studio.

It was Stax vice-president, Al Bell, who got the job for Hayes: 'He mentioned me to MGM Records' president, Mike Curb, and they both thought I was capable of writing a soundtrack so they put my name forward to MGM Pictures when *Shaft* came up.'

Hayes had his doubts though: 'I didn't feel too confident at first but I talked it over with Quincy Jones and he encouraged me to give it a try.'

'Actually, I didn't read the book or the script but when I saw the final rushes I was sold on the idea.'

Hayes' soundtrack is certainly evocative of the film and its wintry settings in Harlem and Greenwich Village. Unfortunately, the film doesn't really live up to his music. To be honest, it's just about the worst film I've seen in years. The acting is hammed-up, the script weak.

But the photography is superb, the scenery is great and you really do have to see it to get the full impact out of his soundtrack.

'It came quite easily to me really. You see there were only a couple of vocal tracks involved and I find the music part of writing far and away the easiest. To be honest, I'm really lazy when it comes to lyrics,' he said.

All this explains why he uses so much material from other songwriters on his usual albums *Shaft* being the first time he's written all the cuts on one of his albums.

'In any case,' he added, 'I see myself as an arranger and working on other people's songs gives me room to stretch myself more fully in that department.'

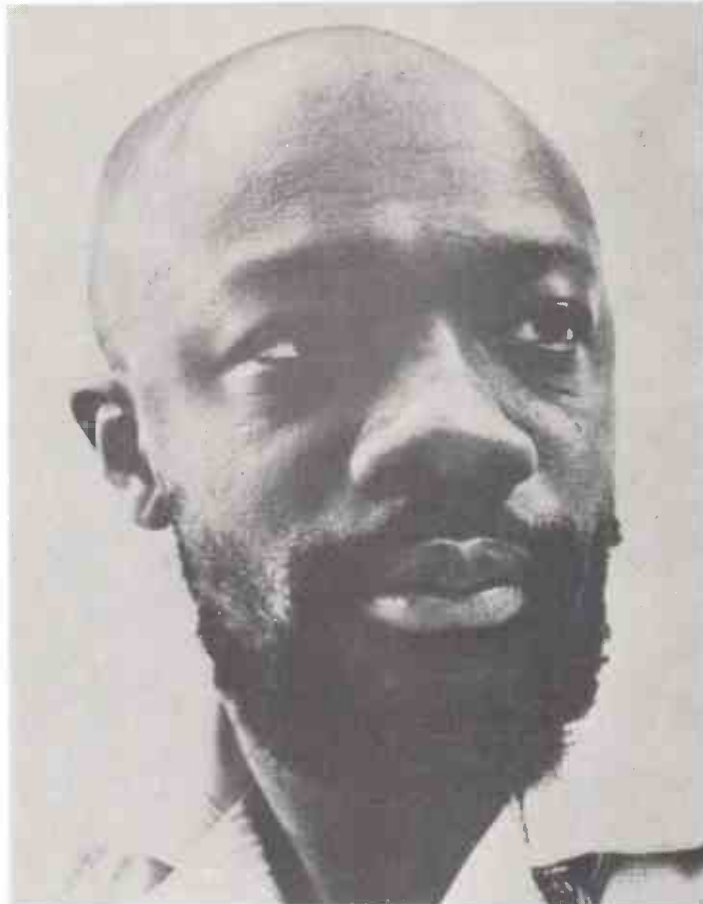
Success came first to Hayes as part of the Hayes David Porter team which wrote all those soul classics for Sam and Dave and other Stax artists. Yet, surprisingly, public acclaim and really big-time success has only come their way since Hayes and Porter split up to pursue solo careers as recording artists.

'David's albums haven't done as well as mine but they're selling and people now know his name.'

While the promotion of *Shaft* is keeping Hayes very busy, he's not forgetting to take care of business in other departments.

All his recordings feature his back-up girl singers Hot, Buttered and Soul, and his band, Movement, as well — of course — as the Bar Kays' rhythm section: 'I'm shortly going into the studio to lay down tracks for singles on the girls and on the band. If they go well then we'll follow through with albums.'

There's another Hayes album on the way too: 'This one's called *Black Moses*



and it's a double set which includes a nine-minute long version of the Carpenters' *Close To You*,' he revealed.

Other tracks are: Jerry Butler's *Never Gonna Give You Up*, Toussaint McCall's *Nothing Takes The Place Of You*, Luther Ingram's *Help Me Love*, GL 69969 which Hayes wrote with Mickie Gregory, *Your Love Is So Doggone Good* and *Never Can Say Goodbye* which he had out as a single.

But even more exciting is his projected Black rock-opera: 'I'm aiming for Broadway and trying to come up with another *Hair* but this time it'll be rooted in Black culture. I've got a story-theme in mind but I'll have to keep it a secret for now,' he said.

Perhaps Hayes will even appear in the show himself. Certainly he has ambitions in the acting department and has already received offers of several film parts: 'But before I get into it I want to take some time out and go to acting school to learn the techniques. The script has got to be right too, I don't want to be greedy and grab at the first thing offered just to make a fast buck.'

Amidst all these plans, he is also hoping to find the time to get to Britain: 'I came over before with Sam and Dave several years back and enjoyed it a lot. I'd like to get back and find out for myself what's happening in the music scene on your side of the Atlantic.'

NEWCASTLE SOUL —

— AS PUT OVER BY JOHN MILES



Just very occasionally you meet someone who has been around the music business for a long time — someone, you feel, who really deserves to make it. Those, at least, were my thoughts when I watched John Miles recording his first album at Orange studios.

As I discovered later, it was not his first venture into a recording studio. 'I've been playing around the club and ballroom circuits for about four years,' he said. 'During that time I've made three singles — one with my first band, Influence, and two solo.'

Newcastle-born John began his musical career at school. 'It was the classic routine,' he explained. 'I started with piano lessons and played in various school orchestras. Then I got into pop and got my first band together with some friends. Influence came out of that.' Although keyboards are his main instrument he's taken

time to diversify. 'I also play guitar, violin, drums and a little bit of sax.'

However, what really causes interest when John is on stage is his vocal work. Not only does he have the vocal power and range of his illustrious Northern predecessors — such as Eric Burdon, Rod Clements and Joe Cocker — but he has the harmonising talents of a male Laura Nyro. On tape he sings all the main parts and double tracks his own backing vocals — the mix-down I heard featured sixteen vocal tracks. 'I've been able to sing for as long as I can remember,' he said. 'I like to do all the vocal work — at least on disc — because I can get the sort of tightness and synchronisation I want.' He's a very retiring kind of guy; someone else had to tell me that he'd also played most of the instrumental tracks as well.

There's another respect in which he follows the direc-

tions set by Cocker and Burdon. He's not interested in musical introspection. 'All I want to do,' he says, 'is to play good music. A lot of progressive music is just one big ego trip. They all seem to be competing between themselves to play louder and harder than anyone else. Or else they're into the big effects bit. It's a drag ... they're losing sight of music — and that's what playing is all about. Music is music, and nothing else.'

There's this big thing about musical individuality. It's crap. There is no such thing as an individual musician. We're all influenced by the people we listen to. We pick up all the good things we hear. Every little bit counts.'

NORTHERN INFLUENCE

John has been influenced by his Northern background. He likes Cocker and the band feature a lot of Cocker material under their own arrangements. He's also very much influenced by Tamla Motown artists. 'In a sense I'd like to do a Tamla thing over here — or at least form a link with them in the States. They're so tight. Just listen to their rhythm sections and the backing musicians. You don't notice them at first — but if you really listen, they're so good.' His music follows the same basic principles. 'We're not really into improvisation. On the other hand, a lot of the arrangements haven't been carefully and precisely formulated. Most of them have sort of 'happened'. That is, we've been playing them for the last four years — so they've assumed their own identity.'

His philosophies find their epitome in the band's forthcoming single. It's an arrangement of the Tim Rose anti-war classic, *Come Away Melinda*. 'I suppose this is our big number,' John explained. 'We've been playing it now for a long time, and it seems to have developed more than anything else we play. When we perform it live it's the number that makes the audience stop

and listen. It's almost as if it had some magical quality — it always works for us.' The single will be released in January. 'A lot will depend on how it goes,' John continued. 'We've done most of the album, but its release will depend a lot on what happens to *Melinda*. As a band we've got to make it big ... or not at all. I don't want any in-between.'

At the moment, John's band consists of himself, bassist Bob Marshall and drummer Dave Symons: 'But it's going to get a lot bigger.' On stage John plays guitar (Gibson S.G.), organ (Hammond M.-Series) and a Wuritzer electric piano. Bob Marshall uses a Fender Precision and Dave Symons plays a standard Premier kit. The P.A. — and all their amplification — is supplied custom-built by Orange. Our first priority,' John continued, 'is to get the extra musicians. I can't concentrate on vocals as much as I'd like. My ideal band would consist of organ guitar, bass, drums, two each of trumpets, reeds and trombone, and three Black singers. It's an ambition I intend to work on.'

BUILDING UP

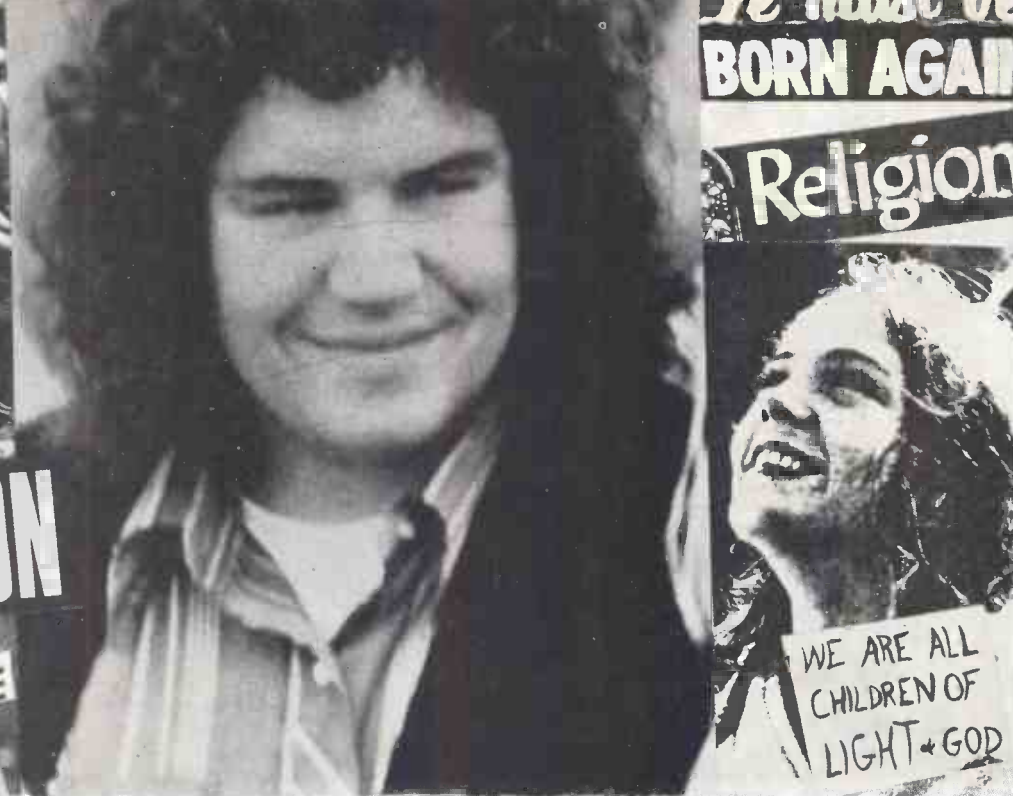
The future, though, is something that John hasn't really considered. For the last few years he's been building up experience and style. If the single does take off — and a lot of people predict that it will — John intends to work out his plans from there. He's only concerned with the success of the record and doesn't really mind how it comes about. 'I'd be quite happy to make it on the 'pop-idol' bit,' he said, 'as long as it's not a hype thing. It doesn't bother me if people think we are into a pop direction. Labels are meaningless — we'll just play what we want to play. I don't mind admitting that we'd like to make money, because everything does come down to that.'

If John Miles does make it, then he will have proved something that he has always believed in — that music is something to be enjoyed. J.B.

COUNTRY FAITH SOUND OF THE JESUS REVOLUTION

Each Baptismal
Lips Save
The Young

THE JESUS PEOPLE



Tom Stipe: Guitar and vocals

Much has been said, written, and filmed about the *Jesus Revolution* but as yet very little has been written on the music which is coming out of this cult phenomenon. In the same way that the 'flower-power' cult of the mid-sixties gave birth to groups such as the Jefferson Airplane and Grateful Dead who expressed the philosophies held by followers of the cult, so the 'Jesus Freaks' are producing their musical spokesmen.

Possibly the most highly rated of these new groups are Country Faith, who are all out of Newport Beach, California. They are a three man group comprising of Tom Stipe, Chuck Butler and Scott Lockwood who gig with the drummer and bass player of another group, Lovesong. Just as many groups with no affiliation whatsoever to the Haight Ashbury movement of 1967 began singing of turning on and wearing flowers in the hair, so it's become almost a trend to refer to Jesus in the rock world these days. James Taylor, Eric Clapton, Quintessence, Mimi Farina, Elton John, Jethro Tull, John Kongos, The Byrds, Judy Collins and John Lennon are just a few of the artists that spring to mind. However, Country

Faith are not merely cashing in - they are the genuine article who couldn't *but* sing about their faith.

In fact, there is a strong feeling *against* such commercial ventures as *Jesus Christ Superstar* and *Godspell* and they are seen to be diluted versions of the true bible story which they consider to be their salvation. *Superstar* is far from the gospel story as it seeks to demythologise Christ until he becomes merely a very famous man. Apparently the commerciality has reached ridiculous proportions in America with Jesus teeshirts and even a Jesus watch which is advertised on TV as being the kind of time-piece Jesus would wear. On the subject of *Superstar*, Lovesong drummer, Jay Truay, said: 'It's portraying Jesus as another man which he wasn't. He was the Son of God.'

Crosby double

Scotty, acoustic guitarist with Country Faith, looks like the double of David Crosby. In fact he has an amusing story to tell of an incident that happened right outside his church. Someone came up to him as he was sitting in his car and con-

gratulated him on the music he played. Scotty was very pleased at the compliment. Then the kid began saying how wonderful it was that he'd become a Christian. Scotty agreed. 'I was so sorry to have missed your concert in New York,' said the admirer as he began walking away. Scotty quickly called him back: 'You realise of course that I'm *not* David Crosby?' An embarrassed fan of Crosby, Stills and Nash walked away, possibly encouraging himself with the fact that superstars do like to remain anonymous on their days out anyway!

Radiating warmth

Crosby, Stills, Nash and Young do figure in the story somewhere though. Scotty had been playing in groups in California since early 1966 when he was in a surfing band called The Malibus. From there he went into the blues scene and got involved in the Haight Ashbury dope scene of 1967-'68. It was around this time that his philosophy took a change. 'I came across these long haired Christians,' explained Scotty. 'I'd always grown up with the idea that Christians had to wear suits, ties and have short hair.' His ex-

perience on meeting these people was 'like stepping into an oven... there was so much love - the warmth just radiated.'

Music for the mind

After becoming a Christian Scotty wanted to tell other people about this experience and believed that he could do it through his songs. It's here that the C, S, N & Y bit comes in. 'I thought,' said Scotty, 'that it'd be so great if Crosby, Stills, Nash and Young could sing about Jesus.' From this small idea grew Country Faith who are doing just what he had hoped C, S, N & Y would do.

Scotty plays an Antique Green Fender Telecaster with a 1957 Maplewood Stratocaster neck, a Gibson Humbucking pickup front and a Regular 'Tele' pickup rear. He's currently using Fender Super-Reverb amplifiers but occasionally uses a Fender Twin Reverb with JBL speakers. 'I also have a Gibson SJ160 E that I don't use on stage much,' he said. 'I'm trying to work it in at the moment because it puts out a beautiful jazz tune.'

'This is music for understanding,' said guitarist/vocalist Tom Stipe. 'We're



Jay Truay: Borrowed from Lovesong



Scott Lockwood: From dope to Jesus

spreading the gospel and telling the people.' He tells of how many people in the music business are now becoming Christians and who are wanting to do the same thing. Apparently Barry McGuire (*Eve Of Destruction*) is a recent convert as is Paul Stookey of Peter, Paul and Mary fame. The entire staff of the *San Francisco Oracle*, one of the most influential acid/revolutionary newspapers in California during the sixties, have become 'Jesus People' and the paper is now a leading publication for these people!

Street people

Vocalist Chuck Stipe spent eight years with professional rock groups before he joined Country Faith. On becoming a Christian eighteen months ago, Chuck said: 'I'd been told that it was there but I'd never had the challenge. I'd seen a lot of people who's lives had been changed. I followed my friends into alcoholism and into drug addiction because I simply wanted to be accepted. I saw them give up everything just for something new. I wanted to find out whether it was real. Jesus said 'Follow me' rather than

follow my friends and when I found that out I just did it.'

Chuck doesn't feel that the Bible is an irrelevant story book which has no value in the 1970's. 'It states clearly the problems that will face the world in the last days. It's as current as the evening paper. You see the problems of the world coming to a peak and to myself and to my friends it's very near at hand.'

Chuck doesn't particularly like the titles that the media have bestowed upon the spiritual awakening in America. 'Jesus People,' he said, 'is just an outside description of street people who've turned to Jesus.' The movement became visible as early as 1968 and is gathering momentum. Country Faith wouldn't like to see me write that. They say that the movement has been going for 1,971 years!

Initially I would have presumed that the older generation would be pleased that so many young people were changing direction but as Chuck told me: 'There's two sides to that coin. A lot of them think it's a good thing but the others think that the hippies have just changed names!'

