

BEAT

MAY 1975

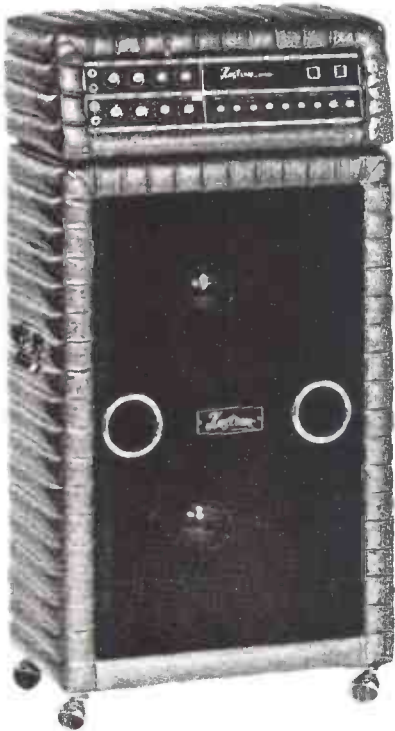
AND INTERNATIONAL
RECORDING STUDIO

INSTRUMENTAL

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DALLAS TAYLOR -
MANASSAS
DAVID CASSIDY -
BACKSTAGE
JOHN DENVER
ARGENT
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BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

No. 120

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Andy McKay Of Roxy Music

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EXCHANGE

Dear Unknown Friends,
My name is Dooshan Palacky. I'm 21, and studying in a School of Textiles in Czechoslovakia.

I have always liked music and play the guitar. Nowadays it is very difficult for people who like, for instance, the Beatles, because it is impossible to buy records of them here.

The record shops only sell records from Czech, Polish, Hungarian and German socialist countries and none of them are of good groups.

English and American records sell here on the black market at ten times the shop prices.

There is one music magazine in our country and it is very bad; only thanks to my friends in France and Sweden can I know anything about music.

I want to write to some people all over the world to exchange information with them, and I am writing to you hoping you will be able to help me.

Yours sincerely,
Dooshan Palacky,
Ambrose 6,
Prostejov,
Czechoslovakia.

We hope *Beat* readers will write to Dooshan – rock fans all over the world could, perhaps, get together more than they do.

LETTERS

JO'BURG HAWK

Dear *B.I.*,

I've been reading your magazine since 1971 and I think it's great. As you know, bands like ELP, Led Zeppelin, Free, King Crimson, Deep Purple, etc., cannot tour in our country, therefore, I am very grateful for all the news on the bands in *B.I.*

You've probably noticed that our top, local band, Hawk, are playing in your country now. It's a great chance for *B.I.* readers to see what a good, South African band is all about.

Can you tell me what they are doing over there, if they have released an LP or anything? They'll make a success over there, I'm sure, which is something you can't do in S.A. Yours gratefully,

G. Booyesen,
Boksburg, South Africa.

Jo'Burg Hawk have an album and a single out on the Charisma label and completed their first British tour (13 dates) at the end of March.

BOILING

Dear *B.I.*,

Is my friend pulling my leg? He told me recently that he was going to boil his guitar strings and, though I've heard people talk about this before, I'm sure it must be a joke. By the way, I'm hoping to buy a Telecaster soon and I would be interested to know what strings you would recommend. I would also like to see more guitar reviews in *B.I.*

Yours faithfully,

C. Wood,
Iver, Bucks.

Boiling old guitar strings can give them a new, but short lease of life. What it does do is to clean some of the dirt off that normal wiping with a lint-free cloth would not touch. We've found a better method to be cleaning the strings with meths. while they are still on the guitar.

It depends what sort of gauge string you prefer, but Rotosound's RS

400 set is a good, medium/light gauge buy.

We present another guitar review in this issue.

SONGWRITER

Dear Sir,

I am an amateur songwriter and would like to get in touch with some A & R men or recording people who are genuinely interested in song writers and new material. Do you know of anywhere I could try my luck?

Thanking you sincerely,

R. Sharp,
Blackwood, Mon.

A trip up to London and a couple of days spent knocking on agency doors would probably be your best bet. You could try Elton John's Rocket Records or John Alcock's Hardrock company, both of whom are in Wardour Street, for starters.

ADDRESS

Dear Sirs,

I am writing to ask if you could tell me the address of Polydor Records as I have, so far, been unable to find it.

Thanking you,

Andrew Kelly,
Leicester.

Polydor Records are at 17-19 Stratford Place, London W.1.

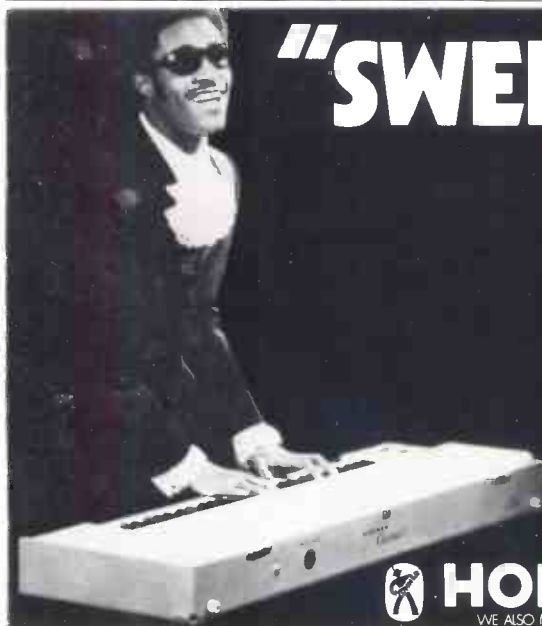
"SWEET LITTLE GIRL"

"I see you making love with your love doll, but only love doll
You know you got my nose open
I still love you more than I love my Clavinet....."

Come on now honey-sugar you know your baby loves you
More than I love my Clavinet....."

Words by **STEVIE WONDER**

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CONDENSATION

Dear B.I.,

I wonder if you could ask the roadies of T. Rex and Heads, Hands and Feet if HH amps. (as used by their lead guitarists), are reliable or otherwise.

I understand these IC 100 amps. suffer from condensation and I would like their opinions – and also what precautions they take, if any, to safeguard these amp. tops from the threat of condensation in their vans. Ta,

**D. V. Quinn,
Barnsley, Yorks.**

HH amplifiers are as reliable as any amp. They do not suffer from condensation any more than any other make. HH have never had a complaint regarding condensation and supply zip-up covers

to protect their amps. when travelling or stored in vans.

POOR QUALITY

Dear Sir,

I run a mobile discotheque and find that buying the records becomes expensive and frustrating.

Expensive for obvious reasons and frustrating because of the poor quality of single records. Recently, I had to buy four copies of a record before I had one satisfactory copy.

Surely, it is possible to produce singles with uniform quality, matching that of an LP?

Incidentally, do professional D.J.s buy their records or do they get them supplied free of charge? Yours faithfully,

**Tim Freeman,
Aldershot, Hants.**

Yes, it is possible to produce good quality singles and the only way to make sure that the quality remains constant is to complain, loudly, every time you receive an inferior product.

Bear it in mind that your local record shop does not manufacture the discs, but insist that your bad record and your comments are sent back to the manufacturers. We feel sure that you'll agree that we all have a responsibility towards our other record-buying brothers and sisters in this respect.

Professional D.J.s, such as the guys at the Beeb, have their records sent to them. Others buy them, or get them through contacts in the record business.

BIG TIME

Dear B.I.,

I have been reading *Beat Instrumental* for some time and sincerely think that it is a great magazine, but I feel that a regular article on groups and artists who are trying to break through into the big time would be a good idea.

People must realise that there are plenty of good groups around who just do not, or cannot get the right breaks.

We have a local band round here, called Malamute, who can achieve the required musical standards that are set by today's big bands so, in future, let's see articles on up and coming groups, how about it?

**M. Humphries,
Strood, Kent.**

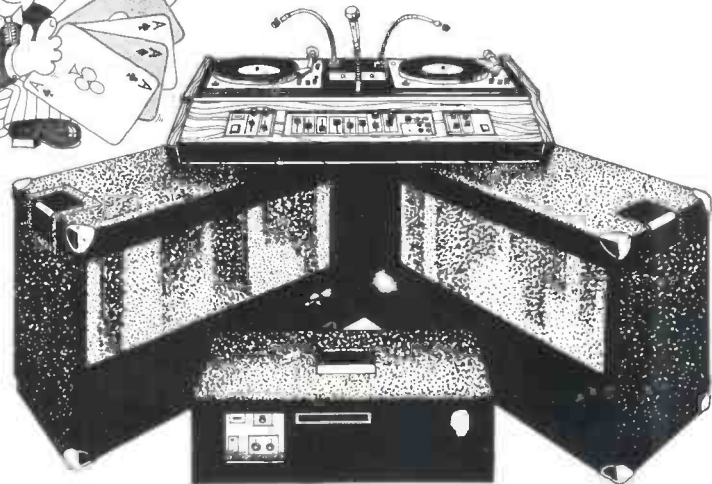
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There are many more features we could list, all of which contribute to our superb disco sound, but truly, 'hearing is believing' and this we would be only too happy to arrange.



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HAVE STUDIO - WILL TRAVEL

'Faces' bass player Ronnie Lane opens his 16-track mobile for work

I THINK perhaps, once upon a time, I did take myself too seriously, but I've got through all that now . . . Ronnie Lane is fully aware of the Faces' image as a happy band – and so they should be. The business of making consistently good, enjoyable music isn't exactly easy, but it sure does have its perks.

It ain't the birds and the booze either, but more substantial side products – such

as the imagination and facility to turn a good idea into a practical proposition.

This is precisely what Ronnie has done with his latest venture, the Lane Mobile Studio which constitutes two travelling tons of 16-track recording and videotape equipment housed in an American Airstream trailer.

It is unique among mobile studios in that it is a trailer-unit – generators for power

are carried in the Land-Rover which tows it.

'It was a dicey business getting the whole thing together,' said Ronnie, 'cause you never really know how something like this is going to turn out.'

He admits that at the outset, two years ago, he regarded the LMS as a glorified toy that would enable himself and his friends to record wherever and whenever they felt like it.

'I mean, the best possible acoustics are in the open air,' he said, 'get a sunny day like this, a few friends and a crate of Guinness and it's lovely to go and sit in a field and play.'

But recording studios are never cheap to build properly, and rarely simple – especially

in a mobile situation.

Money for the venture – £45,000 – has come from the past three tours of the States that Ronnie has made with the Faces.

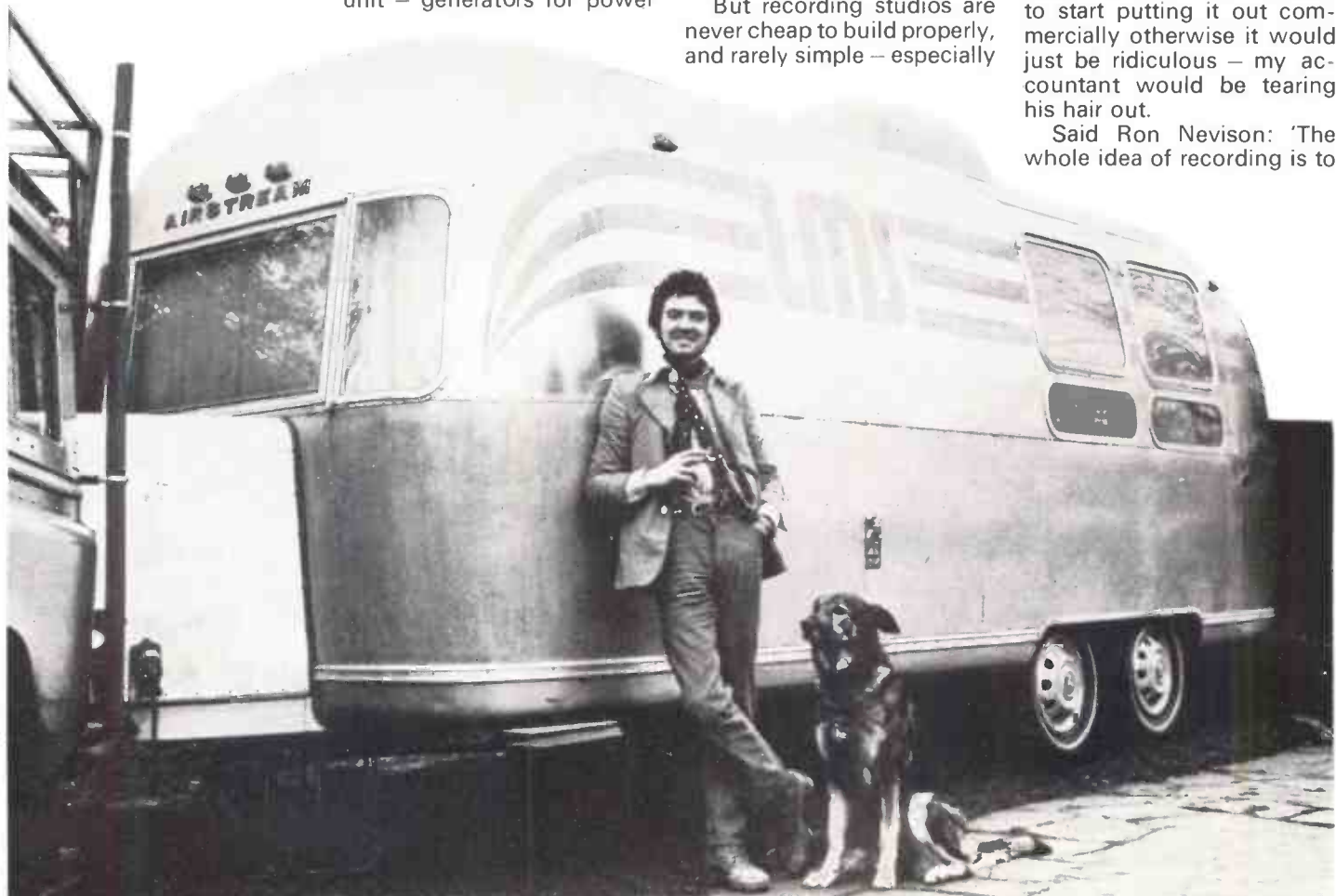
Technical expertise for putting it all together has come from Ron Nevison, an experienced American studio designer/engineer who has been working with Trackplan in this country.

He was called in to complete the job after Ronnie ceased to regard the LMS as a toy. 'After each State-side tour, I'd pour money into it,' said Ronnie, 'and it was just dragging on and on with nothing to show for it. It got to the point where I was wondering if it wasn't just a figment of my imagination, so I decided to do it properly or not at all.'

At first Ronnie wanted it just for himself, and he admits to making a 'few goofs' when he started out, cutting a few corners with 'cheapo cheapo' equipment – all of which has subsequently been thrown out.

'It was at this point that I realised it would have to cease being just my toy,' he said, 'I realised that I'd have to start putting it out commercially otherwise it would just be ridiculous – my accountant would be tearing his hair out.'

Said Ron Nevison: 'The whole idea of recording is to



capture a specific sound at a specific place, and time, and rooms affect sound. So, if you find a place—doesn't have to be a room, it can be a hall, it could be out on the beach, where it happens—then you can take this mobile control room and record it.'

So far, the LMS has been used to record a Faces concert and the recent Eric Clapton comeback show at the Rainbow.

'We also want to be pretty choosy about whom we hire it out to,' said Ronnie, 'because this is a professional set-up for professional people.'

'The LMS presented some interesting problems,' said Ron Nevison, 'whereas in a standard control room one need only consider the accessibility and relative operating simplicity of the equipment, in the LMS we had to bear in mind the load distribution and storage requirements as well.'

As our pictures show, Ron has not only been successful in solving recording equipment problems, he has also managed to find room to incorporate a sophisticated videotape system in the mobile.

The idea behind this is to film bands as they record and offer them the film at a special rate. The finished product could well be used for a programme such as *The Old Grey Whistle Test* or it could serve equally well as information for bands, few of whom ever have the opportunity of watching their own stage acts.

Equipment for both recording systems, mike stands, mikes, cables etc., is stored in special hatches built into the sub-floor of the trailer — Ron has even had some special electrical cable reels flown over from the States and incorporated therein.

ATMOSPHERE

Such meticulous planning and design has resulted in the creation of a warm, personalised atmosphere inside the LMS — a feature which will doubtless endear it to the musicians who use it.

The only unknown factor



The man and his mobile — Ronnie inside the LMS

as far as Messrs. Lane and Nevison are concerned, is the size of the market for their mobile studio.

'You won't get semi-pro bands using it, one, 'cause I don't want me head bent with bad sounds and two, 'cause I'm not gonna run it simply for the sake of profit,' said Ronnie. 'Basically it's for me, the band, and some other good people.'

'Good people' who want to use the Lane Mobile will have to think in terms of paying £250 a day — but that of course means a full 24 hours possible recording — as well as the offer of videotapes.

Surely it would only be big bands who want the visual as well as the sound recordings, and that will necessarily limit the activities of the studio? I asked Ronnie.

'Well, this isn't a welfare thing really,' he replied, 'I didn't build it with charity in mind. Its taken all my money. I don't mind that 'cause there's nothing makes me happier than to spend my money, but on the other hand I'm not going to give the bloody thing away.'

'It's something that I wanted and which I will use. I enjoy watching our stage shows on the video for a laugh for example.'

'There's no doubt that this video business helps a great deal,' added Ron Nevison, 'cause when you're up on

the stage, you can't see what you're doing, what you look like, you can't see how the show's going. So, if you're hiring the studio for £250 a day and somebody hands you videotapes of it and says that it'll be another £20, I mean that's not a lot extra. We don't charge for the video equipment itself, unless we have to use extra camera people, so I see it as another tool, an aid.'

I asked Ronnie if he had the same attitude. Was he particularly interested in watching himself and The Faces for example?

'I often find that the shows that we've videoed have been good for a laugh, I mean I see lots of things that go on, little amusing incidents that I don't suppose would go for all bands, many of whom would like to see how moody they look, now I like to see how funny we look.'

Video therefore, obviously gives bands the opportunity to look at their stage act and decide what, if anything needs doing to it. I asked Ronnie if the whole 'looning' aspect of the Faces' shows was a studied and worked out thing.

'It's not a studied thing,' he replied, 'we react very hard against these people who take themselves seriously and I suppose it's just a reaction to that. You know, people get up there man, and they're playing the guitar

man, and it's heavy man, and they've got a message and it doesn't amount to much entertainment really, and I guess this is just our way of having a kick at it.'

'Mind you, it's not an attitude I've always had, I think perhaps, once upon a time I took myself seriously, but I came through all that and saw what a fool I was.'

Fool or otherwise, Ronnie Lane has certainly managed to get the most out of his chosen career and, with the help of Ron Nevison, is passing on some of his knowledge, professionalism and enjoyment to those wanting similar qualities.

THE WORKS

The Lane Mobile Studio can be hired through Ron Nevison at 01-434-1766. It comprises the following equipment: Helios mixing console with 16 inputs, eight group outputs; two compressor-limiters; two Leavers Ricon A501 Graphic Equalisers; two United Audio 1176LN Limiters Dolby System; two JBL 4310 Monitors; two JBL 4320 Monitors; AKG BX20 Reverberation Unit; Studer A80 Recorder; Studer B62 Stereo Recorder; two Revox Stereo Recorders.

Sony VTR $\frac{1}{2}$ " ; Sony camera; mains generator. Microphones — AKG C451E D202E, A224, D20; Beyer M60; Sony C500; Neumann U871.

RAW SPIRIT

After an almost inaudible knock on the hotel door — 'That must be Randy' — manager Don Runquest opened it to let in Spirit's guitarist, Randy California.

He was carrying a new, transparent Dan Armstrong guitar that he had just bought in London and after introducing himself, he put the guitar on a bed and began to cut the strings on it with a pair of pliers — 'They're the wrong gauge, I like thicker ones for a more solid tone.'

Spirit are a West Coast rock band, now a three piece and Randy is one of the original members, along with drummer Ed Cassidy. On bass is Larry Weisburg, who joined recently.

On stage they look and sound impressive, with Randy really moving when the music rises and the crowd, following his movements as he bends and strains with his guitar.

On the other side of the stage Larry provides that full sort of bass playing so necessary in rock trios, feeling the lines coming and going in an infinite variety of ways.

Between them both is Ed

Cassidy, playing a truly majestic drum kit which features two custom-built side bass drums on chrome frames, 35 and 37 inches in diameter!

Randy started by talking about the influences on his music that he'd felt since he first started playing at the age of eight.

COUNTRY

'My first influences were probably from folk music and hootenanny, from which I picked up a lot of things and then I got into country music. After that I got into the old blues and it was around then that I met Jimi Hendrix.

'I first met him in New York in a music shop where he was trying out a Duo-Sonic and we started rapping. I remember he showed me how to bend strings upwards, which was really amazing — before I had always bent them down.

'After that he got Jimmy James and the Blue Flames together and I played with him until he left New York for England. He taught me things like *Hey Joe* and *Wild*

Thing and we played some dual slide guitar.'

Spirit's history goes right back to when Randy was at Junior High School in Ash Grove, L.A., when he was playing in a band called the Red Roosters with Ed Cassidy, Jay Ferguson and Mark Andes. Later, with John Locke on keyboards, they became Spirit and brought out four albums, the first three produced by Lou Adler (now manager of Carole King) and the last produced by themselves.

This fourth album was called *The Twelve Dreams Of Doctor Sardonicus* and was one which created quite a stir when released. Internal problems were developing in the group, however, and Randy and Jay Ferguson left — Randy to do nothing for a while and Jay to form Jo Jo Gunne in 1971.

Randy has just now had a solo album released called *Captain Kopter And The (Fabulous) Twirly Birds* on which his flowing, melodic/electric style is well featured. Other musicians on the album are Noel Redding — as Clit McTorious — and Mitch Mitchell; and as Randy said, 'they contributed to a Hendrix-like sound at times'.

Randy and Ed Cassidy are both very interested in the future and its possibilities and are always looking ahead. Randy told me of a device which Spirit may be using in a few months' time, one which could project giant 3D shapes into the air

above the crowd, making the members of the group seem to stand 20 feet tall in the crowd.

'It might be possible, at a festival, to have 20 tents spread over the site with the live three-dimensional image of the group playing appearing in each tent and with the music relayed,' said Randy, but no one was being too explicit about the working or principles of the device.

Back to immediate plans, manager Don Runquest spoke of the troubles surrounding Spirit's new album, *Back Together Again*.

BANNED

'The album was to have been a concept album called *Journey Through Potato Land* and was a sort of satire on a journey across America, with a dialogue running through.

'The company said though that kids wouldn't find it so interesting to listen to after a few plays so the dialogue has been taken off and it's now more an album of separate songs, joined by a theme,' he said.

Randy commented: 'The album has taken five months so far and was really musical. I think it would have stood up as *Journey Through Potato Land*.

The first song on the album is *1984* — a former single which was banned in the States because of references to police helicopters and their 'surveillance' in order 'to protect and serve'.





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amplifiers. Two parallel output sockets are provided with a selector plug allowing for impedances of 3, 8 or 15 Ohms. All in all it's an incredible piece of sound equipment, especially when used with the two new speaker cabinets - a Lead 100 and a Bass 100 - each capable of handling 100 watts. Another trend setter is the PA 60H column speaker comprising a vented cabinet containing 3 x 12" heavy duty speakers and a horn coupled via an electronic filter. Use a pair of these columns with the new PA 100 amp and you've got something really new in P.A. equipment. To further boost the acoustic power of the PA 100 or the new L & B 100 we've also

designed the SL 100 slave amp. To complete the new range we've even added the Compact 30 SS which delivers 30 watts (r.m.s.). All amps in the new range feature solid state circuitry, and that means quality and reliability of the highest order. In fact we would not have entered into the solid state market unless we were absolutely sure that these amps would be the best that money could buy, and with built in visual earthing checks, illuminated front panels and slide controls they're the absolute tops and will give you reliable service throughout their life. Best thing is to go in to your dealer and ask for a demonstration - you'll never need anything better.

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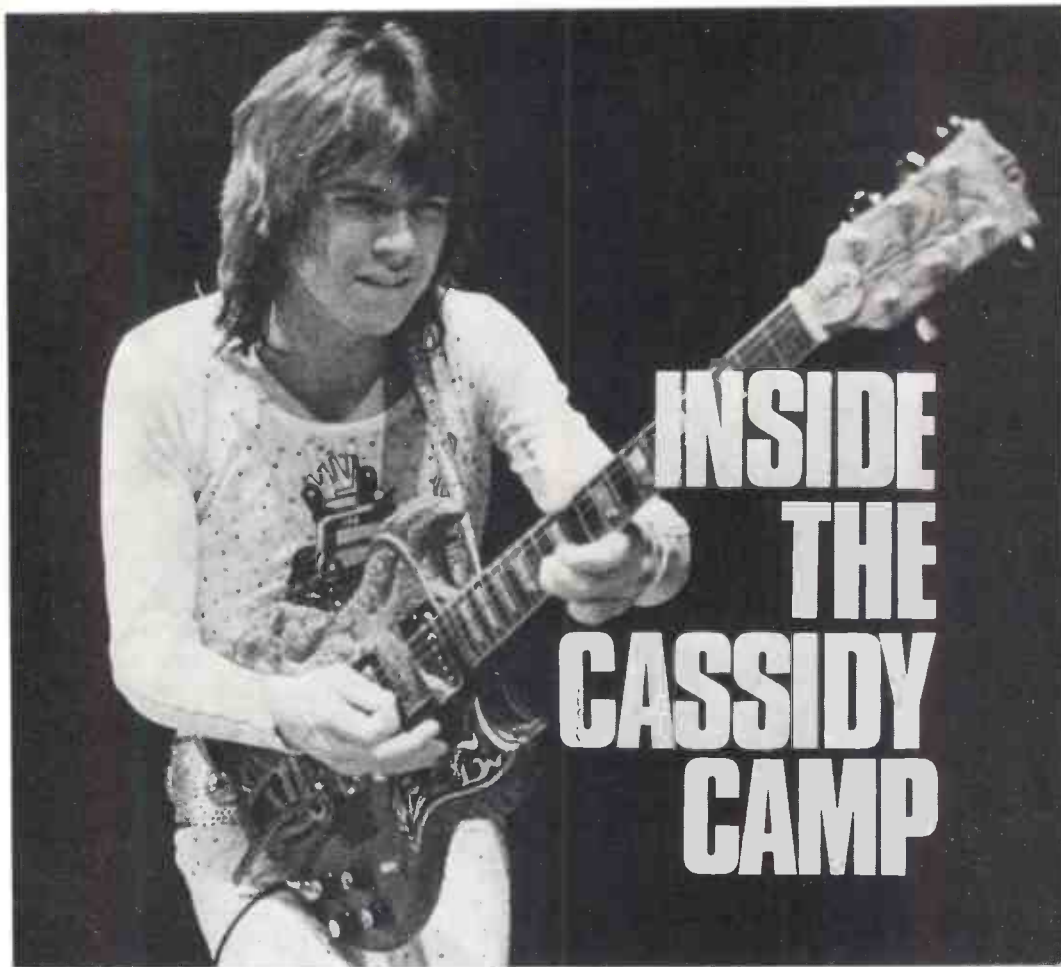
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INSIDE THE CASSIDY CAMP

Being backstage at a David Cassidy concert is like being on the wrong side of the Berlin wall.

Guard dogs, barriers, bodyguards and commissioners form an impenetrable ring to the fans who would want to reach their idol – and every one of the thousands who packed-out David's recent London shows wanted to do just that.

Fan mania, reminiscent of Beatle days – one particularly ardent group were hosed down with ice-cold water on the Saturday night – made headlines during the concert period, but for those of us allowed into the Cassidy stronghold, it was another story.

CALM

Behind the scenes, an atmosphere of relative calm prevailed. Not for David and his backing band were those 'did we do a bummer?' hang-ups, no frayed nerves and tempers as a result of all

the hysteria evoked and certainly no moody reactions to all the ballyhoo.

Cassidy and his camp are, above all, professionals.

Mingling with the musicians afterwards in the Wembley Stadium artists' canteen was like mingling with the lads at a Sunday lunchtime, down the local.

The only evidence that minutes before they had been the most envied and screamed-at guys to grace an English stage this year, came from the occasional waitress or porter who would timorously approach and make very, very polite inquiries as to the possibility of having an autograph or two.

Even your old faithful *Beat* reporter was asked if he could 'salvage' a drum stick for one of the canteen ladies, 'take a couple of autograph books in to David', for another.

Heady stuff, this superstar trip, that is, unless you are used to it and can handle the

vociferous attentions of the starstruck.

And the truth is that both Cassidy and his musicians – all but two of whom are top, American session men – really do like to meet the fans, provided they come in easily manageable numbers.

SWEET

Five or six youngsters cornered guitarist Steve Ross on the Friday night. 'They were really sweet,' he said. 'They wanted my autograph just because I played guitar with David, so as a reciprocal thing I asked them for their names and told them that I'd give David their love, and they went wild, kissing and hugging me, just to do that little thing for them was enough.'

For the majority of fans, however, what happened on stage sufficed to make the trip to Wembley, the seemingly endless queueing and the months of adulation from afar, worthwhile.

David delivered the goods in no uncertain terms, conducting the band with his whole body, pirouetting and posturing to the delight of the audience as the lights flashed off his diamante-studded cat suit, the band roared on and the screams came flooding back.

Television cameras were on hand to capture the scene, swinging powerful floodlights around the audience as David broke into numbers like *I'm A Man* and *I Think I Love You* and Wembley Stadium erupted into a churning sea of waving arms, banners and scarves.

Even the noise from the impressive Kelsey-Morris PA system and the bevy of Marshall and Fender amplifiers – on hire for the shows from London's Sound City – were drowned by screaming.

The combined number of decibels was such that pianist Alan Broadbent said afterwards: 'I had to look at my hands from time to time to make sure that I was still playing.'

Not once did either Cassidy or the band fumble, however. Such is the measure of their professionalism that the entire hour-long set proceeded from polished number to polished number without once losing impetus. Cassidy and his musical mentor, Dave Roberts, who was formerly a trombonist with the Stan Kenton band, certainly know how to pick their musicians.

Alan Broadbent, for example, is a classically-trained pianist with strong jazz affiliations. He was called from 'holiday' in Northern California to join the Cassidy trip.

