

BEAT INSTRUMENTAL

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BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

No. 93

JANUARY 1971

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Publisher and Managing Editor: SEAN O'MAHONY

Advertisement Director: CHARLES WOODS

Editor: ANTHONY TYLER

Features Editor: SAM HAMILTON

Asst. Advertisement Manager: RICK DESMOND

Production Manager: PAUL NUDDS

Circulation Manager: ANN WICKENS

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Editorial

THIS month, in response to many requests, we have changed Chart Fax — which has dealt up to now mainly with singles—to *Album Chart Fax*. There are many reasons for this change. It reflects, we think, the growing involvement of the Music World with the album business, and its gradual disengagement from the production of the 'hit single'. Many singles are, of course, still being produced, but more and more groups seem to be concentrating on the LP record as a means of expressing themselves.

Does this mean the impending demise of the single? One might be excused for thinking so. The price of singles has risen yet again, whereas recent moves in LP prices suggest that more and better bargains in the album field will soon become available. Also, with 16 tracks instead of two (or four) to play with, artists and groups can find more scope for their self-expression.

All the same, the Era of the Single has lasted nearly 15 years, and has seen the emergence of Rock as a creative force unrivalled by any other Art Form. The freedom offered by an album-orientated Industry—plus the impending advent of Video—should finalise the process which began with Bill Haley and Carl Perkins in the mid-nineteen-fifties.

A Happy and creative New Year to all readers of *Beat Instrumental*!

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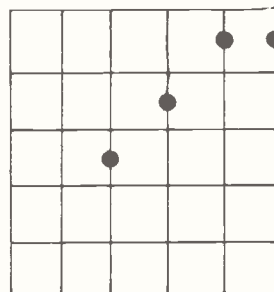
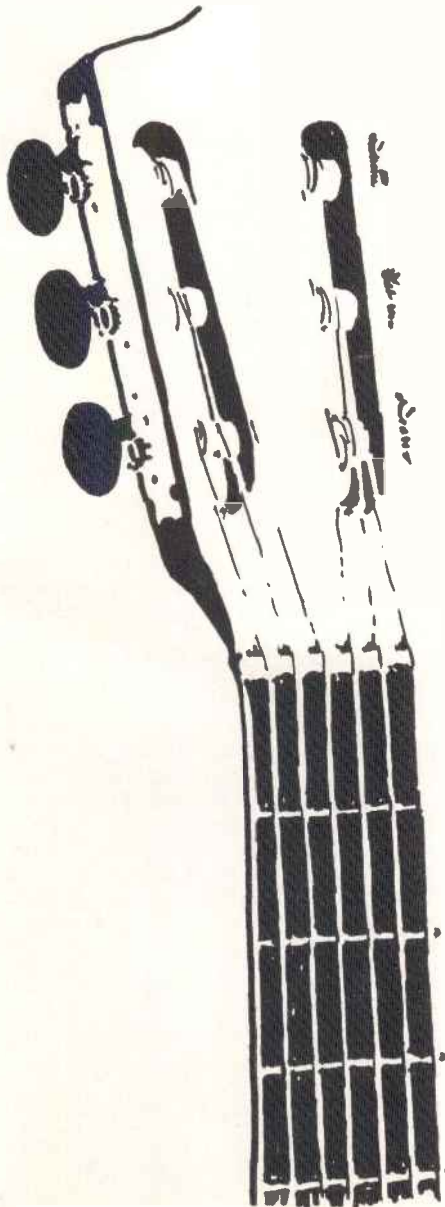
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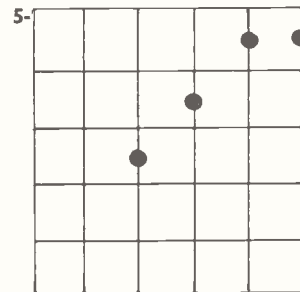
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9: Chord shapes