The music that Country Faith play is, as their name suggests, very much in the

country style. The vocals are extremely harmonic and in my opinion they come closer to the standard that Crosby, Stills, Nash and Young set on their studio recordings that *Four Way Street* suggests that C, S, N & Y can themselves approach! The lyrics are simple and differ very much from most of contemporary songwriting in that they are offering answers rather than old questions. They believe that it's individual people who have to change rather than political systems. 'We just put out enough positive material that has the answers inside,' said Chuck.

Do your choosing

Most artists who throw the word 'Jesus' into their songs to give it a spiritual feel usually don't offer much information about Him and never pretend that they believe Him to have preached the only answer for mankind. Country Faith, however, are very different from this. Every one of their songs is a 'message' song and they talk in between numbers of how they came to their position of belief. *Does All of this confound you/Do you want to understand/Make the*

choice before you/Your will or Jesus's plan/Do your choosing/Please don't hesitate/Eternity lies/In the choice that you make. (Two Roads).

Good news

The latest plans for Country Faith include a tour of the mid-west and having new studios built for them and fellow Jesus-rock groups such as Lovesong, Mylon and singer Larry Norman. The studio is to be built in a valley for the use of their label *Good News* which is distributed through United Artists. 'It will be comparable to any studio in the country,' said Chuck.

Country Faith will be coming to Britain in the new year to play a concert at the Albert Hall and hopefully other gigs will be arranged for them. Back at home they'll continue to further the revolution. *Feel the warmth around you/Hear the music in the air/Feel the peace surround you/Smiling faces everywhere./Listen closely to the words we share/Our Lord Jesus wants to take you there.*

BY:
STEVE TURNER

B.I. FOCUS ON GROUP PA AND STUDIO EQUIPMENT

GROUP PA

There are two important conditions that any group P.A. system should fulfil. Firstly, it should have sufficient audio power to project the band's P.A. sound to all parts of the audience. Secondly, it should put out the necessary audio power at a high level of sound quality.

High-powered group P.A. systems, built to meet these requirements, are a fairly recent innovation. The early riders of the heavy music bandwagon tended to put volume before quality; the increasing power of group amplification tended to out-strip advances in P.A. design and construction. Although P.A. systems have been around for some time, it is only recently that they have 'caught up', in terms of power and quality, with the rest of the band's equipment. Watkins – perhaps the pioneer of the modern P.A. set-up – only started large-scale production in 1967.

In the last few years, however, both the groups and the manufacturers have come to realise that sound quality

is more important than sheer volume – whatever the size of the venue. Not only must a band carry enough P.A. to project an adequate sound in any venue they are likely to play – but it must be relatively distortion-free. This means that a 'reserve' of power is necessary; a 200 watt set-up run at half-power produces a much better sound than a 100 watt unit run flat-out.

There have been two underlying trends in live music which have necessitated the use of high-quality P.A. set-ups.

Vocals Important

The first has been the tendency of bands towards the performance of music that requires fine control over sound output. This has led to the extensive use of the mixer/pre-amp/power amp system, where separate power and mixing units are used. Vocal tracks are fed into the mixer together with mikes or line sources taken directly from lower-powered, high-quality instrument stacks. The mixer output is fed through a pre-amp stage into power amplifiers (normally master plus slave combinations) which drive the speaker networks. The advantages of such a system lie in the flexibility, effects facilities and control possibilities that it allows.

Secondly – through the same trend towards complex musical constructions – the

importance of good vocal reproduction has grown. Whereas the original 'heavy bands' tended to put instrumentation before anything else, the recent fashion – started by Crosby, Stills and Nash – has been towards close vocal harmony and good vocal projection. Recently, the rise of the singer-songwriter has added to the importance of a good P.A.

P.A. design has therefore made great advances in recent years. Two observations can be made.

Firstly, the modular system, described earlier, has been almost universally adopted. The advantage to the group is that they can start with a basic system – say, a small mixer, one slave and a pair of matched columns – and add to it as they need more. Such a system can be built up to any power level; the only limitations lie in the much-publicised dangers of over-exposure to high levels of sound intensity.

'Hi-Fi' Quality

Secondly, the equipment has become more and more refined. Scientific-quality components are now adopted for even standard amplification systems. Units are now built to studio-quality audio characteristics – most high-quality P.A. systems can now be accurately described as 'hi-fi'. Horn units are now incorporated into most systems, cabinets are

now acoustic enclosures rather than wooden boxes. Mixers have stereo facilities, complex controls and VU monitoring. Speaker drive units and microphones are constructed to efficiency characteristics once encountered only in the studios.

Overlap

Our P.A. supplement therefore attempts to show the standards that P.A. designs now set. We have selected those manufacturers that produce high-quality systems and components for group use. It has been impossible to give more than an indication of the range that each manufacturer produces; we have been unable to give full specifications. All the manufacturers will be happy to answer any serious enquiries and provide full details of their products.

One general point must be made. Although this month's supplement has been divided into P.A. and studio sections, there is an obvious overlap. We have, for example, placed A.K.G. under studio equipment and Shure under P.A.'s. In fact, both these companies' products are suitable as high-quality P.A. microphones or as studio microphones. It must therefore be remembered that all the products listed within our two supplements are, generally, fully adaptable to both studio and live requirements.

Continued on Page 44

BURMAN ? It's not your fault you haven't heard

of us! It's ours. But, after five years of developing OUR standards in amplification, all we ask now, is for you to try it.



SO GET YOUR FINGER OUT
BURMAN
ELECTRONIC INDUSTRIES

Handysides Arcade, Percy Street, Newcastle upon Tyne NE1 4PZ. Tel: 0632 27208

GROUP PA

Continued from Page 42

Boosey & Hawkes Ltd.,
Deansbrook Road,
Edgware,
Middlesex.
Tel: 01-952 7711.

Boosey and Hawkes distribute the well-known **Laney** range of equipment. The equipment is already much used by many bands, who have found that it provides high-quality sound at a reasonable price.

The range includes:

LA 60PA. 4 Channel P.A. amp. Full controls. 60 watts. Price £82.25

LA 100PA. As above, but 100 watts. Price £111.50

LA 100A Super. 6 Channel. 100 Watts. Price £131.75

LC 412PA200. 4 x 12" Columns. 200 watts per pair. Price £208.50 per pair

LC 212PA100. 2 x 12" columns. 100 watts per pair. Price £108.50 per pair

All the above equipment is supplied separately or as combination rigs with all the necessary interconnections.

LV 11. Reverberation Unit. Price £43.40

Power Simulators (PA) Price £97.65

LC 4H 100. 4 horn cabinet. Price £93.00

LC 3H 100. 3 Horn vertical column. Price £75.95

LC 215 HPA 100. Horn-loaded speaker column. Price £130.20

LC 212. Acoustic cabinet. Altec drivers, 200 watts. Price £147.25

Burman Sound Equipment,
Handyside Arcade,
Percy Street,
Newcastle NE1 4PZ.
Tel: 0623 27208.

Burman, though a relatively new name to the field of group amplification, have been in existence for some years—a period spent in developing their modular system for P.A. use. They are now able to offer the musician a high standard of sound quality and music power at a reasonable cost. The musician can add further power and control units as necessary.

The range includes:

M 2000. Four-channel mixer with full controls on each channel. 8 inputs. Full mastering facilities.

S 3. A new mixer, shortly to be introduced. Designed to cover all the requirements of multi-channel mixing. Price and full details to be announced.

M.P.A. 8-input pre-amp mixer. 100 watts.

G.P.A. 2-input general-purpose pre-amp. 100 watts.

SL 100. Slave amplifier. 100 watts.

Further power amp models are available in power ratings from 25 to 100 watts. All

units are fully interchangeable.

Loudspeakers: All speaker enclosures use the specially designed **Burman XP5012** driver units:

2 x 12". 200 watts per pair.

4 x 12". 400 watts per pair.

2 x 15". 200 watts per pair.

All Burman equipment is built to the needs of the musician. They have consulted many leading roadies and musicians in the design of their range. **Prices** are available on application, according to specification.

Carlsboro Sound Equipment Ltd.,
45 Sherwood Street,
Mansfield,
Notts.
Tel: Mansfield
26967/28166

Carlsboro manufacture a comprehensive range of P.A.

equipment well suited to the requirements of a working band. The equipment is reasonably priced, yet maintains the high sound quality demanded by today's music.

The range includes:

P.A. Amplifier. 4 Hi-Z inputs with full controls and master volume. Output to echo on all inputs. Available in ratings of 40, 60 and 100 watts. 100 watts model: Price £105-00

P.A. Reverb. As above, but with reverb facilities and mixing. 40, 60 and 100 watts. 100 watts model: Price £124-95

100/7 P.A. 7 Hi-Z inputs. Full controls on each channel with master volume treble, bass. Echo output. 100 watts. Price £119-00

200/7 P.A. As above, but 200 watts. Price £149-00

Slave 100. Slave unit. 100 watts. Price £90-00

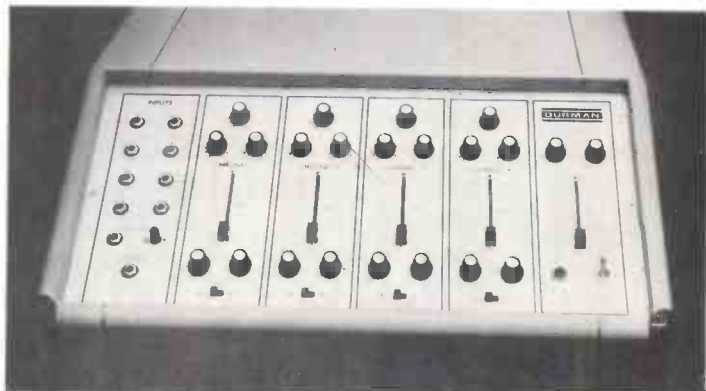
Continued on Page 46



Burman G.P.A. Pre-Amp with SL100 Slave



Laney LA100 Super: 100 watt P.A. Mixer/Amplifier



Burman M2000 4-channel Mixer



new from CARLSBRO

SOUND EQUIPMENT

LOWMOOR ROAD INDUSTRIAL ESTATE,
LOWMOOR ROAD, KIRKBY-IN-ASHFIELD, NOTTS.

Tel: Kirkby-in-Ashfield 3902 : STD : 06236

100 watt R.M.S. or 200 watt R.M.S. output 7 input P.A. amplifiers.

100 watt R.M.S. & 200 watt R.M.S. P.A., Slave amps.

Either of the 100/7 P.A. or 200/7 P.A. amplifiers will drive up to 8 slave units.

1 x 15 TWIN HORN Speaker cabinet designed for high powered P.A., Instrument or Disco Equipment.

GROUP PA

Continued from Page 44

Slave 200. Slave unit. 200 watts. Price £129.00

Horn Units:

Model 2. Matches to 4 x 12" column.

Price £81.90 per pair

Model 4. 4 Mid-range h.f. units.

Price £136.50 per pair

Speakers:

2 x 12" Column. 80 watts per pair.

Price £92.40 per pair

2 x 12" Column. 120 watts per pair.

Price £109.00 per pair

8" Column. 45 watts per pair.

Price £79.56 per pair

10" Column. 64 watts per pair.

Price £116.85 per pair

3 x 12" Column. 120 watts per pair.

Price £131.25 per pair

4 x 12" Column. 160 watts per pair.

Price £150.45 per pair

4 x 12" Column. 240 watts per pair.

Price £189.00 per pair

1 x 15" Cabinet. 1 x 15" Bass + 2h.f. units.

Price £180.00

Reverb Unit. Solid-state with full controls.

Price £42.00 per pair

Cleartone Musical Instruments Ltd.,
28 Lower Severn Street,
Birmingham B1 1PU.
Tel: 021-643 0947.

Cleartone Musical Instruments are the manufacturers of the **Park** range of amplification. This range is designed to provide the group musician with good quality equipment at a reasonable price.

The range of Park equipment covers all the requirements of group work. The P.A. range includes:

75 Watt P.A. Amplifier. 4 inputs/2 channels.

Price £85.70

150 Watt P.A. Amplifier. 8 inputs/4 channels.

Price £148.57

250 Watt slave Amplifier.

Price £177.90

8-Channel Mixer. V.U. monitoring.

Price £177.90

2 x 12" P.A. Columns. 100 watts.

Price £108.80

4 x 12" P.A. Columns. 200 watts.

Price £192.51

4 x 12" H.F. Horn Cabinet. 240 watts.

Price £164.05



Carlsbro 200-watt P.A. Slave

Horn Cabinet. 3 x H.F. horns.

Price £62.80

The rest of the Park range includes a wide selection of accessories, including the **P110 microphone** (£24) and the **P120 microphone** (£13), leads, adaptors, stands and booms.

Dallas Arbiter Ltd.,
10/18 Clifton Street,
London EC2B 2JD.
Tel: 01-247 9931.

Telegrams: Harmonious.
Telex: 886137.

Dallas Arbiter supply the **Sound City** range of amplification equipment. Their P.A. is well suited to the requirements of the professional group and represents high-quality audio output at a reasonable cost.

Their P.A. range includes:

P.A. 200 Plus. 6-channel mixer/amplifier. Full controls on each channel with master controls. Output to reverb unit. 200 watts output.

Price £136.00

P.A. 50 Plus. As above, but without reverb output. 50 watts.

Price £71.30

P.A. 120. As for 200 model. 120 watts.

Price £102.30

Sound City 20. 3 inputs, full controls.

Price £31.00

P.A. 140 Column. 4 x 12" column. 160 watts.

Price £179.80 per pair

P.A. 60 Column. 2 x 12" column. 120 watts.

Price £93.00 per pair

P.A. 110 Column. 4 x 12" column. 120 watts.

Price £148.80 per pair

Horn Cabinet. 4 x 25 watt horns. 100 watts.

Price £69.75



Park 110 and 120 Microphones

Continued on Page 48

This is just the beginning of

PARK POWER



To Cleartone Musical Instruments Ltd.,
28 Lower Severn Street, Birmingham.
Please send details of Mixers and Amplifiers.

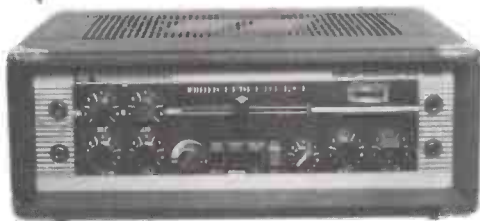
Name

Address

3 HITS

With the
Star Sound of

Wynona



ECHOCORD - SUPER 75

Echo-reverberation unit for reverberation vocal, instrumental and organ performances.



EMINENT II

110/80-watt mixer amplifier for vocal and instrumental reproduction.



GIGANT

200/150-watt high-power mixer amplifier for vocal and instrumental reproduction.

AVAILABLE ONLY FROM SOLE U.K. DISTRIBUTORS:

B. L. PAGE & SON

18-19 WOOD STREET,

DONCASTER

Telephone: DONCASTER 69707 or 66556

GROUP PA

Continued from Page 46

M. Hohner Ltd.,
39/45 Coldharbour Lane,
London SE5 9NR.
Tel: 01-733 4411/4.

Hohner manufacture a range of amplifiers designed for general-purpose use. Although these amplifiers — which integrate amplifier and speakers — are not really designed for the P.A. requirements of the group musician, they are ideal for practice purposes and the amateur musician. They maintain the high quality of all Hohner's products.

The range includes:
Super Reverb 61. 8 inputs, 4 channels. Vibrato and

reverb facilities. 2 x 12" speakers. 80 watts.

Price £242.05

Orgaphon 60N. 4 inputs. Vibrato and reverb. 80 watts.

Price £223.00

OTS 100. 2 x 12" High efficiency speaker cabinet. Handling capacity 100 watts.

Price to be announced.

Hohner also distribute the **Peiker** range of micro-phones. These cover all the requirements of the musician at a reasonable price:

DD 105 HL. Price £9.80

DD 121 HL. Price £4.90

TM 17 Hi-Fi.

Price £28.50

TM 40 Hi-Fi.

Price £32.00

TM 91 HL. Price £7.50

TM 102N Hi-Fi.

Price £18.90

J. Hornby Skewes Ltd.,
Salem House,
Garforth,
Leeds,
Yorkshire.

Hornby-Skewes are the distributors of several ranges

Continued on Page 50



Hohner Orgaphon 60N combination 80 watt P.A. Amplifier

For Big Name Hunters Only!

Show your claws and make that Big Leap for the Top with the

EKO TIGER



Mail the coupon today for colour literature of the five great EKO TIGER models. All have that distinctive EKO styling, 'go anywhere' portability and progressive sound. Recommended Retail Prices from £176.85 to £273.29

We'll also send you details of the EKO MINSTREL '44' at £131.52, or without built-in amp. unit £119.52.

U.K. Trade Distributors:

hornby skewes

TO:— John Hornby Skewes & Co. Ltd.,
Salem House, Main Street, Garforth, nr. Leeds.
I enclose 5p(in stamps) for colour EKO leaflets
Name

Address

WALLACE

SOUND EQUIPMENT

(backed by 40 years' experience)

IF YOU VALUE YOUR REPUTATION, THEN YOU MUST USE 'WALLACE' EQUIPMENT

WALLACE AMPLIFIERS ARE:

- * Built to exacting standards.
- * Distortion-free at rated outputs.
- * Designed for trouble-free long life.
- * Extensively used by leading British and Continental Sessionists.
- * Covered by realistic 12 month guarantee.
- * Built to LAST.

Our range includes the famous 'XT' Instrument Amplifiers, P.A., Discotheque, Industrial, etc. 'Specials' customed to your specification.

We are agents for most leading Mikes and Loudspeaker units.

Our Service Department will overhaul your existing Amplifier. Estimates free.

WALLACE AMPLIFIERS LTD.