'I was taking a rest after two and a half years' continual touring with the Woody Herman band, during which time I toured both Europe and the States. I saw 48 of our 52 States, every one of them from a bus. It's a big country and believe me I was due for some rest by the end of it.'

I asked him what had tempted him from the rural, restful delights of Northern California to do a tour with David, that had all the prom-

ise of being more hectic than any of his previous gigs.

'Well, this is a different kind of touring altogether,' he replied. 'For one thing all the hotel bills are paid, for another my earnings are tripled and, what's more, we fly everywhere in David's own Caravelle jet.'

In fact it was Reinie Press, ace session bassist who had worked on previous Cassidy recordings, who brought Alan into the fold when he heard that David wanted a pianist.

STYLE

'Actually, the whole thing is pretty easy for me,' said Alan, 'because it presents no musical challenge other than the fact that I'm playing music that I'm not accustomed to. The whole deal is more of a stylistic thing.'

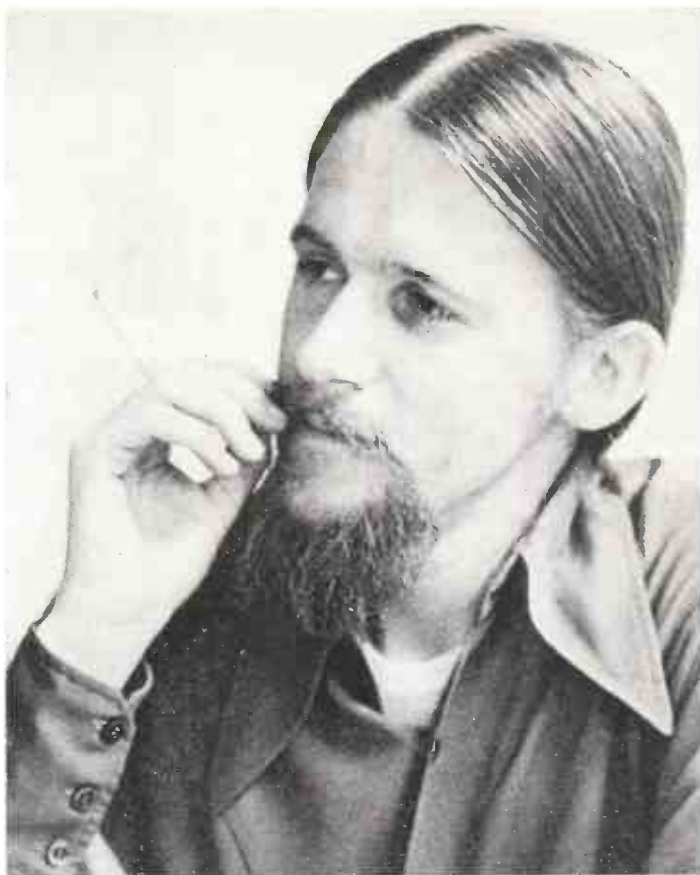
'There are two types of musicians, the performer and the entertainer. David is into entertainment at this time, but I'm not saying that one is necessarily better than the other and I'm certainly not

being any kind of a martyr, no sir, I'm having too much of a ball, that's why!'

It soon became evident that every other musician was having a ball too, both on and off the stage. For singers Kim Carnes and Dave Ellingson, it was a wonderful opportunity to back-up their friend, for Matt Moore on organ and John Rainer on drums, it was great to get back on stage again and for Englishmen Vic Ash and Les Condon, who play saxophone and trumpet respectively, it was an exciting insight into a wholly-American phenomena.

For all of them it was an experience to remember and the chance to add their talents to those of David Cassidy, the final word on whom came from Alan Broadbent, as he was about to go on stage for the last, Saturday show.

'David has the potential to go a whole lot further. He's a great singer and given time his vocal capabilities could well develop into those of another Sinatra.'



Alan Broadbent, David's pianist on the recent British tour

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Give the man an inch and he'll take a mile. No disrespect meant – in Charlie McCoy's case, it's simply an expansion of his musical accomplishment. To say that he merely possesses talent is superfluous to the extent of almost being insulting: as a musician he has run a career that has firmly placed him as one of the leading lights of Nashville's much-praised session syndrome.

McCoy's the harmonica player within that critically-acclaimed Area Code 615 outfit. He's the man who, weekly, provides those penetrating blasts on *Stone Fox Chase* as it heralds the arrival of *The Old Grey Whistle Test*. But that's only a small fragment of the talent. He often acts as leader on those numerous session dates, has made top-selling records as an artist in his own right and – way back during the early years – cut a few sides as a vocalist.

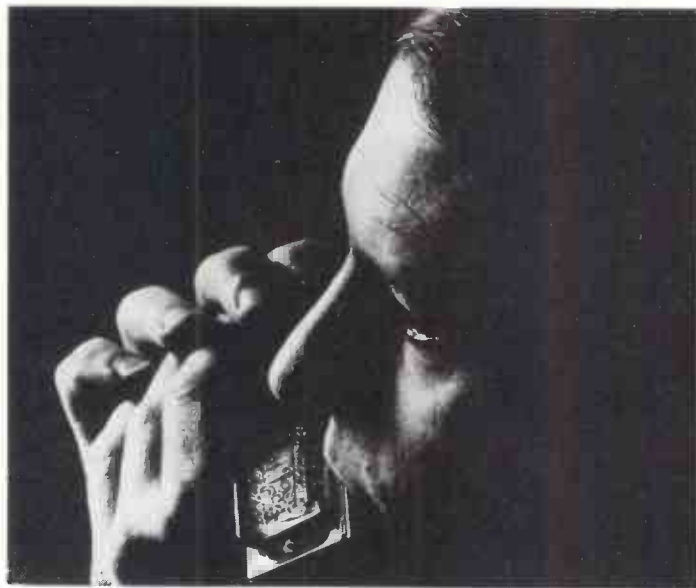
'Yes, that was way back,' he remarked. 'I did a couple of things for Archie Bleyer on the Cadence label – neither did anything. In fact, I had ten records over the past ten years that also didn't do anything. You can probably call my recent arrival on the record scene as "overnight success".'

AWARDS

Last October, at the Country Music Association's annual awards in Nashville, McCoy wound up as the Instrumentalist of the Year. It was another first – no other sessionman had walked away with a CMA Award. Light, at last, had been cast upon the background men – 'the unsung heroes of the music business' as he fondly titles all within that classification.

'It's kinda unbelievable' was McCoy's comment to *Beat Instrumental*, when asked about the Award. 'I've been playing sessions for 12 years and I guess that I've played with just about everybody in the business. To come out and win an award like this has just kinda shocked me.'

Charlie McCoy wears his



success well. He's not that kind of person who'll expound upon past experiences and associations unless the point is raised – but his musical relationships are not limited to standard Nashville product. Besides the short-lived Area Code 615, he could be found leading the sessions on the three albums Bob Dylan recorded in Nashville and has provided his unique touches to the recordings of Joan Baez, Johnny Cash, Kris Kristofferson, Buffy Sainte-Marie, amongst other innumerable artists.

Musical entanglements, however, began far earlier than a 12-year acquaintanceship with Nashville session work. They were born through guitar picking at the

age of eight, a harmonica obtained through a box top offer and an enthusiasm for the instrument gained through digging the recordings of Slim Harpo and Sonny Boy Williamson.

Musical tastes change. Whilst studying a music course at a Miami College, the young McCoy played regular dances as a member of a rock 'n' roll outfit until, eventually, the course was abandoned in favour of a full-time career in Nashville.

'I decided that I didn't want to teach music – I wanted to play it.' He secured several jobs with country music artists on the road and made the records as a vocalist. Although the records never got him anywhere Mc-

Coy, however, began to find a ready niche as a sessionman.

'I started to play the harmonica on demo sessions and some of the people got around to hearing it. I had seen the writing on the wall. Nashville didn't need any more guitar pickers and – at the time I had arrived in town – certainly didn't need any more rock 'n' roll singers. Harmonica players weren't around – so it was just a matter of being in the right place at the right time!'

It was the start of a career that places him as a superstar amongst the sessionmen and has gathered him recognition from way outside country music circles. Although it's the harmonica that has gained him the reputation, Charlie McCoy is also one hell of a fine guitar player. And – as if to prove his complete versatility – can switch over to vibes, organ, bass, recorder, percussion or most anything else that the producer may feel necessary to enhance the recording in hand!

'The harmonica has its limitations' – he'll add modestly in passing – 'I thought that I had better arm myself with a few other credentials!'

SESSIONS

In the United States, Charlie McCoy has chalked himself up two successful albums and single sales with material that includes 'Today I started loving you again' and 'I really don't want to know'. On this side of the Atlantic you'll find his name appearing regularly amidst the credits on the country music album releases – plus a good many others that are not strictly country! It's as a sessionman that he views his career first and foremost!

'I don't ever plan to quit session work because it's something I really enjoy' is the straight, honest answer. 'The success of the albums and the Award may bring about some weekend performances but I'll never travel far because of the sessions. Anyway, I want to stick around... I like it here.'

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INSTRUMENTAL NEWS



B.I.'s competition winner, Ian Cooper, being presented with his prize of £300-worth of Carlsbro P.A. by Carlsbro's managing director, Stuart Mercer. Ian, who lives near Banbury in Oxfordshire, is 18 and plays electric and acoustic guitar with a four-piece rock band called Felspar.

SANTA PONSA COMES TO PYE

Roger Easterby and Des Champ are to bring their successful Santa Ponsa Production Company to Pye Records.

Santa Ponsa will have its own label and the first release in April will be a single by Dr. Marigold's 'Hello Girl'.

'We established Santa Ponsa five years ago,' says Easterby 'and it has always been our eventual aim for the company to have its own label identity. We didn't want to do it overnight, but now we feel that we've had sufficient success to make it function as a lively and successful label. We've brought it to Pye because of their first-class distribution and because we feel that the fusion of Santa Ponsa with Pye can only be beneficial to both companies.'

'PREMIER PLUS' HEADS AVAILABLE

Some good news for drummers now that the new 'Premier Plus' drumheads are available as spares and replacements from Premier dealers throughout the U.K. Until now, these heads have been available only on new, complete drums supplied since January this year. Now they are available in four sizes: 12 in., 13 in., 14 in. (batter and snare) and 16 in.

ACOUSTIC

The Acoustic Control Corporation, who make the Acoustic range of amplifiers and P.A. systems, have changed address. They are now at 7949 Woodley Avenue, Van Nuys, Ca. 91406.

AMII ON VAT

For anyone thinking about buying a musical instrument the following statement has been made by Mr. R. T. Coppock, President of the Association of Musical Instrument Industries, regarding VAT.

In its recent advertisement 'Your Guide to the VAT Price Changes', H.M. Government has stated that Musical Instruments (except pianos and organs) will be reduced by 4p to 7½p in the £, quoting a guitar as an example. We feel that this information is misleading in that any reductions in retail prices (certainly as far as imported merchandise is concerned) will apply for only a very short time – specifically until the ending of Stage One of the Programme for Controlling Inflation on 29th April, 1973. It should be realised that all guitars – indeed a very high proportion of all Musical Instruments – are imported. It is also of British-manufactured items contain imported raw materials.

Those responsible for the advertisement in question have evidently overlooked these facts, as well as the following:-

1. Some of our members have been associated with the C.B.I. voluntary price-restraint policy.

2. The ex-factory prices of the vast majority of foreign-made items have increased considerably during recent months.

3. The effects of currency changes, which have forced our costs even higher.

It can safely be said that these factors have caused average prices of, for example, Japanese Guitars to rise by 20 to 25% *this year*

alone. A major part, and in many cases all, of these increases have, so far, been absorbed by importers; but with the ending on 29th April of Stage One of the Programme for Controlling Inflation our members will be compelled to raise their prices to more realistic levels. They are, of course, mindful of the vital necessity to keep such increases to a minimum and every effort is being made in this direction.

It should be acknowledged that, were it not for the substitution of VAT for Purchase Tax, the retail price increases involved would have been significantly greater.

TWEEDRYE MANAGEMENT LTD

Wilf Pine – a key figure in the growth and development of World Wide Management over the past three years – has left the company to launch his own management, recording and publishing organisation. The new company – Tweedrye Management Ltd. – will be a wholly-owned subsidiary of World Wide and will operate completely independently under Pine's direction.

Five companies will function under the overall umbrella of Tweedrye – Heat Records; Heat Music; Gladgen Ltd. (a lease tape and production company); Songvale Ltd. (which will handle concert presentations and various allied promotional activities); and Erinset Management Ltd. The Tweedrye board of directors has been constituted with Pine (Managing Director), Patrick Meehan Jr. (Chairman), and financial controller Peter Parkinson. London offices have been set up at 27 Dover Street, W.1. (Tel.: 01-491 2841).

INSTRUMENTAL NEWS

AMERICA FOR ORANGE

Orange Musical Industries, this week, concluded a deal – worth in excess of 350,000 dollars – whereby their complete range of product is to be solely distributed throughout the U.S. by Newsonic Inc. The deal, negotiated by Orange boss Cliff Cooper at last week's Frankfurt Trade Fair, will cover sound and P.A. equipment as well as the recently-introduced range of Orange guitars and drum kits and accessories.

THE BURMAN CARD

Barclaycard, Diners Club card, Access card and now – the Burman card, that is the interesting plan of Greg Burman, director of the Newcastle firm of Burman Amplification.

At present he is negotiating with shops nationwide so that users of Burman gear, who also carry a Burman card, can get instant equipment service at any one of them.

MR. BADGER

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Nr. Tube (Piccadilly Line)



FRIDAY APRIL 20 Open 8pm	A little bit more than just THE AVERAGE WHITE BAND Plus Support Group, Northern Lights, and MGGT disco.
FRIDAY APRIL 27 Open 7.45pm	The return of the loot Loon and Sexy Stevie in ELVIS ELLIS !! 'er I mean Plus Support Group, Northern Lights, and MGGT disco.
FRIDAY MAY 4 Open 7.45pm	My Life. It's the MICK ABRAHAMS BAND Plus Support Group, Northern Lights, and MGGT disco.
FRIDAY MAY 11 Open 7.30pm	Come and take a trip to see the greatest in country-rock: THE J.S.D. BAND Plus Support Group, Northern Lights, and MGGT disco.
FRIDAY MAY 18 Open 8pm	If you have not been to the above gigs, this could well be our theme song! The very exciting BEGGARS OPERA Plus Support Group, Northern Lights, and MGGT disco.
FRIDAY MAY 25 Open 7.45pm	It won't cost you more than just over half a knicker to see: BITCH All girl group Plus Support Group, Northern Lights, and MGGT disco.
FRIDAY JUNE 1	No humour just HACKENSACK Plus Support Group, Northern Lights, and MGGT disco.



E.S.E. have brought out a new range of custom-built amplification all of which are guaranteed for life. Pictured is the 150-watt rms., all-purpose amplifier

with a folded horn bass cabinet. Cabinets can be supplied with Celestion G12H 100-watt speakers or MacInnes 18-in. speakers to special order.

THE OPTIGAN MUSIC MAKER

Ever wanted to play with a brass band, or a full orchestra, or a big pop group? The Optigan Music Maker – distributed in this country by Benelux Musical Instruments Ltd., of St. Albans, will allow you to do any of those things.

Basically, it's a keyboard instrument, offering 37 notes, 21 chord buttons and five special effects buttons.

The difference – and the instrument's big attraction – lies in the pre-recorded music discs that you slot in and play along to.

You can pick a pop group disc, for example, put it on and play. For each note or chord that you choose the Music Maker will give you a guitar, bass, drums and organ note as well, the optical metronome will help you keep time and you can set

the balance and tempo to your own liking.

It's a fun machine that will be popular for musicians and those who just like to tinkle along. The range of discs to play with covers all kinds of music and in its professional capacity, we will probably see the Music Maker used in clubs, pubs and recording studios.

Two solid-state amps. and twin eight-inch speakers are supplied with the basic keyboard and disc-playing facility at a price, including VAT, of £297.

It's versatility is such that the left hand can be playing a complete Dixieland orchestral accompaniment while the right hand plays the clarinet as a solo instrument. Number guides, as opposed to musical scores, enable anybody to play right away.

INSTRUMENTAL NEWS



RUPERT NEVE — BUSINESS BOOMING

Rupert Neve & Co have received an order from the B.B.C., as part of its re-equipment programme for the Television Centre, White City, for a 44-channel, eight-group console with main and clean-feed outputs. Other facilities include eight sub-groups, eight-track recording outputs, and 10 multiway cue programme outputs, in addition to the normal echo and auxiliary groups. An eight-channel audience mixer is also built in.

This equipment is the largest and most complex one-piece television console that Rupert Neve & Co. Ltd. has so far designed. The design has been made possible by the introduction of a new range of modules which

have been reduced in width to 30mm.

A further special console for Videotape recording, editing, and dubbing has also been ordered, as well as a console for B.B.C. Television being made for Link Electronics to install in an outside broadcast vehicle and a number for the Marconi Company, to be included in OB vehicles for export.

In the music recording industry Neve's order book for the factories at Melbourn near Cambridge and Kelso in Roxburghshire continues to be enlarged by the move to 24-track music recording. The De Lane Lea studio centre at Wembley and Cockatoo Sound, in addition to AIR, have ordered consoles for 24-track operation.

SIMMS-WATTS UNDER EMI

Rosetti and Co. have just completed arrangements for the exclusive World (including the U.K.) distribution of all Simms-Watts products and agencies.

Production will continue at the Simms-Watts plant at

Bletchley, Bucks., under the EMI Sound and Vision Equipment Division, which will give Technical Director Rick Watts and his team, full access to all the vast research and development resources at EMI Hayes.

BRITISH AMPLIFICATION

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The Johnson Auto-Gain Echomaster, Mark 2, a solid state tape-loop echo generator

An improved version, improved performance, but a lower price!

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L408 used by Blackfoot Sue
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The Musical Express

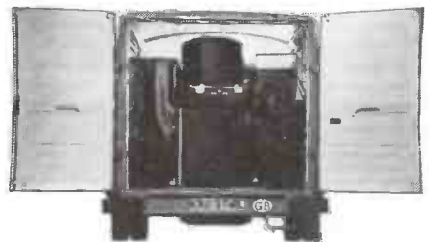
The pop business is demanding. Uncertain. Tough. And perhaps getting around is its toughest part. The last thing you want to worry about is transport. The "Musical Express" from Mercedes-Benz lets you shrug off motoring hang-ups.

Firstly, there's space. Lots of it. No more crowding, no more strain—on you, your luggage or your vital equipment. Every model in this range of light

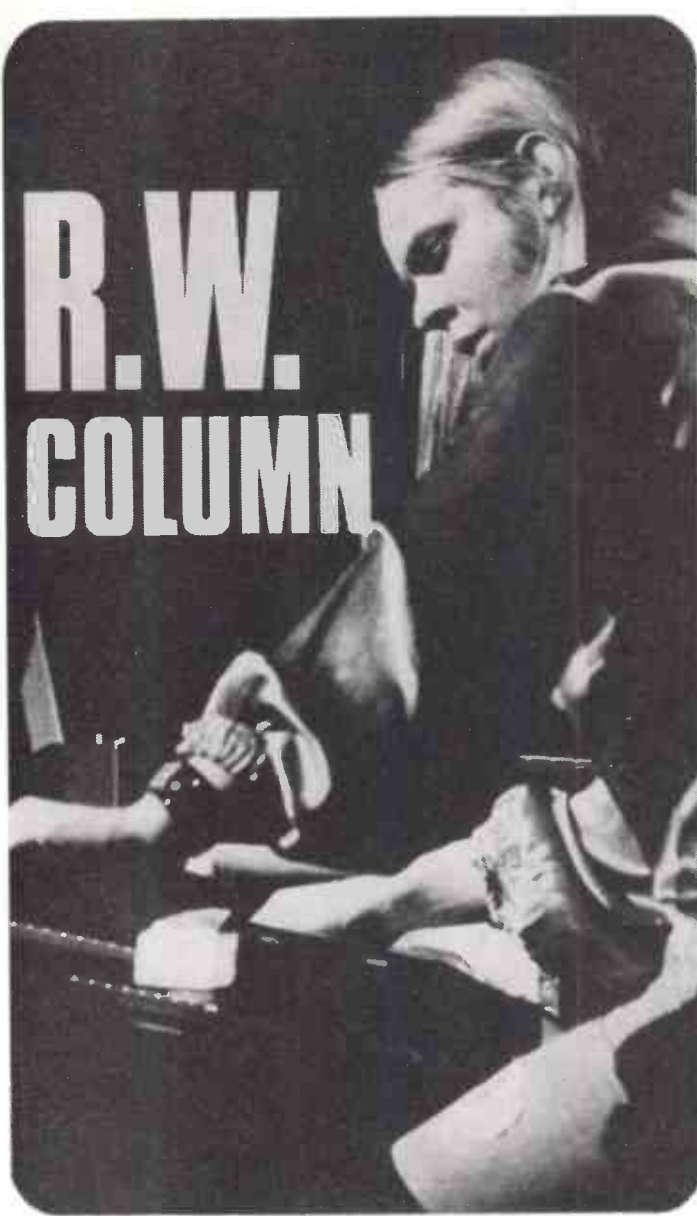
transporters is a bright comfortable pad on wheels.

Secondly, there's speed. From the sturdy, compact engine that gives a stunning performance every time you're chasing a schedule. Mercedes-Benz supporting act of fast-moving spare parts service and expert maintenance is a crowd-puller too.

Find out more about the transporter of the 'Seventies. The Mercedes-Benz "Musical Express."



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R.W. COLUMN

Having just completed a very enjoyable 'tour of the local BBC Radio Stations' around Britain, I have seriously been thinking about the problems which both musicians and Radio Stations are going to be up against as the Radio system in Great Britain grows.

After visiting each radio station I came away really impressed by the way in which they were organised and by their incredible awareness of the music and arts around us. However, I was appalled by the lack of facilities and terrible conditions that most of them have to work under. Ancient tape recorders in abysmally tiny studios, seems to me to be the main problem which obviously leads to a restriction to their output. These stations are growing all the time and I feel they deserve to have their facilities brought up to at least the standards of Birmingham where amazing programmes like 'Heavy Pressure' are produced.

PROBLEM

Another major problem, of course, is that of 'Needle Time', the infamous Government ruling as to how much radio time can be devoted to records. Now, while I am all in favour of musicians getting their fair share of Radio via live tapes, I do feel that the studios available to musicians and groups for radio are of a disastrously poor standard. I appreciate that only certain periods of time can be allowed for recording because of the vast amount of pre-recorded material that has to be done each week. However, if the studio facilities were improved, I am sure that they would

attract a wider range of artists and bands. The reasons for this being that the majority of musicians today are only interested in their music being presented properly, which for most bands with the present radio recording set-up is impossible. I wonder what the attitude of the BBC would be if they had some competition. Broadcasting in stereo, perhaps. It would be a giant step in the right direction if we broadcast all programmes in stereo. It seems amazing to me that all records are recorded in stereo, some bands even use stereo P.As. on stage and yet if you want stereo popular music on radio, you can't have it.

GIANT KICK

I am sure a lot of the D.J.s. and producers from the local stations would agree with me on all of these points but, unfortunately, until the 'voices that matter' get a giant kick up the backside by some outside source, such as the one the pirate stations gave them a few years ago, we are going to be stuck with a complacent monopoly, content to churn out small portions of the popular music industry. I wonder what it would take to get a station for each facet of popular music? My guess is another 50 years.

INSANITY

Having Tony Blackburn and Jimmy Young on the same station as Alan Black, Bob Harris and John Peel is, to me, insanity as it immediately lays down rules as to what you should listen to over breakfast, dinner and supper and, unfortunately, as I'm never home in time for supper, my radio never gets turned on.

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Duck - Guitar - uses Rotosound Custom Gauge (Ultra Light).
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STUDIO PLAYBACK

ELTON JOHN, ATOMIC ROOSTER, ALAN HULL

Elton John is expected at Trident Studios in June to mix a new album he's recording in France, and at Easter he will be in to pro-

duce Kiki Dean, who has a couple of sessions booked.

Alan Hull of Lindisfarne has started on his first solo album. With Alan and friends

are two other members of Lindisfarne, Ray Laidlaw (drums) and Ray Jackson, on mandoline and harmonica. Sessions were booked until the end of April.

Atomic Rooster have been in mixing a new album with engineer Ted Sharpe, and the J.S.D. Band have been in to mix and finish their new album.

An Italian group called

Leolme have booked some sessions to lay down some overdubbed English vocals on an album they produced in Italy. Ted Sharpe will engineer, and production will be handled by a producer who's coming from Milan.

Philip Goodhand-Tait is working another album with engineer Robin Cable, which may be available by the end of April.

CONGRATULATIONS

TO

Marquee studios

FROM

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FILM STAR'S WEEK AT PYE AND DE LANE LEA - STRAWBS LIVE

Film Stars' Week was held this month, and appearing at Pye Studios to celebrate in their own inimitable fashion were Max Bygraves, Richard Harris and Sid James.

Sid was reportedly 'doing a song' - 'doing it good' we hope - and Max was creating another sing-along album.

Pye's mobile recording unit has been recording the Strawbs at the Rainbow, probably for a live album, and has another session with them on Friday, 13th April, when they're going to 'lay down' some lucky tracks.

Richard Harris has been working at De Lane Lea C.T.S. Studios, laying down vocal tracks for a new film-version of 'Gulliver's Travels'.

Score is by John Barry.

Composer, John McCamern has been working there on music for a new television series called 'The Investigators', and composer Zac Lawrence has been doing similar work for a film entitled 'Assassin'.

The reason for De Lane Lea's abundance of film work is their amalgamation with C.T.S. Studios who used to be in Bayswater and who specialised in films (the James Bond sound tracks were done there). Last November, because of a re-development scheme in Bayswater, C.T.S. and De Lane Lea moved to Wembley.



THE BRADLEY ROAD SHOW PLUS RARE BIRD, BYZANTIUM, AND STATUS QUO

Down at the Marquee Club studios live recordings have been made of the Bradley Road Show which features Hunter Musckett, Paul Brett and Kala, who played there recently. The session was engineered by Geoff Calver. Other bands that have recorded from the Marquee stage recently include Rare Bird, Byzantium, Gnidrolog, Status Quo, Rory Gallagher, Gas Works, Wishbone Ash and Tom Paxton. The Rory Gallagher and Status Quo sets were filmed as well as recorded and have now been accepted for general cinema release.

A band called Strider are mixing an album there with producer Jimmy Horowitz

and engineer Phil Dunne, and also have plans for a live recording. Stackridge are also going to do live recordings at the Marquee.

Working on singles are producers Alan Field and Mike Redway, who as well as producing one by Mike are working on products for the 'Brothers Lee' and Barry Evans.

Arranger Robert Kirby is continuing with his album of film music. The sessions have been engineered by Geoff Calver and artists who have worked at them include B.J. Cole, Caleb Quaye, Barry DeSouza, Bruce Rowlands, Ann Odell, Mick Audsley, Doris Troy and Philip Goodhand-Tait.



ESCAPE STUDIOS

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STUDIO PLAYBACK

JONATHAN KING AT CBS PLUS CHI COLTRANE, BRIAN AUGER, DUSTER BENNETT, GLENCOE

Jonathan King is reported to be working at C.B.S. Studios on a new single, and Chi Coltrane has been overdubbing vocals in German on her new album.

Brian Auger is producing his own album there, with Mike Ross engineering, and

others are being finished by 'Brotherly Love' and Duster Bennett, the one-man band, who is being produced by Phil Weyman.

Glencoe are booked for the near future along with a new American singer/musician Mike Fennely.

MAY ALBUM FROM STATUS QUO - LONG JOHN BALDRY

Damon Lyon-Shaw, one of I.B.C. Studio's six engineers, has been working hard this month, for he's involved with albums by Steam Driven Thing, Gary Benson, a new group called Charge, and Status Quo, whose album should be available in May.

In April I.B.C. are expecting Long John Baldry and Tim Hardin in to record albums, working with Mike Clayton, studio manager, and Andy Knight, engineer, respectively. Singles are being recorded by Brian Marshall and Kevin Ayers.

TRAFFIC DUE AT ISLAND FOR NEW ALBUM PLUS SUSIE QUATRO SINGLE

Traffic are due into Island Studios this month to start cutting a new album. It will be produced by the group and Chris Blackwell, and engineer will be Brian Humphries.

Susie Quatro, the 'Girl On A Bass' has been working on a single, and Chris Jagger,

Mick's brother, has booked two sessions. Glyn Johns will be engineering and probably producing as well. Mud are also due to cut a single.

The Sharks have just finished their first album at Island, which they produced themselves. Tony Platt engineered.

ESCAPE

Down in the Weald of Kent, just one hour from Central London, at Escape Studios, Dick Heckstall-Smith was having breakfast when *Beat* rang, but added that another reason for his being there was to see if he could come up with some masters for a new album. Jonesy were at Escape the week before and Roy Young was due in the following week.

GATEWAY PROMOTION

Promotion for artists is being offered by a new studio that has just opened in Bournemouth. Called the Gateway Studio it's the only one within a 60-mile radius offering these facilities. Further details will be given soon.