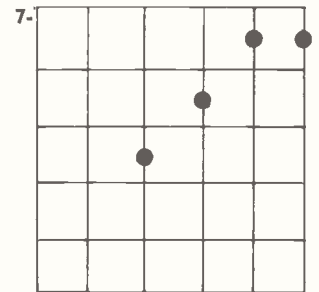
Do you find it hard to visualise some of the higher chord shapes? Many people seem to think that it's more difficult to play chords higher up the neck than at the bottom. But this isn't so. One common way round the problem is to learn a chord shape at the bottom end of the neck and what chord this shape becomes when it is played in exactly the same formation higher up the neck. For example, the F Major shape becomes A Major when played at the 5th fret. There are really only three chord shapes to worry about—those of F Major, D Major and A Major. By playing these chords on different frets, any major chord can be formed. The three shapes are known as the 1st, 2nd and 3rd shapes. The 1st shape takes its name from the note played on the 1st string, the 2nd shape from the note played on the 2nd string, and the 3rd shape from the note played on the 3rd string. Stick with the four-string chords to begin with. In any case, four-stringers are sometimes far better than six-stringers. Study the following chord diagrams, and you will soon see how just three shapes can give innumerable chords.



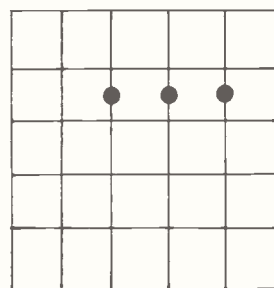
The normal F shape



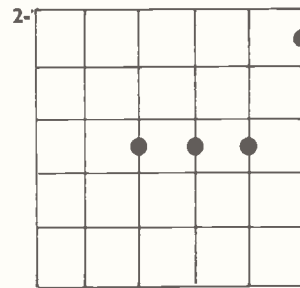
Becomes B \flat on the 6th fret



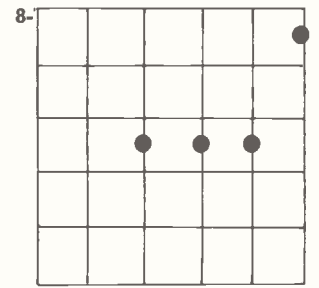
And C Major on the 8th fret



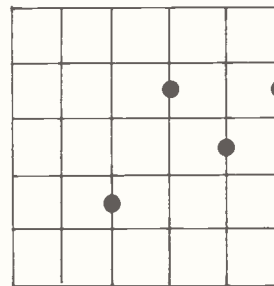
The normal A shape



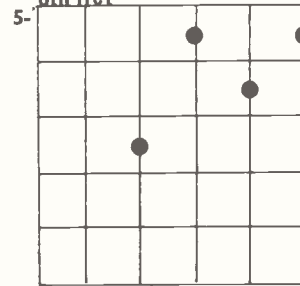
Becomes C Major on the 6th fret



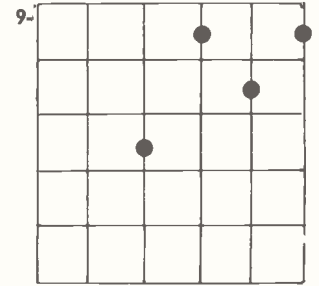
And F \sharp on the 11th fret



The normal D shape



Becomes F \sharp on the 6th fret



And B \flat on the 10th fret

Although I've only shown the Major chord shapes, this method applies to all chords no matter whether they be Majors, Minors, Sevenths, and so on. No one can say which is the correct shape to use at any particular time. It's a matter of using your ear and a bit of common sense. Practice as many of these different shapes as you can, and next month I'll include an exercise to help you along.

PLAYER OF THE MONTH



TOMMY EYRE

MOST musicians have their ups and downs as they follow their careers, and organist Tommy Eyre, now with the Mark-Almond group formed by ex-Mayall men Jon Mark and Johnny Almond, has certainly had his share of good and bad times.

Tommy, who comes from Sheffield, spent 11 years studying classical piano from the age of six onwards. 'When I was about 11,' said Tommy, 'I started doing gigs. I suppose I was the "child prodigy" and had flowers thrown at me, that sort of thing. I was earning about £15 a week when I was still at junior school. Then I began playing with my father in pub bands on guitar.'