12 Praed Mews, Norfolk Place, W.2

01-723 9116

Hours 3 p.m. - 9.30 p.m.

Monday - Friday only

Star performers

This top quartet, put together by Boosey and Hawkes, the best known name in the music business, gives you the sounds that say 'professional'.

Laney amplifiers – from a great range of amplification equipment, sturdy in construction, great to look at, used by the great 'big' bands like Alex Welsh and Syd Lawrence and leading groups like Black Sabbath, Groundhogs, and Hardin and York.

Diamond 800 portable organ – sounds superb wherever it goes. On tour, on the concert platform or dance band rostrum, it gives you star quality performance every time.

Beverley 21 all-metal snare drum – just one in the sensational range of Beverley drums, No. 1 choice of the great stars like Peter York, Robin Jones, Stan Gorman,

Bobby Orr, Gilbey Karno, Harold Fischer, Lennie Hastings and many others – and, of course with the tops in drums go the tops in cymbals – **Avedis Zildjian**. The classic cymbal that sounds better every time you play it. See them at your nearest Boosey and Hawkes dealer – he'll give you all the relevant literature (and at Boosey and Hawkes you're assured of a great after-sales service).

Boosey and Hawkes (Sales) Ltd
Deansbrook Road
Edgware HA8 9BB
Middlesex



*The Queen's award to
Industry 1971 to
Boosey & Hawkes Ltd.*



GROUP PA

Continued from Page 48

of ancillary P.A. equipment. They are the sole U.K. distributors of **Reslo** microphones, and also feature microphones by **Foster**, **T.T.C.**, **Calrad**, and **London**.

Other products include: **Keletron Column Speakers:**

5 x 8". 60 watts per pair.
Price £43.33 per pair.

4 x 12". 160 watts per pair.

Price £71.92 per pair.

Zenta TNU3. 4-Channel mixer with 8 inputs. Full controls on each channel.

Price £33.57

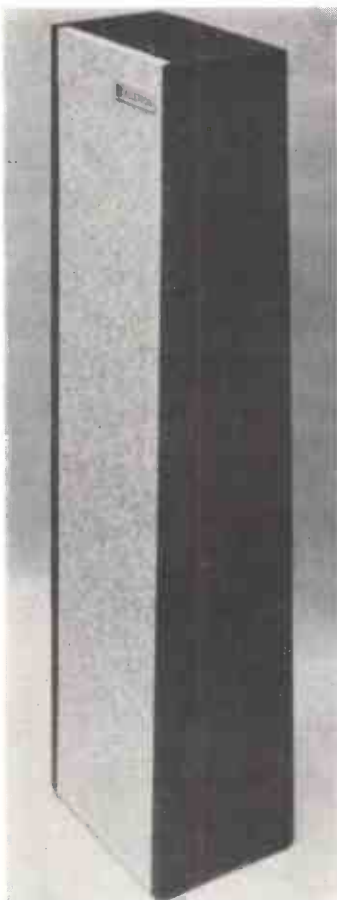
Jennings Electronic Industries Ltd.,
117/9 Dartford Road,
Dartford,
Kent.

Jennings manufacture a comprehensive range of amplification equipment designed for the group musician.

Their P.A. equipment is designed to provide a unit system, with all the facilities required of a P.A., at a reasonable price.

The range includes:

PA 100. 6-Channel mixer amplifier. Full channel and



Keletron 5 x 8" P.A. Speaker mastering controls. 100 watts. Price £148.00

PA 50. 4 inputs with full controls. 50 watts.

Price £108.00

LS 410. 4 x 10" line source column speaker. 50 watts at 8 ohms per pair.

Price £59.67 inc. P.T.

LS 412. 4 x 12" Column speakers. 100 watts per pair. Price £75.00

Jennings also produce a range of reverberation units (**RV1** £22).



Jennings 100 watt, six-channel P.A. Mixer



Jennings RV1 Reverb Unit

Ling Dynamic Systems Ltd.,
Royston,
Herts. SG8 5BQ.

Ling Dynamics are the sole U.K. distributors of the world-famous **Altec Lansing** equipment. Altec produce speaker drivers and enclosures to meet all audio requirements, as well as microphones, reverberation units, process controls and many other types of studio equipment.

Their range includes:

1201B. Column Speaker. Price £51.50

1202B. 'Voice of the Theatre' speaker system.

Price £161.00

1204A. 'Voice of the Theatre' system.

Price £206.50

1208A. 'Voice of the Theatre' system.

Price £218.00

1205AX. Power Speaker system.

Price £295.00

1210AX. 7-Channel control console mixer. Built-in reverberation. Full controls. Feedback filters. Master controls. Full monitoring facilities.

Price £307.00

650BH. Cardioid microphone. On-off and bass roll-

The Big Name in Big Electronics

JOHNSON

You'll be hearing a lot more about us in the future. Our equipment will include echo, reverberation, and a range of mixer units, all designed and manufactured in our factories. (See our stand at Frankfurt 5th/9th March '72).

For further details: now clip this coupon and post to us, or telephone.

TO: JOHNSON TRIUMPH HOUSE, 122 BRIGHTON ROAD, PURLEY, SURREY CR2 4DB
Further details, please, about your complete range of equipment.

NAME

ADDRESS

TELEPHONE: 01-660 2327

PHONE



Nolan 4 x 12" Speaker Column

off switches.

Price £34.00

650BL. As above, but low impedance. Price £33.00

L.D.S. Bi-amplifier 60% 30 watts slave. Price £83.00

Speaker Units:

417-8C. 12", 75 watts into 8 ohms. Price £43.00

418B. 15", 100 watts into 8 ohms. Price £49.00

421A. 15" bass, 100 watts into 8 ohms. Price £57.00

Horn Units:

1003B. 2 x 5-cell horn, 100 watts. Price £107.50

1505B. 3 x 5-cell horn. Price £120.00

1803B. 3 x 6-cell horn. Price £186.00

290E. HF driver. 100 watts. Price £94.00

808-8A. HF driver. 30 watts. Price £47.50

511B. 24" Sectoral horn. Price £32.00

N500C. Crossover. 250 watts. Price £49.25

N801-8A. Crossover. 100 watts. Price £33.50

Maurice Placquet Ltd.,
358/60 Uxbridge Road,
Shepherds Bush,
London, W.12.

Tel: 01-743 5850/01-749 1200.

Maurice Placquet are the U.K. distributors of the American **Acoustic** amplification systems. Acoustic amplifiers are built to ultra-high standards to give low distortion at

peak levels and thus project a high quality of sound at high levels of audio power. Like all American equipment, they are priced above the reach of the smaller band – but their quality represents excellent value for the professional musician.

The range includes:

MF IV P.A. System.
Model 880 Mixer – eight-channel mixer with slide volume and full rotary controls on each channel; full master controls with reverb; master monitor controls; VU metering; 9-section graphic equaliser. Four **A.K.G. D58E** microphones. Four **Model 300** power amplifiers – 200 watts each (800 watts total). Eight **Model 801** front-loaded horn speakers, each with 6 x 9 horn transducers, 100 watts. Price £3,401.12½

MF VI P.A. System.
 Similar to MF IV, but with six Model 300 power amps and twelve Model 801 speaker units.

Price £4,579.57½

MF VIII P.A. System.
 As above, but with eight Model 801 power amps and sixteen Model 801 speaker

units. Price £5,758.02½

MF II P.A. System.
Model 860 mixer with full controls, 6 channels; full master controls with reverb; full monitoring facilities; four-section graphic equaliser. Four **A.K.G. D58E** microphones. Two Model 300 power amps. Four Model 801 horn speakers.

Price to be announced
Model 880 mixer. The first mixer ever designed specifically for group use. As detailed above.

Price £1,000.00

All systems include a full complement of interconnectors and cables, and are sold under Acoustic's lifetime servicing guarantee.

NB. Amplification,
30 Holloway Road,
London, N7.

Tel: 01-607 3828.

NB Amplification are manufacturers of **Flame** and **Nolan** amplifiers. This equipment is ideal for the smaller group. It is built to high standards but marketed at a very competitive price.

Continued on Page 52



AC 40

JENNINGS have reintroduced an A.C. Valve Amplifier to their range, a self-contained amplifier with 40 Watt RMS output and two 25 Watt loudspeakers, because of the success of their earlier – and now legendary – A.C.30. The A.C.40 gives the choice of drawbars or rotary controls.

**THE SOUND OF
 JENNINGS
 A LEGEND
 IN LEADERSHIP**

JENNINGS created the Amplifier scene, the Portable Organ scene, the Electronic Musical Instrument scene. There are many imitations, but JENNINGS still remain the originators, with the imagination . . . engineering . . . presentation . . . performance and reliability – even greater in 1971 than they were 24 years ago.



Manufactured and distributed by JENNINGS ELECTRONIC INDUSTRIES LTD., 117/119 Dartford Road, Dartford, Kent, England

GROUP PA

Continued from Page 51

The **Nolan Master P.A.** mixer amplifier is a six-channel unit with full controls on each channel, in addition to a master volume control. There is an output to a slave amp and an echo output. Output is rated at 200 watts.

The **P.A. 200 Column** contains 4 x 50-watt Goodmans Speakers. Handling capacity 200 watts.

Prices: to be announced.

Orange Musical Industries Ltd.,
3/4 New Compton Street,
London WC2.
Tel: 01-836 7811.

Orange are a relatively new company who have rapidly established themselves as one of the leading amplification equipment manufacturers. In particular, they helped pioneer the development of mixer/slave systems to provide progressively higher-powered P.A. assemblies for outdoor, festival and group use.

The range includes:

Matamp 200 Slave. 200 Watt valve slave.

Price £225.00

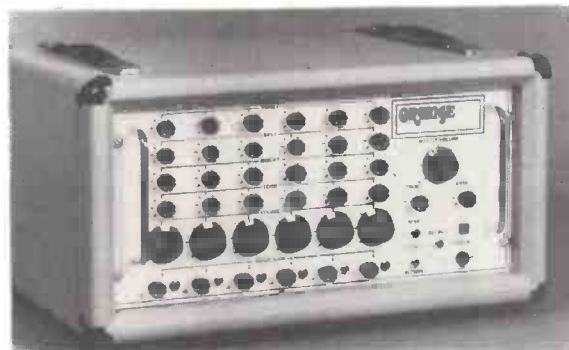
Matamp 150 Slave. 150 Watt transistor slave.

Price £135.00

Matamp 150 PA. 150

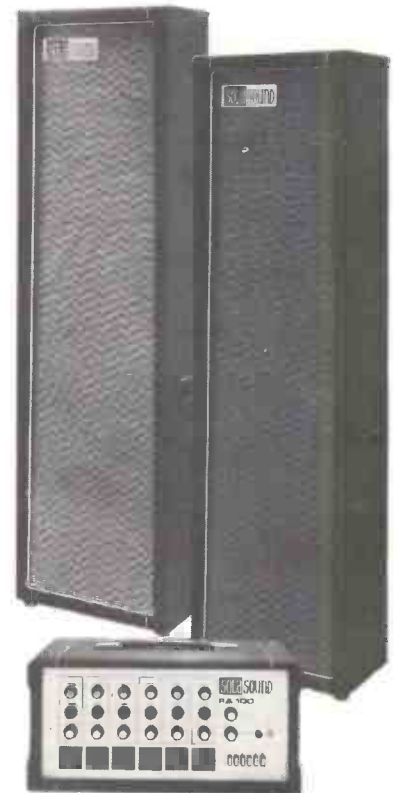


Orange P.A. Cabinets



Orange 6-channel custom P.A. Amp

The SOLA SOUND 100watt 'AUDITORIUM' P.A. Set-up



The new Sola-Sound Auditorium P.A. Unit comprises a six-channel 100 watt (RMS) amplifier with the following special features:

Volume+bass+treble controls per channel, overall master volume and reverberation controls, six separate reverb. selector switches, two speaker inputs and one slave amplifier input.

The speaker columns are heavy, robust units with four Rola-Celestion G12H speakers to each column, giving 100 watts per column. Thus, a slave amplifier can be used with these columns giving 200 watts output.

Amplifier £110
Speaker columns £165 pair

SOLA SOUND

SOLA SOUND LTD.
122 Charing Cross Rd, London,
W.C.2 Tel: 01-836 9149

COVERS

by the thousand or one off

Soft, semi-stiff, padded, lined cases for guitars, ukeles, etc., with piping, nylon zips, handles and locks if required.

Tough P.V.C. transit covers for amplifiers and speaker cabinets fully piped and with strengthened holes for access to carrying handles.

KOHLER COVERS (LONDON) LTD.

297 Hornsey Road, London, N.19. 01-272 2341

OUR
STUDIO
EQUIPMENT
SUPPLEMENT
BEGINS
ON
PAGE
64

Watt transistor master amplifier. Price £175.00

PA Custom Amp. 5-channel mixer amplifier with full controls and hi-lo inputs. Full master controls. Optional in-built Hammond reverb unit. Echo in-out facilities. 200 watts. Price £330.00

Studio - type Mixers. Modular construction so that the musician can assemble to his own requirements. 15 and 8-channel housings are supplied into which can be fitted the desired number of input modules. Each housing is already fitted with master circuits. Fold-back facilities on the larger housing. The musician can add modules as required by a simple plug-in fitting.

Price (per module) £30.00

Killerwatt Slave. 2 x 750 watts stereo power amplifier, specially designed for P.A. work. Overload protection through output switch allows automatic adjustment of power output according to number of speakers connected. Heavy duty cannon connections. Price £630.00

PA Projector Column. 4 x 12" speaker cabinet, with optional horn unit. Open or closed back. 100 watts. Price £135.00

Monitor Projector Column. 2 x 12" monitor column for monitor or P.A. use. Price £75.00

P.A. Horn Cabinet. 2 x 12" speakers plus three fitted horn units in cabinet. 100 watts plus. Price £180.00

Orange also produce P.A. and general amplification accessories, including a reverb unit, anti-feedback micro-

phones and discotheque equipment.

They will also custom build, and welcome serious enquiries.

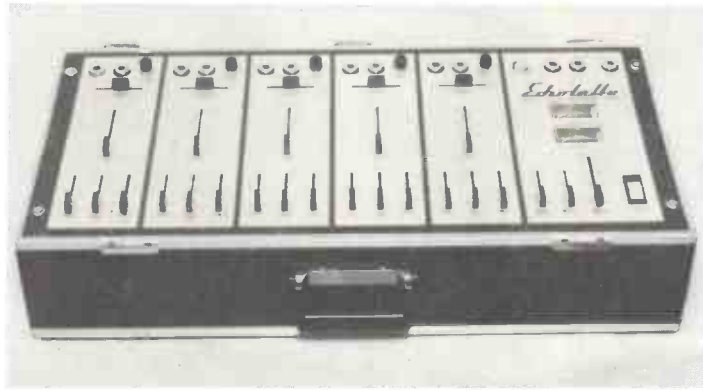
B. L. Page and Son Ltd.,
18/19 Wood Street,
Doncaster,
Yorks.

Tel: Doncaster
49723/66556/69707

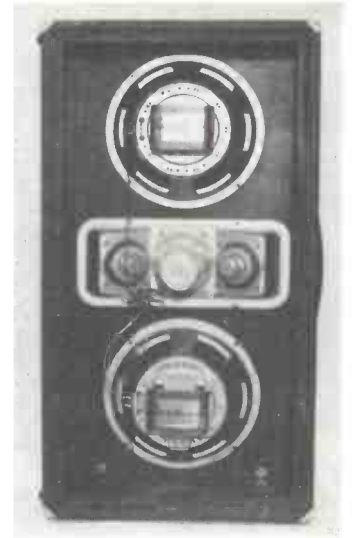
B. L. Page and Son are the sole U.K. distributors of the German *Dynacord* amplification equipment. It is only recently that this high-quality

equipment has been readily available in this country, and several leading bands have already adopted it. B. L. Page do not distribute to the general market - they prefer to maintain high quality at a reasonable price by avoiding the normal wholesale/retail network.

Continued on Page 54



The Echolette 6-channel Stereo Mixer



Echolette Cabinet: high-quality construction

TURNER STEREO P.A. SYSTEMS

One of the new stereo P.A. systems built by TURNER to reproduce studio quality sound at enormous levels on stage

This is the 500 watt/8 channel stereo p.a. Other systems include 1000 W/12 channel stereo and 2000 W high-efficiency Bin systems.



TURNER AMPLIFIERS, 101 ST. KILDA ROAD, LONDON, W.13

Tel: 01-567 8472

GROUP PA

Continued from Page 53

Dynacord equipment is built to the highest standards with specially made quality components. The cabinets, for example, utilise Lansing-type drivers in which a steel cone is used to give a far greater efficiency than is the case with normal driver units.

The range includes:

Eminent 1. Mixer amplifier. 4 universal inputs, full controls on each channel with master controls. Output to echo. 40 watts.

Price £120.00

Eminent 2. As above, but with two special inputs for keyboard mixing. 80 watts.

Price £144.00

Gigant. High-power mixer

amplifier. 6 universal inputs plus 2 special. Full controls. 150 watts.

Price £288.00

Echo/reverb units:

Magic H.S. Reverb.

Price £44.00

Echocord-Mini. Echo/reverb.

Price £144.00

Echocord-Super 75. Echo/reverb unit with full mixing and controls.

Price £186.00

Echolette-Panorama. 5 Channel mixer (stereo). Full controls by fader/slide units. VU metering. Reverb mixing and panorama effect.

Price £480.00

Echolette Equaliser/Synthesizer.

Price £495.00

Loudspeaker columns:

HS 10. H.F. radiator. 25 watts.

Price £69.00

S 25. Column. 20 watts.

Price £45.00

S 45. Column. 30 watts.

Price £78.00

S 60. Column. 40 watts.