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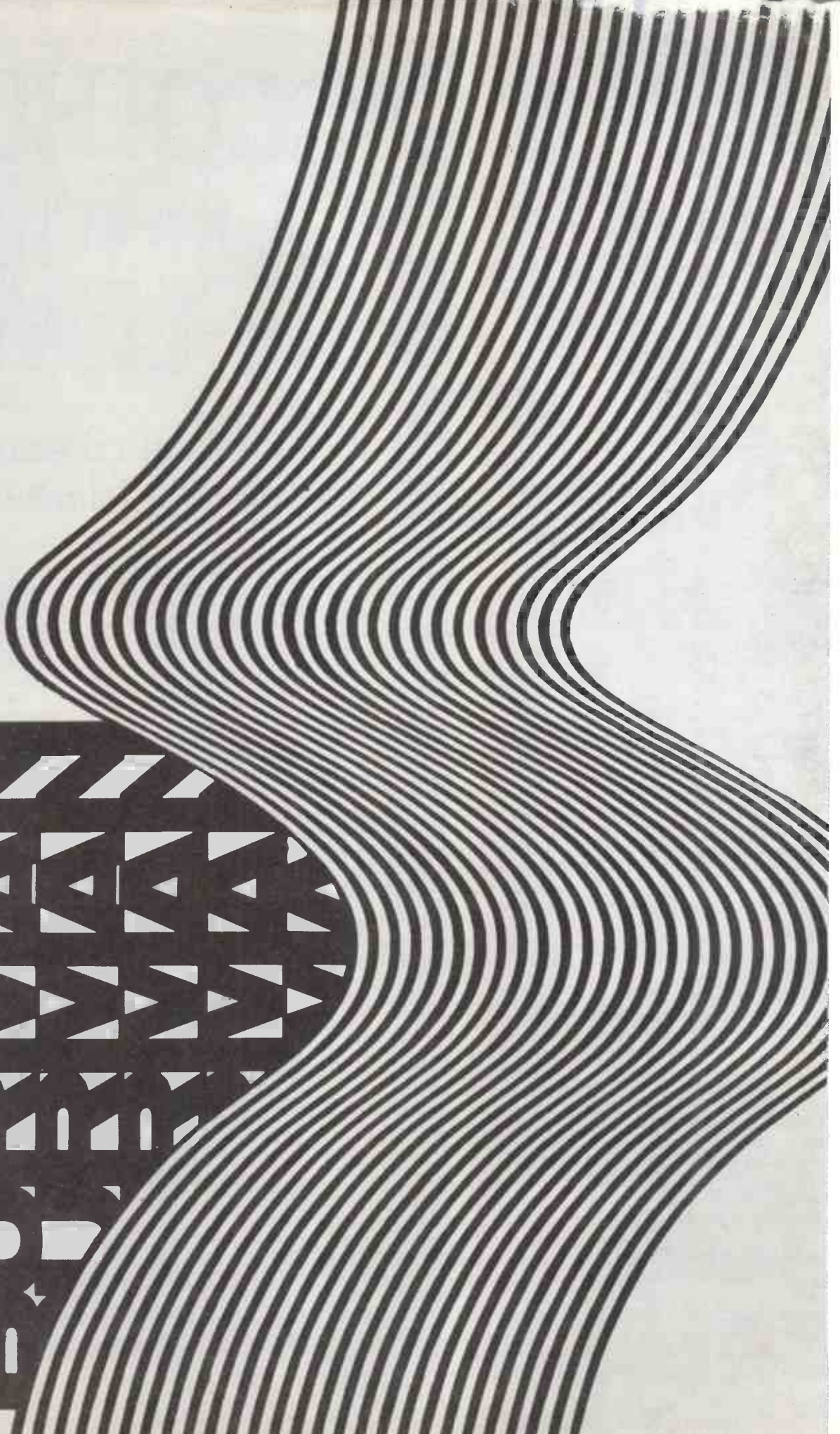
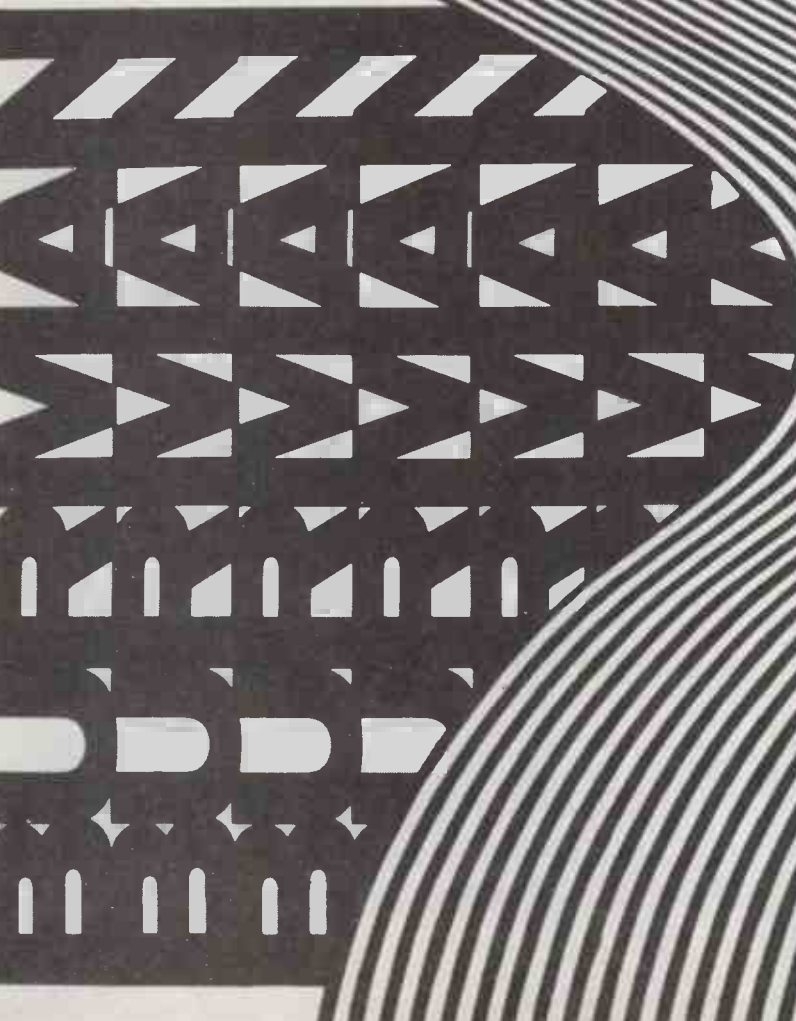
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DISCOTHEQUE EQUIPMENT SUPPLEMENT

A GUIDE TO SOUNDS AROUND AND THINGS TO COME

Discotheques, whether Emperor Rosko leading his army through England's hills and dales or a bloke down the road taking his gramophone to the village hall, have been rocketing in popularity ever since they were realised as an alternative to second-rate groups and juke boxes.

With this growth in popularity has come a widening of the market in disco equipment, which now includes voice/record faders, sound and light synchronisers, deck monitor systems and even jingle and effect cassette units.

Reasons for the discos appeal range from the fact that people like to dance together to a symptom of life's impermanence and the swing to instant stimuli.

Either way they are very popular, either as mobile units travelling in cars and vans or as a Discotheque, with dancing floors, masses of speakers, bars and effect lighting systems; often found among strange, spatial distances and shapes.

Emperor Rosko, dee-jay of road and radio, told *Beat* that sound quality was the most important feature of any discotheque, and that a bass 'thump' was what got people dancing.

'A dee-jay should always have more power than he

uses, that way he'll get a good sound. Lights are also important and I alter the settings for every record,' he said.

The clubs, he feels, are sometimes getting too sophisticated, particularly with lights – and it's the sound that matters.

CUSTOM

Rosko was recently voted best disco for 1972/3 – not at all surprising considering his 2,000-watt custom-built system – 98 per cent of it by Orange.

Recently, Rosko has started hiring the equipment out to other dee-jays and groups and has also started work on a studio in Portobello Road – a school for dee-jays – where they can make tapes, get used to studio work and learn the technique.

Cliff Cooper at **Orange** explained that there was an emphasis on bass cabinets in Rosko's system.

'Rosko's gear is incredible – tremendously powerful and with no distortion. It's not volume which hurts people's ears but distortion and with Rosko's system the sound is so good one can't help but dance.'

Talking about the discotheque scene in general, he said Orange had noticed a swing towards the better

quality units – they're not selling so many of the cheaper ones.

'As with groups of five or six years ago, there has been a flood of operators, many of them very cheap and using relatively poor equipment. These have spoiled the field and many are now finding it hard to get work, so they have to be more professional.'

Dave Simms, managing director of **Simms-Watts**, thinks one aspect of their appeal to operators is that of self-expression.

'A lot of people who have not taken time off to learn an instrument can buy a unit, play places and be "somebody". It's the most commercial music thing ever and the future is limitless.

The only place you won't find them are areas covered by good pop groups, like Spain, Italy and the West Coast of Africa.

'A disco's main advantage is that for the price of a cheap group with a limited reper-

continued on page 26



Top D.J. Emperor Rosko

simms-watts

DISCO DEX UNIT

The Simms-Watts Disco-Dex unit is a high quality product, specially designed to be as portable as possible, whilst giving every facility needed by the modern D.J. and was, in fact, designed from the beginning in close liaison with several well-known, London D.J.s.

The unit is fitted with two Garrard SP25 Mk. III Turntables with laboratory series motors and stereo compatible cartridges. These decks were chosen for their great reliability and worldwide spares and service reputation.

Two integrated circuits make the heart of the unit, one a four independent channel mixer, the other a power amplifier module for cue output.

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Discotheque Equipment Supplement

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toire, you can have a tremendously-wide selection of sounds and something that everybody likes. People are so used to hearing music properly balanced and cleaned that when they hear a live band they think it's bloody awful!

Simms-Watts manufacture two main types of disco units – the Disco-Dex unit, a basic model fitted with two Garrard SP25 Mk. III turntables and designed to be as portable as possible, and the Disco-Dex Professional, a much more sophisticated model with individual slide gain controls for each channel, an overall volume slide control, voice activated fade and flexible lead lights for visual programme monitoring. The Disco-Dex Unit retails at £127 and the Professional model at £185.

SWING

At **I. C. Electronics**, Paul Woodhead, a director, said he had also noticed a swing towards the better quality I.C.E. units.

'Groups went through a bad stage last year, some of them making a foul row for ridiculous prices, but with the boom in discotheques,



I. C. Electric's permanent Hi-Fi installation

only the really professional bands have stayed.

'The disco business is booming, but I don't think it's really started yet. The makers of poor equipment will fade out when people realise the high standards possible in discotheque sound, and the manufacturers of quality will stay. This is what seems to be happening at I.C.E. recently, with a swing to the more sophisticated units.

'The big question for manufacturers, of course, is what will follow disco units,' he said.

I.C.E. are soon to introduce a new range of consoles, which are to be very different from most conventional ones in that they are definitively manufactured.

Paul Woodhead told *Beat* that whereas most could be 'knocked up in a garden shed' the new range would be impossible to copy that way and would be very sleek, designed for club installations.

One model will be fitted with two decks, designed for permanent installation and will be available in either stereo or mono in three sizes. The other model will have three decks and be fitted with cassette units. Similarly designed mobile units will also be available.

I.C.E. also market stereo and mono mixers and power amps., mike-activated sound to light units stimulated by treble, middle and bass frequencies, the 'Son et Lumiere' light range, and stands, ten feet high, for speaker

cabinets with lights on top.

I.C. Electronics have a large showroom at Aldershot in Northamptonshire where all the units they market are on view and can be demonstrated.

Bill Greenhill, a director of **D. J. Electronics**, feels that trends now are for more reliable and safe equipment.

'Reliability is an absolute essence. We have a modular system so that if any part fails in the cartridge/pre-amp./power amp./speaker chain, a substitute can quickly be fitted and sound restored.

'Eighty per cent of discotheque faults are caused by the output leads to the speaker cabinets. If they short-circuit, they blow the

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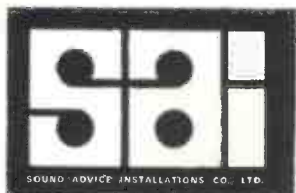
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Discotheque Equipment Supplement

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amplifier. Our amplifiers are protected against this and have slave amplifier output sockets on them so if there is a failure another amp. can be plugged in.

'The same thing happens in the case of a pre-amp. failure. The only thing that cannot be replaced rapidly is the turntable motor, and we've only ever had one of these fail!'

RANGE

D. J. Electronics manufacture Discosound equipment, which includes discos and speaker systems, amplifiers, pre-amps. and mixers, and lighting and effects units. The discotheque units range from a twin-deck plinth, with no built-in amplification, to a triple turntable model called the Disco-Supreme, weighing 112 lb., which has a pre-amp. with individual controls for mike and deck inputs, a cross fade for deck to deck transfer, deck cut-out switches for ease of cuing and deck lights. There are seven models in the range.

The pre-amp., amp. and mixer section includes the D. J. Disco-Amp., specially designed for discos with a complete pre-fade listen cuing monitor and headphone output and volume control and a switch that allows the operator to listen to decks independently for accurate cuing. A mike override is fitted to allow mike announcements without having to alter volume controls. The power amp. section has an output of 100 watts.

Lighting effects include a Liquisplode Projector, which contains coloured liquids in adjacent cells activated by an air pump. It is rated at 150 watts and projects a pulsating and flowing coloured effect. Other models use liquid wheels - six inches in diameter and available in different colours - which are spun before a projector, like for instance, the Tutor II In-

terchange Projector which can be used with all other light effects. It is rated at 250 watts.

HIRING

Southern Sound of Bournemouth, a relatively new company, have been in business for three years and, although most of their work is the hiring of discotheque equipment to holiday camps, they also offer a comprehensive range of equipment for the operator of a mobile disco.

For £139 they offer the CSR 1 model, with two decks, 50 watts of inbuilt power, slider volume controls, two separate input sockets and a slave output socket for large amplifiers. The unit folds up very neatly to measure only 19 in. by 16 in. by 13 in. The CSR 2 Professional model features four-channel mixing facilities, switched pre-fade listen on all channels, 50 watts of in-built power and a separate output socket. It costs £164 and when folded measures 18 in. by 18 in. by 16 in.

Southern Sound also have a range of speaker cabinets (without speakers), two-strobe models, and record cabinets holding 500 singles or 100 albums at £16.50 and £15.00 respectively.

CAPABLE

Andy Fairclough of Southern Sound told *Beat* that they attempted to make equipment small and neat, but capable of doing the job.

'The bulk of our work, though, has been hiring equipment to the holiday camps in the summer where, as far as equipment goes, show is everything and quality doesn't matter. Ninety per cent of the units we hire are 50 watts and the rest are 100 watts. We also hire acrylic boards with lights fitted, because most of the rooms where discos are held are not permanent and so the lights help the effect. Blackpool holiday camp have a large, permanent room and each year we hire them a 200-watt unit. Part of our hiring agreement is to repair or replace

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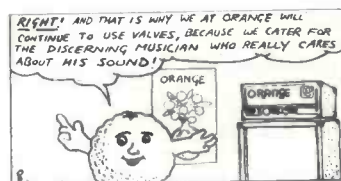
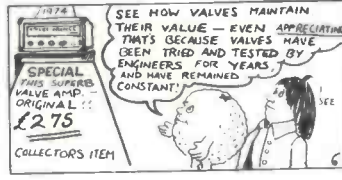
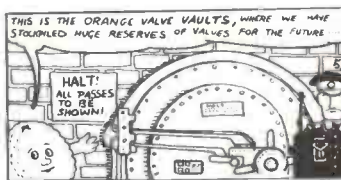
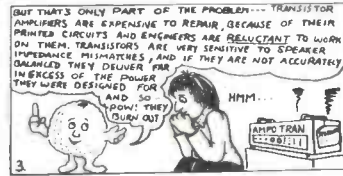
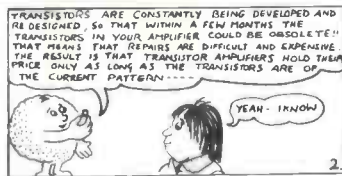
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Discotheque Equipment Supplement

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parts if there is an equipment failure within 24 hours, and we have only failed to do that once,' he said.

Sound Advice Installations (S.A.I.) market a unit called the Disco IVS, which features separate bass and treble controls for mike and decks with a headphone monitor, cue lights which come on when music starts on either of the two decks, a tape input with slider fader, and slider fader and tone controls on each deck.

Optional extras include deck stand, deck lights, cassette recorder, boom arm and goose neck.

CABINETS

S.A.I. also market a range of speaker cabinets for P.A., disco or guitar, a three-way sequential sound to light unit operated by rhythm, lighting boxes containing three 100-150-watt coloured spot lamps in swivel holders, a 15-watt Ministrobe and projectors.

Bob Dewhurst, managing director of S.A.I. said he thought discos today were going through the same phase that groups went through a few years ago – 'thousands of them and only ten per cent any good'.

'Up here in the North (S.A.I. is based at Wigan) there has been a tremendous swing back to live entertain-

ment in areas previously dominated by discos – but it's balanced now, with a disco followed by a group, then another disco. There was a craze for discos, but I think that's past.

'The cult people are falling short, but the ones who keep a broad outlook in entertainment are winning through.

'Equipment seems to be getting more and more sophisticated and I have even heard dee-jays who specialise in certain areas of music – folk or country and western music for instance.'

ELECTROVOICE

Dabar D.N.A. are based at Walsall in Staffordshire and apart from producing their own range of equipment also have the sole handling of Electrovoice loudspeakers in the Midlands and the North.

Peter Dowson, Sales and Technical Director, said he thought a lot of equipment in the disco field was 'flash aesthetically' but that there was little co-ordination with items and parts on the market.

'There are a lot of people running round with equipment designed by "electronic geniuses" but it's gear which is not equated to playing pop records and handling their frequency range – there's no co-ordination in the record/cartridge/pre-amp./power amp./speakers chain. Most are way off getting a hi-fi sound,' he said.

'We felt that standard audio and public address equipment was not completely satisfactory for good

hi-fi reproduction of pop music – in fact very little justice is done to some of the very talented musicians in many of today's bands or to the high-quality equipment used for stage and recording purposes.

'We decided to research the subject from the bottom up, with the intention of developing equipment suitable for small rooms up to the largest auditorium without loss in quality or sound pressure level under any condition, bearing in mind the critical factor of cost.

'The best starting point from which to research quality sound was 1935, the time of the first "talking pictures". With two- or three-channel, horn-loaded speaker systems they achieved a remarkable 50 per cent efficiency in converting electrical energy to acoustic energy. This was very important, as the biggest amps. then only had an output of 20 watts yet were required to achieve a sound-pressure level of around 70 decibels in an auditorium holding, perhaps, 1,500 people.

VAGUE

'Considering this, it seems rather strange that the sound-pressure levels required in a club or auditorium are rarely specified and that few manufacturers state either E.I.A. sensitivity of the components or sound-pressure level generated by a speaker system for a given input at a specified distance or effective dispersion angles. Producing a speaker and only quoting frequency response and power-handling capacity is as vague as only giving tyre sizes and colour in an automobile specification!

'Electrovoice, in an effort to provide a meaningful power-rating band, analysed the lead guitar in several prominent groups – a frequency spectrum which is far more demanding at frequency extremes than voice or conventional music material.

'Pre-amplifiers were designed specially for discos, with the aid of graphic equalisers – a type of multi-channel tone control – which

are used in recording studios to enable them to determine which parts of the frequency spectrum are necessary to produce a good sound, at the same time not over-emphasising objectionable frequencies.

RESEARCH

'The final result was highly desirable, though "different" to standard equipment. This "difference" was the required result of our research.

'As far as power amplifiers go we found that units manufactured by H.H. Electronics came top as far as performance, reliability and price went – better than the units of our own manufacture,' he said.

Up to now, Dabar D.N.A. have dealt very much with the electronics side of the units they produce, most of them being custom built and sold in 'old aluminium boxes' – all looking different. Now they plan to standardise some units in module form and design them with aesthetics in mind.

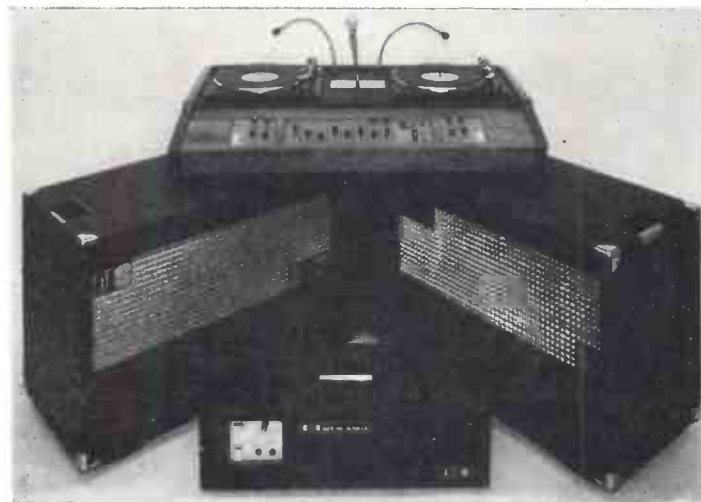
The standard discotheque unit they manufacture costs £225 and has two decks, mixer, mike input, headphone monitor, console lights and inputs for tape and cassette units. There are a number of modifications available. A stereo 100+100-watt amplifier is available for the unit at £135, a mixer module at £15 and a three-channel sound to light unit at £38.50.

Circle Sound of Rochester are planning to build a dee-jay studio there, where operators can produce jingles and do audition tapes for local radio. It will feature a broadcasting desk where they can learn radio dee-jay technique.

FLOODED

Roger Gunkell, a director, thought the disco field was being flooded with a lot of poor operators.

'The field will break, though, like it did with groups and there will be a lot scratching for work at the bottom and a few at the top. I think it's just reaching that point. Standards are rising



An SNS system

and they'll have to be good to get the work.'

They are currently selling a mini-disco ('the cheapest on the market') called the 2P25 Mk. 3, which features a pre-amp., headphone monitor on each deck, and is sold with a choice of various colours. Its price is £59. Separate pre-amps. for the unit are also sold at approximately £12.

Circle Sound also have a modular amplification system, with power amps. available at 20, 50 or 100 watts, with slave facilities. Other units – all of which slot into a console – are master and presence, which controls input volume and adds presence, reverb module, which can be added to all or individual inputs and input and mixer power supply modules.

They also have a 100-watt standard amplifier (all purpose), four inputs and circuit protected, and a range of speaker cabinets which includes horns and open-fronted units. A new range of cabinets is due soon, one featuring a 100-watt, multi-cellular horn and a 15-inch Fane Crescendo speaker. Sound to light units for disco work are available from 100 to 1,000 watts, one or three channels.

SLAVES

Dave Reeves, managing director of **Hi-Watt**, has been working at arrangements with slave amplifiers

and in a month's time hopes to put on the market a discotheque unit that can put out 1,000 watts with ease.

'I have analysed all the other units on the market and built a unit with no built-in power amps. – I'm not interested in transistors – and it consists of slave amps. and valves. Present power amps. can only reach about 100 watts individually, but this unit can go from 400 to 600 and then to 1,000 watts.

'It will consist of a main cabinet, two decks and main front control panel and it will feed out of that into the power amp. system.

'I don't know if it will sell, but when you hear a group playing at 1,000 watts and then a disco unit is put on at 100 watts it's really a joke. This unit should even things out,' he said.

This unit will be the first disco unit marketed by **Hi-Watt**, who deal mainly with group amplification.

EVERYTHING

Sound Electronics have been dealing in discotheque equipment for three-and-a-half years and now claim to have everything a prospective dee-jay might require.

They have a range of four actual discotheque units and supplement these with speaker cabinets, horns and light units.

Pat Murray, managing director, said he had recently noticed a swing towards



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mono disco units.

'Sales of mono units are building up all the time, and I think the reason is reliability. Our mono unit, the PD 125, which retails at £147, is one of the best sellers we have.

'Within the three-and-a-half years we have been together, business has got better and better – we're selling what we can make.

'I think the small group is finished, only the business bands keep going. A disco gives all the top sounds for a lower price than a group can manage. It's an expanding

field – every pub has to have music,' he said.

He said that they soon hoped to put on the market a complete stereo unit with slides, light controls, a cassette deck on which to record jingles (in stereo) and with 100 watts for each channel. There would be a choice of decks and estimated price would be in the region of £300.

The unit, the PD 100 Stereo, will also feature tape facilities, cuing in lights and

continued on page 32

SOUTHERN

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Discotheque Equipment Supplement

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headphone monitoring on the mixer and the tape and cassette units. Other units marketed by Sound Electronics are the PD 510, at £252, the PD 100 at £104 and complete sound to light units at £45.

S.N.S. Communications of Bournemouth are mainly an industrial audio company, supplying sound systems for radio stations, factories and hotels. They have a wide range of speakers and amplifiers and market one disco unit – the S.N.S. Discotheque Unit – which has been available for a year.

It features six-tone control graphic equaliser, auto deck switching, auto-mike override, an output for sound/light units, 16-inch Hammond reverb spring, two Garrard AP 76 decks (others are available) and is finished in solid teak and vinyl. Retail price is £365.

Mike Reynolds, Marketing Manager, said that the unit was not designed to be mobile – yet an increasing number of operators were taking them on the road.

On the disco scene in general Mike said he thought overall sales of disco units were dropping – but sales of high-quality units were going up.

EXPENSIVE

'S.N.S. may have had something to do with this because our disco unit, which has been on the market for a year is of a high standard and quite expensive – it could cost anything between £700 and £900 to completely set it up – and may have had quite a lot of influence. We sell a large number of them in Germany and Europe and sales have steadily increased since we started with it.

'The built-in reverb unit puts a lot of life in an old record,' he added.

S.N.S. also manufacture 125-watt slave amps. for use with the unit and a wide range of wall-mounted or

free-standing speakers.

Bensham Recording Ltd manufacture two discotheque units – a Disco-Minor, which is two decks, control console and pre-amp., which retails for £83, and the Disco-Master, which has an additional stereo mixer, slider controls and push-button cut-out for the decks, and which costs £103. For these units they offer 100 watt and 200-watt slave amps. at £48.50 and £59 respectively, which can be fitted into the Disco-Master. Two mixers are offered, one at £28, the Studio Minor and another at £48, the Studio Master, a rather more complex model. Amplifier-operated sound to light units are £35 and mike-operated ones are £38.50.

MODULES

Managing director, Peter Newbury, told *Beat* that until recently they had manufactured modules for other firms.

'We realised that if we sold the discotheque units direct we could offer them at a lower price to the customers.

'Our units are basically aimed at the operator who is working two or three nights a week and who can't spend too much money on a system. We have found, recently, that people are trying to avoid paying a lot for systems and now that we are selling direct we are giving better value,' he said.

PLANS

Bensham Recording also offer a range of speaker cabinets, and plan to produce projectors for colour-change and oil-wheels which will be specially designed for the job.

'We find that only one or two manufacturers produce projectors specifically for discotheques – most use converted slide projectors,' he said.

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THE DAN ARMSTRONG STORY

'New Yorkers are so blase that if Jesus starred in a water-walking act at the Cafe a Go-Go, he'd only sell-out the opening night.'

Dan Armstrong is not a typical New Yorker. A guitar man through and through, his interest does not stop at what is merely fashionable, in fact, it doesn't even start there.

His credentials for being 'in' are impeccable nonetheless. Eric Clapton, Jimi Hendrix, Alvin Lee, Jimmy Page — mention any rock guitarist of real note and the chances are that at one time or another, Dan Armstrong has done a guitar for them.

GUITARS

It's a whole way of life for him, playing guitars, improving them, designing them and building them. They are his bread and butter and, in moments of relaxation, his jam too.

His work in the field of guitar repairing, amp designing, pick-up development and guitar building spans more than a decade; his experience of guitar playing goes back much farther than that.

It's a story that begins in 1945 in Pittsburgh, Pennsylvania where, at the age of 10, young Daniel Kent Armstrong first picked up a guitar.

Until the age of 15, he could be found sitting-in with accordion players in the polka-playing, middle-European-type bands that were legion around the Michigan, Detroit and Milwaukee areas at that time.

It wasn't long, however, before guitarists such as Django Reinhardt, Tal Farlowe and Johnny Smith caught his attention and opened up whole new areas of musical challenge and excitement for him.

Dan knew then that he had to make music his life.

As parents are often wont



to do, Mr. and Mrs. Armstrong disapproved of junior's decision and, in what has since become true 'beat' style, Dan took himself and his guitar off into the big, wide world.

For nearly eight years, Dan was 'hanging-out' on Cleveland's East Side, playing every time he had the opportunity and generally paying his dues.

He spent another year in Florida where he had part ownership of a club and then came the move that was to change his whole life.

He left Florida for New York where he managed to get work as a session musician, playing for big bands at every studio in town. 'Yeh, that was a real gripper, I guess I just scuffled through that whole Broadway scene,' he said.

That 'scuffling' included session work with stars such as Peter, Paul and Mary, Dee Dee Sharpe, Frankie Valli

and the Four Seasons.

It also meant meeting other session guitarists, most of whom had little jobs that they wanted doing either on their amps or guitars.

After setting-up a few instruments, Dan's reputation as something of a guitar doctor began to grow. It was about this time, too (1960-65) that America caught the first rumblings of the coming rock revolution that was to sweep their Continent with English sounds and English musicians.

The Beatles were the first to break as far as the public were concerned, but for Dan and his fellow guitarists, many of whom were taking their influences from jazz men such as Wes Montgomery and Kenny Burrell, it was one young, white, English guitarist who really made them sit up and take notice — Eric Clapton.

Dan recalls his first encounter with Clapton's play-

ing. 'He was the only guitar player at that time to play those magic notes, those marvellous, turn-you-around notes. Being English really had nothing to do with it, he was, and still is, a killer.'

By 1965 Dan had become fed up with the New York session scene when the opportunity occurred for him to really put his knowledge of guitars to work.

Eddie Bell's, on West 49th Street was the only Gibson guitar store in the city. It came up for sale and was bought by two guys who asked Dan if he would undertake the repair work being done at the shop.

'I guess they called me in to help out 'cause I knew something about fixing guitars and they didn't,' said Dan.

CUSTOMERS

'I couldn't find anyone to do it for me so I set to myself. After that, as you know, I'd bail out the studio guys whenever they got in trouble with pick-ups or actions and stuff.

'Anyway, I went to work for these two guys at the old Eddie Bell store and after a few months I realised the potential demand for my kind of service.

'I figured I ought to be doing it for myself, so I got myself premises in a sixth-floor shop, above 48th Street, and went to work.

'It was a pretty dumpy, old place, for example, the elevator was always breaking down, but on the same floor was the only guy doing amplifier service at that time, so we had a foot well and truly in the door about the time that the guitar business really began to tear it up.

'My first customer was John Sebastian, who wanted the neck fixed on his sunburst Les Paul. After that, I was busy as a beaver, doing work for The Vagrants —

Leslie West's old band, The Youngbloods, Jimi Hendrix — who was going out as Jimi James and his Famous Flames — and all my old session buddies.'

'By this time I'd met The Hollies, who went through the store like a motorcycle gang!, the Yardbirds, and the Bee Gees, then one day Eric (Clapton) and Jack (Bruce) came by with that famous-painted SG of Eric's.

'The head piece was broken off and after I'd glued it back on successfully, they started coming by regularly. I had a soundproof room in the back of the store where all these guys used to hang out and it was definitely the Cream who turned everybody on.