'After that I started working in rock and roll bands, mainly in working men's clubs, where I used to earn about £25 a week from ten gigs. Then Joe Cocker asked me to join the Grease Band which, he said, was going down to London. I didn't take that much notice because he'd asked me before and was always "just going down" to London. Then I found that they actually were going and I joined.'

'We had *With A Little Help From My Friends* and I thought I was getting somewhere. Then I got the sack in mid-winter and I was back to working in pubs, this time in London.'

After a period of miserable pub work Tommy landed a session with Annette Brox and during that time Victor came round. 'We had a blow together and I got a gig with Aynsley Dunbar's, Retaliation and Blue Whale. Then Aynsley left to work with Zappa and I went back to a pub in Vauxhall again. When the band split Paul Williams went to Juicy Lucy and I played guitar in that for a while until I got the bullet yet again.'

'Roger Sutton, who was also in Blue Whale and Heavy Jelly, met Jon Mark and Johnny Almond and I went round on the off-chance to a pub. I went to rehearsal at Wimbledon and here I am. The band is really very open and everyone knows what everyone else wants.'

Now Tommy feels he is getting somewhere. The group was recently playing at Ronnie Scott's Club alongside Mingus, who invited Tommy to sit in with his band on a number of occasions there.

'It's really all right now, because I've got a band to work with and I can play Bach in my spare time, and there's no conflict. There's enough freedom in the band for everyone to allow everyone else his personal tastes. I like playing any good music. It doesn't matter whether it's rock, jazz, classical or whatever, after all, because if it's good music it's good music and is reaching for the same thing in different ways.'

STEELEYE SPAN

—TOTAL INVOLVEMENT

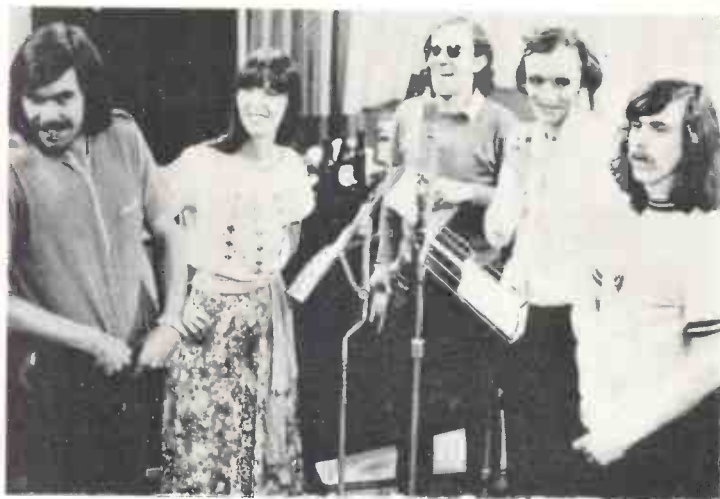
OWING to differences in musical ambitions, Tyger Hutchings decided to leave Fairport Convention and set up his own band; Steeleye Span is the result: an all-electric folk band with a very noticeable early traditional approach. Many of their numbers are, in fact, traditional—or at least derived from the traditional.

'We do try to make our repertoire as varied as possible. Most of the things we do at the moment are from Cecil Sharpe House; they carry all sorts of early tunes and variations. Frequently we end up with the words from one song and the music from another. Obviously we pick the words first and then find music to fit. Individually, we

write quite a lot, but usually for other people to record—or for our own individual folk-club dates. There are so many beautiful old songs about anyway.