Price £87.00

S 100. Column. 120 watts.

Price £129.00

Stentor. Power amplifier. 150 watts.

Price £000.00

The Dynacord range includes further amplifier units, microphones, audio connectors etc. Full details on request from the manufacturers.

Rose, Morris & Co.,
32/34 Gordon House
Road,
London NW5 1NE.
Tel: 01-485 9511.

Rose-Morris market the **Marshall** range of amplification equipment. Marshall equipment is one of the best-known names in the equipment fields, and has established itself on its reputation for high quality at a reasonable price. The range includes P.A. equipment to suit the needs of every musician:

1966. 8 Inputs, 4-channel mixer amplifier. Full controls. 200 watts. Price £193.65

1968. As above. 100 watts. Price £122.65

1985. As above, but 4 inputs. 50 watts.

Price £84.65

2003. 4 inputs, 4 channels. Full controls on each channel with full master controls. Meter monitoring. 100 watts. Price £141.05

2010. As above. 50 watts. Price £85.78

2011. As above. 20 watts. Price £51.50

Speakers:

1976. 4 x 12" 240 watts per pair.

Price £255.10 per pair.

1969. 4 x 12" 200 watts per pair.

Price £206.00 per pair.

2043. 2 x 12", 2 x 10" 200 watts per pair.

Price £177.95 per pair.

1983. 2 x 12" 100 watts per pair.

Price £114.30 per pair.

2047. 1 x 12", 1 x 10. 100 watts per pair.

Price £117.20 per pair.

2029. 2 x 15" with h.f. horn. 200 watts per pair.

Price £369.00 per pair.

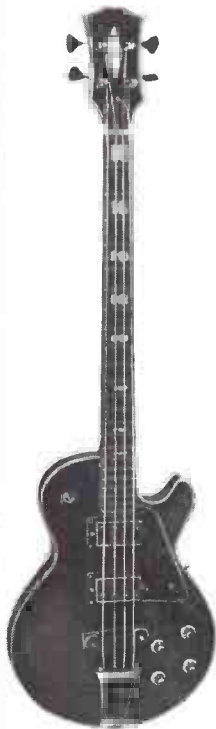
2027. 2 x 12" with h.f. horn. 120 watts per pair.

Price £273.40 per pair.

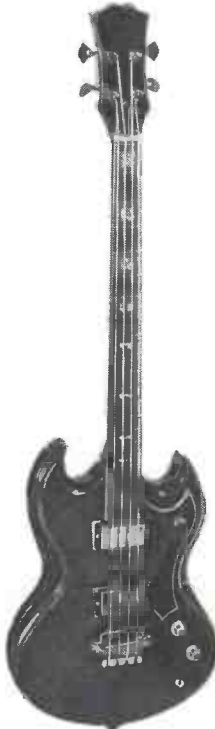
2030. 8-channel mixer. Price £173.20

Continued on Page 56

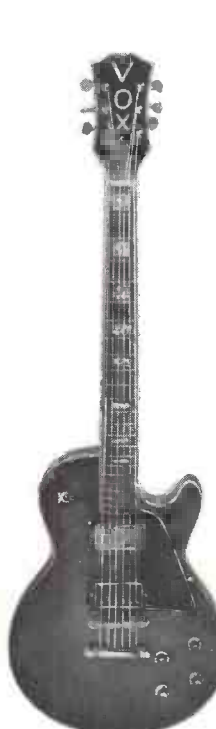
VG2
BASS



SG200
BASS



VG2
GUITAR



SG200
GUITAR



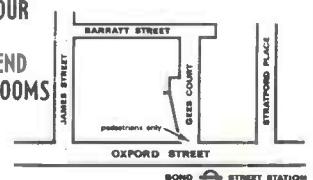
Four exciting new models from Vox featuring twin pick-ups, tone and volume controls and flick switch for instant playing. All with lustre finish in a variety of colours.

play the
sound of
VOX

VOX SOUND LIMITED

9 Gees Court,
London W1M 5HQ
Tel: 01-493 8738

VISIT OUR
NEW
WEST END
SHOWROOMS



OVER THE NEXT SIX MONTHS PERIPHERAL SOUND IS ALL YOU'LL HEAR IN THE CHARTS.

When you're recording a new number, it's the one time you can do without distortion. So at Marshall, we've come up with a new concept in amplification that eliminates middle fog. It's called Peripheral Sound.

And you can hear it on the Marshall 'Artist'. A 50 Watt amplifier that comes complete with Hammond Reverb – so compact and easy to carry. The 'Artist' is available as a combo or two-piece. And over the next few months, you'll be able to hear it on all the top records in the charts.



The Marshall 'Artist'.
Yet another new sound to choose from.

For the full story, write to: Rose Morris & Co. Ltd. Dept. A, 32/34, Gordon House Road, London NW5 1NE.

Rose-Morris
SPONSORED PRODUCTS

GROUP PA

Continued from Page 54

2031. Slave amp. 100 watts.
Price £148.00

2020. Reverb unit. Hammond-type. Full controls.
Price £46.70

Marshall also manufacture a range of line-source speakers in power ratings of 6, 10, 15, 18 and 24 watts, together with a full range of accessories that includes microphones, leads, etc.

Rosetti & Co. Ltd.,
138/40 Old Street,
London EC1V 9BL.
Tel: 01-253 7294.
Cables: Tuneful London
EC1.

Rosetti hold the U.K. distribution rights for the **Shure** range of microphones and ancillary P.A. equipment. They will be happy to assist the musician in the selection of suitable equipment. For details of the range, see under **Shure**.

Henri Selmer & Co. Ltd.,
Woolpack Lane,
Braintree,
Essex.
Tel: Braintree 2191.

Henri Selmer are one of the oldest-established companies in the musical instru-

ment field. Their experience in the manufacture of amplification equipment has developed over a long period. As a result, their equipment represents high quality and is ideally suited to the requirements of the smaller band who need a reasonably-priced, efficient P.A. system.

Their range includes:

P.A. 100/6 S.V. Reverb.
6 independent high - input channels with full control facilities. Master gain control. Reverberation on two channels, output to echo unit on two channels. 100 watt output. Price £149.00

P.A. 100/4 S.V. As above, but with 4 channels and no reverb facilities.
Price £105.00

A.P. 100. General-purpose high-pressure cabinet. 4 x 12 speakers to handle 100 watts. Price £110.00

A.P. 50. As above, but 2 x 12" speakers, 50 watts capacity. Price £71.50

TV-60 P.A. 4 x 12" column speaker. 60 watts. Price £80.50

TV-35 P.A. 3 x 10" column speaker. 35 watts. Price £49.00

TV-20 P.A. 25 watts column speaker. Price £55.00 per pair

Yamaha Amplifiers:

VA-120. 6-Channel mixer amp with hi-lo inputs, full controls, master control, reverb. Power-amp contained in cabinet with two Yamaha power speakers. 120 watts. Price £328.00

VA-180. As above, but 180 watts. Price £405.00

Selmers also manufacture and market a wide range of P.A. accessories and supplementary equipment, includ-



Selmer P.A. 100 S.V. Mixer/Amplifier



Selmer 'Scintillation' Reverb Unit



Ian Gillan of Deep Purple - just one of the many top bands who use Marshall equipment

NOLAN MASTER P.A. MIXER AMPLIFIER

- 120 WATTS OUTPUT
- SIX SEPARATE CHANNELS WITH INDIVIDUAL VOLUME, TREBLE AND BASS EACH CHANNEL
- MASTER VOLUME CONTROL HOUSED IN CUSTOM BUILT PLYWOOD CABINET INCORPORATES
- SLAVE-LINK AND ECHO FEED AND RETURN
- COLOURS FLAME OR BLACK
- PLASTIC COVER AT NO EXTRA COST
FIBRE CARRYING CASE AT EXTRA COST

DIMENSIONS: NOLAN PA MIXER AMPLIFIER 21" x 14" x 10" PA200 48" x 22½" x 9½"

FOR FULL DETAILS AND CATALOGUE CONTACT N. B. AMPS, 30 HOLLOWAY ROAD, London N7

Telephone 01-607 3828



ing microphones, stands, booms, leads and interconnections.

Shure Electronics Ltd.,
84 Blackfriars Road,
London SE1 8HA.
Tel: 01-928 3424.

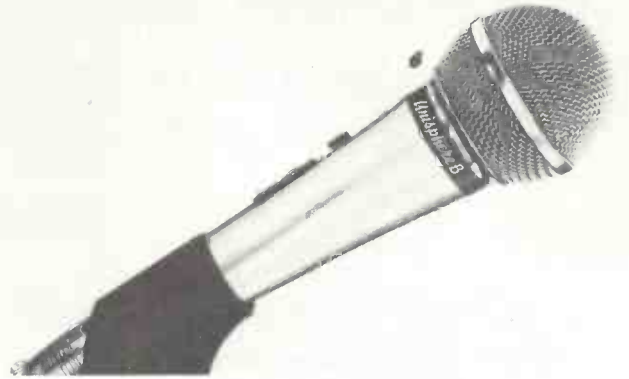
Like all the companies listed in this feature, Shure manufacture a range of audio equipment too extensive to be listed in detail. Their products are broadly divided by two categories. The Professional Entertainer series in-

cludes microphones, mixers and accessories designed for live use, and very suitable for group work. All equipment is of the highest quality of design and audio output, and is therefore equally suitable for studio use.

The range includes:

- Microphones:**
Unidyne-II. Price £36.00
Unidyne B. Price £19.80
Unidyne-III. With switch.
 Price £37.80

Continued on Page 58



Shure Unisphere B Microphone

INSIDE ORANGE

THE SCENE - A SUMMIT CONFERENCE BETWEEN ORANGE'S MANAGING DIRECTOR AND THE HEAD OF STUDIO DEVELOPMENT DIVISION - 'SPARKS' CARTER

BUT FOR HEAVENS SAKE WHY BOSS? WHY SHOULD WE? OUR NAME STANDS US IN ACCLAIM FOR QUALITY THROUGHOUT THE WORLD COVERING EVERY FIELD IN THE MUSIC INDUSTRY.

WHY I JUST HEARD THAT OUR DAUGHTER COMPANY IN GERMANY (A WHOLLY BRITISH OWNED SUBSIDIARY) HAVE COMMENCED DRILLING OPERATIONS FOR OIL!

SPARKS
 E TU 51A
 BSA
 N-SU DDO
 BSC DOT

YES!.....

LOOK MR MD IT TOOK 2 1/2 YEARS TO DEVELOPE A 16 TRACK TAPE MACHINE OPERATING ONE INCH, YES ONE INCH TAPE. IT CUTS TAPE COSTS IN HALF AND HAS FEATURES NEVER EXPERIENCED BEFORE. WHY THIS NOW MAKES OUR NEW 32 TRACK POSSIBLE ON TWO INCH TAPE

AND WE USE A COMPLETE DOLBY "A" SYSTEM THROUGHOUT

TELL ME, DOES THE EXISTING 16 TRACK 2" TAPE HAVE ANY ADVANTAGE AT ALL OVER OUR NEW 1" TAPE MACHINE?

AMBIWOL
 DORBY
 TILLY

GOLD ASH TRAY

NO! WE HAVE FOUND NONE. WE HAVE QUIETLY LET THE STUDIO FOR THE PAST THREE MONTHS AND THE SMALL PROBLEMS HAVE BEEN COMPLETELY IRONED OUT

GOOD, THEN MY DECISION STANDS. WE WILL HIRE OUR NEW 16 TRACK STUDIO COMPLETE WITH EXTRA FACILITIES FOR £16 PER HOUR

THINKS OUR FINEST HOUR

BUT THATS HALF THE PRICE OF MOST STUDIOS. WONT THEY BECOME A LITTLE, ER, 'ANGRY'?

REALLY 'SPARKS', - I CAN'T BELIEVE THIS IS YOU TALKING. PEOPLE BOTH SIDES OF THE FENCE LOVE US FOR WHAT WE ARE AND THEY KNOW THAT OUR DEDICATION TO THE MUSIC INDUSTRY HAS CAUSED US TO PUT MORE IN THAN WE TAKE OUT

GOOD DAY SIR!!

THINKS! HMM, I SUPPOSE HE'S RIGHT. PERHAPS I WAS BEING JUST A LITTLE BIT SELFISH

THE FIRST 16 TRACK OPERATING ON 1" TAPE IN EUROPE! AND ITS A BRITISH ACHIEVEMENT, COMMEMORATED BY THE BRITISH EXPORT ASSOCIATION! RULE BRITAIN!!!

WATCH OUT FOR THE NEW RANGE OF ORANGE 'COMPUTER' AMPLIFIERS. DUE OUT IN FEBRUARY '72. WITH BUILT IN TELEVISION!

BOOK NOW!!

ORANGE 16 TRACK STUDIO, 1" TAPE £16 PER HOUR. **PHONE 836 7811** ASK FOR JOAN

GROUP PA

Continued from Page 57

Unidyne IV. Price £42.00
Unisphere I.

Price £40.80

Unisphere A. With volume control. Price £31.80

Unisphere B.
Price £27.00

Mixers:

Reverberation Mixer.

Price £60.20

Microphone Mixer.

Price £48.60

Vocal Master Series:

VA300S. Speaker column.
Price £150.26

VA301 S. Monitor speaker.
Price £107.33

VA302E. Control console.
Price £336.00

PM 300E. Booster amplifier.
Price £132.00

The Shure range covers many other studio products including stereo amps and preamps, broadcast production master units, power supplies, leads and interconnections, cases and stands. The U.K. distribution of Shure products to the musician is handled by **Rosetti & Co.** Shure provide a full back-up service and will be happy to answer serious enquiries.

Simms-Watts Ltd.,
8 Barton Road,
Walter Eaton Industrial Estate,
Bletchley,
Bucks.
Tel: (sales) 09082 71551.

Simms-Watts market a range of high-quality P.A. equipment well suited to the requirements of the working band. The system allows the musician to purchase a basic set-up (70 watts) and add further power units as necessary. All equipment is priced within the range of the semi-pro band.

The range includes:



Shure Unidyne B: low cost and high quality

P.A. 70. 4-channel solid-state mixer amplifier. Full controls and mastering facilities. Echo output. 70 watts.
Price £69.75

P.A. 100. 4 Channels, eight inputs. Full controls and mastering facilities. Valve construction. 100 watts.
Price £108.50

P.A. 200. As above, but 6 channels, 12 inputs. 200

watts. Price £155.00

APU. 200 watts slave amp.
Price £135.50

Speakers: All cabinets use specially designed high-efficiency drivers:

1 x 12". 70 watts.

Price £77.50 per pair.

2 x 12". 100 watts.

Price £130.20 per pair.

Continued on Page 60

GET THE HORN FOR MAXIMUM PENETRATION



Super 200 P.A. Amp.

A truly great amp of 200 Watts RMS output. 6 twin input channels with individual Treble, Bass and Volume and Master Volume and Presence Controls for full mixing. Echo sockets and A.P.U. (slave output) sockets fitted as standard.

Dimensions 12" x 12" x 30"
Weight 80 lbs. approx.

H.100 Cabinet

These cabinets represent the ultimate in directional sound penetration giving tremendous clarity over the full frequency spectrum. Each cabinet contains 1 x 15" speaker with a 20,000 gauss magnet rated at 100 watts, and 1 Sectoral Horn unit designed for angular distribution of mid and high frequencies. These contain a new and revolutionary high power driver rated at 100 watts RMS over its designed frequency range. A 3-position cross-over switch is incorporated as standard. Use in pairs with the Super 200 P.A. Amp.

Dimensions 36" x 24" x 18"
Weight 102 lbs. approx.