'On the instrumental side of the scene, they really were responsible for everything. Musically, they came too early, I think, because what they were doing then is where most of the present stuff is coming from.'

There can be little doubt that Gibson owe as much of their current popularity to guitarists like Eric Clapton as they do to the quality of their instruments.

The guitar sound on early singles such as *Strange Brew* created such a demand for Les Pauls and SGs that prices for the guitars jumped from 75 to 300 dollars overnight.

'I got on to that Les Paul thing really early,' recalls Dan. 'I had a letter from some guy offering up to 600 dollars for a good Les Paul.

'I wanted to know why, so I 'phoned him and his reply was that a Les Paul was the only way to get that "good sound". The good sound that he was referring to was, of course, the Clapton sound, the definitive example of which is probably that track *My Guitar Gently Weeps*.'

Dan discovered that Clapton's formula was as follows — guitar volumes full up, tones down, amp volume, presence and treble full up, put the lot through small, eight-inch speakers (provided you can afford to blow as many as Mr. Clapton did) and play it like it is.

It's a sound that turned the whole rock scene on,

that heralded the era of flower-power, festivals, acid and a whole new international sense of communication among the young.

For rock fans who went through that time, it left an impression of peace and togetherness that will stay with us probably for the rest of our lives.

Dan was literally where it was all at. Apart from running his guitar shop, he was hanging out with one Carly Simon, playing in a band at the Bitter End on Bleeker Street, backing a singer known as Van Morrison and, in between shows, popping out to catch bands such as Cream, the Velvet Underground and the Mothers of Invention, all of whom were playing New York at the time.

'It was a really exciting time,' said Dan, 'the whole acid-rock scene was with us, people began to live on the streets and the whole thing changed. Everybody got a look at the world with different colours and music became a truly international language.

EMOTION

'New York's blase element dictated that their particular trip would be "emotion" and so it was that Lou Reed's Velvet Underground became the band at that time.

'The Fillmore had started in California, but not as yet in New York, so I had seen The Beatles, whom no one took seriously, The Cream, who upset every musician, Hendrix, who wasn't a cult figure as yet and was principally famous for playing guitar with his teeth and I figured that as I was getting a lot of notice too, I ought to start building my own guitars.

'Yeh, so those were the good, old days, eh?' I asked Dan.

'Those were the good, old days — bullshit, everyday is a good, old day. This is it baby, so dig it,' he replied.

Next month Dan Armstrong tells how he started building his own guitars and amps and why B. B. King, Felix Papallardi and Robbie Robertson visited the 48th Street shop.



Above: The 48th St. Shop



Below: On The Workbench inside

B.I. INSTRUMENT REVIEW

NED CALLAN — CODY BASS

Even response from each string, neat workmanship and a nice finish are the main selling points of the Cody bass guitar — a recent addition to the Ned Callan range.

A long-scale, twin pick-up instrument, it gives an overall sound that neither 'booms' a la Gibson nor offers as much treble as a Fender.

A seeming amalgam of the better points of American bass guitars, it should appeal to those seeking a quality instrument at a lower price.

The model we received for review was not set up but the subsequent truss rod and bridge adjustments required were accomplished with ease.

Niceties such as Schaller machine heads and a mute cover over the bridge were slightly marred by the fact that the head-piece looks out of proportion and that no mute was in evidence.

Twin, double-coil pick-ups are fitted to cope with any noise problems, but like

their humbucking counterparts, they do not deliver a terrific amount of treble.

A volume control for each pick-up and one master tone control constitute the 'works' of the guitar, the tone control being excellent, while the volume controls leave something to be desired in terms of a smoother gain/fade taper.

A good neck — reminiscent of the Precision — fitted with round wound strings made for relative ease of playing.

The really striking thing about the instrument is its shape, however. It's certainly a 'new look' for guitars as far as most people are concerned, but that distinctive Cody shape is as functional as it is remarkable.

Designed for ease of playing, the whole guitar balances at the top horn, the point at which it literally strap hangs — and that's a boon for bass guitarists.

Distributed by Simms-Watts, the Ned Callan Cody Bass retails for £165.60.



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JUNIOR WALKER

As is amply evidenced by the success of his recent British tour and the high chart placings gained by his last three singles, Junior Walker remains one of the most popular of all Motown artists.

It took quite a lot of persuasion from promoter Danny O'Donovan to persuade Junior to make that tour here, his second within six months: 'You see, back home I do hardly any tours these days,' explained 'Moody Junior', the king of soulful sax playing. 'I just work the clubs round my home town of Battle Creek, Michigan and spend most of my time in the studio. People have been calling on me to tour but I knew we needed some records so I turned 'em all down.'

What changed his mind then?: 'Well, the tour wasn't just in Britain, it took me to the Continent too, for the first time.'

It was also the Temptations' first visit to the Continent of Europe and the reception which greeted the two acts was tumultuous.

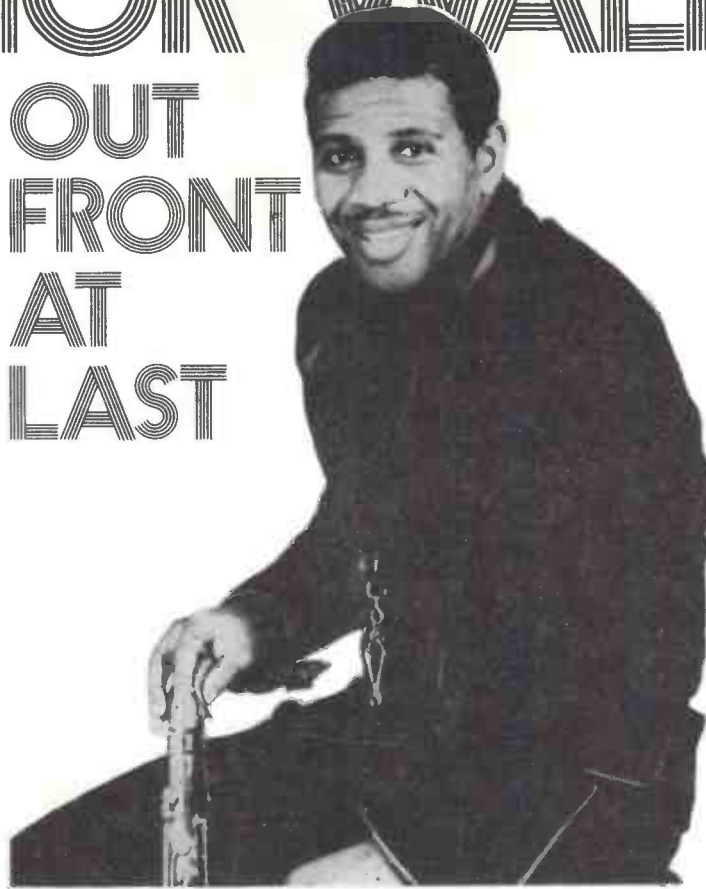
'In Amsterdam there were 2,700 people in the concert hall, then another 1,000 who had been unable to get tickets broke down the doors and got in,' said Junior.

ATMOSPHERE

'The atmosphere was incredible, the audience had even spread out on to the stage but they were really well behaved and we had no trouble.'

Within two numbers, in fact, Junior had the crowd on its feet and that's the way they stayed till the end of the Temps.' act — they didn't even sit down during the interval!: 'I got such a good thing going with the audience that I lost all sense of time, I just wanted to keep on playing — I got into trouble with the promoters for that. You see, we had to clear the hall by a certain time because there was a classical

OUT FRONT AT LAST



concert scheduled.'

It was the first-ever afternoon pop concert in the city and, despite the counter-attraction of David Cassidy, proved the strength of Motown with European audiences.

Though Junior was the undoubted star, his son Junior Junior, if you see what we mean, won plenty of glory too.

Junior uses two drummers and they knit together admirably. 'My boy is only 16 but he's been playing drums for some years and he lives for music,' explained Junior.

As is generally known, Junior Walker got his name because as a youngster he would walk everywhere, often enormous distances. His real name is Autrey De Walt and that fascinated us. 'Yeh, it is a pretty unusual christian name. My ma was a fan of Gene Autrey so that's how I came by it,' he explained.

Unlike most Motown artists, Junior Walker produces his own records and his influences range far beyond

the limits of Detroit. 'When I started out I was very much into modern jazz — cats like Charlie Parker and Gene Ammons.

'Then there's the blues. My wife comes from the same town as B. B. King and I've always listened to a lot of his stuff. When I started I used to play a lot of it too, things like *Sweet Sixteen* and *Sweet Little Angel* — I even did his *The Thrill Is Gone*, quite recently. Howlin' Wolf and Muddy Waters are also favourites of mine.'

Surprisingly, Junior is also an avid country music fan. 'I always used to listen to the Gran' Ol' Opry on radio and I learned quite a few of them songs.'

Junior is, himself, a Southern boy, having been born in Blythsville, Arkansas, then moving North with his family while still in his teens to settle in the automotive centre of South Bend, Indiana.

An uncle gave him his first saxophone as a present and Junior formed his first band,

the predecessor of the first All-Stars, which he formed when he moved to nearby Battle Creek.

How did Junior first become involved with the Tamla Motown Corporation? 'Oh, I met Johnny Bristol who was to produce many of my early hits — incidentally, he's just left Motown.'

'Johnny in turn introduced me to Harvey Fuqua who was lead singer with the Moon-glows and had just formed his own Harvey label.

'Motown were handling his distribution and when he decided to merge operations with them I found myself on Motown's Soul label and in 1965 I got my first hit with *Shotgun*.'

FRESH

Junior's consistency since then has been remarkable. For nearly a decade scarcely a week has passed without his name figuring somewhere in the American 'Hot 100' listings and in Britain, too, he has managed to keep 'em coming with numbers like *Road Runner*, *Shake And Finger-pop*, *How Sweet It Is To Be Loved By You*, *Come See About Me*, *What Does It Take (To Win Your Love)*, *These Eyes*, *Take Me Girl I'm Ready* and others.

'I think I have stayed successful because I have always kept my ears open for what's going on in popular music.

'I listen to everything, you have to listen to find out what they are trying for. Even if you don't like it, there might be some element in there which you can use to help develop your own sound. If you want to survive you've got to keep coming through with fresh ideas.'

Junior certainly lives up to his theories on *Peace And Understanding*, which closed his shows here and will probably be his next single, with its unusual feel best described as an Indian war-dance rhythm.

CIRCUS

COMES TO TOWN

In the rock business you'll find firms that will hire you a truck, firms that will hire you a P.A. system, firms that will make airline reservations for you – but if you find all these organisational facilities and more, under one roof, then the chances are a hundred to one that you're standing in the offices of Circus Talents Ltd. (Which could be in London or New York, depending on which side of the water you are on.)

If something is worth doing at all, then it's worth doing properly and that's the firm belief of New Yorker, Neil Ratner and his British partner, Jim Morris, who are the veritable ringmasters of Circus.

Their company exists to provide every single facility required by any touring band and it's a company that is unique in terms of both concept and realisation.

TALENTS

The initial idea was to travel around in caravans, setting up mixed-media, circus-type rock shows on common land and village greens.

The realisation, however, is of a dynamic, well-organised machine that has already worked for Pink Floyd in the States and is currently looking after the many needs of Emerson, Lake and Palmer during the European leg of their projected world tour.

It's a tour that utilises every one of the talents that Circus has to offer which, put

together, cover the entire spectrum of rock entertainment.

Briefly, those talents include lighting, stage design and construction, special effects, amplification, transport and general tour management.

To see it in all its working detail, *Beat Instrumental* was invited out to Shepperton Studios where ELP and Circus were busy rehearsing *Get A Ladder*, the group's new act for the tour.

GIANT

We arrived in the midst of much activity, an hour before the final dress rehearsal was due to begin; time in which to talk to Jim Morris and ELP's head roadie, Mike Lowe.

We sat in the middle of Shepperton's Studio D, a structure normally used to shoot movies but which turned out to be just big enough to contain ELP, their support band, Stray Dog, a camera crew, a sound crew, various entourages, piles of group gear and the mountains of Circus equipment as well.

First evidence of the gigantic proportions of the venture was to be found in the parking lot, out front, where two mammoth articulated TIR trucks, one Mercedes, one Volvo, were waiting to take the whole of the show equipment on to its various Continental destinations.

The bands will travel by



private plane, the supporting cast of engineers, cameramen, sound crew, lighting crew, and other various helpers which will total 70 all told, will travel by car and truck.

Mike Lowe, head of the basic road crew of 27, looked around him at the order that had been created from what would have been, under most other circumstances, sheer chaos.

'I suppose all this would be a daunting prospect if I took time off to think about it,' he said. 'But I just know that I mustn't and that I've got to get on with it.'

UNIQUE

Mike has been with ELP for 18 months now, after a period of work as Emperor Rosko's roadie. Before that he was with Arrival and before that with countless other

small bands – so he's no stranger to all the 'daunting' logistics of group movement.

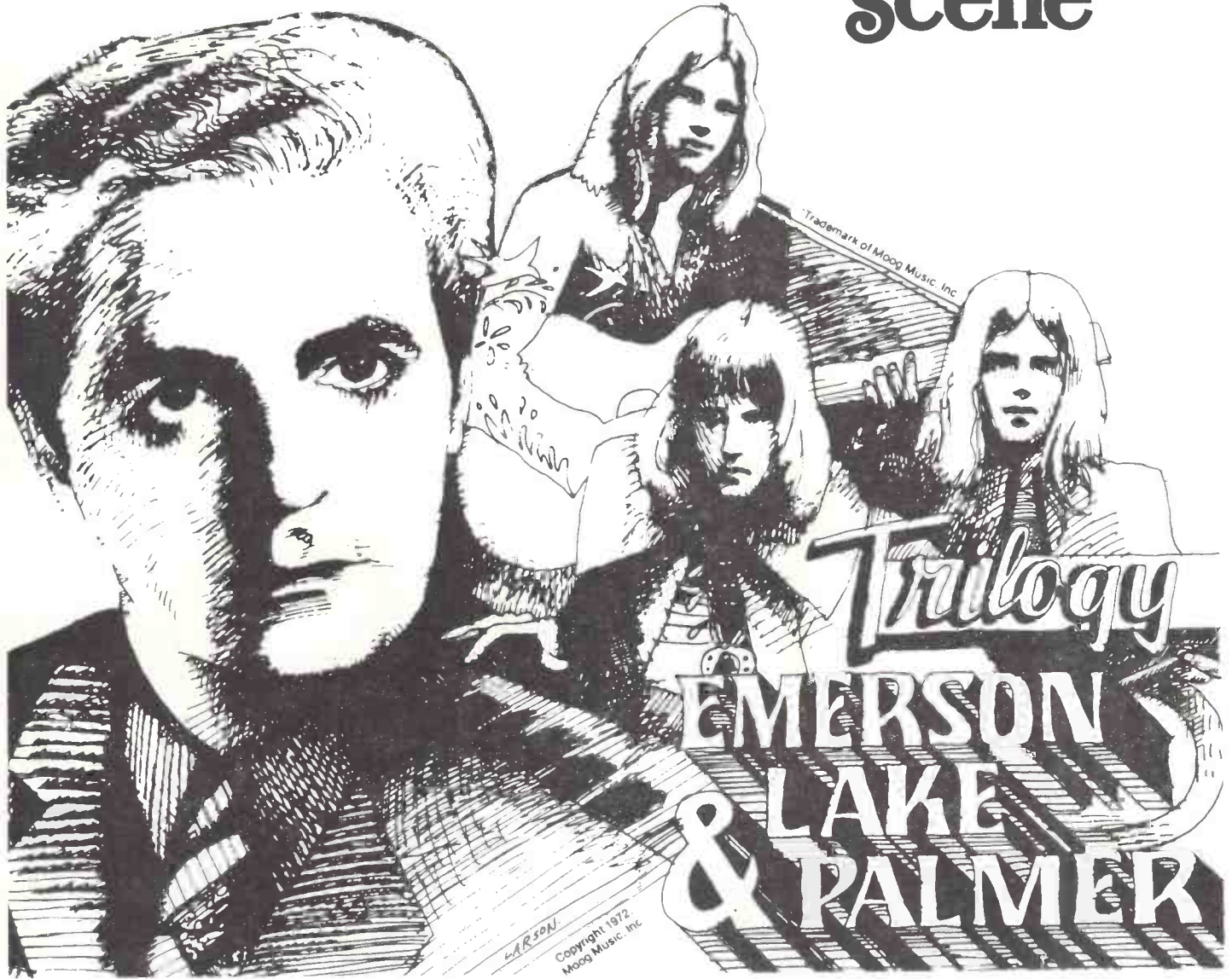
'I must say, though, that it's Circus who have really helped us enormously in pulling this whole thing together,' he said.

'Nowadays, most big bands would have to take months off the road in order to get a production like this together, but here we are, only two months after getting together with Circus and we're ready to hit the road.'

'It's great to come across a firm who specialise in total service, and Circus does that like nobody else does. In the areas which they cover, they are unique, in my experience.'

ELP are pretty unique, too. The three-piece organ, bass drums (basically), group who scooped last year's musical award polls and have astounded fans with LPs such

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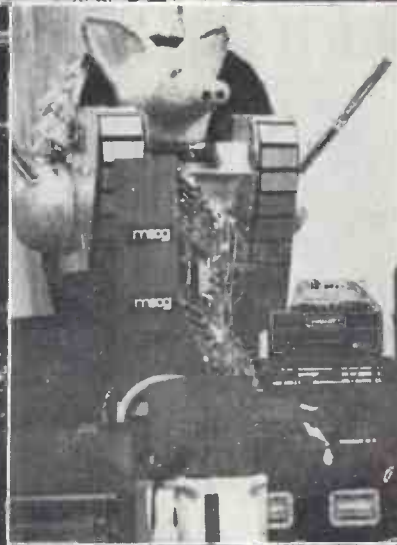
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CIRCUS *continued*

as *Tarkus*, *Pictures At An Exhibition* and *Trilogy*, take a lot of staging.

Jim Morris and his colleagues have been responsible for that staging and have designed lighting systems, a proscenium arch, special curtains, backdrops, props — which include the famous working model of *Tarkus* — and special effects.

Jim described the various pieces of ELP's staggering equipment that had to be

catered for within his designs.

'To start with, we have an ace P.A. system incorporating 16 bins, mid-range horns and high-frequency units. The whole thing is rated at around 9,000 watts, goes through two 15-channel mixers and has a separate mixer for the on-stage monitoring, or foldback system. We're using a variety of mikes, the bulk of which are AKG and we have a special Electro-voice condenser mike on Carl's snare drum.

'It's all pretty sophisticated

and valuable gear, so for shipping purposes we're using Cripplecreek Flight Cases — which are airline proof, fire proof and won't even sink if they're dumped in the sea!

'Now, Greg Lake is using Phase Linear and Hi-Watt amps. to power his JBL cabinets, supplied by Feldon Audio Ltd. who, incidentally, also supply Keith's range of Moog synthesisers.

'Greg's guitars include a six-string Zemaitis electric, a double-neck, bass/six-string electric, a Zemaitis 12-string acoustic, a Zemaitis six-

string acoustic, a Gibson J200 acoustic and a Fender jazz bass.

'He'll also be playing a Mellotron 400, which goes through Carl's Fender stack, and a mini-Moog which is put through the P.A.

'Carl Palmer, apart from his beautiful, black Ludwig drum kit, will be using two Paiste gongs, chimes, kettle drums, a Moog drum which goes through a Fender stack, and a Chinese cymbal that can be synthesised and wah-wahed when he bows it.

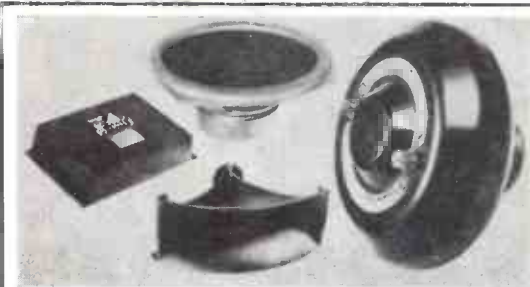
'Keith Emerson has his



'Ringmaster' Jim Morris



Greg Lake



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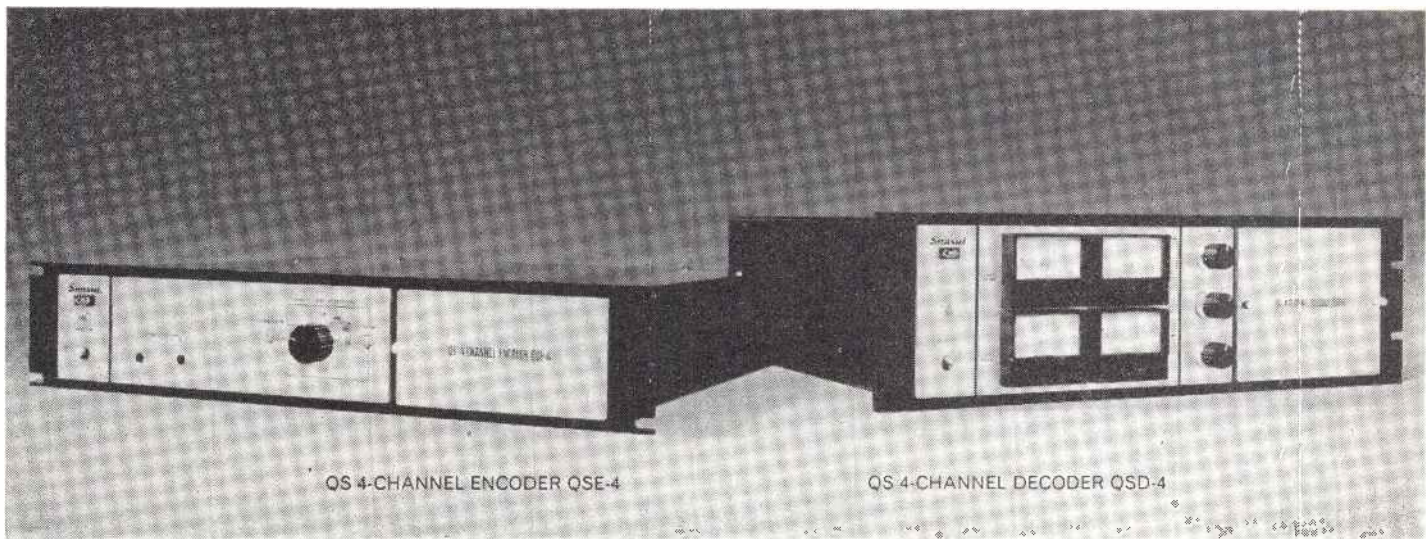
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CIRCUS *continued*

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DRIVE

'He uses Phase Linear amps. to drive the Moogs and Hi-Watt amps. to drive the five Leslie cabinets for his organs. By the way, Greg also uses a Leslie for some of his guitar effects.'

See what we mean by unique?

If Jim only had to worry about the equipment, he'd still have a sizeable task on his hands. As it is, he has to worry about everything from passport photographs through to bottles of Newcastle Brown for the band, right down to the right kind of fuses for the amps.

The team that he uses to cover all these various aspects of a rock tour break down as follows: Stage crew



▲ *Keith Emerson.*

▼ *Below: The mixing desks*



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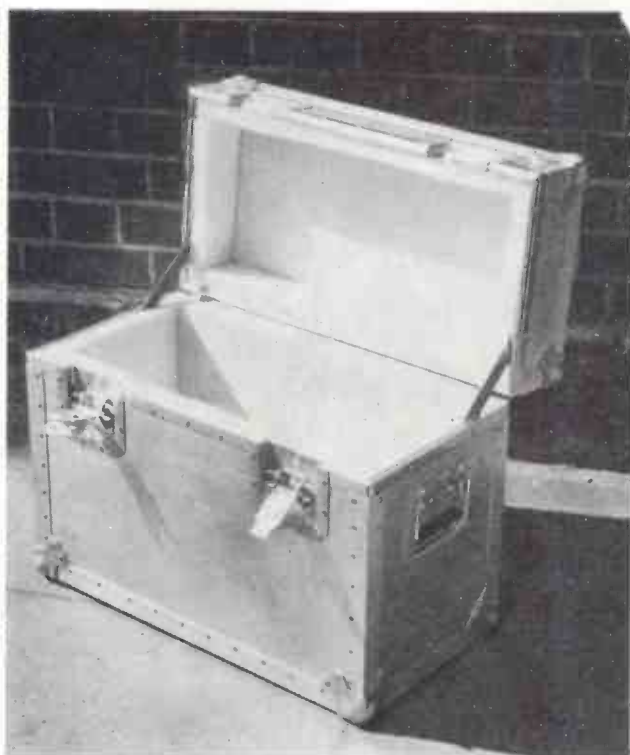
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AWARE

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And what does the whole thing mean for the musicians around whom it all centres? Keith Emerson explained why ELP are using Circus: 'We've always been into producing our music in a very good way. It's not so much being involved in theatrics, it's making the whole thing more of a question of presentation, which we're very aware of.'

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able to relax in the knowledge that everything is being taken care of and, therefore, give of our best as musicians and entertainers.'

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hardrock

Will honesty prove the best policy?

IT'S own-up time for producer John Alcock. He's been in the rock business for 12 years now – made a lot of money and blown a lot of money – but he's unhappy about certain parts of it all, thinks that other parts positively stink, and isn't afraid to tell you so.

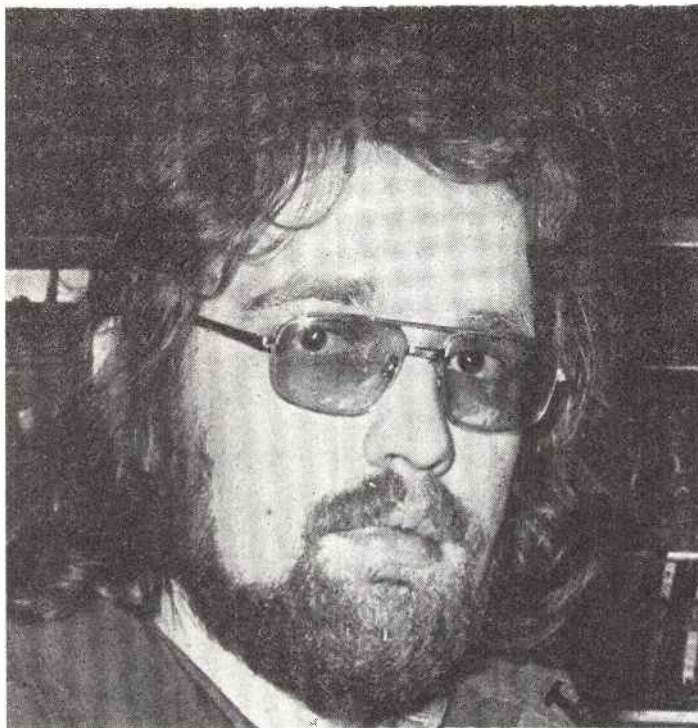
Ah, biting the hand that feeds him, you may well say, but that isn't true because John isn't prepared to use his exalted position as record producer, business associate and friend of stars such as John Entwistle and Pete Townshend as security for a scathing attack on the pop scene – he wants to use it to do something about his grievances.

Above all, he cares deeply about the quality of life in general, rock music in particular, and has recently set up the Hardrock company which is dedicated to preserving some of that quality – and making a profit at the same time.

IDEAS

'Hardrock is a collection of ideas and feelings by a group of people,' said John, 'and it all came together about two years ago when I started thinking that I was fed up with talking to management companies, record companies and agencies, all of whom collect groups and collect acts as if they were collecting stamps.

'They then proceed to do very little with them, or even worse, if they've got a couple of big acts on the books they obviously take precedence over everything and you land up with an artist who, in many cases could be extremely good but suffers because of total lack of exposure, lack of advice and lack of day-to-day co-operation in working with somebody.



'It seems to be a ridiculous state of affairs when you've got management companies and record companies who hardly ever know what their artists are doing, what direction they're going in, what problems they've got and how they feel about the job that they're trying to do.'

I asked John if he looked at this state of affairs simply from a producer's point of view.

'I see it from a producer's point of view, but probably more than that from knowing, and from talking to musicians as friends.

'I mean, obviously a lot of friends of mine are musicians, and they're not talking to me as John of Hardrock, they're talking to me as John, the bloke they go around to have a drink with, and lots of them are incredibly fed up with what's going on.'

He cites as an instance of the kind of thing that's 'going on' the recent case of Canadian singer/songwriter

Neil Sheppard who came over here, and signed a contract with a leading record company who said 'fine, now off you go into the studio'.

John takes up the story: 'Six months and £15,000 later the company asked where the album was, and Neil replied that he had been telling them for six months that he'd been having problems in the studio.

'He'd been having problems with arrangements, problems with production because he didn't know of any producer in this country whom he could work with, problems with engineers, in fact problems left, right and centre.

'The record company said "oh dear" and that's literally all they said, after six months during which Neil had sweated blood six days a week in the studio.

'It didn't cross their bloody minds that they might have liked to drop into the studio

every now and again, or might like to listen to this guy's problems occasionally.'

'But don't the record companies have artist liaison officers to help under such circumstances?' I asked John.

'They've got lots,' he replied, 'they're a very big company, and there are a lot of very big companies that tend to simply absorb groups and artists who exist at anything less than a super-group or teenybop level.'

'Not only do the musicians get absorbed, they get positively lost. Ro-Ro, for example, is another classic case of a small band that are talented, got a lot going for them and to whom this has happened.

'Nobody heard of their album, nobody heard of their single, nobody took very much interest, and so naturally the band became discouraged.

MACHINE

'Now, they're on the road doing gigs at £70 to £100 a night, a good band, the sort of band that people will give some time to, airplay to, but there's no machine behind them, no people behind them who are looking after their interests and trying to direct them.'

Those 'interests' include everyday working tasks such as finding accommodation, making sure the van is running properly, making sure the PA functions correctly, and more besides.

'All that, plus human interest in these guys' problems,' said John, 'as far as I'm concerned, and therefore as far as Hardrock is concerned, human interest is the key factor – it's somebody who bothers to think about why the group isn't doing very well, or why it's sometimes temperamental.

THE A & R MAN

JOHN ANTHONY



John Anthony has been producing records for three years and has worked with Yes, Rare Bird, Van der Graff Generator, Home, Roxy Music, Al Stewart and many others.