Novel

'Span have rather a novel approach to the problem of being a band *and* solo performers concurrently: limits of ten gigs per month are set for the band—which takes priority—and ten gigs per month as solo artists. Manager Sandy Robertson thought of the system because, as he says, 'I have seen so many bands break up because, they have been forced to live on top of each other for long periods at a time. I think with



L. to r. Peter Knight, Maddy Prior, Tyger Hutchings, Martin Carthy and Tim Hart

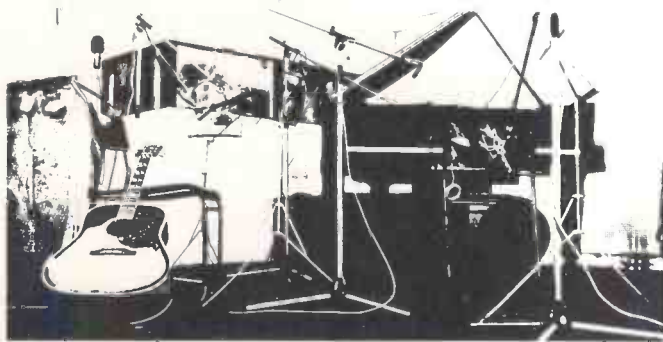
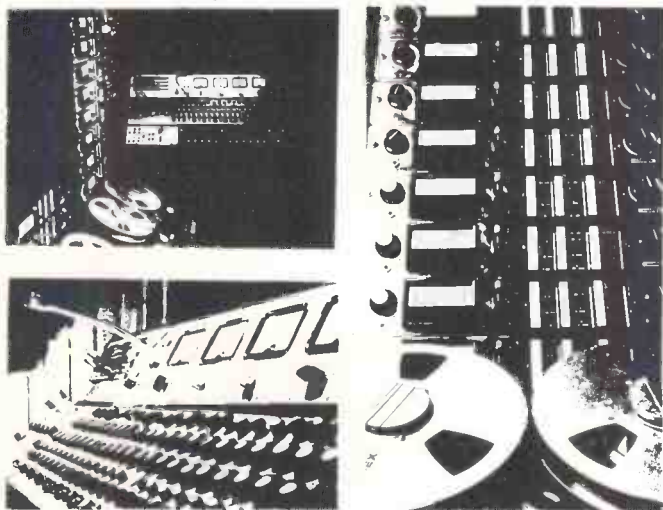
such a band as this—where every member has his own thing going as well—it is best to play the whole thing very gently.'

One of the strong points of Span's stage act is the 'total involvement' they create around themselves, dancing, juggling and joke-telling. The band's unaccompanied numbers are a real pleasure to hear and the electric fiddle playing of Peter Knight is an example to any

budding young instrumentalist.

The original Steeleye Span released an album on RCA last year, but it unfortunately joined the ranks of the great unplayed. A new album has now been completed for release after Christmas, probably to coincide with the band's Albert Hall concert with Fairport Convention on January 28.

S.H.



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For our January competition we want you to decide which of the following recordings have outstanding Lead Guitar parts and then put them in your personal order of preference.

No other instrument symbolises Rock Music as much as the guitar. On many recordings there are examples of fine and original lead work, often proving the key to a particular track's success. Listed below are 14 tracks—some from hit singles, some from LPs—on which the guitar played a predominant musical part. For our January Competition to win a Carlsbro 100 Watt Stack, we want you to select the ten tracks on which you consider the guitar played a vital part and then put them in your order of preference, making your first choice the track on which you feel the lead part was the most outstanding, and so on down to number ten.

Strange Brew	Cream	Atom Heart Mother	Pink Floyd
Big Ship	Cliff Richard	House of the Rising Sun	Frijid Pink
All Right Now	Free	Cotton Fields	Beach Boys
Black Night	Deep Purple	Me and My Life	Tremeloes
Voodoo Chile	Jimi Hendrix	Barabajagal	Donovan/Jeff Beck
I'm Going Home	Ten Years After	Honky Tonk Woman	Rolling Stones
Green Manalishi	Fleetwood Mac	Summertime Blues	Who

TO ENTER

- 1 Select ten tracks from the 14 above, and list them on the Readers' Reply Card inserted in this issue in your order of preference, making number 1 the track on which you feel the guitar part was most outstanding, number 2 the second most outstanding, and so on down to number 10. Put the track titles only—there is no need to add the artist or group name as well.
- 2 Write your name and address in block letters on the card. Add the instruments you play and the group to which you belong, if this applies. Then stamp the card and post it back to us.
- 3 All entries must be received by January 31, 1971.
- 4 Only entries on the official Readers' Reply Card will be accepted.
- 5 The Judges' decision is final.
- 6 Results will be announced in 'Beat Instrumental' of March, 1971.