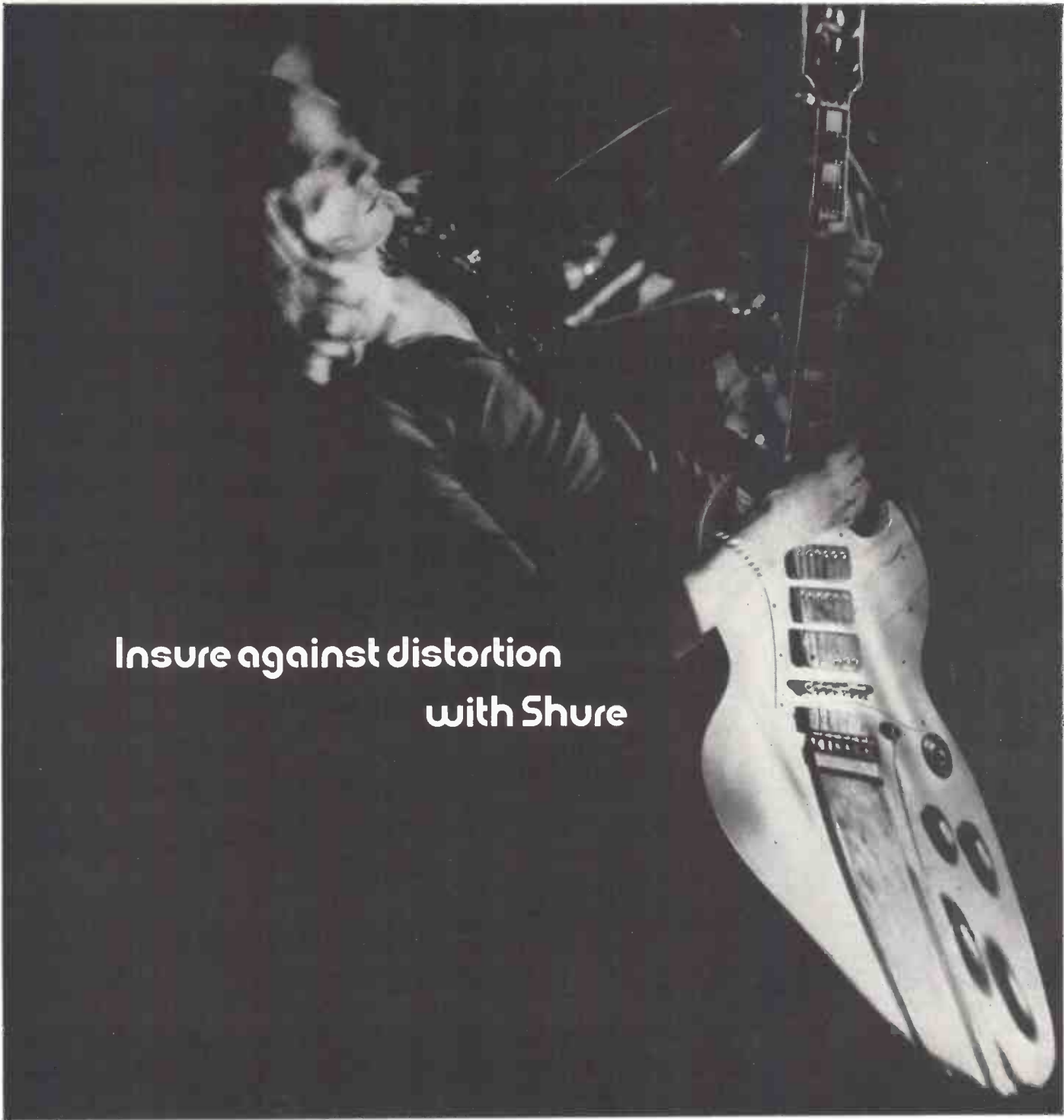
simms-watts

8 BARTON ROAD
WATER EATON INDUSTRIAL ESTATE
BLETCHLEY BUCKS

POTENTIAL SUPER GROUPERS'
NEW BROCHURE TOKEN

Name

Address



**Insure against distortion
with Shure**

**More Shure Microphones
are used in Show Business
than any other make.**

Shure Unidyne IV model B.548—
the most sturdy unidirectional
dynamic microphone ever made



Please send me full information on Shure Microphones for Professional Entertainers. **B6**

Name

Address

Company Tel:



Shure Electronics Ltd.
84 Blackfriars Rd., London SE1. Tel: 01-928 3424

GROUP PA

Continued from Page 58

4 x 12". 200 watts.

Price £217.00 per pair.

4 x 8". 70 watts.

Price £101.75 per pair.

H100. Horn unit. Single h.f. unit and 1 x 15" bass speaker. 200 watts per pair.

Price £310.00 per pair.

The rest of the Simms Watts range includes microphones and other P.A. accessories. Further details on application.

Sola Sound Ltd.,
102 Charing Cross Road,
London WC2
Tel: 01-836 2856.

The Sola Sound P.A. system consists of a complete set-up designed to meet the needs of the semi-pro musician. The set-up features the Sola P.A. Amplifier, a six-channel mixer amplifier with full controls and switchable reverberation. This is supplied with a matched pair of Sola P.A. Columns. These employ 4 x 12" Celestion heavy-duty drivers; the columns are rated at 200 watts each, and can handle the output of an additional slave unit. The complete system, with leads and interconnections, retails at £275.

Sola P.A. Slave unit. 100 watts. Price £65.00

Sola Sound Reverb Unit. Hi-lo inputs. Full controls and fitted footswitch. Price £30.00

Turner Amplifiers,
101 St. Kilda Road,
London, W.13.
Tel: 01-567 8472.

Turner P.A. systems are high-power units that start at 250 watts and extend to cover the requirements of the most demanding outdoor and festival work.

The equipment is based on the modular principle. This means that bands can start

with a basic set-up and add further power modules as necessary.

Turner equipment is constructed from high-quality components. The cabinets are specially bonded to provide strength and are driven by specially designed Turner/JBL speakers to give increased efficiency and audio power.

The range includes:

PB 250-S. 250 watt amplifier (stereo). Price £225.00

PB 700-S. 700 watt amplifier (stereo). Price £675.00

M 8-S. 8 Channel stereo mixer. Price £525.00

M 12-S. 12 Channel stereo mixer. 80 watts. Price £725.00

PA 12. Turner/JBL 12" Monitor. 80 watts. Price £115.00

PA 15. Turner/JBL 15" Monitor. 80 watts. Price £145.00

2 PA 15. Turner/JBL Twin 15" reflex. 160 watt. Price £240.00

2 PA 15H. As above, but 200 watt bass-bin. Price £325.00

P.A. Horns (High/mid frequency, long and short throw). Prices on application.

Turner also manufacture a complete range of accessories, including crossovers, equalisers, microphones, headphones, cable and connectors.

Vitavox Ltd.,
Westmoreland Road,
London, N.W.9.
Tel: 01-204 4234.

Cables: Vitavox, London, England.

Telegrams: Vitavox, London, N.W.9.

Vitavox manufacture loudspeaker drivers, enclosures and microphone equipment for all kinds of audio work. Their enclosures are used by many bands as stage equipment; they also supply drive units to many amplifier manufacturers and provide P.A. equipment for outdoor and festival use. As with all the companies listed in our P.A. supplement, their list is too extensive to be reproduced in full.

Their ranges include:

Series 220 Multicells.

Series 220 Multicells.

Series 220 Multicells.

Series 220 Multicells.

Series 220 Multicells.

Series 220 Multicells.

Series 220 Multicells.

Series 220 Multicells.

Series 220 Multicells.

Series 220 Multicells.

Series 220 Multicells.

Series 220 Multicells.

Series 220 Multicells.

Series 220 Multicells.



Ex-Nice guitarist Dave O'List's 'Roxy Music' with their high-powered Turner equipment

These are multicell horn units used as independent h.f. units, or in conjunction with middle and bass drivers.

'E'-type. Gen. P.A. use. 3-cell Price £115.00

'E'-type. Gen. P.A. use. to 8-cell Price £122.20

'S'-type. Hi-efficiency. 10-cell Price £130.75

Auditorium Range. A variety of high-quality cabinets and enclosures designed for a variety of amplification purposes:

Bass-bin. Price £280.00

Bitone. 6-cell h.f. unit. Price £205.00

Mini-Bitone. Studio monitor Price £110.00

Double Bitone Major. Price £272.00

Driver units include:

Ceramic magnet loudspeakers Price Various

S2 Pressure unit. Price £59.50

GP1 Pressure unit. Price £21.60

Microphones:

M100. Full-range. On-off. Price £26.70

B80 Price £30.60

B60 Price £15.30

B54 Price £17.00

Vitavox produce a full range of accessories for all their equipment and provide a comprehensive maintenance service. Spares are available for all units and Vitavox speakers have the added attraction of being the only group speakers pro-

duced with truly fully-replaceable cones - which can be fitted by a roadie in a matter of minutes.

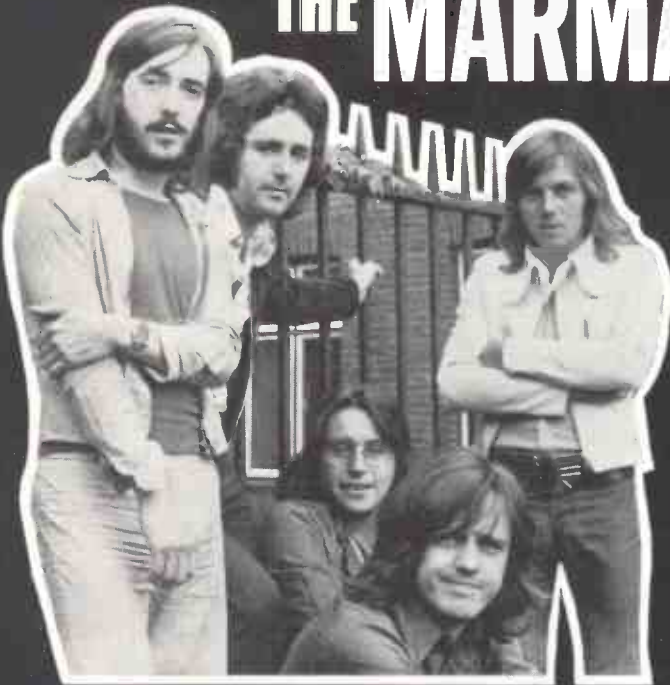
Vox Sound Ltd.,
9 Gees Court,
London W1.
Tel: 01-493 8738.

Vox Sound produce a selection of equipment de-

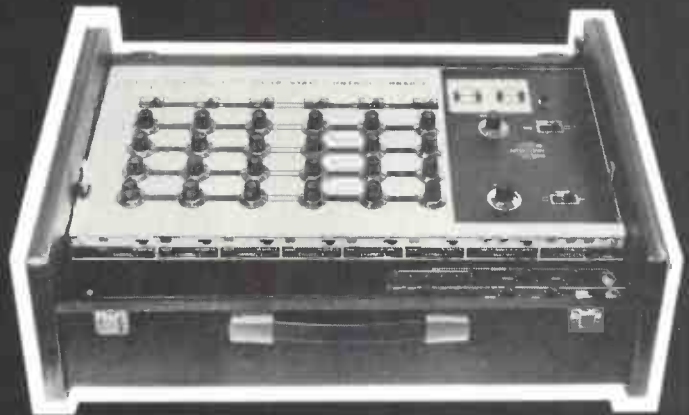


The new Vox Focus linesource speaker

THE MARMALADE CHOOSE ALTEC LANSING P.A.



The 650 BH MICROPHONES have an excellent response for voice and instrumental reproduction. They feature an extended frequency response with at least 15 db front-to-back discrimination that minimises feed back problems.



The system comprises of the Model 1210AX CONTROL CONSOLE. This console features 7 input channels, 4 two position feed back filters that permits adjustments to be made for individual hall acoustics which gives you the advantage of gain before feed back, reverberation independently controllable on each channel, a 100 watt rms amplifier which in this instance is used for monitoring and has separate control to adjust level of monitor. Truly portable, solid state and is constructed with plug in printed circuit cards for ease to servicing.

THE NEW "VOICE OF THE THEATRE" 1208A SYSTEM includes big 25" Sectoral Horn on Mids and Highs—for controlled wide angle sound, for longer projection, and for an extended direct listening field. It includes our proven 15" speaker on lows for higher efficiency. It is mounted in a wooden horn for greater projection of bass. In almost every case the 1208A gives you three to six db more sound across the entire frequency range with the same amplifier. (And remember that 3 db output is like doubling your amplifier power.) This means your old 50 watt rms amplifier will sound like a new 100 watt unit.



ALTEC
LANSING®

SOLE DISTRIBUTORS U.K.
LING DYNAMIC SYSTEMS LIMITED
BALDOCK ROAD, ROYSTON, HERTS SG8 5BD
TELEPHONE ROYSTON 42424

Please send full details
including price list
if we would like to visit
your demonstration studio

NAME _____
ADDRESS _____

B11/72

GROUP PA

Continued from Page 60

signed for P.A. use:

P.A. 50. Mixer amplifier. 4 inputs (3 mic, 1 music). Volume, bass and treble con-

trols on each channel with master volume. Switchable output impedance for 4, 8, 16 ohms. Music channel suitable for gram, tape, radio or crystal microphone functions. Overload protection. 50 watts R.M.S. (100 watts peak.)

Price £70.00

P.A. 100. 6 inputs. Full controls on each channel with master volume. Reverberation on each channel with master depth control. 100 watts

Price £110.00

Focus Linecourse Spea-

kers. Specially designed acoustic cabinets in linked pairs:

Focus 50. 50 watts per pair.

Price £72.35 per pair.

Focus 100. 100 watts.

Price £120.00 per pair.

Wallace Amplifiers Ltd.,
12 Praed Mews,
Norfolk Place,
London, W.2.
Tel: 01-723 9116.

Wallace Amplifiers market a comprehensive range of

P.A. amplifiers designed for group use. The amplifiers use high-quality components and employ strong construction. They are exceptionally powerful and distortion-free to well above their nominal ratings. All microphone channels have their own independent controls and are fed to the power amp section through master controls.

Wallace supply direct to the musician – and are therefore able to provide exceptionally high quality at competitive prices. They will also

MAURICE PLACQUET
INTERNATIONAL AMPLIFICATION
A.R.B. SUNN J.B.L.
WEM PARK CROWN
TOUR & ROAD
MANAGEMENT
ACOUSTIC G.B.N.
FENDER LUDWIG
SHEPHERD'S BUSH
LONDON
ENGLAND
TEL: 01-749 1200 & 743 5850

PA-SALES (LONDON'S LARGEST STOCK)
 PA & INSTRUMENT HIRE SERVICE
 HOTEL & TRAVEL BOOKINGS
 24-HOUR REPAIR SERVICE
 COMPLETE VAN HIRE
 RADIO CONTROLLED VANS
 AMERICAN IMPORT & EXPORT
 INSTRUMENT SALES

THE COMPLETE GROUP SERVICE
DROP IN FOR A COFFEE
& TALK OVER YOUR PROBLEMS

custom-build or modify equipment to the customer's specific requirements.

'Professional' range:

AC.5075PA/4L. 4 low-impedance channels. 50 watts. Price £170.00

AC.5075PA/4H. As above, but with 4 high-Z channels. Price £160.00

AC.5075PA/6. 6 low-Z channels. Price £190.00

AC.5075PA/6H. 6 High-Z channels. Price £175.00

AC.120PA/4L. 120 watts RMS. 4 Low-Z. Price £195.00

AC.120PA/4H. 120 watts RMS. 4 High-Z. Price £185.00

AC.120PA/6L. 120 watts RMS. 6 Low-Z. Price £210.00

AC.120PA/6H. 120 watts RMS. 6 High-Z. Price £210.00

Watkins Electric Music Ltd.,
66 Offley Road,
London, S.W.9.
Tel: 01-735 6568/9/0.
Cables: Musetric
London SW9.

The name of Watkins is now almost synonymous with the concept of high-power add-on systems for P.A. use. They helped to pioneer the mixer-slave system that is now almost standard for high-quality / high-power group P.A.s.

They have recently introduced the Festival system for group use, a system based on their experience in developing the famous 'Wall of Sound' P.A.

The range includes:

P.A. 40. Two channels. Full controls. 40 watts. Price £58.00

P.A. 100. As above, but output to slave. 100 watts. Price £98.50

S.L. 40. 100 watt slave amplifier to feed pair of speaker cabinets. Price £86.50

S.L. 40. As above, but 40 watts. Price £51.00

Vendetta. Festival - design speaker column, containing 2 x 12 bass/mid-range units plus 2 x 10 middle/high units plus 2 h.f. horns. Price £115.00

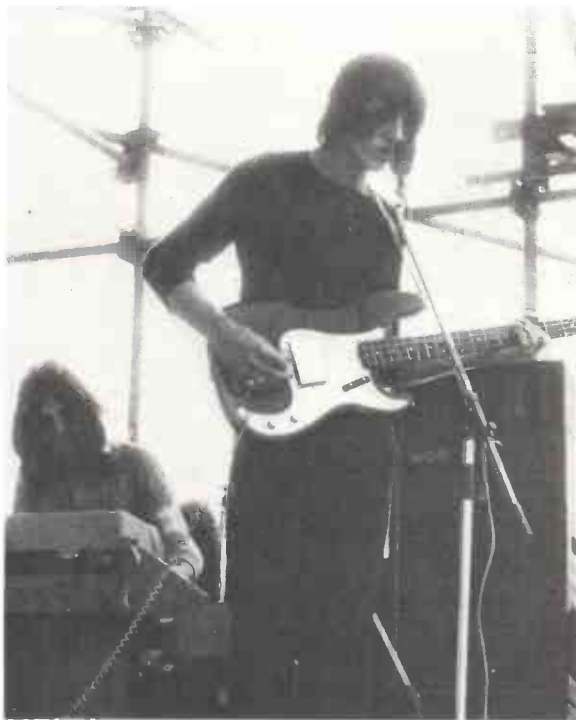
P.A. Speaker Columns:

1 x 12. 40 watts. Price £31.50

4 x 10. 50 watts. Price £49.50



Watkins Bandmaster. A new 8-channel Mixer



Pink Floyd in action: one of the many bands using Watkins P.A. equipment

4 x 12A. Price £73.50

4 x 12 B. Price £108.00

4 x 12 C. Price £102.00

X 32. Vertical-horn. Price £57.50

Audiomaster. 5-Channel mixer with full controls, hi-lo inputs, gain control, master volume and monitoring facilities, reverb. Price £210.00

Band Mixer. 8-Channel mixer with full controls. Stereo switching facilities. 40 and 100 watt models available. Prices: £95 (40 watts)/£130 (100 watts).

X 29. Multi-horn balanced enclosure. Price £225.00

Festival Stack. 2 x 15 bass enclosure. 4 x 12 mid-range enclosure. 6 x 10 treble unit. Two sectoral h.f. horn units. Price (complete) £480.00

X 29. Multi-horn balanced enclosure. Price £225.00

Festival Stack. 2 x 15 bass enclosure. 4 x 12 mid-range enclosure. 6 x 10 treble unit. Two sectoral h.f. horn units. Price (complete) £480.00

X 29. Multi-horn balanced enclosure. Price £225.00

Festival Stack. 2 x 15 bass enclosure. 4 x 12 mid-range enclosure. 6 x 10 treble unit. Two sectoral h.f. horn units. Price (complete) £480.00

X 29. Multi-horn balanced enclosure. Price £225.00

Festival Stack. 2 x 15 bass enclosure. 4 x 12 mid-range enclosure. 6 x 10 treble unit. Two sectoral h.f. horn units. Price (complete) £480.00

P. 64 IS THE BEGINNING OF OUR STUDIO EQUIPMENT SUPPLEMENT.

BOTH SUPPLEMENTS WERE COMPILED AND EDITED BY ASSISTANT EDITOR, JOHN BAGNALL, AND EDITOR, DEREK ABRAHAMS.