In spite of this he is never entirely satisfied with his work and is always trying for constant improvement, thinking of himself – in alphabetical terms – as only being on 'A'.

'Producing is interesting, heartbreaking and even boring at times – and people wouldn't believe the hours I work sometimes. The complexities of the job demand a high degree of concentration and patience.

'Patience is tremendously important – when I started I was one of the most impatient people I know!

'There are not enough producers in the business at the moment and the field is wide open. Many producers move from engineering, which is an ancillary job, but there are not enough new ones.'

Anthony is now moving from producing and doing more engineering and, in this way he hopes, when working with a group, to be more valuable.

SUPERFLUOUS

'A lot of groups are able to do their own producing and there were times in the studio when I was superfluous – just letting the group and the engineer get on with it.

'With engineering experience I will be making decisions with the group all the way down the line and be much more valuable to them.

'Producers can either be megalomaniacs or conductors. I try to be a conductor and draw things out of the artist. It's like a skilled diamond

cutter looking at a rough stone and seeing all the possibilities. If I'm going to produce a band I get to know them by hearing them at gigs and rehearsals, and talking to them. That way I get to know what the finished product will be like. I try to capture as much of the live sound as possible when I'm recording a band.

'There has to be a tremendous amount of sympathy inside a band. Some play so loud at rehearsals and gigs that members can only hear themselves. In a studio for the first time they hear each other and realise there has to be communication. I've seen three bands break up in the studio because of that,' he said.

EXPERIMENTS

Anthony is always looking ahead and said he had been doing experiments with quadrophonic mixes.

'There has to be tremendous separation between each instrument. Any "spill" and it will sound like a circle.

'At the moment it's a luxury, but I wonder how many people have stereo equipment?

'I think video cassettes are inevitable – it's a natural development. An artist who is going to be seen playing must have presence to make it worthwhile, but I can imagine the mums enjoying Elvis and Ray Charles on video cassettes!'

When *Beat* found John Anthony he was in the disc-cutting room at Trident, putting the final touches to a new solo album by Peter Hamill, an ex-member of Van der Graff Generator. How did he feel about the album?

'I'm very pleased with it – it's turned out largely just how I wanted,' he said.

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THEY CALL ME THE MIDNIGHT MOSES

THE SENSATIONAL ALEX HARVEY BAND



Alex Harvey can be called many things – he is a rock veteran, a songwriter, a Scotsman and the leader of what promises to be one of the best, new rock bands of 1973; The Sensational Alex Harvey Band.

The rock music critics, eager to greet any new band with the same mixture of cautious 'we'll wait and see' comments and gleeful dissection, have described the Alex Harvey Band as everything from evil to old fashioned.

The band is one of talented musicians that learnt to play well, before channelling it into an original brand of rock that has simplicity and style, remaining honest to its audience throughout and putting them above all else.

Born in the dockland area of Glasgow in 1935, Alex began travelling at 15 and moved through blues, country and skiffle, finally forming the almost legendary Big Soul Band which ran for eight years before disbanding in 1966.

Previous to his latest venture, Alex was with the London Hair Orchestra at the Shaftesbury Theatre for five years.

'It was a good gig in Hair,' said Alex. 'There was a pool of musicians so that if something came along that you wanted to do on the side, you could do it.'

'I wasn't really looking for a band. I had had the Soul band from 1958 to 1966 – after eight years, having a band was just a pain. We got stale.'

'Then an old friend of mine from Scotland, a promoter, asked me if I wanted to get a band together and by that time the idea appealed to me. I went to look for a band – tried a lot of different things. Then I heard the merry men, they were already in a band called Tear Gas; we sort of amalgamated and that was it.'

The album, *Framed*, was put down in six days last September at Morgan Studios.

'About 75 per cent of the material is mine,' said Alex, 'some of them were already written and some of them were written for the album.'

Lead guitarist, Zal Cleminson, plays very unusual, catchy hook lines on many of the songs, a departure from his previous work.

'We never really played simple music in Tear Gas,' he said. 'We eventually got too complicated. We were just playing songs. The simplicity that Alex has got, we never got into before. This was only because we weren't experienced enough to do it. Now we can play it and know how to get it; the bare necessities, that's one of the good things about the band.'

EVIL

The band did not go out to get the 'evil' tag that was put upon them so quickly and somewhat thoughtlessly.

'It's not evil really,' said Alex. 'I mean, how can it be? When you're on a stage and playing, maybe it comes across heavy and hard, but we didn't know this until people started saying it to us. We just played a gig the first time at the Marquee and people started saying that there was a presence of a sort of evil and menace. We hadn't tried to do anything like that, it just came off like that.'

'So we said look, we'll play on that bit, which we do to an extent now,' said Zal. 'It's a good side of the band – it creates a reaction in the audience.'

MEDIUM

'We are not really acting,' said Alex, 'because we are really like it; but we are all into entertainment.'

'You can't look at it any other way – if you start to even learn to play an instrument you are showing off. You're saying, "look at me, I'm playing this trumpet"'. The very fact that you go on a stage: you know that the stage is higher than the rest of the ground. That means you're up there so that they will look at you. Once you do that and you say "I don't care if people dig me" you've got to be a liar. Otherwise you bring a screen down – you play behind a board or lower than everybody else so that nobody can see you.'

'Once they shine that light

on you – Sammy Davis once said that when he opens the fridge he does 20 minutes.'

'Although we've worked hard at the act,' said Zal, 'we haven't said we'll do this because it's different. Obviously, we don't try to tread on anybody's toes – there's no point in that. We've got too much respect for too many good bands.'

'At the same time there are certain things that come out that are us and we know that it's us. We don't look at ourselves as a rock and roll band – we are a bunch of people that are trying to get across to other people. We happen to be using the medium that we've got, which happens to be music.'

'I think a lot of people don't know how to take the act at present,' said Zal. 'Some people have criticised us for this. Some people don't know what to do until somebody tells them.'

VICIOUS

'Alice Cooper is a good point – he got a lot of really adverse criticism at first. Writers who should have known better were saying what an awful band and things like that. In actual fact they were a great band – they were misunderstood.'

'This evil thing,' said Alex. 'I really don't know what to say about it – it may even just be an unfortunate line of faces!'

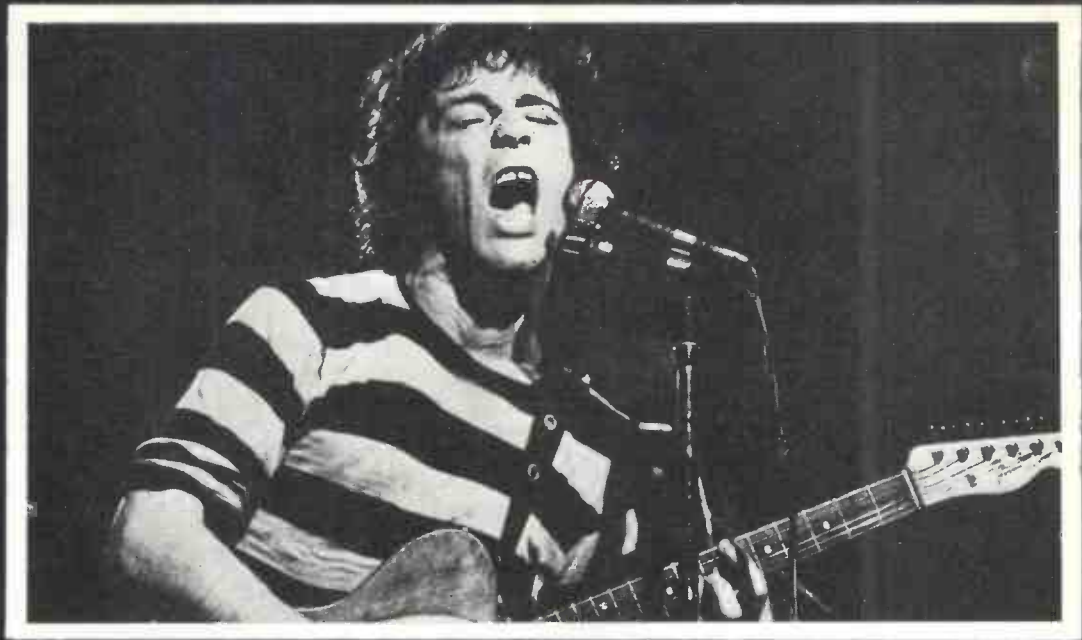
'We like people – we really get on well with people.'

Whereas the first album by the band was made up mostly of songs by Alex, the band have now begun to co-write together.

'We have found that we are quite vicious with writing,' said Alex. 'This is because there are so many good songs already written we don't want to put songs on an album or do them on stage just because they are ours. Before we do them they have got to be good.'

'I discard a lot of what I write because it's rubbish. Personally, I always think about what I'm singing.'

'Midnight Moses was written when I met this chick in Geneva, called Eva. I had been reading a racing maga-



zine on the plane – I'd never read a racing magazine in my life. There was a horse mentioned in it called Midnight Moses.'

'While I was in Geneva, she said: "what's your name" and I said, call me Midnight Moses.'

One of the perennial troubles with a successful rock band is the analysis that comes from the critics and often even from the band itself as to the meaning behind the music.

'It was the same with the old blues players,' said Alex. 'I've been lucky in that I've met some of them over the years and even played with them – Sonny Boy Williamson and John Lee Hooker and people like them.'

'They are quite amazed when they come here and they get young intellectuals asking them about some Black Dog Moon in 1932. They just say "is that true?" They're only in it for a drink or a chick or something really – and the money for the gig.'

HONEST

The spontaneous feel that the band has on stage, Alex feels, is due to the fact that they know each other well and can be honest with each other.

'We have got through most of the barriers people have with each other in a very short space of time,' he

said. 'I don't have to think guardedly about anything I say, which you get in bands sometimes, when they don't want to upset each other.'

'We can upset each other, obviously, but it's honest. There's no subterfuge. That's one of our strong points.'

'I'm not all moral or anything like that. With me it's just laziness. I've found that it's better to approach it that way because it saves a lot of time in the long run.'

PULLS

'You don't have to go back over your tracks thinking about it. It's purely survival.'

The Alex Harvey Band is one of the rare, successful bands to come out of Scotland.

'There's a few good bands do come out of Scotland, but when they come down to England they smash themselves about on the walls in London. They crumble, because they can't take it.'

'You get the arguments – they're living in some hotel that's a bit leery and all the usual sort of things, bread and some chick. There's pulls in all directions.'

'I know my way about London and I like it – that's one of the things that helped us.'

The band also finds that their audience extends much farther than the average rock band.

'We played in Chester and

arrived early. We went to the zoo and there was hardly anybody in. We saw the apes and we thought, instead of them having to perform, we'd do a show for them.'

'We really got across to these orangutangs. They all stopped what they were doing and looked at us. We were jumping about and really trying to get across, and it worked – you could see it in their eyes.'

'It was a magic day that. It was really satisfying. They're all like people.'

'We want to get in touch with Desmond Morris and see if we can do a show for the apes. It's possible that we evolved somewhere along the line from that tree and they must recognise rhythm.'

PLANS

'Our other plans are to keep playing round the country – more prestigious gigs, maybe, to save time.'

'We want to play anywhere – we're playing in prisons, it seems, in Edinburgh. We want to play zoos, schools, working men's clubs, asylums, anywhere that there's actually people involved in communication.'

So, if you're about, make a point of communicating with the Alex Harvey Band – it's well worth while.'

GIRLS IN ROCK



MONA RICHARDSON

mini skirts, tights and not much else! Then they put me into a gown and I just sang.'

After a year and a half of that, Mona returned to Los Angeles and joined up with the comedian Manton Moreland who inspired another well-known comedian, Flip Wilson. She played the stooge and at the same time was concentrating on her singing. Mona also worked at the York Club in Los Angeles with Richard Pryer and said of him: 'He's an outta sight comedian and a great actor. It was through working with him that I met Johnny Otis who came along one night to see the show. He was looking for a girl singer for his group. I joined the Otisettes because, with a group, you don't have to worry about an agency and you feel kinda protected!'

OTISETTES

With Johnny Otis, Mona, as lead singer with The Otisettes had to perform old Rock 'n' Roll medleys, Ike and Tina Turner material and songs such as *Higher* and *Proud Mary* and, in her own words, . . . 'was whizzing away'. She continued: 'We had not only to sing but get the steps right and that got to be pretty exhausting. The Otisettes and the Ikettes used to dep for one another if a member was sick. So, one night I might be singing with Johnny and another with Ike and Tina. With Johnny I did a lot of college gigs with people like Little Richard and Chuck Berry. However, one of the troubles was I had to do quite a few "little girlie" numbers with Johnny and that honestly was just not me. If anything I'm a Soul singer and I get that from singing in the church choirs. Soul is a gutsy sound and that's really me. The Motown sound is popular and successful and people are jumping on to that success.'

Mona toured the Far East

with Johnny Otis taking in places like the Philippines, Taiwan, Bangkok, Japan, Hong Kong, etc. After the tour ended, she decided to stay out there as she had no responsibilities to meet. A promotor booked her into some of the leading Japanese night clubs where she went down a storm and Mona really enjoyed working there. 'The work I did out there ranged from working with a pianist to be backed by a 17-piece orchestra,' Mona recalled. 'One of my burning ambitions, however, was to come to London. I don't know why . . . possibly something to do with the sound of the name. I had enough bread and came over in April 1972 and since then have been in and out of England. My record, *Stay With Me*, came out on RCA in mid-January but, unfortunately, Lorraine Allison's version came out as well, so mine was more or less lost. But I've got another one coming out in March to coincide with a tour I'm doing, in Britain. Whereas *Stay With Me* was a ballad, the next one is more of a disco-type record and should do better. I'll be performing at such places as the Bailey Chain, Talk Of The South, etc. There's a backing band who I work with called Wallop which is a trio comprising of keyboards, bass guitar and drums.'

Possessed with an earthy and soulful voice, Mona was most influenced by Bessie Smith, Mahalia Jackson, Billie Holiday and Dinah Washington who she considers were the really professional singers and told it like it is without any schmaltz. Regarding Billie Holiday, Mona said: 'I can't listen to her records if I'm sad because they make me even sadder. She was able to put things across which everyone experiences at one time or another like nobody else could.'

It really hits you when you meet Mona Richardson. For starters, she's lovely. She's so ebullient, she makes even the drabbiest room seem like a palace. But more important to this writer is that Mona's got soul with a capital 'S'.

In fact Mona's got a hellava voice which shouts out the lyrics of any song she sings. Not for her the 'little girlie' sound. . . . Mona tells it like it is. And that's with balls.

Born in Los Angeles, she lived there for two years before moving to Oklahoma with her mother, until she was 15. She then returned to Los Angeles before ending up in Las Vegas. Her musical background stemmed from her mother and aunt who were singers and Mona's sister and niece who have their own group in the Oklahoma area singing Tamla Motown-style material.

'I started singing at an early age in Church,' Mona said. 'I was in a Baptist and Gospel choir and had a big voice for a little girl of seven. So, after a while, they got me singing solo because of the size of my voice. In Oklahoma I sang with a five-piece group doing The Marvelettes' type of thing and trying to keep up with the latest sounds. When I went back to Los Angeles I heard from a friend who lived in Vegas, and went to live with her. There I met a girl who was the only coloured dancer on the Strip who looked just like me. She was going to Europe and had to find a replacement and that's how I started professionally, in the business. I was 17 at the time and used to dance each night at The Hacienda. At first I only danced then one day they asked me to sing. It began with me doing two songs a night, dressed in

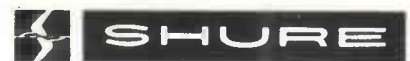


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PLAYER OF THE MONTH



Jim Rodford

There have been many different fads in pop since the embryonic days of Rock 'n' Roll. From the first tentative strumming of three chords on guitars by the first British groups, to the technical abilities of today's musicians, the entertainment factor is one of the most important facets of pop music.

One group combining the two elements is Argent who, over the past four years has gradually built up a fine reputation through concert appearances and their four albums. As far as Rod Argent is concerned, he wants to be a cut above other groups and play Argent's sort of music in exactly the way they want to play it. Apart from Rod on keyboards and vocals, another main driving force in the band is his cousin, bass guitarist Jim Rodford.

Jim has been on the music scene for a long time. In 1955 he formed a skiffle group in which he played tea-chest bass. (In case you don't remember what they were like, they consisted of an ordinary tea-chest with a broom handle acting as the 'neck' and a piece of string tied from the top of the handle to the side of the chest. To obtain different notes, you simply applied pressure on the handle to tighten or slacken the string.)

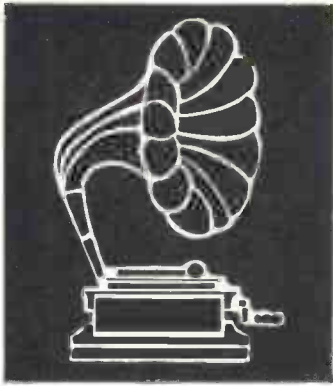
'I had a natural ear and very soon I had to take solos on the tea-chest,' Jim recalled. 'The first bass guitar I had was made for me by a mate and it had four guitar E strings fitted. After that I was able to afford better ones until I ended up with a Fender.'

The turning point in Jim's musical life came when he joined Mike Cotton's Jazzmen in 1963. 'It was during the time when Mike was changing over from Trad Jazz to a James Brown style of playing,' Jim remembered. 'It was fantastic grounding for me as I was called on to play so many different types of music. I left Mike after six years and helped form Argent with Rod, in 1969.'

In his early days, Jim was playing semi-pro and was a Radiologist for a long time and also worked with computers for a while but the lure of music and entertaining proved too strong for him and he decided to make music a full-time occupation.

From his days of using a makeshift tea-chest bass, Jim has come a long way. The bass he uses now he terms as . . . 'rather an interesting one'. Jim explained: 'It's basically a Fender Stratocaster with a Precision top to it. The bottom of the Strat slides off and the remaining parts of the two guitars go together so you can have a double-neck guitar. I've also got a Fender Fretless Precision bass and an electric solid double bass with pick-up.'

Looking ahead, Jim predicts there will be travelling shows much on the lines of David Bowie and they will become increasingly popular. 'I can foresee the time when there'll be shows at theatres where the world would come to see them rather than the groups touring all over the place,' Jim prophesied.



album reviews

ALBUM OF THE MONTH

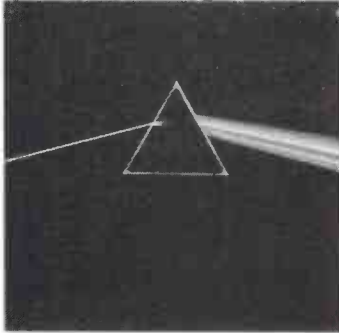
PINK FLOYD

DARK SIDE OF THE MOON

HARVEST SHVL 804

A major, monstrous album this. Superb mixing and rhythm blending of all that is best in 20th Century electrical instrumentation. It provides moments of huge, sweeping music reminiscent of the sound track for a wide-screen epic and others of lightness and subtlety that make you really listen. It's got a lot of the Floyd's inimitable 'trippy' feel about it too — much of which is achieved by the 'low-grade' vocals and the discerning choice of backing effects (listen to the cash register rhythm on *Money*). They found their formula for success many years ago and they've not lost one synthesised note of their ability to re-create it afresh on each new album. I've got as much respect for their fans who can take hour upon hour of the Floyd's intensity, as I have for the band themselves.

**Tracks: Side One — Speak To Me; Breathe; On The Run; Time; The Great Gig In The Sky.
Side Two — Money; Us And Them; Any Colour You Like; Brain Damage; Eclipse.**



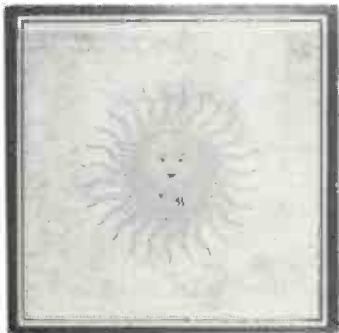
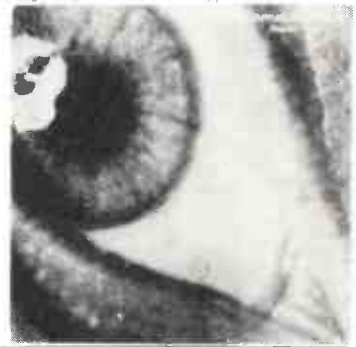
RUPERT HINE

UNFINISHED PICTURE

PURPLE TPSA 7509

Although it was never widely acclaimed, Hine's first album, *Pick Up A Bone*, created a lot of interest in certain circles. *Unfinished Picture* will, hopefully, create a lot more interest and focus attention on Hine and his lyricist, David MacIver, as producers of some really fine and original contemporary music. It would be pointless to try and pigeon-hole their type of music, suffice it to say that its appeal lies across a very broad spectrum. Where it really scores, however, is in showing that the much-maligned singer/songwriter bag is still capable of realising talent that is neither embarassingly introspective nor boringly self-indulgent. It's as light or as heavy as the listener cares to make it and offers a really refreshing sound in terms of both concept and musical accomplishment.

**Tracks: Side One — Orange Song; Doubtfully Grey; Don't Be Alarmed; Where In My Life; Anvils In Five.
Side Two — Friends And Covers; Move Along; Concorde(E) Pastich(E); On The Waterline.**



KING CRIMSON

LARKS' TONGUES IN ASPIC

ILPS 9230

The musical ideas on this album seem to consist of heavy contrasts in volume and pace put together in a random fashion. Side one opens with a few minutes of tinkling floating notes which are suddenly swallowed by a Grand Funk-type riff — a cliché that was well exploited on previous albums. *Larks' Tongues* can be likened to a poorly-edited film which is always changing scene at inopportune moments. King Crimson are saying 'hear what we can do' — giving us an album which is largely instrumental in saying nothing.

**Tracks: Side One — Larks' Tongues In Aspic, Part One; Book Of Saturday; Exiles.
Side Two — Easy Money; The Talking Drum; Larks' Tongues In Aspic, Part Two.**

HUMBLE PIE

EAT IT

A & M

The superb Mr. Marriott in full force with an album that has everything to offer. The double album has sumptuous binding complete with illustrated booklet. As well as Steve Marriott, Greg Ridley, Dave Clempson and Jerry Shirley, the albums feature their latest acquisition, The Blackberries, and the end result is overwhelming. The songs are fine and a whole side is devoted to live recording so that the full range of the band can be heard. Not to be missed.

**Tracks: Side One — Get Down To It; Good Booze And Bad Women; Is It For Love?; Drugstore Cowboy.
Side Two — Black Coffee; I Believe To My Soul; Shut Up And Don't Interrupt Me; That's How Strong My Love Is.
Side Three — Say No More; Oh, Bella (All That's Hers); Summer Song; Beckton Dumps.
Side Four — Up Our Sleeve; Honky Tonk Woman; Road Runner.**



J. J. CALE**REALLY****AMLS 68157**

This album Really is a treat! With a tight and funky bunch of musicians, J. J. has laid down twelve concise songs which all have the stamp of his mature control on them. He plays an acoustic lead guitar which has a sweet, round tone and he uses it with such precision that you're always left wanting more. A brass section who like soulin' are featured on two tracks, and again, there's that element of control and that laid-back feeling. The album has been available for a few months as an import, so if you didn't hear it then, hear it now. Really, really is something.

Tracks: Side One – Lies; Everything Will Be Alright; I'll Kiss The World Goodbye; Changes; Right Down Here; If You're Ever In Oklahoma.

Side Two – Ridin' Home; Going Down; Soulin'; Playing In The Street; Mo Jo; Louisiana Women.

**RANDY CALIFORNIA****KAPT. KOPTER AND THE (FABULOUS) TWIRLY BIRDS****EPC 65381**

This album features some of the best definitively 'electric' guitar playing I have heard in a long while – at times strongly reminiscent of Hendrix's work on 'Are You Experienced?' (according to The Man two of the Twirly Birds are Noel Redding and Mitch Mitchell). Wailing notes fade in and out of a surprisingly varied selection of songs, which include two Beatles' songs and a beautifully rich version of Paul Simon's *Mother And Child Reunion*. A rocking album, but impact is lost at times by over-indulgence and the final track is very inconclusive.

Tracks: Side One – Downer; Devil; I Don't Want Nobody; Day Tripper; Mother And Child Reunion.

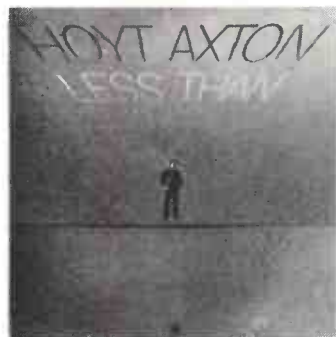
Side Two – Things Yet To Come; Rain; Rainbow.

BYZANTIUM**SEASONS CHANGING****A & M AMLH 68163**

You can be excused for never having heard of Byzantium – but don't underestimate them! *Seasons Changing*, their second album, is typical of the very best that the current, minor group league has to offer. There have been lots of minor league bands who, in my opinion, have produced better albums than major groups – Bronco and Supertramp to name but two. I'm glad to be able to add Byzantium on that list. If record reviews have any point at all, let me say this – if you see it on the shelves, pick it up, ask for it to be put on and listen, you might just make a nice discovery.

Tracks: Side One – What A Coincidence; My Season's Changing With The Sun; Show Me The Way; I'll Always Be Your Friend; October Andy.

Side Two – Something You Said – A Trilogy; Part One: Something You Said; Part Two: I Can See You; Part Three: Morning.

**HOYT AXTON****LESS THAN THE SONG****A & M AMLH 64376**

It's a bit slow, a bit quiet and a bit brilliant – that's the verdict on Hoyt Axton's *Less Than The Song*. I think a lot of people have been aware of Hoyt for some time now and this album will bring him to the fore of the singer/songwriter bag, where he so rightly belongs. Superb production by Bob Johnston (who has also produced The Band and Leonard Cohen) and the delightful guitar work of Ron Cornelius make the most of Hoyt's forthright, cheerful and easy talent. His whole laid-back style is counterpointed by some gutsy backing vocals from Claudia Linnear, among others, and the whole represents a very mature album.

Tracks: Side One – Sweet Misery; Less Than The Song; Sweet Fantasy; Days Are Short; Mary Makes Magic; Peacemaker.

Side Two – Nothin' To Lose; Oklahoma Song; Mexico City Hangover; Hungry Man; Somebody Turned On The Light; Blue Prelude.

THE SUPREMES**THE SUPREMES TAMLA MOTOWN****STML 11222**

Were it not for the fact that they've progressed yet again, I would be forced to ask 'what can you say about the Supremes?'. They've become a byword for quality and talent since their earliest singles and if *Floy Joy* wasn't enough to convince us that they stand the test with or without Diana Ross, then *The Supremes* certainly is. With Jimmy Webb producing, writing and arranging, the three Motown maestros have found, and fully exploited, a direction which far exceeds their original 'soul' bag.

Tracks: Side One – I Guess I'll Miss The Man; 5.30 Plane; Tossin' And Turnin'; When Can Brown Begin; Beyond Myself; Silent Voices.

Side Two – All I Want; Once In The Morning; I Keep It Hid; Paradise; Cheap Lovin'.



MAN FROM MANASSAS..

Despite the rumours of splits, re-forms, mergers and partner changes that have surrounded not only Manassas but also the hallowed names of Crosby, Stills, Nash, Young and the Byrds, at least one thing has become clear. Manassas are now back on the road again.

They emerged from Still's ranch in Colorado after long rehearsals and have a new album well on the way to release.

In fact, Steve Stills didn't even get to honeymoon his bride, Veronique Sanson, taking only a couple of days off to bring her to England to get married. Dallas Taylor came over for the wedding.

'It was a horrible trip coming over,' he said, 'being a ten-hour flight from Los Angeles, but it was well worth it. I've never seen Stephen so happy.'

'The wedding was kept very quiet because he didn't want to turn it into a circus. It was a kind of a "spur of the moment" thing.'

For the moment, Manassas will just be touring the States.

'It's going to be a short tour,' said Dallas. 'We're going to be out for about a month and we're going to work very hard, almost every night.'

LINE-UP

The line-up of the band is to be unchanged, contrary to speculation which arose from the work that Chris Hillman and Joe Lala did with the Byrds. Dallas commented: 'We're all free to do as we please. I think that's the way it should be. Marriage in groups I don't think works too well - everybody ought to be free to do what they want, which I fully intend to do. I'm going into producing and I've done a bit of song-writing - in fact I wrote a song with Chris that's on the new Byrds' album.'

'While Manassas has been laid up, I've been laying low. I've just bought a new car

and I've been enjoying that and getting my life together.'

As to rumours of a new CS&N album, Dallas, who played with them on DeJa Vu and Four-Way Street, said: 'We started to get together but it was a bit early, because we had just finished our album - the second Manassas album. I wouldn't be a bit surprised if it does happen. It's not under negotiation - we all want to do it, it's just a matter of getting together and working things out.'

YOUNG

Would Neil Young be with the band?

'That's the thing - if it's Crosby, Still's, Nash and Young, I'll have to negotiate. If it's CS&N, I definitely will.'

'Neil and I don't get along - that's part of the reason I left the group. I like him as a person and I'm sure he likes me as a person but musically we just don't seem to be compatible. There was a bit of friction.'

'I really don't know why. I stopped trying to figure it out - it's just one of those things.'

How did Manassas begin?

'The group just fell together - it was very natural. Stephen and I have been making like this for a long time - we started Crosby, Stills and Nash, together. We're musically, very compatible and we've been searching for years for musicians.'

'We were going in a studio in Miami to make another record, hoping for a band. We just happened to call the right people in. It gelled so well, that magic was there, that we decided hey, let's be a band. It was quite easy.'

'The days of putting together the super group are over, it just has to happen naturally - it's like falling in love.'

Do people expect too much of Manassas?

'People in general are jaded - they expect a lot from everyone. They've heard it

all, they think - everybody's a critic, right? They're getting harder and harder to please. They expect a lot, but so do we. We expect a lot from ourselves.'

'Generally, we try to please ourselves and hope that it pleases other people. The only thing we can go by is that if we like it, we hope everyone else does. We can't let it be a pressure - if we let it bother us we would all be insane.'

A lot of people still consider Manassas to be Stephen Still's band despite the talent that is with him.