Colosseum's Veteran Saxman, one of the most highly-rated tenor-players on the scene today, has kindly consented to write a series of columns for 'BI'.

I'VE been elected from a throng of shrieking musicians, all clamouring to express themselves in print, to do this column. . . . Excellent. So here I am, Dick of Colosseum, conducting my first raid on the inarticulate.

Here goes.

I once saw a TV film (Tony Palmer's, I think) of Clapton being interviewed about how he played solos. He searched for words, said something not too clear about fitting blues phrases together and then played a short beautiful solo, his face relaxing into happy absorption. My heart went out to him. Whenever I'm interviewed about Music, at some point in the conversation I always find myself at a loss — struggling for words, for some meaning that's slipping away from me even while I think. At moments like this it seems much more to the point to play than to talk about playing: but musicians do have positive coherent viewpoints, and we can't complain of mistreatment by critics and interviewers unless we can present them — so this is me taking a

slightly easy way out, and doing it in writing. . . .

Here's a song that this particular musician has been singing for years: why have there been no good saxophone players outside of pure jazz? Look at it. Jazz saxophone players good, jazz guitarists bad; blues/pop saxophone players bad, blues/pop guitarists good. An oversimplification? I don't believe so — there have been plenty of bad sax players in jazz, as there have been plenty of bad guitarists in blues and pop, but I'm talking of *good* musicians, and there haven't been any really undeniable ruler - of - the - roost jazz guitarists since Charlie Christian and Django; nor any king saxophone players in blues or pop at all. (By 'ruler - of - the - roost' and 'king' I mean musicians of a stature large enough to influence the course of music, as Parker, Coltrane, B. B. King, Robert Johnson have done, for instance.)

Colosseum are off to Germany tomorrow for a couple of weeks, so I'll let you have some lowdown next time.

& ALBUM CHART FAX &

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

Abraxas—Santana
S—American. MP—Chrysalis

After The Gold Rush—Neil Young
RP—Briggs/Young. S—American.
MP—WarnerMusic

Air Conditioning—Curved Air
RP—Edwards. S—Island. E—Caldwell.
MP—Blue Mountain

Anyway—Family
RP—Family. S—Live/Olympic.
MP—Dukeslodge/Carlin

Atom Heart Mother—Pink Floyd
RP—Smith. S—EMI. E—Bown.
MP—Lupas Music

Bridge Over Troubled Water—
Simon and Garfunkel
RP—Halee. S—American. E—Halee.
MP—Pattern

Candles In The Rain—Melanie
RP—Schenkeryk. S—Wessex. E—Thompson.
MP—Carlin/Kama Sutra

Deep Purple In Rock—Deep Purple
RP—Deep Purple. S—De Lane Lea.
E—Martin Birch. MP—Feldman