HEARING IS BELIEVING...



THE INCREDIBLE AK154 AND AK155 15 INCH LOUDSPEAKERS BY

VITAVOX

Contact us and become a believer in these and our whole range of equipment.



VITAVOX LIMITED

WESTMORLAND ROAD
 LONDON NW9 9RJ
 TEL. 01-204 4234

Name

Company or Group

Address

B.I.

15L/S

STUDIO EQUIPMENT

Over the last decade, as music has become more complex and performance more subtle, the need for the highest possible standard of audio reproduction has also grown.

As a most basic criterion, it is essential that studio recording equipment should be better than the most refined reproduction equipment. The need for technological improvement has, for this reason, been felt more strongly in the recording studio than in any other branch of audio science.

The manufacturers have responded to the demands of the studios with the production of equipment built to progressively finer limits. They have also aligned their development and research programmes to the production of equipment designed to meet increasingly specialised applications. They have been aided by parallel developments in the fields of audio and electronic engineering; more and more equipment now utilises the benefits of solid-state technology and integrated circuits. The spin-offs of the computer age have been of great value.

The modern studio now specifies its requirements within far stricter limits of audio efficiency. It is essential that such equipment should be available. As a result, the ranges and different specifications of audio equipment are more extensive than

ever before. In addition, the manufacturers have developed, through their own research, additional facilities that studios have been quick to adopt.

An important spin-off of technological progress has been in the reduction of design costs. While equipment has not generally become cheaper, the quality of production and the level of efficiency achieved have increased at a reduction of unit prices. The new modular system of construction has been an important factor; it enables the interchange of specialised equipment functions around a basic power and service unit.

Our studio equipment survey examines some of the companies that we consider to be leaders in their field. As explained earlier, we have been unable to do more than give a small indication of the products that they manufacture. All of them produce to the custom requirements of their clients – and all produce specialised versions of their basic models. They will be happy to answer your enquiries and provide more detailed specifications of their products.

A.K.G. Equipment Ltd.,
182/4 Campden Hill
Road,
London W.8.
Tel: 01-229 3695.

A.K.G. are manufacturers of professional-quality mi-

crophones and microphone accessories. Their range covers the fields of studio and group P.A. use – and any other field in which high-quality microphones and microphones are necessary.

Their range includes:

D1000. Highly-directional for P.A. use. Price £37.00

D224. Double-system dynamic microphone. Frequency response compares to that of condenser mic. Suitable for high-quality P.A.s as well as general studio use.

Price £59.50

C451. F.E.T. microphone using a basic pre-amp and interchangeable capsules. Multi-channel power units available. Price £50.50

The full A.K.G. range extends to over thirty models. Many are produced in different specifications to suit a specific application – A.K.G. will be happy to provide further details and advice. There is also a complementary range of accessories and further equipment, including power units, headphones, cables, interchangeable capsules, floor/desk/boom stands, suspensions, windshields and transformers.

F. W. O. Bauch Ltd.,
49 Theobald Street,
Boreham Wood,
Herts.

Tel: 01-953 0091.
Cables: Bauch Boreham-
wood. Telex: 27502.

F. W. O. Bauch are the sole U.K. distributors for a wide range of professional studio products. Their list is far too extensive to reproduce with-



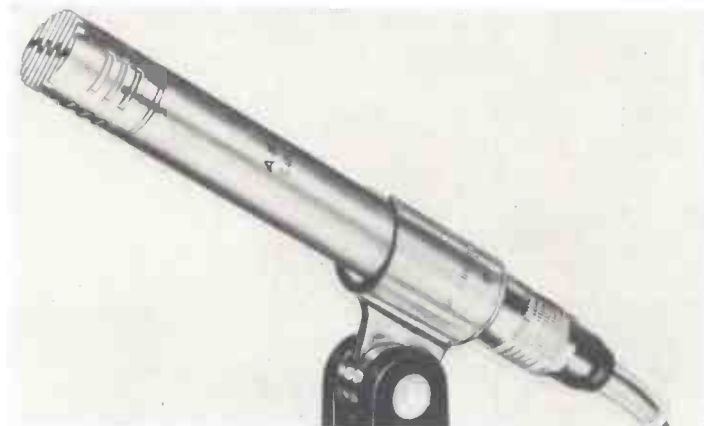
The Studer A80 16-track Recorder in the space of this supplement, but they will be happy to supply further details to serious enquirers. Among the products which they market are:

Studer Multi-Channel Recorders. Model A80 (1/4 inch). Prices range from £1,420 to £1,980, according to specification. A80 (1 inch) . . . £3,100 (4 track)/£5,250 (8 track). A80 (2 inch, 16 track) . . . £9,690.

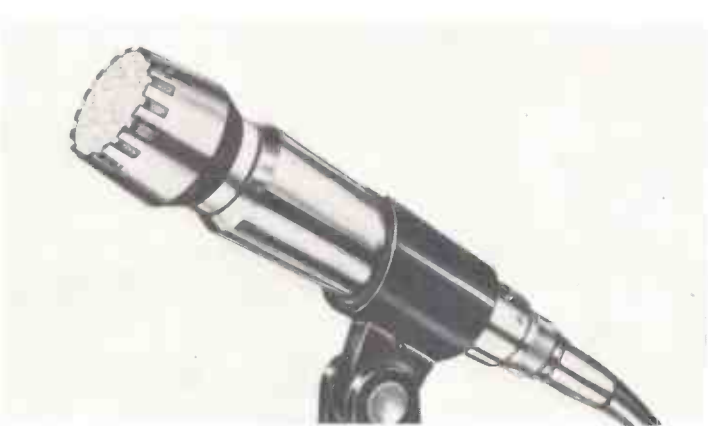
Studer Mixing Consoles. Prices range from Model 089 (6 channel) at £3,350 to Model 189 (16 channel, 8 track) at £9,250, according to specifications.

Neumann FET80-series condenser microphones and accessories. Microphones range from the KMA-S7 at £59.80 to the SM69FET at £215. Accessories include power supplies, cables, suspensions, capsule extension tubes, windshields, stand mounts, stands and

Continued on page 66



A.K.G. C451C: A high-quality F.E.T. microphone for P.A./Studio use



A.K.G. D1000C Directional Microphone

THE SOUND FOR YOU



**SUPER
HEADPHONES**

A microphone for all applications from AKG, one of the most widely used professional microphones in Britain.



FOR FURTHER INFORMATION WRITE OR TELEPHONE:
AKG EQUIPMENT LTD, 182-4 CAMPDEN HILL ROAD, LONDON W8. TEL. 01-229 3695

STUDIO EQUIPMENT

Continued from Page 64

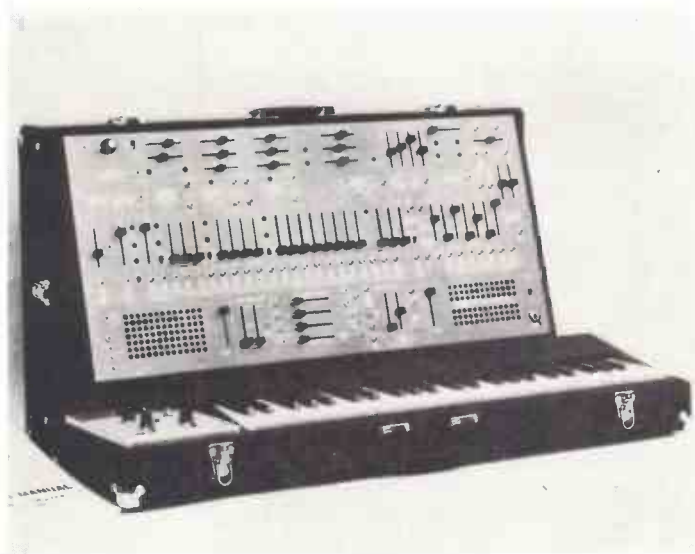
boom assemblies and maintenance/accessory kits.

Switchcraft Audio Connectors. The range of Switchcraft audio connectors covers the requirements of all branches of studio work. Products vary from simple phono jacks to comprehensive microphone connecting units.

EMT Electronic Equipment. EMT manufacture a wide range of studio units, including such models as the EMT 140 TS studio reverb unit and the EMT 927/EMT 930 range of professional record turntables. Prices of the latter range from £724 to £1,476. Baugh also market the range of EMT audio cables.

ARP Electronic Music Synthesizers. The ARP range of synthesizer modules provides a fully adaptable music synthesizer system for the recording studio. A full range of modules is available under the 2500 and smaller 2600 system.

Gotham Delta-T 101 Digital Audio Delay System. This modular system is the first all-electronic audio time-delay device. Basic unit (Less memory or outputs) . . . £1,234. Minimum system (basic unit plus output module/40 ms delay card) . . . £1,737.



ARP 2600 P Electronic Music Synthesizer

Klein and Hummel Studio Monitor Loudspeakers. Complete with amplifiers. Prices: OY . . . £195; OZ . . . £550; K & H Universal Equaliser (UE 100) . . . £564.

United Recording Electronic Industries. The UREI range of professional studio equipment includes levelling amplifiers, limiting amplifiers and the Model 963 – a digital metronome priced at £484.

Calder Recordings Ltd., Regent Street, Hebden Bridge, Yorkshire.
Tel: Hebden Bridge 2159

Calder Recordings produce the Calrec range of professional-quality microphones. These models are built to the high standards required of studio equipment, but are also manufactured at a price that makes them very suitable for group P.A. work.

The range covers dynamic and capacitor microphones, together with a full range of accessories and power units. Calder, like all the firms covered in this supplement, provide a comprehensive back-up service for the servicing and repair of their equipment. They also handle the U.K. servicing and maintenance of **Beyer** equipment.

Calrec microphone models include:

CM450 Dynamic. Moving-coil, unidirectional. Very-high sensitivity. Strong construction, balanced line working. Response tailored for good 'presence'.

Price £27.00

CM654 Transistor Capacitor. Cardioid. Reduced bass response for close vocal use.

Price £34.95

CM652 Transistor Capacitor. Cardioid. Full-frequency range. Specially designed for accurate directional pattern. Price £34.95

CM600 Transistor



Neumann F.E.T. Microphone

Capacitor. Omni-directional. General purpose.

Price £29.70

There is a full range of supplementary equipment for the 600, 652 and 654 models. Impedances and signal voltage of these microphones can be adjusted to any suitable level.

The rest of the Calrec range includes the 1000 series of professional capacitor microphones and accessories. Prices: CM1001 . . . £52.75 (omnidirectional); CM1050 . . . £52.75 (full-range cardioid); CM1051 . . . £52.75 (Bass Roll-off cardioid).

A New condenser microphone

Calrec have recently released a new microphone, the **CM655**, designed especially for hand-held vocal use. The windshield/pop filter is of a new design and enables a higher gain before feedback than has previously been possible. Full details



Switchcraft Audio Adaptors and Switch Connectors



Calrec CM450, a uni-directional dynamic microphone

STUDER

A80-16-2"



Calder Modular-built Portable Mixer

and price will be reproduced in *Beat Instrumental* as soon as they are available.

Calder Recordings also design and produce custom-built modular equipment – mixer desks and consoles – for studio purposes. They will be happy to meet any serious enquiry.

Chadacre Electronics Ltd.,
43 Chadacre Avenue,
Clathall,
Ilford,
Essex.
Tel: 01-550 7119.

Chadacre Electronics produce a range of audio electronic modules especially designed for use in the construction of ancillary studio equipment. They are designed to provide good

quality sound reproduction at a reasonable price. They are very suitable for amateur use, as well as for the professional studio.

The range of modules includes:

Module 4317. Stereo Headphone Amplifier.

Price £14.00

Module 4316. Mixing Amplifier

Price £14.00

Module 4315. Stereo V.U. Meter Driving Amp.

Price £12.00

Module 4312. Stereo Output Amplifier.

Price £14.00

Module 4311. Equaliser.

Price £15.00

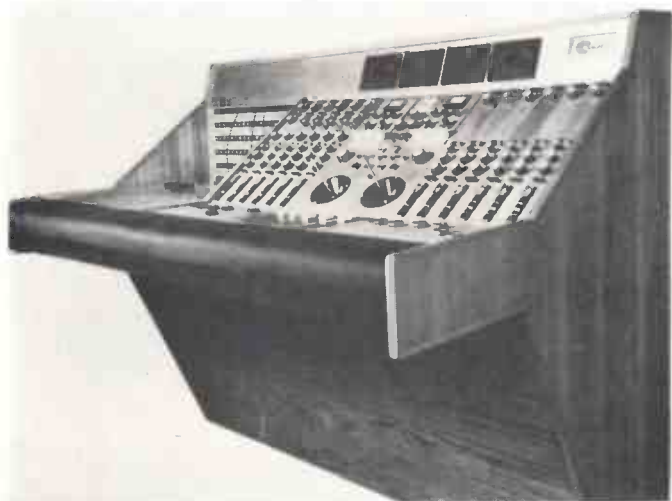
Module 4310. Microphone Amplifier.

Price £15.00

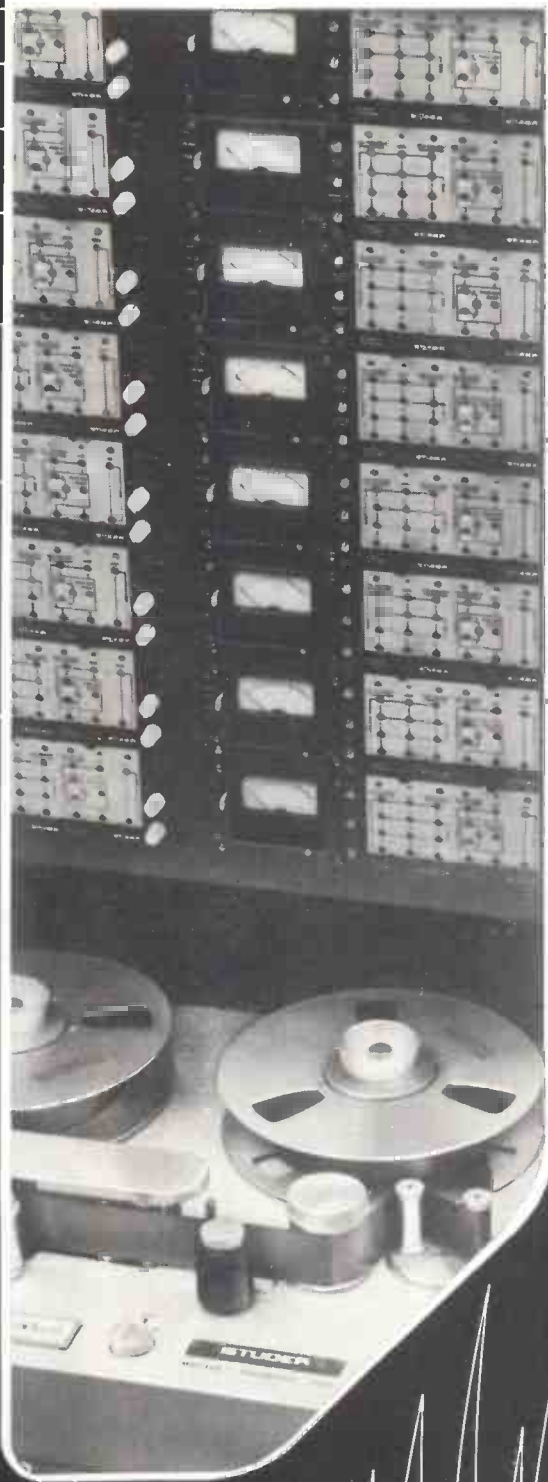
Module 4300. Phase Simulator.

Price £10.50

Continued on Page 68



Calder mixing desk, installed this year at the University of York



F.W.O. BAUCH
LIMITED

49 Theobald Street,
Boreham Wood, Herts.

Tel: 01-953 0091 Telex: 27502

STUDIO EQUIPMENT

Continued from Page 67

Feldon Recording Ltd.,
126 Great Portland Street,
London W1N 5PH.
Tel: 01-580 4314.
Telex: 28668.

Feldon, like all the com-

panies listed in our studio supplement, market a range of equipment too wide to be detailed within our pages. They distribute products to all fields of the audio market; we have selected only those that relate to the more familiar types of studio equipment. Feldon will be happy to assist any further enquiry.

Their list includes:
Scully Professional Recorders. Scully recorders and reproducers are American made to the highest possible standards. The various models are designed to meet all the different requirements of studio work.



Chadacre Modular Microphone Amplifier

Scully 270 series. Professional studio reproducer. 1/4" tape. Disc brakes. Solid-state, plug-in amplifiers. Automatic torque tensioning.
 Price £1,100.00

Scully 280 series. Professional solid-state recorder. Up to 12-track on 1" tape available. Full monitoring and equalisation facilities.
 Price £1,150.00

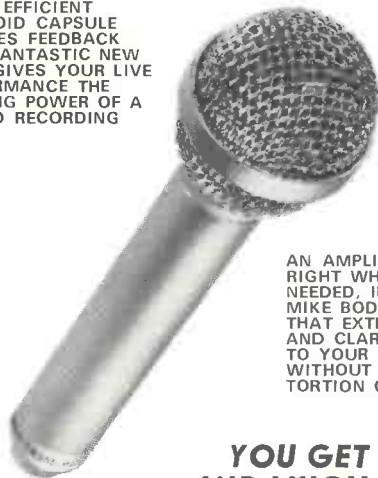
Scully 100 series. Studio tape recorder. Up to 16-track on 2" tape. HTL integrated circuitry. Full equalisation. Add-on VU monitoring.
 Price £7,500.00

THE GREATEST THING SINCE THE ELECTRIC GUITAR (and 200 watt stacks)

A CONDENSER MIKE SPECIALLY DESIGNED FOR THE BUSINESS!