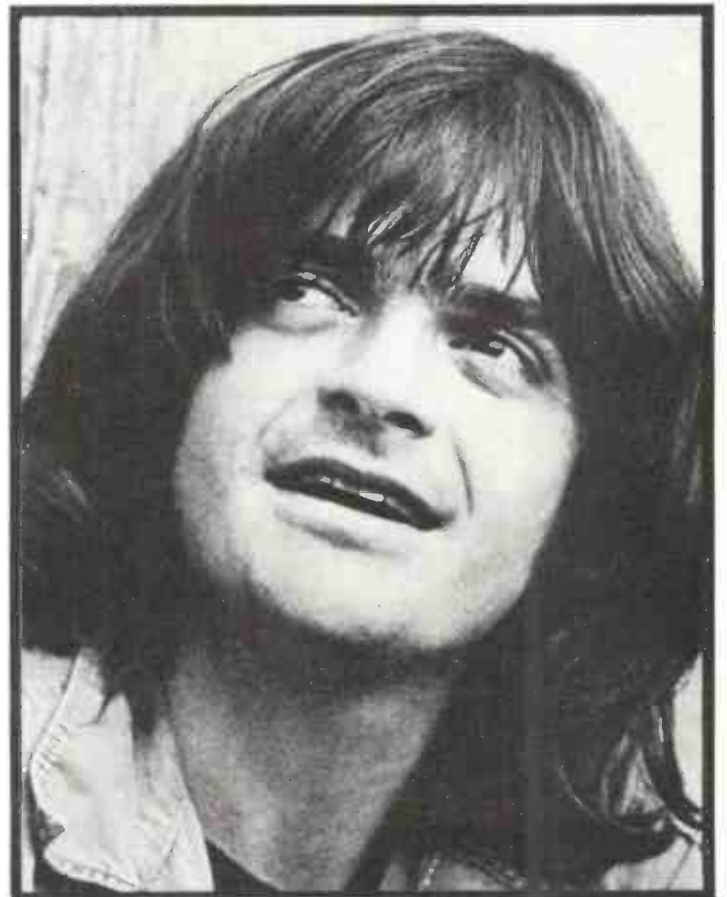
'It's billed as Stephen

Still's band, but when you see the group, it is a band - everyone has a personality. There always has to be a front man but we all have a separate entity. Everyone has their own following - Stephen probably has the most.'

For Dallas Taylor, song-writing is a relatively new venture, unlike his drumming, which has made him one of the top session drummers in the States.

'I wrote one of the songs on the first Manassas album, called *Rock And Roll Crazy*. Then, from just picking up the guitar out of boredom I've written several songs.'

..DALLAS TAYLOR



BRYAN FERRY ON THE SWIFT RISE OF ROXY



Bryan Ferry has got a very substantial ego. And it's a good thing for British and American music fans that he has because without it we would never have witnessed the advent of Roxy Music – a real, no nonsense 20th Century figment of Bryan's ego and imagination.

It's a figment that rock critics have watched become a reality with pens poised to slam the glossy theatrics of this utterly electrically-orientated band since its swift rise to fame just two years ago.

They've been waiting to slam them on almost any score because, for many, Roxy's rise was too fast and almost too self-assured. Last year a critic wrote: 'Roxy could be a good band if they can manage to get it on'.

UNIT

Bad luck for the critics and good news for the fans is that Roxy have really got it on. Their new album – released last month – represents an incredible advance on the first and their stage act has become tighter than tight thanks to both U.K. and American tours that have forged Roxy into a rocking unit of the first order.

It's not been easy on them, however, they've really had to work for their share of success and though Bryan Ferry was happy about the progress when I spoke to him recently, he was also bearing those shadow marks beneath the eyes that tell the tale of much work and little sleep.

A former art student/teacher from Washington, Co. Durham, he was the creative force in terms of the visual, musical and lyrical aspects of the band.

After playing with a local band called Gas Works, and getting a degree in Fine Arts from Newcastle University, Bryan moved to London in 1968 with the express purpose of forming a successful group.

After a series of rehearsals and time spent in pulling the members of the band – Andy McKay, Phil Manzanera, Eno and Paul Thompson – together, they made a tape and sent it, among others, to Richard Williams of *Whistle*

Test fame.

He wrote an article about them which led to John Peel 'discovering' Roxy and featuring them on his Sounds of the '70s radio programme.

At that time – mid-1971 – the band were centred in Kensington and doing 'amateurish' gigs around London. Andy McKay was playing synthesiser, which he later gave up for saxophone and Eno was doing tape effects and vocal harmonies from the P.A. control desk at the back of the hall.

SCREAM

'It was a scream, really,' recalls Bryan, 'because Eno would be talking to a member of the audience, you know, telling him what kind of a P.A. and mixer we were using, and then he'd have to break off and sing a few harmonies into the desk mike, which would then come out from on stage.'

Even at that point in time then, Roxy were doing things differently – a style which has since become their very own.

The name of Roxy Music came about with the start of the band, the line-up of which, apart from the departure of bass guitarist Rick Kenton who has been replaced by John Porter, has remained the same since.

'I sat down and wrote out a list of the names of all the cinemas I could remember,' said Bryan. 'I hit on Roxy Music because films and cinemas have always been great favourites with me and the word Roxy seemed to combine so well both the glamorous and the sordid aspects of the whole thing.'

It's certainly the glamour thing that has taken precedence during Roxy's career to date as anyone who has seen them on their current British tour will testify.

VISUALS

It's a trend that began with Bryan designing the luscious covers for both albums, and has developed to the point where the band's hairdressers are given a credit on the sleeve notes and each individual member has his own designer working on stage

clothes for him.

'We're all fairly theatrical people anyway,' said Bryan, 'with the possible exception of Paul, the drummer, who worked in a Jarrow shipyard before seeing our advert and joining the band after one audition.'

'We are definitely geared to visuals, there's no question of just slavishly following the glam rock trend, because we've always wanted to look good, right from the beginning.'

'Besides which, we feel that dressing-up lends a sense of occasion to a gig and, though we might be into more bizarre kinds of costumes, it's all part of the entertainment value of Roxy which we feel is very important.'

The new album, complex though it may sound, took only two weeks to make at the Air London studios, a fact which Bryan is happy about because it shows that the music is a much more spontaneous and vital thing than the clothes.

'We take care of course,' he said, 'but we also like to be spontaneous because it makes for greater highs within the music. There may be a couple of small mistakes in the first takes for some tracks, but these are more than made

up for, I think, by the live sound and that sort of vital feel that first takes tend to have.'

CULT

There's nothing on the album that can't be done on stage too — except, of course, for any phasing that might occur. And the light show that accompanies them on each gig gives them a lot of extra visual appeal.

With all this going for them, Roxy obviously have more than, say, a straightforward, denim-clad blues band, to offer.

'Yes, it's an incredible thing,' said Bryan, 'when we first started, we developed something of a cult following, principally among young heads I suppose, but now we do a concert hall and Andy McKay, who normally gets to see more of the audience than I do, says that we've got the young glamour freaks at the front, older, more musically critical guys in the middle and real fifth-generation music heads at the back of the hall. We seem to be able to cross the whole spectrum and provide something for everybody, which is nice.'

Roxy are not after getting just one hit sound, and this could well be the clue to their ability to cross the spectrum

of musical appeal.

'I take my musical influences from everywhere,' said Bryan, 'and though I may have been likened to a latter day Lou Reed, I do like to treat each number as a completely separate entity, that's the way the whole band thinks, and I'm sure that that's where our real strength lies — in our ability to play all styles of music. It's an ephemeral kind of thing with oomph if you like.'

Their other strength lies now in the gruelling series of gigs they've undertaken since the first album was issued. Commented Bryan: 'I think that our advance has been as better musicians and better performers, too.'

'At first I guess we were pretty green, you know, lost on stage if something came unplugged, but it's the whole being on the road thing that has pulled us together professionally speaking.'

'That's not to say that it hasn't created pressures — you can't live and work in such close and pressured proximity without some kind of tension developing somewhere — but what this period has been for us is one of paying our dues. We just happen to have done it a different way to most bands, that's all.'

Doing things differently it,

seems, has become a way of life for Roxy Music.

The band's line-up and equipment is as follows: Paul Thompson, drums. Rogers kit with Premier kit for studio work.

John Porter, bass. Fender Precision through Fender Bassman amp. and cabinet.

Phil Manzanera, guitar. Gibson Firebird, ex-Jimi Hendrix Fender Stratocaster through Fender Twin Reverb. Has just started experimenting with Hi-Watt amp. through a JBL cabinet.

Andy McKay, reeds. Selmer alto and tenor saxophones, and rare Chinese alto, plastic Grafton Ornette Coleman sax and oboe all 'bugged' and put through a Fender Pro Reverb.

Eno, electrics (for want of a better word!). VCS 3 synthesiser (with modifications), two Revox tape recorders and a cassette player, all of which go through a Hi-Watt stack.

Bryan Ferry, keyboards and guitar. Hohner Pianet, Mellotron 400, Farfisa single-manual organ through a Fender Twin Reverb. Hagstrom guitar through a Fender Twin Reverb.

P.A. — Kelsey Morris comprising 52 horns and eight bass bins, various mikes and Phase Linear amps.



'LUM·PI·DEE, LUM & CAMEL'S NEW AL



Peter Frampton's talent has been undisputed for some time now, although the final musical proof of it has always been something forecasted for the future.

His forthcoming album, with Frampton's Camel, provides the proof, which will give some long-awaited satisfaction and effectively silence many of his critics to boot.

The band has had its present line-up since December, the change from the original being the drummer, John Siomos, who did the sessions for the forthcoming LP.

AMERICA

'We did an American tour and an English tour before we changed drummers,' said Peter. 'We went to America because we couldn't get a good studio here to do the album and the session drummer, John, asked if he could join, virtually. That was great because we were going to ask him anyway.'

'We couldn't find an English studio because when you're an Olympic man like me, everything that I've ever done that's been any good has been done there and it's like a home from home.'

'Due to a mismatch of ideas as to when we should be on the road, which is just one of those things that happens, I had time booked in January in Olympic. Then Dee (Anthony), our manager, said that it had to be done before then because we were supposed to be going on tour.'

'So, because I couldn't get a studio I liked we went to America — although as it turned out we could have done it here, anyway.'

'I'm just as pleased with the results, however. We used the Electric Lady studios which are the old Jimi Hendrix studios. It's down in New York Village in zombie land.'

LIVE

'I worked there before. I mixed the Humble Pie live album there with Eddie Kramer; also Stevie Wonder does all his albums there and we're very much into that sort of sound. Our album doesn't sound anything like that, it's just the atmosphere.'

'I thought, well, if I can't do it at Olympic let's go there because at least I know the place. So many studios over here, I hear, are good but I don't know. I just didn't want to take the chance. When I came back I mixed about six tracks at Olympic. It bridges the gap between the American and the British sound.'

'When we went to record the album, we had no preconceived idea about a sound because previously the group had only been playing my material on stage, that had been done before without them — either Humble Pie numbers or stuff off *Winds Of Change*.

'This album is the first thing where we can go on stage and sound exactly like that, which is what should have happened in the first place but it's just one of those things that it takes a while to get together.'

'I produced the album myself, with the help of Eddie Kramer, who is a great engineer. I ended up mixing some of it myself. Everybody's doing it, I hear, I'm not the only one!'

'I want to get a studio at

DI-DAH, BUM HAPPENS!!

home – that is what I'm working for. I want to keep my house and buy a cottage in the country somewhere, with enough land to build a studio, but preferably with a barn or an outbuilding already in use which is in context with the house.

'The recording costs in America, let alone here, have all gone up and they are phenomenal now. It costs you thousands now where, as before, it wasn't that much.

'It's possibly because it's all 16 track now and you've got more opportunity to muck about.'

There is a prodigious amount of good material on the new album, which ranges from hard rock through to laid-back acoustic tracks – so much so that it seems hard to comprehend them all being written in the same space of time.

'I can sit around for months,' said Peter, 'knowing that I've got to do an album in three months time and it's just like lum-di-dah, lum-di-dee and nothing happens. Then two weeks before the album, it's time to jump. I don't write that much until I have to.'

TAURUS

'That's one of my characteristics I suppose, being a Taurus and one or two other things. I remember that on my school report I always used to get "does exactly what is needed, no more".'

'We all got together ten days before we went out to the States and I'd just be sitting in the room with everybody, come on a riff and everybody would join in and it would happen.'

'Mick (Gallagher) the

pianist wrote one with me called *All Night Long* that was half his chord sequence and half mine. The last one on the album, *You Feel Like We Do*, was a riff of mine that we turned into a group number. We've been doing that one on stage actually, that's why that one sounds more live than most of them.

'I suppose I do write quite a lot but, for instance, there's an acoustic track that I've had for donkey's years – just one verse and I decided I'd have a go with that, so I just wrote it in the studio.'

LYRICS

'I feel that my lyrics are getting stronger: I enjoy singing them more nowadays. When I listen to some of the really early stuff like on the Herd's albums and things like that, that I wrote, it makes me want to cringe. But then I suppose when you first start writing songs they have got to be a bit naive. It's a knack, writing lyrics. You don't have to be a poet so long as you can phrase them nicely.'

Frampton had an early taste of success with *The Herd*. 'I was 16 – I lied about my age. I was 15 as far as everyone else was concerned, which was a bit silly, really.'

'I don't think it was too early to begin, because I would have gone to music college if I hadn't done that. I had the opportunity then of going back into the sixth form when Andrew Bown came up to me and said "fancy joining the Herd?" and I said "not alf". They were the biggest local group around.'

'I don't know whether it's luck or someone up there or

whatever it is, but I was only with the band a year and we were in the top ten.

'Although it made it more difficult afterwards to convince people that I really enjoyed playing music rather than standing on stage with a guitar behind my back in front of screaming girls, it was very exciting. But it did take rather a long time to get rid of that.'

'But if I hadn't done the Herd thing, I probably would not have had the opportunities that I've had. I probably wouldn't have joined Humble Pie.'

'As for Humble Pie, the first thing that comes to mind is that it was the first really successful thing that I did; and doing almost what I wanted to do.'

'I was a guitarist and that's when I really started to write as well. Up until the live album, which was released after I left, it was pretty equal. But then we saw that the way things were going on stage we were becoming a performing band rather than a recording band. This is great and how it should be, but we were doing more and more blues rock – the real heavy stuff. It was going down well because we could do it well and Humble Pie can do it well, but this was going in a completely opposite direction to the way I wanted to go.'

'It's always very difficult to have two major forces in a band. It did work fantastically and we had a lot of really enjoyable times. Obviously, at times in any band you're going to have friction but ours wasn't out of the ordinary.'

'We had two completely different backgrounds in music. Steve is sort of Muddy Waters and people like that. I've come from the Kenny Burrell, Wes Montgomery sort of thing. It used to work guitar wise and musically on stage, but in the end it was apparent, I think, to everybody that I wanted to do something else and I wasn't being allowed to do what I wanted to do because the group had to do a certain thing because it was really working on the audience at that point.'

'I enjoyed doing it, I really did, but I didn't want to do it all the time. We've got one really hairy rock and roll number on this album that we really enjoy doing, but we've got all the other things as well.'

Frampton's solo album, which came not long after his split with Pie, received mixed reactions.

'I was, and still am, really knocked out by that. It was something that I had always wanted to do. I had a million songs that I couldn't do with Humble Pie.'

'I really think it's quite naive, though – this album is much more mature because it's a group feeling. On the other one everybody got together for the session, then they went home and I finished it off.'

Many people will be wondering whether Frampton's *Camel* is a cue for Peter to settle down for a while.

'I live minute by minute now, really,' he said. 'At the moment everything's fine and I see no reason why it shouldn't be fine in a couple of years' time with the same band, but you never know.'



ROCK+GLAMOUR= GLITTER! GARY'S FORMULA FOR SUCCESS

If you wanna touch Gary Glitter (Oh Yeah) then be prepared for surprises.

Behind the glamorous, moody image that snarls at us from 'that Thursday evening pop programme' (no plugs, no pack drill round here mate!) is a very real, very live human being.

Far from being the product of some 'instant pop star' recipe - as many progressive music fans might be excused for thinking - Mr. Paul Gadd, late of Banbury, Oxfordshire (Gary Glitter to you) has paid his dues.

In his present capacity as

a stomping, stylish rock and roller, he is meeting demands made from a section of the music market that has long been overlooked - possibly because it ain't as immediately 'cool' as other sections.

He's also reaping the rewards of 13 years of dedication to his self-appointed task of becoming a showbiz success - and he's laughing at the knockers all the way to the top of the charts.

Whether or not you like his particular brand of revamped rock and roll is en-

Continued overleaf ▶



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GARRY GLITTER

Continued

tirely a matter of personal taste, what one cannot dispute is the fact that he really does give entertainment value for money.

FORMULA

It's a simple formula that he uses too: 'I still get nervous before I go on stage,' he told me, 'but once I'm on and the music starts, I just go completely into my thing.'

Gary's thing is hard, rooty rock delivered with an appreciation of theatrical dynamics that he has accrued through the many long, lean years of playing clubs and dance halls everywhere from Hackney to Hamburg.

'The show must go on' is a slogan that Gary might well have written – with the emphasis strongly on show.

COMBINE

'Much of today's best music is probably best heard on albums,' he explained. 'Some bands like The Who and The Faces, for example, manage to combine the show and the music which is great.'

'I, personally, have never got a kick out of watching a bunch of guys coming out on stage in jeans, tuning up for 25 minutes and giving the audience the impression that they can go and get stuffed.'

If Gary had tried that particular trip during his days as solo singer Paul Raven, he would not be slinking his silvery way across stages today.

IDOLS

'I came up in the days when it was a question of "right, you're on, you're on for 15 minutes, go out there and give it to them". Those days aren't altogether over, neither is the day of the heavy band, what's happened is that we've got another generation of pop fans and everything is now in its place.'

The starting place for him

was with idols such as Chuck Berry, Eddie Cochran, Jerry Lee Lewis and Elvis Presley. They created in him the desire to sing rock and roll that remained largely unsatisfied until his emergence as Gary Glitter.

His showbiz debut, at the age of 15, was as a balladeer and though he was at one time hailed as the first-ever British rhythm and blues singer – in 1962 – and was virtually cheated out of a number one record, the intervening years never produced the right kind of material for him.

Of his first record as Paul Raven, for example, Gary says: 'It was called *Alone In The Night*, and if ever an award was presented for the worst-ever record, I reckon that one would have taken some beating.'

'On the strength of it, I should have stayed alone in the night for the rest of my life, but the truth behind the whole matter is that I was never given the chance to do the songs that I wanted to do.'

The then unhappy quirks of fate worked out in the end, however – as all good stories do – and Gary, for one, is happy that success did not come when it might have done at the age of 17.

'I think there are very few 17-year-olds who could have taken the pressures of being a big star, then,' he said.

SUCCESS

'I'm glad that it's all happened for me now, when I can take the pressures and also feel that I have a lot more to offer my audiences.'

In conjunction with his manager, Tony Leander, Gary is writing most of his own material – the thing which both of them are sure has led to his success – and his second album, *Touch Me*, should be out at the time you read this article.

Whether it touches you or not remains to be seen, but if dedication, hard work and talent are any criteria for success, then Gary Glitter, one may safely prophesy, is safe in the firmament of rock stars.

Sonja

A good rock band has really got their work cut out. They've got to be heard, they've got to be seen and, above all, they've got to have that little something extra which could probably best be described as showmanship.

It's a tough, demanding job, so much so that there are only a handful of really big-time vocalists on the band scene.

Sonja Kristina, Curved Air's dynamic songstress, is unique because she exists in the big time and she is female – a fact which many hard-core rock fans might well count as disqualification for the job.

That she isn't another Janis Joplin or Grace Slick might discourage her, were it not for the fact that she's been in the business since the age of 12 and gained sufficient experience through paying her dues to enable her to stay as the sole surviving member of the original Curved Air.

On the occasion of the new *Air Cut* album being released – first from the newly-formed line-up of Kirby Gregory (guitar), Eddie Jobson (violin and keyboards), Mike Wedgwood (bass), and Jim Russell (drums), *Beat Instrumental* asked Sonja how it all came about.

ROOTS

'I started out by wanting to be a folk singer,' she said. 'I learned guitar at my convent school in Brentwood, Essex, about the same time as Hank Marvin and Bert Weedon were the guitar players.'

'It took me about a year to get a fair grasp of the basics of guitar and then I started writing a few, little songs of my own and at school I was singing and

playing on stage with a girl friend and doing folk clubs, such as the White Swan at Romford, off my own bat.'

Her brother also introduced her to some friends who ran Jewish folk clubs, and she was kept busy for the ensuing couple of years.

'The first thing I did for them was to sing at a concert where Julie Felix was supposed to be topping the bill. She couldn't make it, however, and I found myself singing between acts such as the Settlers, the Carlins and the Three Shades of Blue. I was 15 at the time and it was the first really big thing that I did.'

SOLO

'Naturally, I was limited to solo singing and my own, little bits of songwriting, which I used to perform at the Jewish folk clubs around Southgate, Eltham and Peckham. Roy, who had an agency called Folk Directions, virtually took over everything and got me some television work.'

As the result of one song which Sonja did on a programme called *Something's Coming*, she got several letters and an offer to do a schools television series.

It was around this time that she met, and became friends with, Al Stewart who helped her in her learning by giving her a whole load of new material to listen to.

'I think you have to listen and learn other people's things in order to help your own writing,' she explained.

At the same time, Sonja was running another side to her life which was drama college. She spent a year at the New College of Speech and Drama in Hampstead and, because she's always been into acting, her time at college broadened her whole

Kristina

ON AIR'S NEW RUNWAY TO SUCCESS

scope and taught her the basics of stage dynamics.

There followed a period of singing on the street, in tube stations and outside London's Middle Earth club in Covent Garden – birthplace of the British progressive music scene.

It resulted in her first, real encounter with the rock side of the business. She got a job as vocalist with a blues band called the Piccadilly Line who were resident at the Marquee. Sonja recalls of that time that manager Jo Lustig thought she was 'terrible'.

It did little to discourage her, however, and she took over the running of a Wednesday night, mixed-media show at the Troubador Club in Earls Court. There she met many people connected with the business, not least among whom was Dave Cousins of Strawbs fame. 'I nearly got into that band, too,' she said, 'as a replacement for Sandy Denny.'

It was not to be, however, and after another period of 'barefooting it around London' – this was at the time of the whole hippy/flower power thing – Sonja auditioned for the *Hair* musical which was due to open in London.

At first she was to be just a part of the tribe, but her singing at rehearsals so impressed the producer that she ended up with the major part of Chrissie.

Hair also helped her develop her stage presence, something which as a voca-

list with Curved Air, Sonja feels is very important.

Her *Hair* experience of working with electric music proved a great help when she met Florian, Robert, Darryl and Francis – the four original members of Curved Air.

'They were dead against the idea of a girl singer at first,' said Sonja, 'but we got on so well together that the whole thing evolved naturally. They were concerned with the music basically, so I got busy with the lyrics.'

'I can remember having to

make the choice between staying in *Hair* or joining these brilliant musicians and I chose the band because I knew I had to move on. I had the ideas and I had a restlessness.'

Any restlessness that Sonja might have had was quickly satisfied with three tours of the States, tours of Europe and a huge success here at home with Air. Her ideas were catered for on stage and through the medium of three albums – *Air Conditioning*, *Curved Air*, *The Second Album* and

Phantasmagoria.

The work and the success all took their toll, however and, like a chameleon shedding its skin, Curved Air's personnel changed completely during 1972.

'The change-over worked well, however,' said Sonja. 'There was no bad feeling and we crossed all our hurdles one at a time. That's why I feel the new album is so appropriately titled, cause it represents the changes wrought by the split and the new direction the band has found.'



JOHN DENVER=WHERE THE MUSIC TAKES HIM

In this age of the singer/songwriter, there are few to rival John Denver on either count.

Despite great popularity in the States for some years, it is only recently that audiences in this country have come to recognise him as more than the writer of *Leaving On A Jet Plane* and *Take Me Home Country Roads*.

Now, thankfully, all this is changing. His flawless voice and beautiful songs have won British acclaim at last and a series of his own shows is now being planned by the BBC.

Denver has three albums released over here: *Poems, Prayers And Promises, Ayrrie* and *Rocky Mountain High*, his latest.

'I try not to think about what I'm doing,' he said. 'I don't want to work towards something musically and develop a style or anything like that. I'm interested in sitting aside and seeing where the music takes me.'

'It seems to me that *Ayrrie* got a little bit over produced and it doesn't seem to have the same kind of sound as the other two albums.'

'With *Rocky Mountain High* I'm getting into what, to me, is like a Western Music —

old cowboy music, but contemporary.

'It was partly a conscious effort to simplify the music. It was also a very real desire to unclutter it and not have anything there that wasn't necessary.'

MUSICIANS

'Before, when we'd gone to the studio, I was always by myself with my guitar and I would go in and have all these musicians available. They would come in and say, "well, this is what I play". These guys would come up with some incredible lines one after the other. When you put it all together it has a tendency to get a little jumbled.'

'With *Rocky Mountain High*, it was the third one I had done with guys I had been working with for a number of years.'

'We made a very conscious effort to put down what we played and what ever was added to that was built around or on top of what we were doing, but it was not necessary to add things outside of that. With this album I think we were more successful.'

Denver usually writes on his own and there have only been isolated occasions

when he has joined forces with another writer.

'Two songs that I have co-written are *The City Of New Orleans* with Steve Goodman and *Country Roads*.

'*City Of New Orleans* was very much Steve's song and Arlo Guthrie's version is very much the way Steve wrote it. We changed it around a little bit, made a bridge out of it and changed a few lines, with Steve's permission and co-operation.'

'I don't really feel that I deserve to have my name on that song. The publishers worked that out without my knowing it.'

'*Country Roads* was written by Bill and Taffy Danoff, who had started the song and had, I think, the first verse and part of the chorus and had been completely unable to finish it.'

'I feel more responsible for the rest of the song, which we worked out together, so I don't mind having my name involved with that one.'

'On the Season Suite on *Rocky Mountain High* and on the song *Rocky Mountain High*, itself, I wrote all the lyrics. With the first, after I had the idea of what I wanted to do with it, the guys sat down with me and helped me make the music.'

'With the second, the main guitar line was something I picked up from Mike Taylor.'

'I have a very strong influence from country music, I was raised on it and my father was a country and western freak. Also the people we were working with, especially the people who were playing the instruments, were fine musicians.'

'I felt and sometimes still do to a certain extent, who am I to tell those guys what to play? Sometimes if you are unsure of what you are going for yourself, it's impossible to tell them what to play.'



'I think we are getting away from that influence being so predominant now. This is because I am more aware, through my experience, what I'm looking for in a song and what I'm trying to do with it: so I can talk to these guys and tell them what I'm after and work with them until we come up with something that's mutually acceptable.'

'A very important thing to me in my music is that I'm not trying to say anything for anybody or to anybody for themselves, or towards something that they might be looking for.'

'All I'm trying to do, which is the reason I'm not a prolific writer, is express myself. It opens up a lot of space for communication to take place and it takes place when the people out there, the audience, says "wow, that's exactly how I feel".'

'What they might feel could be completely different to what I felt when I wrote the song, but they hear the words and put their own emotions and pictures with them and say "that's it exactly".'

'Communication to me is not saying this is how you should feel, this is what is right, but it's when somebody out there says: "I feel like that sometimes, too". When you can relate like that, then I feel you have something really good going for you. That, I think, is where my success has come from.'



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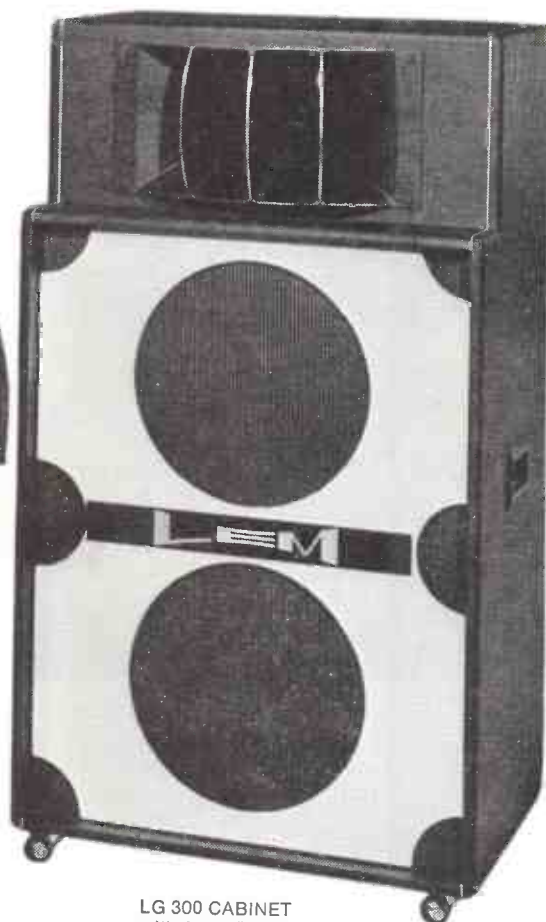
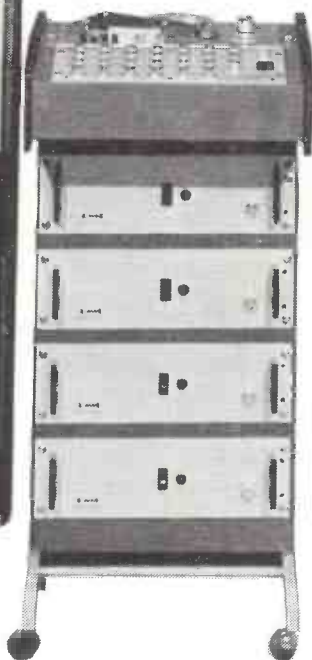
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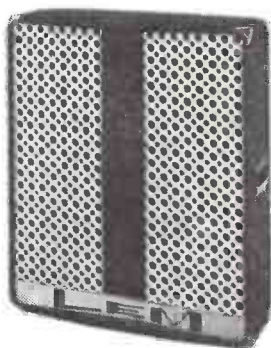


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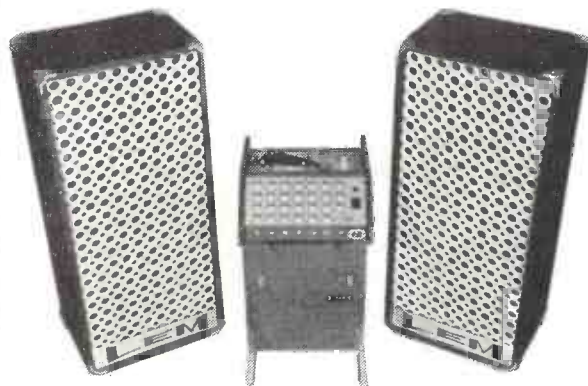
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SONGWRITER OF THE MONTH

HINE and McIVER



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AH, they don't write songs like that any more – that is unless they flow from the pen of lyricist David McIver and are set to music by his partner, Rupert Hine.