Easy Listening—Various Artists
S—Hamburg. MP—Mixed

Emerson, Lake And Palmer—ELP
RP—Lake. S—Advision. E—Eddie Offord.
MP—EG Music

Get Yer Ya Ya's Out—Rolling Stones
S—Live

Led Zeppelin III
RP—Page. S—American. E—Johns.
MP—Superhype

Led Zeppelin II
RP—Page. S—Olympic. MP—Superhype

Let It Be—Beatles
RP—Beatles/Spector. S—Apple/EMI.
E—Johns. MP—Northern Songs

New Morning—Bob Dylan
S—American. MP—Feldman

Paranoid—Black Sabbath
RP—Bain. MP—Essex

Sweet Baby James—James Taylor
RP—Asher. S—American. E—Lazarus.
MP—April

Tamla Motown Chartbusters Vol. 4—
Various Artists
S—American

The Age Of Atlantic—Various Artists

Untitled—Byrds
S—American. MP—Essex

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

CONTINUUM

IF you listen to the radio or watch TV often, the chances are that you know quite a bit about Continuum and the four musicians who operate under the name. They have been featured on *Late Night Line-Up*, *Today*, *Impact*, *Sounds Of The Seventies*, *South Bank Summer* and several other shows within the last three months or so. Unfortunately, my timetables and the BBC's don't knit together very often, so as a result, when I went along to the Queen Elizabeth Hall a few Saturday nights ago, I was

very curious to find out exactly what sort of music this much-acclaimed quartet actually played. With only five minutes to go before 'curtain up' I still hadn't worked out what to expect. There were three chairs, four music stands and a set of drums on stage, but it was the audience which kept me wondering. There were hairies and straights sitting side by side, with a liberal smattering of middle aged Saturday-night-out-at-a-concert-ites thrown in for good measure. One quality which was obviously common to all the assembled was their love of music, for outside one of the worst rain storms of the winter was in progress.

Incredibly nervous

The concert began with a selection from Bach's 2nd English Suite, which, as the band admitted, 'showed just how nervous they were.' The first half continued with works by Byrd, Purcell and Handel. All were played well and the overall sound was very pleasant, but the atmosphere in the hall itself seemed 'tight'. As Yoel Schwarcz complained afterwards, 'People have had this thing about classical music drummed into their heads for years; because we played things by Bach and Scarlatti they treat us like the Hallé or something, What they don't realise is, that when these things were written they were pops of their time, yet when we play them, people deny that we are a pop group! There is no reason why Handel should not be referred to as 'pop'. All the Baroque compositions were nothing more than dance music; so, if we decide to arrange a piece to suit ourselves, we should be allowed to do so. There isn't any fuss if someone rearranges a Lennon/McCartney tune!'

The second half got off to a humorous start when Schwarcz stopped mid-tune with the comment 'unfortunately it is necessary to be in tune for this piece,' tuned-up and restarted amid great applause. The atmosphere from that point on was much lighter—and the music



Bassist, Mike Hart; percussionist, Dick Wildman; and guitarist, John Warren

itself took on a happier character. Dave Brubeck's *Blue Rondo a la Turk*, and pieces by Sharff and John Dalby occupied the first portion of the half. The second was taken up with *Autumn Grass* — complete with six 'cellos. For this piece, Continuum were content to play as part of the whole unit as opposed to being 'backed' by the 'cellos. (It was, in fact, *Autumn Grass* which received the best reviews in the following few days' press.)

Multi-Instrumentalist

The concert thus ended, the quartet having gained many new followers — myself included. I wandered backstage to have a word with the boys.

Yoel Schwarcz, the 35 year old guitarist/flute/recorder/harmonica player and leader of the group has been around the European club music scene for some years now. For a guy who says 'recorder is the instrument I can play best', his classical guitar technique is superb. Throughout his stage act he changes from instrument to instrument, playing each one with the ease of a master.

John Warren, at only 20, is the youngest member of the band. His guitar is the perfect partner for Yoel's. Playing from behind his two music-stands, his quiet engrossed attitude complements the extrovert approach of Schwarcz; Warren's playing comes into its own when Yoel is occupied with one of his other instruments.

Ex-Producer

Dick Wildman, at 21, is the only one without a formal musical education, but he has had experience in other parts of the pop industry. 'I was working as a producer when I was asked to sit in on drums for a recording session.' (A single by Shelley Paul — and produced by Dick — is grooving around in the American charts at the moment.) 'From there I became a member of the band.'

The addition of drums to a couple of guitars did not give the expected effect to the band; in fact, it split the sound into lead and backing.

Obviously the drums were not sufficient on their own, and a bass was necessary. This was found in the form of 32-year-old Mike Hart. Mike has played with an impressive selection of people in the course of his session work (including Ronnie Scott, The Hallé Orchestra and Crosby, Stills and Nash).