WHAT'S SO SPECIAL ABOUT A CONDENSER MICROPHONE? READ ON ...

SUPER EFFICIENT CARDIOID CAPSULE REDUCES FEEDBACK TO A FANTASTIC NEW LOW. GIVES YOUR LIVE PERFORMANCE THE CUTTING POWER OF A STUDIO RECORDING



STRONG MESH HEAD WITH BUILT-IN WINDGAG RESISTS DENTS AND DROPPING

AN AMPLIFIER, RIGHT WHERE IT'S NEEDED, IN THE MIKE BODY, GETS THAT EXTRA PUNCH AND CLARITY BACK TO YOUR AMP WITHOUT DISTORTION OR LOSS

YOU GET ALL THIS AND MUCH MORE FROM

THE BRAND NEW CM 655 BY



Rush details of all CALREC AUDIO PRODUCTS to:

PRODUCED IN THE U.K. BY CALDER RECORDINGS LTD., REGENT STREET, HEBDEN BRIDGE, YORKS. PHONE: H.B. 2159
 DISTRIBUTORS FOR SCOTLAND AND SOUTHERN ENGLAND: BEYER DYNAMIC (G.B.) LTD., 1 CLAIR ROAD, HAYWARDS HEATH, SUSSEX. PHONE: 51003



The new Scully 100 Series 16-track Studio Recorder



Calrec 600 Series of high-quality microphones

Scully 284 series. 8 & 12 channel 1" master tape recorder. Three-motor drive, solid-state circuitry.

Price £6,450.00

JBL Professional Series. JBL manufacture an extensive range of professional speaker drivers and enclosures, designed for all fields of audio work. They also manufacture power and pre-amp amplifiers, mixer-pre-amps, monitoring equipment and equalisers.

Moog Studio and Portable Sound Synthesizers.

R. A. Moog pioneered the development of sound synthesizers. Their range includes

the Mini-Moog, popularised by several leading bands, and extends up to the most complex, computer-programmed studio units. They also supply a full complement of supplementary equipment, including studio mixers, X-Y controllers and sequencers.

**H/H Electronic Ltd.,
Cambridge Road,
Milton,
Cambs.**

Tel: Cambridge 65945

H/H Electronic are a fairly new company in the audio equipment field who have

rapidly established a reputation for high-quality professional standards at a reasonable price. They have supplied equipment to many studios and other professional users – as well as providing power amplifiers for the musician and amateur user. The IC-100 is the result of an extensive design project aimed at the production of a high-quality music amplifier; the TP range is supplied to professional users for studio use.

IC-100. 100 RMS. 2-channel with full controls. Reverb and sustain facilities.

Integrated circuitry.

Price £129.75

TPA 100. Silicon transistor power amplifier. Minimal distortion and noise. Overload and short-circuit protection. Continuously rated power supply. Price £79.00

TPA 50. Integrated circuitry. Very low harmonic distortion figures. Exceptionally wide bandwidth, high gain stability. Continuously rated power supply.

Price £53.00

TPA 25D Features as for TPA 50. Price £34.00

TPA 25D Rack-mounted. Price £39.00



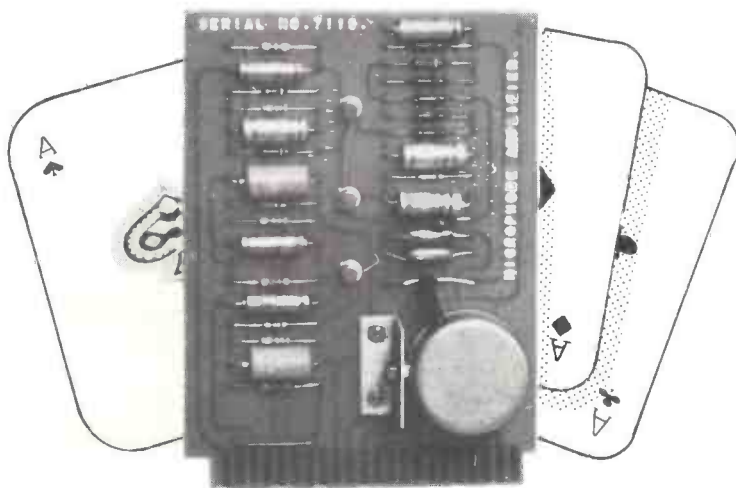
H/H TPA-100: Solid-state Power Amplifier



H/H IC-100: 2-channel 100 watt Amplifier

ONE OF OUR WINNING CARDS

Chadacre Electronics Limited present a new concept in Audio Modules



All modules are polarised, and terminated by a twenty two way gold plated edge connector. They are built on fibre glass boards, and include metal oxide resistors for low noise operation where necessary. They require twenty four volts D.C. for optimum results.

From Stock

- Microphone amplifier 4310
- Equalizer amplifier 4311
- Stereo output amplifier (unbalanced) 4312
- Stereo magnetic cartridge amplifier 4313
- Stereo tape replay amplifier 4314
- Stereo vu meter driver amplifier 4315
- Mixing amplifier 4316
- Stereo high impedance headphone amplifier 4317
- Phasing simulator 4300

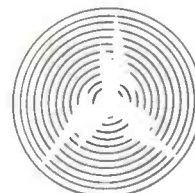
Available Shortly

- I. C. ring modulator (with high carrier rejection)
- Frequency doubler
- Quadraphonic pan-pot
- Digital read out Oscillator

TRADE ENQUIRES WELCOMED

For further details please write to:

**chadacre
electronics
limited**



AUDIO DIVISION

43 CHADACRE AVE CLAYHALL ILFORD ESSEX, TELEPHONE 01 550 7119

STUDIO EQUIPMENT

Continued from Page 69

TPA 25D-M. Modular system design.

Price £38.00

H/H Electronic provide full servicing facilities and a range of accessories including circuit boards, transformers, connectors and fitted racks.

Leevers-Rich Equipment Ltd.,
319 Trinity Road,
Wandsworth,
London SW 18.
Tel: 01-874 9054.
Cables: Leemag London SW 18.

Leevers-Rich are manufacturers of a wide range of

high quality professional recorders and recording equipment. Their extensive range includes:

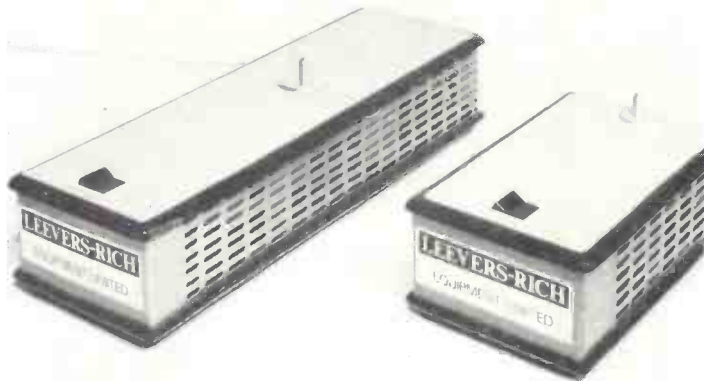
E200 Professional Recorder. Quarter-inch full track or stereo. Modular construction to ensure easy and rapid servicing. Plug-in stabiliser with meter. Precision head units for alternative track format. Interchangeable capstan units. Hysteresis-synchronous motors. Full facilities for remote and signalling. VU metering. Equalisers to C.V.I.R. and N.A.B. characteristics. Prices: Full-track £770; Stereo £950. (Basic).

Series G (1 inch) and Series H (half inch) Mastering Recorders. Precision plug-in head units. Interchangeable for 8 and 4 track. Full facilities for spooling, editing, remote and signalling. VU metering. Modular construction. Plug-in equalisers to N.A.B. and C.C.I.R. characteristics. Prices (basic): 8 track 1 inch

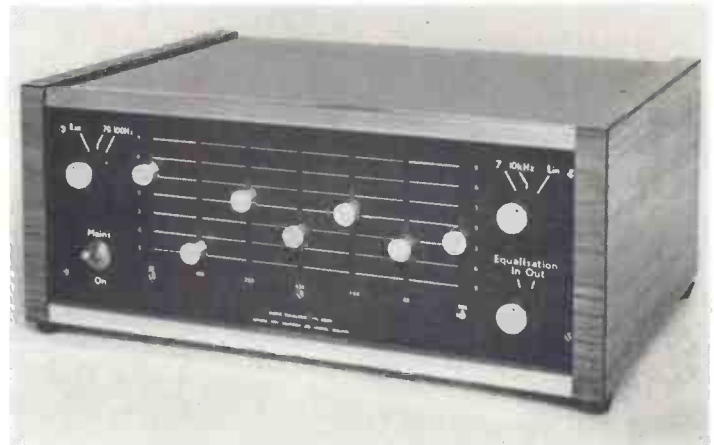
Continued on Page 72



Leevers-Rich Series G Mastering Recorder



The Lee-Raser 71 and 70 bulk tape erasers



Leevers-Rich 501T Audio Equaliser

COMPETITION! COMPETITION! COMPETITION!

After the overwhelming success of our September drumming contest we have planned another competition with more exciting prizes to be won! Read February's issue for more details!!!

**If performance
turns you on
turn on the Scully 100
Sixteen track**



**Then
to really blow your mind
look at the price tag**

It's a fact. Scully *has* put it all together. A 16-track, professional studio recorder/reproducer that actually out-performs recorders costing at least twice the 100's £7,500.

The big secret? Simple. Take the same Scully engineers who design the studio equipment that's been the standard of the business for years. Let them come up with the first really modular unit that lets you buy *only* what you need. Forget all the factory-loaded accessories and extras if you already have them on your consoles. Add them if (and when) you need them.

Then let Scully offer a totally new combined record/playback head, spill-proof silent switching, and a completely new solid-state electronics package. The result? The 100 Series. Half the size and half the cost of available equipment. And performance specs that are outta' sight!

To enable you to see and hear what we are talking about, write now, to Dag Fellner, Feldon Audio Limited, or phone 01-580 4314. We'll send you full details and arrange for a demo.

And then, when you've made up your mind, we'll deliver and install it inside 2 weeks!

What can you lose . . . except all your ideas about having to spend a fortune on going sixteen track, and on top of that, waiting for months?

FELDON AUDIO Ltd.

126 GT. PORTLAND ST., LONDON W1N 5PH Tel: 01-580 4314 Telex: 28668

STUDIO EQUIPMENT

**MacInnes Laboratories
Limited.**
71 Oakley Road,
Chinnor,
Oxfordshire.
Tel: Kingston Blount
52061.

Continued from Page 70

G4S . £5,450; **G4R** . £4,850.
4 track 1 inch **G4S** . .
£3,575; **G4R** . £3,275.
4 track 1/2 inch **H4S** . .
£3,300; **H4R** . £300.

Accessories. Full ranges
available for Series ER, G &
H and F (film recorders).

501T Audio Equaliser.
Low noise, distortion. Zero
insertion loss. 7-band graph-
ic display. Switchable HP/
LP filters. Solid-state con-
struction. Price . . £190.

LR70 and 71 Demagnet-
isers. Professional bulk eras-
ers. Prices: LR70 . . £18;
LR71 . . £28.

MacInnes Laboratories are
sole U.K. agents for the
highly successful range of
Crown power amplifiers –
much used in the context of
professional studio record-
ing.

DC 300. The most popu-
lar of the Crown power amp-
lifier range. Output 800 watts
RMS into 4 ohms. Very low
distortion factor, minimal
noise. Price . . £360.00.

D 150. Dual-channel amp-
lifier delivering 350 watts
music power per channel
into 4 ohms. Very low distor-
tion factor, minimal noise.
Price . . £225.00.

D-40. Dual-channel amp-
lifier delivering 170 watts
(total) into 4 ohms. Built to

Continued on Page 74



Leavers-Rich E 200 Professional Recorder



The 800 watt Crown DC 300 Power Amplifier



The Crown D-40 Amplifier, rated at 170 watts

**AN INCREDIBLE
AMPLIFIER !
TPA 100-D SLAVE
200 WATTS AT 0.1% T.H.D.**

H | H ELECTRONIC

CAMBRIDGE ROAD
MILTON, CAMBS.
CAMBRIDGE 65945

Highest attainable technical performance



QUICK AND EASY

No major repair facilities available?
This professional tape recording equipment needs none and can be used with confidence anywhere in the world.
In the past a fault in sophisticated equipment could mean expensive down time, but in the E200 any fault can be quickly isolated and the part or circuit replaced.
All major mechanical components and sub-assemblies are quickly and easily changed. Many circuits simply plug-in.

LEEVERS-RICH

EQUIPMENT LIMITED

A Member of the MCP Group

Contact **Nick Nichols** at our London office, telephone **01-874 9054** or Telex **935959**. He will be glad to help.

LEEVERS-RICH EQUIPMENT LTD., 319 TRINITY ROAD, WANDSWORTH, LONDON SW18 1YQ

STUDIO EQUIPMENT

Continued from Page 72

same high specifications as rest of Crown range. Price . . £125.

IC 150. (Stereo pre-amp console). Price . . £149.00.

Crown also manufacture a range of high-quality tape recorders. The range extends from the **SX711 Full Track** model at £545.00 to the **CX844 4-track in-line** model at £1,670.

Rupert Neve & Co., Ltd.,
Cambridge House,
Melbourn,
Royston,
Herts SG8 6AU,
Tel: Melbourne 776
(076-386-776).
Telex: 81381.

Rupert Neve are manufacturers of high-quality mixer/control desks and related studio equipment. Their ranges include:

PSM Portable Mixing Console. Fully portable professional mixer. 8 or 12 channels with full facilities. Double input and output groups, studio fold-back groups, auxiliary output groups. Cue mixing amplifiers. Two output monitor system. Talkback



Neve 24-channel console installed at Nova Sound Studios

microphone. VU monitoring. Many other features (4 track model available).

BCM 10/2 Mixing Console. Fully transportable professional mixer. 10 channels. Two output groups. Fader contacts. Stereo/mono operation. Echo output group,

studio foldback group. Cue mixing amplifier. Twin output monitoring. Many other features.

S16/4 Sound Mixing Console. 16-Channel studio mixer. Full facilities including limiter/compressors, reverb groups, foldback/cue groups,

pre-fade, patch network, etc.

S24/8 Sound Mixing Console. 25-Channel mixer with full equalisation. Wide selection of facilities.

Custom-built mixing desks are built to order.

1073 Channel amplifier. Line source input amplifier. Low noise operation at low distortion levels. High, mid and low pass filters. Full frequency correction. Many other features.

All prices for Neve products are adjusted to the exact requirements of the customer. Further details and prices are available to serious enquirers.

Studio Equipment and P.A.
Supplement compiled by
John Bagnall



Neve 16-channel with quadraphonic pan facilities, built and designed for Eel Pie Studios

The DC300 by CROWN INTERNATIONAL

- ★ 340 watts RMS per Channel!
- ★ 3 Year warranty on all parts!
- ★ Outperforms any other Amp.!
- ★ Price £360 (for over 600 watts)!
- ★ Protected against short/open cct.!

For full details contact:

Sole Agents:

MACINNES LABORATORIES LIMITED

71 Oakley Road, Chinnor, Oxon.
Tel. Kingston Blount (0844) 52061



More and more choose Neve . . .



24 input/16 output channel console by Neve for the newly opened Audio International Recording Studios Ltd., London. General manager Richard Millard at the controls.

Neve make sound control consoles to individual users' precise needs.

Neve build them large enough for the largest of studios or small enough for the smallest groups.

Whatever your size, Neve can supply to meet your needs exactly and thereby enhance the all-over quality of performance.

For the best sound, demand Neve.

The sound of Neve is worldwide

Neve

Rupert Neve & Company Ltd.

Rupert Neve Inc.

Rupert Neve Of Canada Ltd.

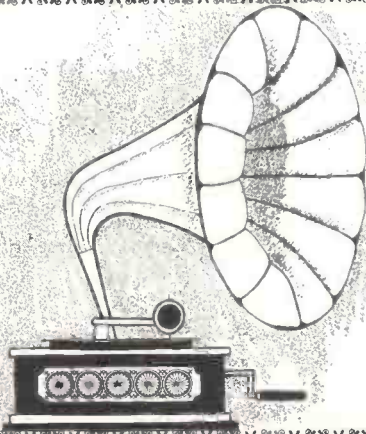
Cambridge House, Melbourn, Royston, Herts, SG8 6AU, England.
Telephone: Royston (Herts.) 60776 (STD 0763) 10 lines Telex 81381

Berkshire Industrial Park, Bethel, Connecticut 06801, U.S.A.
Telephone: (203) 744 6230 Telex 969638

P.O. Box 182, Etobicoke, Ontario, Canada. Telephone: (416) 677 6611



ALBUM REVIEW



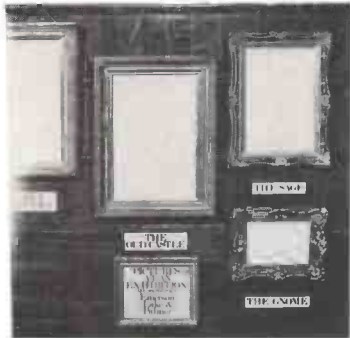
ALBUM OF THE MONTH

PICTURES AT AN EXHIBITION EMERSON LAKE & PALMER

It's pleasant to hear ELP working within some form of musical structure for a change. This time the form is supplied by *Mussorgsky's Pictures At An Exhibition*, although there are two of their own compositions included. Possibly the weakest points on the album (recorded live) occur when Lake takes over the vocals on his song *The Sage*. Here, the voice seems superfluous to the music and out of character for this particular album. Side One opens with *Promenade* on which Emerson creates a church (or cathedral)-like effect. This leads into *The Gnome* – a Mussorgsky/Palmer number no less! The Palmer influence is very evident with excellent heavy-sounding drum beats which are executed precisely. Side Two has one ELP number – *The Curse Of Baba Yaga* on which the vocals are a much better fit. The best thing about *Pictures* and the reason it is their best album yet is because they have given themselves a form within which to experiment.