At first sight and sound, their material might well appear to be obscure, but that's because I have chosen an example from their own second Purple album called *Unfinished Picture*.

Ask them to write something a little more 'straight-forward' and they're equally at home.

For example, if you've heard the series of Bacardi musical adverts that have been gracing the Radio Luxembourg airwaves of late, then you've been listening to another side of the Hine/McIver talent.

It's a talent that crosses a very broad spectrum – David,

for example, is a qualified lawyer under another name, Rupert studied architecture at College, but is fast gaining fame as an independent record producer.

They met at Ewell Technical College after Rupert had suggested forming a college band. As the Aztecs they played a few local gigs with David on guitar and vocals, Rupert on harmonica and vocals and the accent on early rhythm and blues.

In '64 the band split but our lads continued singing and playing as a folk duo in the days when folk clubs were always packed out and names such as Al Stewart, Trevor Lucas and Paul Simon (yes, the Paul Simon) were topping the bill.

There followed a period of 'touring' Northern working men's clubs, neatly dressed in matching trousers and shirts and singing mostly other people's material between stripping and beer-drinking acts.

A time of 'rest' ensued during which David attended

to his legal studies and Rupert kept body and soul together in jobs ranging from shop serving to food packing. Those years may have been lean financially, but they were rich in terms of song-writing.

They also produced a reversal of roles in which David virtually gave up playing the guitar and singing to concentrate on his own brand of phonetically inspired, rhythmic lyrics and Rupert started getting more heavily into keyboards, notably synthesiser and piano.

They sold a few numbers, mostly to Continental artists, Rupert started getting into producing and then, nearly two years ago, they signed with Purple records and cut their first album *Pick Up A Bone*.

'We have a lot to thank Kid Jensen and Purple's Roger Glover for,' said Rupert.

The prolific songwriting continued with their second album *Unfinished Picture* as it's end product, and some

two dozen radio and TV commercials along the way.

Of the 'obscure' or more personalised areas of their songwriting, Rupert says: 'What we do and what we hear are two entirely different things and we don't quite see the point in imitating what somebody else has already done'.

David added: 'A lot of people seem to be using musical formulas simply because they have become accepted, what I would bear in mind is the fact that someone, somewhere had to think of those formulas to start with, so why shouldn't we think of some new ones?'

Actually, there's nothing very obscure about the instrumental side of the Hine/McIver duo, although Rupert does play some pretty amazing synthesiser and they do use a really creative guitarist, Simon Jeffes, on a lot of their sessions.

It's the lyrics that really add the complement to the overall originality of the sound. Basically, it's stone, spontaneous, rhythmic writing.

'It doesn't have to mean anything, however, because it's mostly a spontaneous reflection of whatever one happens to be doing.

As well as another album, and plans to pull a live performing unit together to do their songs on stage, Hine and McIver have been working of late with Yvonne Elliman – a young vocalist of Hawaiian extraction who had a lead part in the Jesus Christ musical for a long time and whom many herald as *the* female singing 'discovery' of 1973.

Rupert is producing the album, he and David have written seven of the tracks and they have made such an impression in recording circles that artists such as Pete Townshend, Caleb Quaye, Tony Ashton and Mick Grabham have all been working on the sessions.

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THE LEGENDARY

MR B

Judged solely on sales figures, James Brown has to be one of the half-dozen most important performers in popular music since the War.

Every single he has released since 1959 has made the American Hit 100 – and bear in mind that he has issued them at a highly prolific rate, as many as one a fortnight, at one time.

Currently, he has just come off a million-and-a-half seller with *Get On The Good Foot* and his soundtrack album for the 'Black Caesar' movie has topped *Shaft* and *Superfly* as the fastest-selling such set in the brief history of black cinema with 200,000 plus sales in the first 10 days of release.

All this from a man who the Press and the industry are only too quick to write off, hence his reluctance to do interviews: 'They've never helped me so why should I talk to them, they only misinterpret what I say,' is his stated viewpoint.

He believes he made it on his own, without the support of Press publicity: 'It is the public who have made me and as soon as I lose touch with them I am finished,' he said. 'As for the Press, well, by and large they've only criticised me. My shows get bad reviews but you only have to take a look at the audience and the way they react to see who is right, me or the writers.'

Brown believes there is something tantamount to a tacit conspiracy against him: 'I made it without those people. That makes them feel vulnerable because it proves others could do it too. Because of that they are just waiting for me to topple.'

He feels that record companies too have shown little

faith in him and the enduring quality of his appeal which still finds him on top nearly 20 years on from his first national hit with *Please, Please, Please*, back in 1955.

'In 1959, King Records told me I was finished so I drove up to New York, went into a studio on my own account and cut a tape. I took it back to them and made them release it – that was *Try Me*, one of my biggest hits of all. Then, before *Goodfoot*, Polydor were getting worried.

CONTROL

'That's why I've set up my own complete organisation. I just give Polydor the finished tapes of the stuff I want issued. I've got stacks of unissued tapes at home but I make sure they stay in my control.'

The extent of the James Brown Organisation is legendary. The man has surrounded himself with a host of people, none are hangers-on, each has a job to do – valet, wardrobe lady, compere, road manager, musical director, and so on – and total efficiency is demanded.

If a promoter bills a James Brown concert as starting at 8 p.m., then that's exactly when it starts, to the minute.

Efficiency, politeness, good appearance – neck-ties being a rule, so too is abstinence from drink whilst working – all are tied in with Brown's fetish for respect, respect for him as their employer, respect for each other, respect for themselves and, above all, respect for the public which keeps them in work. Hence the, to us, old rule that everyone is addressed as 'Mr.' or 'Miss'.

One only has to have a passing knowledge of the black American experience to understand the motivation behind this, at first glance, strange way of doing things. It was, after all, Brown himself who coined the catchphrase 'I'm black and I'm proud' and he means it, but respect, he feels, is something which is earned as well as demanded.

During his lengthy career, Brown has seen many changes in American society, not all of them for the best: 'I've always preached racial harmony,' he said, looking

at a picture of one of his early concerts. 'Look at all those raised fists, there's black fists and white fists all mixed in together.'

Brown believes that as people change so will soul music: 'Look at my old tunes, things like *Please, Please, Please*, you can't get heavier than that.

'People were far more soulful back then and the music reflected this. Now to a large extent the machine and the computer have taken over our minds.

FIGHT

'I've had to fight particularly hard to keep my soul. I've got everything a man could want, wealth, possessions, I'm surrounded by people I want around me, it would be easy to become isolated from the outside world, to lose touch with the people, that would be fatal.

The richest man in the world locks himself up alone in a huge, empty house, that makes him poorer than any peasant in the fields.

'Soul music is slowly becoming integrated with music in general. The barriers



BROWN

are coming down. A few years back, soul singers started recording country songs, now country singers are picking up on soul songs.

'Eventually, they won't be calling me a soul brother any more, I'll be Mr. James Brown.'

Brown has a lot of regard for his European fans: 'They are fantastic. In the States people are only interested in my latest records, but over here the people know and love all my older material, too.'

One area in particular where Brown feels the record needs straightening is the matter of the bands which left him.

'When Maceo Parker left, the Press blew it up as though there had been a big row. It wasn't like that at all and, in fact, Maceo has now been back with me for a couple of months.

'It's just that there comes a time in every man's life when he has to strike out and try and do something of his own.

'If anyone in my organisation wants to do that then I'll let him, regardless of any contract, unless I think he's really making a big mistake from his own point of view. I'll always help a man take a step forward but I'm not going to put him a step back.'

Brown, the supposed ego-tist is, in fact, as willing to talk about the talents of his entourage as he is about himself.

He's full of praise for the members of his band and for Miss Lyn Collins, the latest in a glittering line of girl singers who have worked with him.

Lyn was brought into the show after pestering Brown every time he'd visit her

native state of Texas. 'I'd been playing little, local clubs and wanted to break into the big time. I watched the various big-name revues which came through town and I decided I best liked the way James Brown worked,' she said. 'I started sending tapes to his manager up in Cincinnati and I just kept on nagging Mr. Brown until he gave me an audition.

'I think he only did it so he could finally get rid of me, but he liked what he heard and asked me to join the show.'

Within a few months, Lyn Collins had recorded *Think About It*, which has just earned a gold record for American sales and together Lyn and James have cut another hit in, *Me And My Baby Got A Good Thing Going*.

LAST TOUR

The recent tour is likely to be the last time we will see the James Brown Show in action, however. 'I decided to embark on a massive 31-day tour, starting in Japan and coming back through Holland, France, Germany, Belgium and Switzerland, to give people a last opportunity to see us because, from now on, I want to concentrate on film work and on my social work back home in the States.

'It's probably the most extensive tour anyone's ever done - so many miles covered and so many days away that I brought my wife along this time.'

Having just completed the 'Black Caesar' score as his first entry into the movies, James Brown now has many other offers lined up in this direction.

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PROFILE

PHIL MAY



Phil May, vocalist with the Pretty Things, is one British rock musician who really has seen it all.

His contemporaries when he started out, his rivals too, were bands such as the Rolling Stones, Manfred Mann and His Blues Brothers (better known as Manfred Mann) and several other bands who started out on the rhythm and blues trip before it was quite 'respectable'.

At a time when the British charts tended to be full of pure pop pap, Phil and his 'Pretty' mates were to be found in places like Richmond's Crawdaddy Club, the Ealing Club, The Railway at Harrow and other subsequent clubs of R & B legend, putting down the sort of meaty, basic, exciting sounds that have stayed with us through all the whims and fashions of the past pop decade.

The Pretties were mainly noted for being ugly. Their long hair, 'beat' clothes and gutsy music – culled in the beginning from artists such as Chuck Berry and Bo Diddley – offended parents and pop pundits and delighted a whole new generation of pure rock freaks.

They were the darlings of the TV rock programme of that time – Ready, Steady, Go – and subsequently released two albums of huge stature – *S. F. Sorrow* and *Parachute*.

There can be little doubt that those albums were way ahead of their time and following that period there was one in which the Pretties seemed to fade from the scene.

Personnel changes occurred, management hassles held them back. Phil May went through a really heavy period of self-doubt and things looked pretty bad all round.

Then began the slow, measured climb back to their

present position as one of rock's most respected bands, a respect that has grown from Phil's work as songwriter and front man for the Pretties and the high standards of musicianship now represented by them.

Those standards are best evident in their current album *Freeway Madness* which not only highlights and headlines the way of life for Phil and his band – they are, above all, a road-going concern – but also brings to light the exciting talents of guitarist Peter Tolson and keyboards man John Povey, in particular.

As Phil explained: 'We've got a lot to thank Bill Shepherd, our manager, for. We were entangled with Tamla in the States, our former manager was badly hurt in a car crash and we actually split up, about a year ago.

REBORN

'I did the good, old number of getting away from it all and went off to Greece, thinking that it was all over for me.

'No sooner had I got there, however, I found myself writing songs again and ended up thinking that I really ought to be doing it back in England.'

There followed a telegram from Bill and the rest of the band, saying that a reformation ought to take place. Phil flew back, Bill got them a new deal with WEA records and the Pretties were back with a vengeance.

Since then Phil May has found a whole, new, lease of songwriting and performing life. Fronting the Pretties is what he's always wanted to do, is doing and will probably continue to do long after lesser bands have fallen prey to their own inexperience and the whims of the public.

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BEAT INSTRUMENTAL'S EQUIPMENT PRICE GUIDE

Please note: All prices are recommended retail prices and are subject to alteration without notice (Whilst every endeavour is always made to ensure that all prices listed here are correct at the time of going to press; it is always advisable to check with your local dealer.

New prices with VAT have been listed wherever possible. Some manufacturers advised us that they would not have their new prices available until after going to press, so they have been listed as TBA (To be advised). We hope that all new prices including VAT will be available for publication in our June issue.

GUITARS

BOOSEY & HAWKES

ANGELICA	
2841 Classic	9-72
2842 Classic	10-91
2851 Classic	16-61
2857 Classic	22-99
2845 Jumbo	15-00
2846 Jumbo	25-57
2847 12 String	28-15
2860 Folk	28-93
2861 Jumbo	32-45
2862 12 String	37-40
YASUMA	
2864 Humming Bird Folk	37-40
2865 Humming Bird Jumbo	41-80
LA MANCHA	
2865 Estudio-Spanish	19-95
2866 Fiesta-Spanish	24-72
2867 Recital-Spanish	30-69
DI GIORGIO	
Signorina Classic	28-98
Estudiante Classic	31-10
Classico	38-77
Tipo Autor Classic	50-27
Bel Som Classic	61-60
Vibrante Classic	76-70
Amazon Classic	35-80
VITTORO	
570 Classic	10-98
VARSITY	
Metal Strung Student	8-95
Nylon Strung Student	9-35
HARMONY	
Flat Top	86-90
Jumbo Folk	68-20
Folk	64-79
Twelve String	95-48

CLEARTONE

MELODY	
1200 12/s Folk	38-15
1250 12/s Folk Elec	46-61
500 Folk	31-99
525 Folk Elec	40-53
325 Folk	13-91
425 Classic	21-31
460 Classic	31-30
MIA MI	
FT1 Elec	19-78
FT2 Elec	23-90
FT1 Bass	27-46
TANTARRA	
4195 Classic	16-02
4197 Classic	23-89
2010 Classic	22-39
1307 Folk	17-92
1324 Folk	22-86
1325 Folk	25-55
GUYATONE	
HC91 Steel	20-66
HC306 Steel	55-52
HG188C Steel	85-72
KLIRA	
Westbury Jumbo	70-05
310 Electric	75-19
360 Bass	81-82
Blue Hill 6	54-15
Blue Hill 12	57-25
SM8 Solid	90-94
SM9 Solid	100-73
Westside	101-05
SM19 Bass	96-20
355 Bass	77-66
149 Classic	27-50

DALLAS ARBITER

DALLAS	
Dallas Jumbo	TBA
Dallas XII	
FENDER	
Jaguar Elec	TBA
Jazzmaster Elec	
Sratorcaster Elec W/ Trem.	
Sratorcaster Elec	
Telecaster Cus./Elec.	
Telecaster Stan./Elec	
Jazz Bass	
Precision Bass	
Telecaster Bass	
Bass VI	

800 10/s P/steel	
2000 10/s P/steel	
400 P/steel	
Shenandoah 12/s Folk	
Mustang Bass	
Semi-Acoustic Telecaster Elec	
Rosewood Telecaster Elec	
Telecaster Blond Elec Trem.	
Musicmaster Elec	
Musicmaster Bass	
Fretless Bass	
FRAMUS	
5/194	TBA
J/113	
5/198	
5/196	
Stereo Elec	
J/370	
J/155	
5/120	
5/380 Bass	
5/355	
GIANNINI	
SN20 Classic	TBA
GN50 Classic	
GN60 Classic	
GN70 Classic	
GN80 Classic	
GN90 Classic	
GN100 Classic	
G5240 Folk	
G5380 Folk	
G5350 Folk	
G5460 Folk	
G5570 Folk	
G5680 Folk	
CR A65 Craviola	
CR A6N Craviola	
CR A125 12/s Craviola	
HAYMAN	
1010 Elec	TBA
2020 Elec	
3030 Elec	
4040 Bass	
JEDSON	
4455 Elec	TBA
4456 Elec	
4457	
4448 Elec	
Jet Elec	
Jet Bass	
Florentine Elec	
Scimitar Bass	
Hawaiian	
Performer Folk	
Dallas VI Folk	
Artist Folk	
Artist VI Folk	
Artist XII 12/s Folk	
Professional VI Folk	
Cosack Folk	
Jedson IP, up	
Jedson 2P, up	
Jedson 2P, up Bass	
Jedson Semi Acc.	
Jedson Jet	
Jedson Jet Bass	
Jedson Scimitar Bass	
Jedson Hawaiian	
Jedson Performer	
Jedson Artist Folk	
Jedson Artist Jumbo	
Jedson Artist XII	
Cosack.	
TORRE	
Torre Student	
Chica.	
Scala	
Classic	
Supremo	
Spagnola	
Viva	
Granada	

MUSIMA	
1612N Folk	TBA
1612S Folk	
1600 Folk	
1627 Folk	
1634 Folk	
ZEN-ON	
W160 Folk	TBA
W300 Folk	
W200 12/s Folk	
HORNBY-SKEWES	
Neutschmann 203.7	
H/made Baroque	37-70
417 Lute	138-58
Dietrich DG15 H/made Classic	156-95
Theodor Dunger 15-TD H/made Classic	148-98
KASUGA	
G.85 Classic	28-08
G.100 Classic	31-21
G.130 Classic	35-33
LG 160 Classic	41-16
G.160 Classic	42-72
G.250 Classic	58-34
FG.250 Flamenco	58-34
F.10 Folk	29-56
W.13 Western	34-34
F.15 Folk	36-23
T.15 12/s	38-03
W.17 Western	41-91
T.20 12/s Western	48-46
F.200 Folk	50-29
W.250 Western	57-31
T.300 12/s Western	64-67
PALMA	
40FD Folk	10-33
60N Classic	11-98
WJ127 Western	19-89
M5309 Folk	5-48
MUS 1522 Folk	6-67
MG101 Folk	6-58
500 Folk	8-78
MG010 Folk	8-66
30N Classic	9-68
S1612 Folk	12-33
ST1612 Folk	12-71
N1612 Classic	12-84
TERADA	
S.616N Classic	15-10
C.103N Classic	16-48
G.703 Classic	18-66
G.705 Classic	24-86
G.706 Classic	27-52
800 Classic	26-38
1200 Classic	33-34
FL.202 Folk	23-91
FW.502 Western	37-08
FW.504 Western	46-88
W.513 12/s Western	45-32
C.102 Plectrum	16-62

Hohner

Hohner Elec	
SG2 Elec	TBA
SG200 Elec	
SG2000 Elec	
SG1B Bass	
LP200G Elec	
TF200 Elec	
SE2B Bass	
SE2T Elec	
FBIW Bass	

SP1 Elec	
FT2T Elec	
AT2T Elec	
MB200B Bass	
SA148 Elec	
PM302 Elec	
PM302B Bass	
911 Elec	
XK250/251/252 Fretless Bass	
LG23R Elec with built in Rhythm	
500 Student Folk	
SG104 Student Folk	
SG105 Student Classic	

JOHN BIRCH	
SCSL Elec	TBA
SCDL Elec	
SCDS Elec	
SCDP Bass	
SCDJ Elec	
SCDB Bass	
IVOR MAIRANTS	
MARTIN	
0021	TBA
0018	
D18	
D28	
D35	
D41	
D12-35	
D45, 018, 0018, 00028, 0045, D12-28, D12-20 and D12-45 available to order only.	
B. L. PAGE	
MICRO-FRETS	
Calibra	TBA
Calibra I	
Signature Bass	
Stage II	
Spacetone	
Baritone	
Stage II Bass	
Husky Bass	
Thundermaster	
SHO-BUD	
6141 10/s D/neck P/steel	
6140 10/s P/steel	
6139 10/s P/steel	
Maverick P/steel	

ROSE-MORRIS	
ARIA	
John Pearce Folk	TBA
John Pearce Folk, Jm.	
EKO	
Rio Brave Folk	TBA
Rio Bravo 12/s Folk	
Ranger Folk	
Ranger 12/s Folk	
Ranger Folk Elec	
Ranger Folk Jm.	
Colorado Folk	
Ranchero Folk	
Ranchero 12/s Folk	
Studio L Folk	
Ovation	
Balladeer S/burst Folk	
Folklore Folk	
Balladeer Folk	
Balladeer 12/s Folk	
Glen Campbell Folk	
Glen Campbell 12/s Folk	
Balladeer Classic	
ROSE-MORRIS	
Kansas Folk	TBA
15-11 Folk	
Dulcet Classic	
Constant aClassic	
Top Twenty Elec	
Top Twenty Bass	

SHAFTESBURY	
00 Elec	TBA
65 Elec	
66 Bass	
3302 Resonator	
3303 Resonator Jm	
SUZUKI	
3060 Classic	TBA
3055 Classic	

SG1B Bass	40-45
SG200 Elec	48-97
SG200B Bass	51-58
LP200GR Elec	54-70
LP200GRB Bass	61-48
PM102B Bass	44-76
VG200B Bass	62-43
HG91 Hawaiian	19-69
HG106 Hawaiian	61-24

JOHN BIRCH	
SCSL Elec	TBA
SCDL Elec	
SCDS Elec	
SCDP Bass	
SCDJ Elec	
SCDB Bass	

IVOR MAIRANTS	
MARTIN	
0021	TBA
0018	
D18	
D28	
D35	
D41	
D12-35	
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Stage II	
Spacetone	
Baritone	
Stage II Bass	
Husky Bass	
Thundermaster	
SHO-BUD	
6141 10/s D/neck P/steel	
6140 10/s P/steel	
6139 10/s P/steel	
Maverick P/steel	

ROSE-MORRIS	
ARIA	
John Pearce Folk	TBA
John Pearce Folk, Jm.	
EKO	
Rio Brave Folk	TBA
Rio Bravo 12/s Folk	
Ranger Folk	
Ranger 12/s Folk	
Ranger Folk Elec	
Ranger Folk Jm.	
Colorado Folk	
Ranchero Folk	
Ranchero 12/s Folk	
Studio L Folk	
Ovation	
Balladeer S/burst Folk	
Folklore Folk	
Balladeer Folk	
Balladeer 12/s Folk	
Glen Campbell Folk	
Glen Campbell 12/s Folk	
Balladeer Classic	

ROSE-MORRIS	
Kansas Folk	TBA
15-11 Folk	
Dulcet Classic	
Constant aClassic	
Top Twenty Elec	
Top Twenty Bass	
SHAFTESBURY	
00 Elec	TBA
65 Elec	
66 Bass	
3302 Resonator	
3303 Resonator Jm	
SUZUKI	
3060 Classic	TBA
3055 Classic	

3054 Classic	
1665 Classic	
1664 Classic	
1663 Classic	

ROSETTI

ARNOLD HOYER	
Elvis Presley 9309 Folk	TBA
Django Reinhardt Folk	
9155 Folk	
9176 12/s Folk	
9308 Concert Folk	
EGMOND	
Hitch-hiker Folk	TBA
Hitch-hiker Jm Folk	
Kentucky Folk	
Toledo Student Folk	
Jumbo Folk	
Double Six 12/s Folk	
Jumbo de luxe Folk	
12-string de luxe Folk	
Booming Jumbo Folk	
Lucky Seven Elec	

EPHPHONE	
FT145E Folk	TBA
FT147 Folk	
FT150E Folk	
FC22 Classic	
FT165E 12/s Folk	
EC20 Classic	
FT130E Folk	
FT135E Folk	
EA260E Bass	
EA250E Elec	
ET278 Elec	
ET275 Elec	
ET285 Bass	
ET270E Elec	

EROS	
9578 Elec	TBA
9579 Elec	
9587 Elec	
9585 Bass	
9586 Bass	
9353 Folk	
9353/E Folk Elec	
9356 12/s Folk	
9356/E 12/s Folk Elec	
GEISHA	
9645 Classic	TBA
9646 Classic	
9644 Classic	
9648 Folk	

HAGSTROM	
9430 Elec	TBA
9431 Bass	
The Swede Elec	
The Swede Bass	
9375 12/s Folk	
9375/E 12/s Elec Folk	
9374 Folk	
9374/E Elec Folk	
Isabella Classic	
Senorita Classic	
KIZO-SUZUKI	
9500 Classic	TBA
9501 Classic	
9502 Classic	
9503 Classic	
9583 H/made Classic	
9584 H/made Classic	
9651 Folk	
9582 Folk	
9653 12/s Folk	
9507 12/s Folk	

LEVIN	
Goliath Super Folk	TBA
Goliath S/burst Folk	
Goliath 12/s Folk	
L113 Classic	
LG17 Classic	
LG10 Classic	
ROSETTI	
Raver Elec	TBA
Raver Bass	
Eros Classic	
Rudi Classic	
TATRA	
9198 Classic	TBA
9225 Classic	
Hi-spot Classic	
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SELMER

GIBSON	
Johnny Smith DN, Double Pickups, Natural	722-70
Johnny Smith D, Double Pickups, Sunburst	711-70
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Johnny Smith, Single Pickup, Sunburst	676-50
Super 400 CES, Natural	751-30
Super 400 CES, Sunburst	740-30
Byrdland, Natural	575-30
Byrdland, Sunburst	564-30
L-5 CES, Sunburst	631-40
L-5 CES, Natural	642-40
L-5C, Single Cutaway Acoustic, Natural	515-90
L-5C, Single Cutaway Acoustic, Sunburst	504-90
Super 400C Single Cutaway Acoustic, Natural	603-90
Super 400C Single Cutaway Acoustic, Sunburst	592-90
ES 175D, Sunburst	328-90
ES 175D, Natural	339-90
ES 150 DC, Walnut	280-50
ES-150 DC, Natural	291-50
ES-345 TD, Cherry	357-50
ES-345 TD, Sunburst	368-50
ES-345 TD, Walnut	368-50
ES-340 TD, Natural	335-50
ES-340 TD, Walnut	324-50
ES-355 TD-SV, Cherry	539-00
ES-355	

Microphone K695	34-32
Microphone K700	38-16
Didactic 6	108-90

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DJ 105, 30w p.a. amp	49-61
DJ 705, 70w p.a. amp	76-23
DJ 500, 50w p.a. amp	68-06
DJ 700, 70w p.a. amp	81-67
DJ 1000, 100w p.a. amp	95-59
Discmaster, 100w slave	72-05
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PA 60/TC 2 x 12 col.	77-00
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HF 50 horn unit	99-00
RM 1/10, 10 channel remote units + amp	528-00
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FH 200	250-80
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GEN. EL. MUSIC

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LG 100, cab.	
LG 300, cab.	
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Power Module, 180w	
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Lem 912, guitar amp.	
Venus G20	
Mars G 30	
Mars GR30	
Saturn GR50	
Saturn B50	
Bass 80	
Explorer 80	
Vanguard 60	
Varisound R80	

HH ELECTRONICS

IC.100, 100w lead amp	142-72
IC.100S, 100w lead amp	105-60
IC.100, 75/120w comb amp	162-80
MA.100, 100w p.a. amp	130-90
MA.100S, 100w p.a. amp	110-00
S.130, 130w slave	84-70
412 BL Minor, 120w cab.	118-80
70w p.a. standard	71-50
70w p.a. dual cols.	86-90
4 x 12 p.a. cols.	N/A
Folded horn bins.	N/A

HIWATT

DR.504, 50w	TBA
DR.103, 100w	
DR.201, 200w	
DR.405, 400w	
DR.512, 50w p.a.	
DR.112, 100w p.a.	
DR.203, 200w p.a.	
DR.406, 400w p.a.	
SE.4121, 50w, 4 x 12.	
SE.4123, 100w, 4 x 12.	
SE.4122, 100w, 4 x 12.	
SE.4128, 200w, 4 x 12.	
SE.4124, 50w, 4 x 12.	
SE.4124, 50w, 4 x 12 col.	
SE.4125, 100w, 4 x 12 col.	
SE.4126, 150w, 4 x 12 col.	
SE.4127, 200w, 4 x 12 col.	