Tracks: Side One – Promenade, The Gnome, Promenade, The Sage, The Old Castle, Blues Variation.

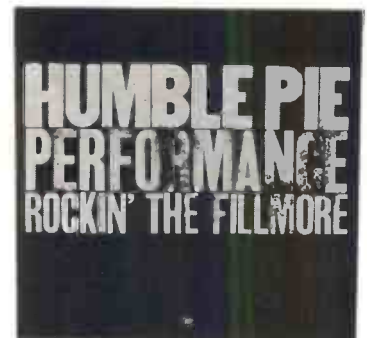
Side Two – Promenade, The Hut Of Baba Yaga, The Curse Of Baba Yaga, The Hut Of Baba Yaga, The Great Gates Of Kiev, Nutrocker.



PERFORMANCE: ROCKIN' THE FILLMORE HUMBLE PIE A & M AMLH 63506-2

'Umble are very 'eavy – that's for sure. A voice over my shoulder says it's 'very, very gutsy rock 'n' roll'. He also says it's good, so I'll put that down too. 'It's excitement for a live performance' he continues, 'and it's also a very good recording'. If you're a Pie fan, I guess you know what to expect. It's the voice of Marriott unchanged since *All Or Nothing* plus a bit of contemporary heaviness. The numbers are pretty varied – a Dr. John, a Ray Charles, a Muddy Waters, a Willie Dixon, an Ida Cox and somewhere in between, a not-so-freshly-baked Humble Pie number, *Stone Cold Fever*. The audience go wild at Marriott's authentic Cockneyisms. 'I jus' wanna tell ya we ain't arf ad a gas' he says in place of the more conservative equivalent of 'It's really been so nice to play in your wonderful country'. Personally, I feel that the type of rock they are attempting has been done so much better by other British groups. 'They're comparable to anyone else and Marriott has a better voice than Plant', disagrees that voice from over yonder.

Tracks: Side One – Four Day Creep, I'm Ready, Stone Cold Fever.
Side Two – I Walk On Gilded Splinters.
Side Three – Rolling Stone.
Side Four – Hallelujah (I Love Her So), I Don't Need No Doctor.



REFLECTIONS ON A LIFE BLONDE ON BLONDE EMBER NR 5058

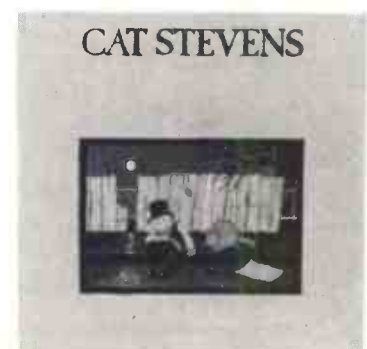
A bit of a non-album this. A promising start is given with *Gene Machine* which is a mixture of sound effects, electronics and music, but from then on, it becomes yer average album. It is supposed to follow a theme roughly which is life, from birth to death. There's really not much to say about it all. It just lacks in appeal and doesn't demand to be listened to more than once. Lyrics tend to be equally banal, e.g. *You say that I'm a parasite/You know yourself that that ain't right/Wanting me bring the money in/You know it wasn't in the bargain/Just because I'm the creative one/And stay at home all day*. The album was recorded at Rockfield Studios in Monmouth.

Tracks: Side One – Gene Machine, I Don't Care, Love Song, Bar Room Blues, Sad Song For An Easy Lady, Ain't It Sad Too.
Side Two – The Bargain, The Rut, Happy Families, No. 2 Psychological Decontamination Unit, Chorale (Forever).

TEASER & THE FIRECAT CAT STEVENS ISLAND ILPS 9154

The third offering by our own Greek-Swedish backgrounded Cat Stevens (or is his name, really Steven Katz? asks the Jewish Chronicle) since he came out of hospital. It has sold about a million copies in America. Once again, Stevens' words are of despair, love and beauty. He sings them with his customary fiery voice. It's nice to see his single, *Moonshadow*, featured. This, for me, is one of the nicest records he has ever made. He does, however, fall down on one track – *Morning Has Broken*, that age-old hymn by E. Farjeon. The tune of the song just doesn't suit his voice and one can easily picture him in short trousers and a blazer, sitting cross-legged on the floor of his school assembly hall after the morning prayer service when the headmaster says: 'We will all now sing hymns'. Accompanying Stevens are the same men as seen recently on his *In Concert* programme, Alun Davies, Larry Steele and Gerry Conway. Included also are Harvey Burns, Andreas Toumazis, Aneglos Hatzipavli and Ted Newman.

Tracks: Side One – The Wind, Ruby Love, If I Laugh, Changes IV, How Can I Tell You.
Side Two – Tuesday's Dead, Morning Has Broken, Bitter Blue, Moonshadow, Peace Train.





CHICAGO AT CARNEGIE HALL CBS S 64059

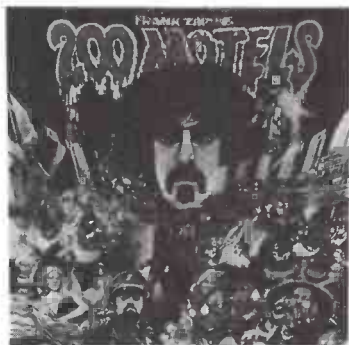
First, the details: This is a four-album set presented in a box with a twenty-page booklet of the Carnegie Hall and a colour poster of the boys themselves. All that's missing is an ice cream vendor which pops out between albums two and three, and an awaiting bus after four. The album was recorded live during the week of April 5th-10th, 1971. It was apparently the first time a rock group had played a string of dates there like that. One for your history books. The album sells for ('only' - as they say!) £6.49. Judgement would have to be made of individual tracks but as an overall achievement it is impressive.

- Tracks: Side One - In The Country, Fancy Colours, Does Anybody Really Know What Time It Is?
 Side Two - South California Purples, Questions 67 And 68.
 Side Three - Sing A Mean Tune Kid, Beginnings.
 Side Four - It Better End Soon (Five Movements)
 Side Five - Mother, Lowdown.
 Side Six - Flight 602, Motorboat To Mars, Free, Where Do We Go From Here, I Don't Want Your Money.
 Side Seven - Happy 'Cause I'm Going Home, Ballet For A Girl In Buchannan, Make Me Smile, So Much To Say So Much To Give, Anxiet's Moment, West Virginia Fantasies, Colour My World, To Be Free, Now More Than Ever.
 Side Eight - A Song For Richard And His Friends, 25 or 6 to 4, I'm A Man.

THE WITCH QUEEN OF NEW ORLEANS REDBONE EPIC EPC 64079

What can we say but 'great'! Relying more on simplicity rather than technical brilliance, Redbone have made an excellent album. They seem to have a good sense of rhythm and manage to produce some pleasing harmonies. It was recorded in both Los Angeles and San Francisco. The title track reached number two in the best-selling singles chart and seems to have (unconsciously?) produced a reggae beat. At least this album goes to prove one thing - that the good indians don't necessarily have to be dead ones!

- Tracks: Side One - Message From A Drum, Niji Trance, The Sun Never Shines On The Lonely, Maxplivitz, Emotions, Jerico.
 Side Two - The Witch Queen Of New Orleans, When You Got Trouble, Perico, Fate, One Monkey.



200 MOTELS FRANK ZAPPA UNITED ARTISTS UDF 50003

The album of the film is as dislocated and uninformative as the film of the album. Obviously, Zappa is a man of genius, but this album goes nowhere near showing this. As Zappa says, 'Some of this music is not in the movie. Some of the music in the movie is not in the album. Some of the music that was written for the movie is not in the movie or the album. ...'

- Tracks: Side One - Semi Fraudulent/Direct-From-Hollywood Overture, Mystery Roach, Dance Of The Rock & Roll Interviewers, This Town Is A Sealed Tuna Sandwich, Tuna Fish Promenade, Dance Of The Just Plain Folks, This Town Is A Sealed Tuna Fish Sandwich, The Sealed Tuna Bolero, Lonesome Cowboy Burt.
 Side Two - Touring Can Make You Crazy, Would You Like A Snack?, Redneck Bats, Centerville, She Painted Up Her Face, Janet's Big Dance Number, Half A Dozen Provocative Squats, Misterioso, Shove It Right In, Lucy's Seduction Of A Bored Violinist And Postlude.
 Side Three - I'm Stealing The Towels, Dental Hygiene Dilemma, Does This Kind Of Life Look Interesting To You, Daddy Daddy Daddy, Penis Dimension, What Will This Evening Bring Me This Morning.
 Side Four - A Nun Suit Painted On Some Old Boxes, Magic Fingers, Motor Head's Midnight Ranch, Dew On The Newts We Got, The Lad Searches The Night For His Newts, The Girl Wants To Fix Him Some Broth, Dance Of The Artistic Neils, Little Green Scratchy Sweaters And Corduror Ponce, Strictly Genteel.

THE LOW SPARK OF HIGH HEELED BOYS TRAFFIC ISLAND ILPS 9180

The album couldn't have been given a better title. The spark which once inhabited Traffic is either totally dead or it's been burnt down to the low spark of these high-heeled lads. The cover's really great and is sure to stand out in any shop rack, but the music lacks in drive, excitement and just about everything that good music should have. I don't doubt that Traffic enjoy playing it. It's that sort of music. As Bernie Taupin told *Beat Instrumental* recently - pop has become so musically proficient that it's boring. It's so clever that it's lost excitement. The cover design is of a box. That box is empty.

- Tracks: Side One - Hidden Treasure, The Low Spark Of High-Heeled Boys, Rock 'n' Roll Stew.
 Side Two - Many A Mile To Freedom, Light Me Up Or Leave Me Alone, Rainmaker.





ISLANDS KING CRIMSON ISLAND ILPS 9175

Unfortunately King Crimson are a little too clever for most listeners. They established themselves with the gutsy sounds of *Epitaph* and *21st Century Schizoid Man*, but have now lapsed into sounds for 'Sunday Times' columnists to get ecstatic over. *Formentera Lady* is a gently-moving number but could have been more concise and therefore more effective. *Peut être* Crimson are getting a little self-indulgent in their old age. They are certainly mellower than in the days of despair and biting fury. One can almost imagine Fripp recording the album in between bites of toast in bed while Sinfield tosses the lyrics over from his wheel-chair by the fireside. Nice Beatle-ish pinches on *Ladies Of The Road*. Picture of Trifid Nebula In Sagittarius on the cover.

Tracks: Side One – Formentera Lady, Sailor's Tale, The Letters.
Side Two – Ladies Of The Road, Prelude: Song Of The Gulls, Islands.

BATTLE HYMN WILD TURKEY CHRYSALIS CHR1002

This is the first album by Glen Cornick's first group since Jethro Tull. I find it neither repulsive or exceptionally exciting. The general mood is one of plodding along and this 'plodding' is produced by drumbeats and bass riffs. Lyrics are printed on the inner sleeve, showing that they consider them to be of some importance. This is not music to 'get off on on', as they say. The line-up of Wild Turkey is: Jeff Jones, percussion, Glenn Cornick, bass and keyboards, Gary Pickford-Hopkins, vocals and acoustic guitar, 'Tweke' Lewis, lead guitar, and Jon Blackmore, guitar and vocals. The album was recorded at Olympic Studios – engineered by Tom Allom and produced by Rodger Bain.



Tracks: Side One – Butterfly, Twelve Streets Of Cobbled Black, Dulwich Fox, Easter Psalm, To The Stars.
Side Two – Sanctuary, One Sole Survivor, Battle Hymn, Sentinel, Gentle Rain.



OTHER VOICES THE DOORS ELECTRA K 42104

There's a lot of talent here but very little direction. The strongest point in the Doors was at one time their vocals, but now they're at their weakest. Actually, after a few listens the music can be appreciated but my initial reaction was one of Uuuuuggghh. As Krieger, Densmore and Manzarek were already rehearsing material together before Morrison died it must be presumed that their working as a trio is by their own choice rather than the unfortunate outcome. Krieger and Manzarek share the vocals and various bass players are used throughout. All the compositions are by Krieger, Densmore and Manzarek and the album was recorded at the Doors' workshop.

Tracks: Side One – In The Eye Of The Sun, Variety Is The Spice Of Life, Ships w/ Sails, Tightrope Ride.
Side Two – Down On The Farm, I'm Horny, I'm Stoned, Wandering Musician, Hang On To Your Life.

RAINBOW BRIDGE JIMI HENDRIX WARNER REPRISE K 44159

Rainbow Bridge – the soundtrack from the movie we haven't yet seen. The album opens with *Dolly Dagger* which is an exciting number and a potential hit single I should imagine. *Pali Gap* is an equally brilliant instrumental track . . . in fact, it's very hard to criticise the man because of his obvious genius. If I ever have a criticism it's because of his self-indulgent tendencies, but this album with its eight numbers, leaves little room to wander around. The tracks were recorded over a period from October 1968 to July 1970 and include the various personnel Jimi worked with in these periods – Mitchell, Cox, Miles, Redding, Edwards and even the Ronettes. The longest track is on the second side, *Hear my Train A Comin'* which is sandwiched between *Look Over Yonder* and *Hey Baby*.



Tracks: Side One – Dolly Dagger, Earth Blues, Pali Gap, Room Fill Of Mirrors, Star Spangled Banner.
Side Two – Look Over Yonder, Hear My Train A Comin', Hey Baby.

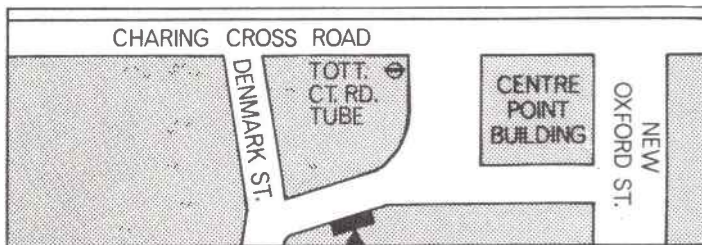


KING OF ROCK AND ROLL LITTLE RICHARD WARNER REPRISE K 44156

The album starts off by announcing the 'return of King Richard' in true Shakespearian manner and proceeds to show how some people still manage to maintain a vegetable existence by constant transfusions of old memories and modern hype. This is certainly not the man who rocked the world with *Tutti-Frutti* and *Good Golly Miss Molly* – inspiring such people as Lennon, McCartney, Harrison and Starr to take up the guitar. This record just makes you want to take out the plug. *King Of Rock And Roll*, the title track, is a self-appraisal which he presumably has been told to believe. He then does *Brown Sugar*, *Dancing In The Street* and *Born On The Bayou*, amongst other unmajestic numbers. Still, I suppose a few people will buy it to keep the old man off the streets and pretend nothing has ever changed.

Tracks: Side One – King Of Rock And Roll, Joy To The World, Brown Sugar, In The Name, Dancing In The Street.
Side Two – Midnight Special, The Way You Do The Things You Do, Green Powder, I'm So Lonesome I Could Cry, Settin' The Woods On Fire, Born On The Bayou.

**BEAT INSTRUMENTAL'S
DIRECTORS AND
EDITORIAL STAFF
WISH THEIR
ADVERTISERS AND
READERS A HAPPY
CHRISTMAS AND
A PROSPEROUS
NEW YEAR**



BEVERLEY

LANEY

PREMIER

ANGELICA

ZILDJIAN

HARMONY

For Details and for Brochures

Pop in or write to:

**ST. GILES MUSIC CENTRE
16-18 ST. GILES HIGH ST. WC2
TEL-01-836 4080**

Index to advertisers

A.K.G. Equipment	65
Bauch, F. W. O. Ltd.	67
Boosey & Hawkes Ltd.	49
Bristol Street Motors	9
Burman Electronic Industries	43
Calder Recordings Limited	68
Carlsbro Sound Equipment Limited	45
Cartographic Publishing	5
Chadacre Electronics Limited	69
Clearstone Musical Equipment	46
Feldon Recording Limited	71
General Music Strings Limited	21
Gooseberry Recording Studios	13
H.H. Electronics Limited	72
Hohner M. Limited	27
Hornby Skewes Limited	48
How James Industries Limited	9
Hunt, L. W., Drum Co. Limited	25
Jackson Recording Studios	13
Jennings Electrical Industries	51
Johnson Amplification	50
Kohler Covers London Limited	52
Leevers-Rich Equipment Limited	73
Ling Dynamic Systems Limited	61
Macari Musical Exchange	52
MacInnes Laboratories Limited	74
Maurice Placquet	62
Mellotronics Limited	2
N.B. Amplification	56
Neve, Rupert & Co. Limited	75
Nova Sound Limited	14
Orange Amplification	57
Page, B. L. & Son Limited	47
Pye Recording Studios	13
Rose Morris & Co. Limited	7-55
Selmer Henri & Co. Limited	Back Cover
Shure Electronics Limited	59
Simms Watts Sounds	58
St. Giles	79
Top Gear Musical Wholesale	10
Turner Amplification	53
Vitavox Limited	63
Vox Sound Limited	54
Wallace Amplifiers Limited	48
West of England Sound	13

**When top trumpeters like
Clark Terry, Maurice André and
John Wilbrahams choose Selmer Paris,
there's not much more to say...**



except to ask you to try them!



Henri Selmer & Co. Ltd.,
Woolpack Lane,
Braintree, Essex.
Tel: Braintree 2191



Please send me free
Selmer Paris Brass brochure

Name.....

Address.....

My usual Selmer Dealer is
.....

B1/1/72