HÖHNER

Orgaphon 24 MH	TBA
Orgaphon 33 MH	
Orgaphon 55 GB	
Orgaphon 60 N	
Orgaphon SR 76	
Super Reverb 61	
Solo Uni-amp	
Box 80 cab	
Tilter for Box 80	
OTS 100 cab	

HORNBY-SKEWES

MILES PLATTING	
V.100, 100w amp	94-33
V.50, 50w amp	76-96
PA.50, p.a. amp	91-45
PA.100, p.a. amp	112-28
V.50-S, 50w 2 x 12 in. cab.	70-36
PA.50-S, 50w 2 x 12 in. cols, per pair	115-39
PA.100-S, 100w 4 x 12 in. cols, per pair	189-51
C.30, 30w combo and 1 x 12 in.	111-34
C.50, 50w combo and 2 x 12 in.	131-71

ZENTA	
Z.50/6789 ex, 50w, combo and 2 x 12 in. Z.50, R/BS07 ex, as previous + reverb	145-05
CD.15.SN, 10w combo and 1 x 12 in.	52-71
PL.TK.15, 10w combo and 1 x 12 in. and light show	73-15
CD.6.SN, 6w combo and 1 x 8 in.	23-21
CD.6.STD, as previous and term.	29-11
Z.3, 3w combo and 1 x 6 in.	18-32

ICELECTRICS

PAU 3030, stereo, 30w p.c.	73-20
PAU 6060, stereo, 60w p.c.	84-26
ADM 60/3, 60w p.a. SMP, 101, stereo mixer pre-amp	98-90
MMP 202, mono-mixer pre-amp	83-60
P.50, power amp	44-00

JENNINGS

AC 15, combo	60-50
AC 40, combo	165-00
J 40, combo	154-00
J 100, combo	238-70
J 100/D, combo	247-50
B 50, combo	168-30
B 100, combo	220-00
B 50, amp	90-20
B 100, amp	115-50
J 100, amp	126-50
J 200, amp	203-50
AC 100, amp	143-00
J 50, cab	75-90
B 1, cab	104-50
B 2, cab	104-50
B 3, cab	78-10
D 4, cab	121-00
PA 50, p.a. amp	99-00
PA 100, p.a. amp	132-00
LS 410, col.	63-86
LS 410, col.	82-50

LING DYNAMICS

ALTEC	
Altec 815, 300w p.a.	550-00
Altec 1205, 75w p.a.	190-00
Altec 1208, 100w p.a.	220-00
I210 AX mixer/amp	320-00
I212A mixer/amp	220-00
I212A mixer/amp	220-00
771 BX crossover bi-amp	160-00
LDS, 85w slave amp.	85-00

MACINNES

CROWN INT/AMCRON	
IC150, stereo pre-amp	140-80
D60 amp, 60w per channel	106-70
D150, 140 amp, 140w per channel	218-90
DC300 A, 500w per channel	418-00
M600, 1000w amp.	803-00
M2000, 2000w amp.	1606-00
M15A, 100w driver.	29-42
M15B, 100w driver.	29-70
M15C, 100w driver.	29-15
M15E, 100w driver.	29-15
M18A, 200w driver.	86-90

MAURICE PLAQUET

AMPEG	
Ampeg V4 stack.	565-00
Ampeg V4 B system.	575-00
Ampeg B 15N portable bass	315-00
Ampeg V2 system.	395-00
ACOUSTIC:	
371 system	630-00
271 system	675-00
Traynor 100 lead sys.	245-00
Traynor 100 bass sys.	310-00

ORANGE

250w p.a. amp	429-00
120w p.a. amp	148-50
6 channel compact mixer	157-30
250w slave	288-75
120w slave	123-75
1,500w + slave, 'Kill-erwart'	693-00
250w amp	321-75
120w Graphic amp.	123-20
80w Graphic amp.	115-50
80w Graphic combo.	173-80
Bouncer 1 x 15 horn 'E' cab	198-00
Bouncer 1 x 15 'C' cab, 100w	140-80
PA horn box 2 X 12, 100w	198-00
4 x 12 P.A. col, 120w	130-90
Plug in horns, per pr.	82-50
4 x 12, 120w stack box	130-90
2 x 12, 60w monitor projector box	82-50
Plug in horns, small per pair	74-80
4 x 15, 250w stack box	217-80
x 18 bass box	107-80

ROSE-MORRIS

MARSHALL L/B/O AMPS:	
1967, 200w lead	201-30
1959, 100w lead	141-90
1987, 50w lead	97-90
1959T, 100w lead trem	152-90
1987T, 50w lead trem	109-45
2062, 250w bass	202-95
1978, 200w bass	201-30
1992, 100w bass	141-90
1986, 50w bass	97-90
1989, 50w organ	97-90

L/B/O CABS:	
1980, 150w	144-65
1990, 8 x 10, 100w (export)	120-45
2008, 4 x 10, 60w (export)	123-20
2032, 4 x 12, 100w	153-60
2033, 4 x 12, 120w	126-25
2045, 2 x 12, 60w	75-35
1935-1935B, 4 x 12, 100w	126-50
1960-1960B, 4 x 12, 100w	126-50
1982-1982B, 4 x 12, 200w	154-55
1979-1979B, 4 x 15, 200w	182-05
2053, 1 x 12 flare cab, 100w	120-45
2054, flare cab 125w	140-80
2056, 250w	288-20
2052, 125w	168-30

SET-UPS L/B/O	
Unit 1, 50w lead	173-25
Unit 2, 50w lead	218-35
Unit 3, 100w lead	393-80
Unit 4, 100w lead	309-65
Unit 5, 100w lead	282-15
Unit 6, 200w lead	489-50
Unit 7, 200w lead	537-35
Unit 8, 50w organ	173-25
Unit 9, 100w lead	282-15
Unit 10, 100w lead	286-55
Unit 11, 100w lead	382-80
Unit 12, 200w lead	489-50
Unit 13, 200w lead	481-80
Unit 14, 50w lead	218-35
Unit 15, 50w lead	238-15
Unit 16, 50w lead	223-85
Unit 17, 100w lead	262-35
Unit 18, 100w lead	282-15
Unit 19, 200w lead	296-45
Unit 20, 50w bass	309-65
Unit 21, 100w bass	564-30
Unit 22, 100w bass	173-25
Unit 23, 200w bass	286-55

OTHERS:

2040, 50w combo.	175-45
2041, 50w two piece.	213-40
2048, 50w reverb amp	112-75
2059, 100w two piece reverb.	295-90
2068, 100w Artist reverb amp	156-60

2049, 50w 2 x c 12ab	100-65
2069, 100w 4 x 12 cab	145-30
2046, 25w combo.	107-80
1930, 10w combo.	83-05
1975, pedal.	16-10
2023, pedal.	16-54
2066, plug box.	66-00
2003, 100w P.A. 4 inputs	147-40
1968, 100w 8 inputs.	141-90
1985, 50w 4 inputs.	97-90

2043, 200w 2 X 12, 2 x 10 pair	205-70
2047, 100w 1 x 12, 1 x 10 pair	135-30
1983, 100w 2 x 12 pair	132-00
Unit 24, 20w P.A. amp 2 col.	119-35
Unit 25, 50w P.A. amp 2 col.	233-20
Unit 26, 100w P.A. amp 2 col.	282-70
Unit 27, 100w P.A. amp 2 col.	347-60
2080, 30w P.A.	131-30
2050, P.A. mixer, 9 channel	300-85
2021, 250w P.A. slave amp	213-40
2056, 250w P.A. cab.	288-20
2055, 125w speaker and horn, pair	441-10
2057, double flare horn unit	150-70
2052, 125w cab bass boost	168-30
2053, 100w l/o flare cab	119-90
2054, 125w l/o flare cab	140-80

LINE SOURCE P.A.:	
2009, 100w amp	162-80
2010, 50w amp	99-00
2011, 20w amp	59-40
2008, 6w col	17-05
2007, 10w col	29-70
2006, 15w col	35-75
2005, 18w col	39-60
2004, 24w col	48-40

ROSETTI (amps)	
SHURE	
VA300S Speaker Column	TBA
VA301S Monitor Speaker	"
VA302E-C Control Console	"
PM300E Booster Amplifier	"
A3PC-C Console Cover	"
A3PC Set of Covers.	"
A3PC-S Speaker Cover	"
A35-C Console Stand	"
A35-S Speaker Stand.	"
A31PC-S Monitor Cover	"
P300R Rack Mount Kit	"

RSE	
RSE Model 3, 300w amp	TBA
RSE Model 4, double bass horn cab.	"
RSE Model 5, single bass horn cab.	"
RSE Model 6, mid/treble horn cab.	"

S.A.I.	
P.A.:	
4 x 12 (Staggered), 200w (Pr.)	TBA
Matching twin horn cabs (pr.)	"
Matching quad horn cabs (pr.)	"
2 x 12, 2 horns, 140w (pr.)	"
2 x 12, 2 horns, 100w, mini (pr.)	"
1 x 15, 2 horns, 100w (pr.)	"
2 x 12, 100w (pr.)	"
1 x 12, 50w (pr.)	"
1 x 12, 2 horns, 80w (pr.)	"
1 x 15 JBL super horn	"
200w twin super horn cabs (pr.)	"
4 x 10 P.A. cols, 80w (pr.)	"
3 x 10 P.A. col, 60w (pr.)	"
Guitar Cabs.	"
4 x 12 STD, 100w	"

SELMER	
AMPLIFIERS	
L + B 100	175-45
SL 100 slave	127-60
PA 100	184-80
Compact 155S	43-89
Compact 305S	92-95
Zodiac 100 SV	108-90
Compact 30 SV	91-30
Compact 50R SV reverb.	141-90
PA 100/6 SV reverb.	141-90
PA 100/4 SV	104-50
Treble 'N' bass 100 SV	89-65
Treble 'N' bass 50 SV	71-50
Treble 'N' bass 50 SV reverb.	82-50
Chieftain 200 amp unit	163-90
Chieftain 100 horn enclosure unit	104-50
Chieftain 100 bass cabinet	108-90
Chieftain unit, comp.	361-90
Lead 100 speaker	109-45
Bass 100 speaker	80-85
PA 60H speaker.	97-90
Goliath 50 Mk II	68-75
All purpose 100 Speaker	108-90
All purpose 50 speaker	74-80
TV-60 PA col speaker	80-30
TV-35 PA col speaker	48-40
TV-20 PA col speaker	60-50

ELEGATONE ORGAN TONE CAB:	
8400, CH2-50 stereo.	438-90
8403, CH1-30	257-40
8405, CH1-50	383-90
8415, CH1-50P portable	383-90
8423, Pre-amplifier unit	30-25
8420, CHO-30	193-60
8425, CHO-30 portable	193-60

SIMMS-WATTS	
Ike Isaacs Pro reverb	197-00
PA70 amp	98-00
PA70 col (pr.)	108-00
PA cols 4 x 8	108-00
PA100 l/b/o amp.	126-00
GE100 graphic amp.	160-00
PA100 amp	138-00
PA cols 2 x 12 (pr.)	182-00
Add-on-horns, twin horns.	76-00
AP200 l/b/o amp.	190-00
PA200 amp	217-00
APU200 PA slave	178-00
PA cols 4 x 12 (pr.)	320-00
H100 super horn cab	424-00
AP 4 x 12 l/b/o cab	143-00

2G+IH-2..... 556-05	3-15B-I..... 504-73	Hustler..... 301-12	X2G+IH PA col with power module..... 392-92	16 channel mixer low imp..... 745-25	Complete theatre sys- tem, high..... 1144-88
2L+IH-4..... 607-31	2-D140F-I..... 555-50	Sidewinder with J.B.L..... 352-38	X2A+IH..... 469-86	Lounge/arena single col..... 238-53	Complete theatre sys- tem, low..... 1226-99
2L+IH-1..... 607-31	3-D140F-I..... 697-07	PA SYSTEMS:	X2L+IH..... 495-49	Theatre/stadium sing- le col..... 339-07	Complete arena sys- tem, high..... 1535-21
2L+IH-2..... 658-62	1-18B-I..... 490-38	150 PA..... 501-15	Monitor module..... 198-55	Monitor module..... 198-55	Complete arena sys- tem, low..... 1699-39
2L+IH-4..... 709-88	2-15B cab..... 208-78	300 PA..... 737-55	KASINO PA SYSTEMS:	Complete lounge sys- tem high..... 943-80	Complete stadium system, high..... 1937-37
4-12G cab..... 208-78	3-15B..... 286-22	302 PA..... 672-04	8 channel mixer, high imp..... 466-78	Complete lounge sys- tem, low..... 1025-91	Complete stadium stem, low..... 2101-55
2-15G cab..... 208-78	2-D140F..... 336-98	303 PA..... 892-54	8 channel mixer, low imp..... 548-84		
2-15L cab..... 311-41	3-D140F..... 478-55	305 PA..... 1097-69	16 channel mixer, high imp..... 581-18		
2G+IH cab..... 286-22	1-18B..... 271-86	150 PA cols (pr.)..... 250-30			
2L+IH cab..... 336-98	COMBO AMPS:	300 PA cols..... 417-56			
250 BASS SYSTEMS:	Commander..... 316-47	303 PA cols..... 572-44			
2-15B-1 (complete) .. 427-29	Charger..... 249-81	305 PA cols..... 777-59			

PERCUSSION INSTRUMENTS

D. H. BALDWIN

GRETSCH

4027 Rock 'n Roll..... TBA	4029 Avant Garde.....	4028 Black Hawk.....	4015 Name Band.....	4025 Progressive Jazz.....	4002 One Nighter Plus.....	4007 One Nighter Plus.....
Snares:	4160G, 14 x 5.....	4160, 14 x 5.....	4157, 14 x 5 1/2.....	4153, 14 x 6 1/2.....	4109, 14 x 5.....	4102, 14 x 5.....
	4103, 14 x 5 1/2.....	4190, 14 x 6 1/2.....	4191, 14 x 6 1/2.....	4192, 15 x 8.....	4193, 15 x 8.....	4105, 14 x 5 1/2.....
Bass Drums:	4259, 26 x 14.....	4260, 28 x 14.....	4262, 30 x 16.....	4263, 32 x 16.....	4264, 34 x 16.....	4265, 36 x 16.....
	4271, 26 x 14.....	4272, 28 x 14.....	4273, 30 x 16.....	4274, 32 x 16.....	4275, 34 x 16.....	4276, 36 x 16.....
	4110, 22 x 14.....	4111, 22 x 14.....	4115, 26 x 14.....	4117, 28 x 14.....	4244, 18 x 14.....	4249, 20 x 14.....
	4247, 22 x 14.....	4269, 24 x 14.....	4271, 26 x 14.....	4272, 28 x 14.....	4415, 12 x 8.....	4416, 13 x 9.....
	4420, 14 x 10.....	4421, 15 x 12.....	4417, 14 x 14.....	4418, 16 x 16.....	4422, 18 x 18.....	4419, 18 x 18.....
	4423, 18 x 18.....	also in walnut	Cymbals:	K. Zildjian & Ajaha - prices being revised		

BOOSEY & HAWKES

BEVERLEY	
Panorama 21..... 144-92	
Panorama 22..... 216-53	
Panorama 24..... 179-02	
Galaxy 18..... 114-62	
Galaxy 21..... 126-17	
Galaxy 24..... 128-31	

DALLAS ARBITER

HAYMAN	
Outfits - less stands:	
2220 Recording..... TBA	
2221 Pacemaker.....	
2222 Big Sound.....	
2219 Showman "22".....	
2219A Showman "24".....	
Outfits - with stands:	
2220/S Recording.....	
2221/S Pacemaker.....	
2222/S Big Sound.....	
2219/S Showman "22".....	
2219A/S Showman "24".....	

Drums:

2223 Vibrasonic Snare.....	
2224, 12 x 8 Tom Tom.....	
2225, 13 x 9 Tom Tom.....	
2226, 14 x 14 Tom Tom.....	
2227, 16 x 16 Tom Tom.....	
2228, 18" Bass Drum.....	
2229, 20" Bass Drum.....	
2230, 22" Bass Drum.....	
2235, 24" Bass Drum.....	
2242, 26" Bass Drum.....	
Cymbals:	
14" (per pair).....	
15" (per pair).....	
16" (each).....	
18" (each).....	
20" (each).....	
22" (each).....	
Heads by Remo	
12" Tom Tom.....	
13" Tom Tom.....	
14" Snare.....	
14" Batter.....	
14" Tom Tom.....	
16" Tom Tom.....	
18" Bass Drum.....	
20" Bass Drum.....	
22" Bass Drum.....	
24" Bass Drum.....	

LUDWIG

980 Super Classic..... TBA	
983 Hollywood.....	
988 Downbeat.....	
Snares:	
400 Supra-Phonic 14 x 5.....	
402 Supra-Phonic 14 x 6 1/2.....	
404 Arcolite 14 x 5.....	

HÖHNER

SONOR

Outfits:	
K130..... TBA	
K132.....	
K180.....	
Snare Drums:	
D421.....	
D426 (Metal).....	
D431.....	
D444 (Metal).....	
D454 (Metal).....	
Tom Toms:	
T628.....	
T629.....	
T630.....	
T631.....	
T632.....	
T648.....	
T649.....	
T650.....	
T651.....	
T652.....	
Bass Drums:	
G230.....	
G231.....	
G240.....	
G241.....	
Bass Pedals:	
Z5304.....	
Z5319.....	
Z5321.....	
Hi Hats:	
Z5451.....	
Z5452.....	
I90291.....	
Cymbals - Zyn '70'	
I272 - 12".....	
I274 - 14".....	
I276 - 16".....	
I278 - 18".....	
I282 - 22".....	
Zyn (Standard):	
272.....	
274.....	
275.....	
276.....	
278.....	
268S.....	
280.....	
269S.....	
282.....	
Heavy Pairs Super-Zyn:	
374.....	
375.....	
37.....	

HORNBY-SKEWES

BEVERLEY

Outfits:	
Galaxy 18..... 170-41	
Galaxy 21..... 182-69	
Galaxy 24..... 192-58	
Panorama 21..... 206-99	
Panorama 22..... 282-85	
Panorama 24..... 248-25	

HOSHINO

Outfits:	
HM1000..... 107-54	
HK600M..... 25-15	

PREMIER

Snares; Metal Shells:

2000, 14 x 5 1/2..... 41-90	
2003, 14 x 6 1/2..... 43-50	
2006, 14 x 12..... 47-10	
2011, 14 x 4..... 40-90	
37 Hi-Fi 14 x 5 1/2..... 32-90	
38 Hi-Fi 14 x 6 1/2..... 34-70	
Wood Shells:	
2001, 14 x 5 1/2..... 39-90	
2010, 14 x 4..... 39-90	
31, 14 x 5 1/2..... 31-20	
Outfits:	
707 20" b.ds..... 435-60	
B707 22" b.ds..... 439-40	
303 20" b.d..... 327-70	
B303 22" b.d..... 329-60	
202 20" b.d..... 280-70	
B202, 22" b.d..... 282-60	
I11 20" b.d..... 197-60	
B111 22" b.d..... 199-50	
Bass Drums:	
127, 18 x 15..... 41-20	
129, 20 x 15..... 43-10	
130, 20 x 17..... 44-20	
131, 22 x 15..... 45-20	
132, 22 x 17..... 46-10	
121, 24 x 15..... 48-60	
125, 24 x 17..... 51-90	
122, 26 x 15..... 50-40	
126, 26 x 17..... 53-90	
124, 28 x 17..... 53-90	
164, 28 x 15..... 49-10	
166, 36 x 19..... 92-50	
Tom Toms:	
435, 14 x 14..... 35-20	
446, 16 x 16..... 36-50	
442, 12 x 8..... 22-90	
433, 13 x 9..... 25-00	
444, 14 x 8..... 26-90	
440, 14 x 10..... 29-90	
Bass Drum Pedal:	
250S..... 9-10	
Super Zyn Cymbals:	
352 12"..... 11-90	
353 13"..... 13-90	
354 14"..... 15-90	
354P 14"..... 31-80	
355 15"..... 17-90	
355P 15"..... 35-80	
356 16"..... 19-90	
358 18"..... 23-90	
358S 18"..... 24-90	
360 20"..... 27-90	
360S 20"..... 28-90	
362 22"..... 34-90	
Zyn:	
272 12"..... 3-45	
273 13"..... 4-10	
274 14"..... 4-75	
274P 14"..... 9-50	
275 15"..... 5-50	
275P 15"..... 11-00	
276 16"..... 6-75	
278 18"..... 8-90	
268S 18"..... 9-00	
280 20"..... 11-20	
269S 20"..... 11-30	
282 22"..... 13-90	
Heavy Pairs Super-Zyn:	
374 14"..... 34-80	
375 15"..... 38-80	
37..... 16"..... 42-80	

Zyn 12"..... 9-00	
232 13"..... 10-50	
234 14"..... 12-50	
235 15"..... 14-00	
236 16"..... 15-50	
Tom Tams:	
728 28"..... on app	
730 30"..... on app	
727 stand..... 14-90	

ROSE-MORRIS

SHAFTESBURY

Outfits:	
Module 5050..... TBA	
Module 5055.....	
Module 5060.....	
Drums:	
5420 Bass Drum 20 x 12 wood shell.....	
5420 Bass Drum 20 x 12 wood shell.....	
5422 Bass Drum 22 x 14 wood shell.....	
5422 Bass Drum 22 x 14 wood shell.....	
512 Tom Tom 12 x 8.....	
513 Tom Tom 13 x 9.....	
514 Tom Tom 14 x 15.....	
516 Tom Tom 16 x 16.....	
422 Snare Drum, aluminum shell.....	
423 Snare Drum, wood shell.....	
Cymbals:	

AVEDIS ZILDJIAN

5241, 8".....	
5242, 10".....	
5243, 13".....	
5244, 14".....	
5245, 15".....	
5246, 16".....	
5247, 17".....	
5248, 18".....	
5248WVC, 18".....	
5248FT 18".....	
5248S 18".....	
5248T 18".....	
5248MC 18".....	
5220, 20".....	
5220P, 20".....	
5220S, 20".....	
5220MC, 20".....	
5221, 22".....	

AVEDIS ZILDJIAN BRILLIANT

5333, 10"..... TBA	
5334, 13".....	
5335, 14".....	
5336, 15".....	
5337, 16".....	
5338, 17".....	
5339, 18".....	
5340, 20".....	
5341, 22".....	

KENNY CLARKE (pairs)

5215, 13" - 14" High Hat (per pair)..... TBA	
5216, 14" - 15" High Hat (per pair).....	
5243/2, 13" (per pair).....	
5244/2, 14" (per pair).....	
5245/2, 15" (per pair).....	
5246/2, 16" (per pair).....	

POWERDRIVE

5409 Twin Bass Drum Pedals (per pair)..... 62-25	
5410 Hi-Hat Stand with Choke Pedal..... 24-30	
5411 Snare Drum Stand..... 18-00	
5412 Cymbal Stand..... 15-85	
5413 Tom Tom Mounting..... 16-70	
5416 Drum Stool..... 17-50	

SELMER

MEAZZI HOLLYWOOD

6210 Jolly Major Drum Kit..... 93-50	
6211 Jolly Major Side Tom Tom..... 23-10	
6212 Jolly Major Cymbal Stand..... 4-62	
6200 President Performance Drum Kit..... 218-90	
6220 President Lux Drum Kit..... 246-40	
6230 President Normal Drum Kit..... 209-00	
6240 President Jazz Drum Kit..... 198-00	
6206 Multisound Tunable Tom Tom (14 x 14)..... 82-50	
6209 Multisound Tunable Tom Tom (16 x 16)..... 93-50	
6203 Rapid H-hat Stand..... 24-20	
6204 Rapid Bass Drum Pedal..... 24-20	
6205 Rapid Snare Drum Stand..... 22-00	
6201 Metal Snare Drum (5 1/2 x 14")..... 38-50	
6207 Rapid Cymbal Stand, with tilter..... 11-00	

SELMER LONDON

Cymbals:	
6260 Pair of 14" Hi-hat Cymbals..... 12-10	
6261, 20" Cymbal..... 14-30	
6262, 18" Cymbal..... 12-10	
6263, 16" Cymbal..... 8-25	

SELLOND LATIN PERCUSSION

Congas:	
67001 Single Quinto..... 53-35	
67601 Case for above..... 9-79	
67011 Single Tumba..... 53-	

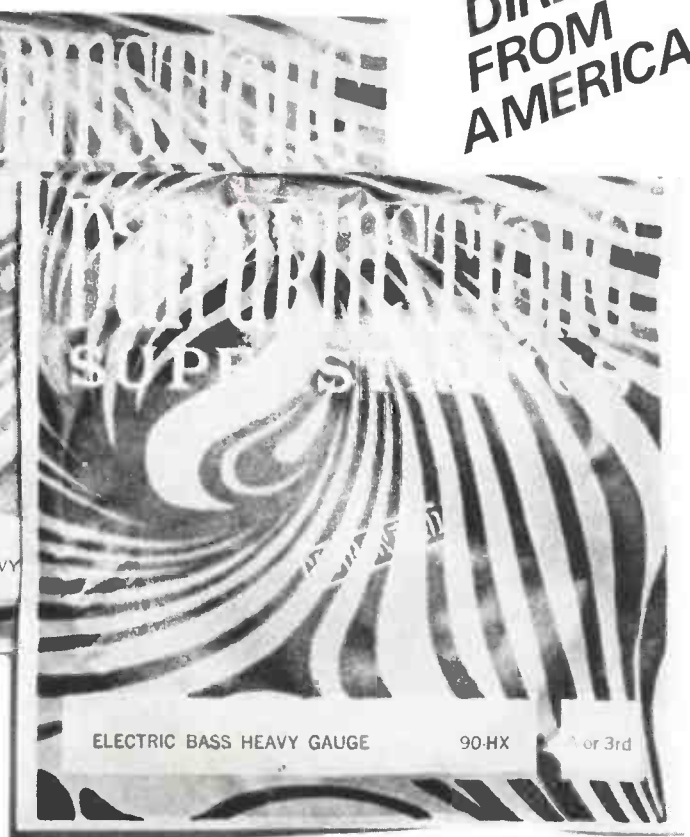
KEYBOARDS

BALDWIN		8824 Consolette (single manual) ... 240-90	Orcana Chord Organ 27/8	Galanti Duo (X300R A + B)	C120 inc. Leslie	Model 20, with Tape Recorder
Models:		88133 Soft Top Bench for above models .. 12-65	JENNINGS	Napoli Duo	C130 inc. Leslie	Model 30, with Leslie and Tape Recorder ..
124A	TBA	8869 Electronic Piano 196-90	J.70	Napoli Duo, inc. Leslie	C150 inc. Leslie	Model 40, with Leslie and Tape Recorder ..
124B	"	8820 Capri Junior Portable	J.71	O.50 Amplifier Sect'n	Viscount (X) Series:	Electronic Piano Series:
124BC	"	8821 Panther 2200 Portable	J.72	O.100 Amplifier Sect'n	X125	Insta-Piano
E10R	"	8821 Panther 2200 Portable	J.73	PO.I 2-Speed Pulsation Unit	X150	
E10LR	"	8868 International 2000 Professional Portable	O.50 Amplifier Sect'n	TS.I Twin-Speed Pulsator	Spectravox Series:	
125A	"	8878 Bench for above model	O.100 Amplifier Sect'n	TS.II Twin-Speed Pulsator II	Model 10, with Tape Recorder	
E10LB	"	8806 13-note Pedal Pedal Board for Portable Organs				
130A	"	8818 Expression Pedal for Portable Organs				
130AC	"					
126	"					
130D	"					
130DC	"					
56A	"					
56D	"					
711	"					
CT100A	"					
CT100D	"					
C630	"					
4E	"					
210D	"					
PR200A	"					
C620	"					
E110 (Piano)	"					
E105 (Piano)	"					
Cabinets:						
3ET	"					
35	"					
3PR	"					
3ETE	"					
BENELUX (Riha)						
Festivo	TBA					
Largo	"					
Largo Leslie	"					
Andante	"					
Andante Leslie	"					
Adagio	"					
Adagio Leslie	"					
Adagio 25	"					
Adagio 25 Leslie	"					
Allegro 32	"					
Allegro 32 Leslie	"					
Mark 1600 models:						
1600S	"					
1600L	"					
1600T	"					
1600TL	"					
Mark 200 models:						
2000S	"					
2000L	"					
2000T	"					
2000TL	"					
BOOSEY & HAWKES						
Diamond Piano, portable	275-00					
Diamond Piano rhythm unit	399-30					
Diamond Piano	352-00					
Diamond 800 Organ, with case	467-50					
Sustain pedal board	33-00					
Diamond 600 Organ, with case	151-80					
Diamond 700 Organ, rhythm unit/case	297-00					
Diamond 700, without rhythm unit	258-00					
Diamond Space Sounder X100	203-50					
Diamond Space Sounder X80	187-00					
ARP Synthesizers						
2701 Pro-Soloist	682-00					
2800 Odyssey	682-00					
2600	1,650-00					
2810 Odyssey stand	27-50					
2812 Odyssey case	27-50					
DAVOLI						
Davalisint	212-46					
EKO						
2022 Tiger Junior	89-23					
2023 Tiger	202-02					
2024 Tiger	180-93					
2025 Minstrel 44	131-90					
2026 Minstrel 44	115-73					
2027 Tiger 61	253-34					
2027R Tiger 61R	294-81					
2028 Tiger Mate	258-87					
2029 Tiger Duo	312-08					
2029R Tiger Duo R	358-68					
2030 Madrigale 61	273-00					
2030R Madrigale 61R	314-48					
2031 Cantorum 44	275-97					
2031R Cantorum 44R	317-45					
ELKA						
8861 Minuette 99C	295-90					
8862 Minuette 99CR	321-20					
8863 Minuette 99CRA	372-90					
8864 Minuette 99CRA De Luxe	394-90					
8866 Ancona 701 CRA	647-90					
8867 Ancona 701 CREA	714-90					
8865 Hereford 990 CREA	801-90					
8824 Consolette (single manual) ... 240-90						
88133 Soft Top Bench for above models .. 12-65						
8869 Electronic Piano 196-90						
8820 Capri Junior Portable	200-20					
8821 Panther 2200 Portable	281-60					
8868 International 2000 Professional Portable	836-00					
8878 Bench for above model	50-60					
8806 13-note Pedal Pedal Board for Portable Organs	31-90					
8818 Expression Pedal for Portable Organs	8-25					
FARFISA						
Model 50	TBA					
Model 54	"					
Church Organ CH25	"					
Professional Duo	"					
VIP.255	"					
VIP.233	"					
VIP.345	"					
Matador R	"					
Matador R Consolette Transicord De Luxe	"					
Cordovox CG4	"					
Cordovox CG5	"					
Professional Electronic Piano	"					
Artist Piano	"					
Super Piano	"					
GEM						
287 Imperial Duo	"					
291 Caravan	"					
290 Europa	"					
282 Jumbo Gem	"					
293 Jumbo 61 5-octave	"					
HAMMOND						
Model VS-150	TBA					
Model VS-250	"					
Model F-2000	"					
Model J.400	"					
Model N.100	"					
Model N.300	"					
Model L.102	"					
Phoenix	"					
T.500	"					
Piper	"					
Model P.15 Tone Cabinet	"					
Series 10 Tone Cabinet	"					
Model A.100	"					
Model R.122	"					
Model C.3	"					
Model RT.3	"					
Model HX.100	"					
Model X.66	"					
Concorde	"					
Leslie Speakers:						
Model 110	"					
Model 125	"					
Model 225	"					
Model 145	"					
Model 147	"					
Model 147 RV	"					
Model 247	"					
Model 247 RV	"					
Model 122	"					
Model 122 RV	"					
Model 222	"					
Model 222 RV	"					
Model 700	"					
Model 610	"					
Model 18	"					
Model 825	"					
Model 760 Black	"					
Model 760 Walnut	"					
Model 910	"					
Model 950	"					
HOHMER						
Electra Piano	"					
Electra Piano	"					
Pianet N	"					
Clavinet C	Discontinued					
Clavinet D6	"					
Bass	"					
Bass (without stand)	"					
Favorette	"					
Symphonic 40	"					
Symphonic 410	"					
Symphonic 410L	"					
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101 ditto with Rhythm Unit	"					
102 ditto with Tape Recorder	"					
103 ditto with Rhythm Unit and Tape Recorder	"					
KENTUCKY						
200 'Challenger' Organ and Bench	TBA					
201 ditto with Rhythm Unit	"					
202 ditto with Tape Recorder	"					
203 ditto with Rhythm Unit and Tape Recorder	"					
100 'Adventure' Organ and Bench	"					
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