Drummer Dick is at a slight disadvantage when it comes to playing numbers which require a conductor, a disadvantage which no one else in the audience realised 'During *Autumn Grass* (a piece especially written for Continuum by Patric Stanford and performed on stage with the aid of the composer's baton), 'I had to count something like 32 bars and a beat between each very loud bang — then I had to create a constant fast rhythm, but at the same time get to Mike on the bass so that he could finger the notes while I played them with my sticks on the strings. The idea was that I should build this rhythm on the drum rim, then take it down the side to the floor, across to Mike's music stand, up the stand and across to the bass strings, all the time making sure it didn't look like a gimmick. All went well, I got right across the floor without losing a beat, then, when I was just about to go on to the strings Mike said he had lost his place on the score (his pages had got out of order), so I played on the music stand for a minute, Stanford was giving me funny looks, so I did the only thing I could think of and went back across the floor to the drums!'

'As we become more and more established,' Yoel continued, 'we will use more of our own stuff, or material written especially for us. The only piece of our own which we play on stage at the moment is *Silent Farewell*—a tribute to Django Reinhardt. Then of course there is *Other Voices* which was written for us by Stuart Sharff — the New York guitarist, and Patric Stanford's *Autumn Grass* — played for the first time in public tonight.'

S.H.



PHOTOS: RICHARD SACKS

LETTERS

Mellotrons

Dear Sir,

Vincent Crane misses the point when he says 'If I want an orchestra, I'll hire an orchestra, and not a copy like you get with a Mellotron'. Firstly, Vincent lad, not everyone can afford to hire 80 musicians. Secondly, are you ignoring the fact that your instrument—the electric organ—is itself only a copy of the true organ? Why not apply these rules thoroughly and commit yourself to carrying around 200 tons of pipes and console?

The point is surely that any instrument should be used for its own sake, and not for what it can copy. Mellotrons are

fascinating and complex instruments in their own right—they are *not* cheap orchestras. Listen to some early Crimson albums if you want to hear what I mean.

Damon Turner,
Lurline Gardens,
Battersea.

Americans

Dear Beat,

Isn't it about time you did a feature on one of the better U.S. groups? The last few issues of *Beat* contain no mention of American musicians such as Neil Young, Harvey Mandel, CSN, etc., apart from a few small items about one paragraph long. There is plenty of good music in the States at the moment—

and you are called International Recording Studio—as well as *Beat Instrumental*—anyway.

Hopefully,
C. B. Evesham,
Birmingham 17.

See next month's *BEAT INSTRUMENTAL* for exclusive and exhaustive features on the *Beach Boys* and the *Flying Burrito Brothers*.—Ed.

Creative chicks

Dear Sir,

There seems to have been an influx of girls into the scene lately. Girls like Sonja Kristina of Curved Air, Maggie Bell of Stone the Crows and Elkie Brooks of Dada. Is *Beat Instrumental* discriminating against them? You never seem to print anything about members of the female sex (apart from the odd tit-bit). Please, let's have some recognition for these girls who have finally broken the male barrier in creative music.

Yours sincerely,
Pauline Driscoll,
Macclesfield,
Cheshire.

Ego trips

Dear Sir,

I am writing to complain about the recent denigration of musicianship that seems to be the vogue. I refer, of course, to the 'battle' between two drummers that has caused so much controversy. Surely it is obvious that these contests are nothing more than ego trips, with probably a bit of stirring from well-known music mags. For one 'musician' to challenge another, as if they were boxers—or worse, soldiers—reduces the level of music to a totally banal level; music is for playing, not for bragging about. Jimi Hendrix, Eric Clapton and Jeff Beck also had plenty of opportunity to engage in childish games of this sort. More credit to them that they had the taste to refuse.

This sort of thing can only inflate egos and harm the true meaning of music.

Yours,
A. H. L. Eckhardt,
Oxford.



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Spirit of John Morgan

IN last March's edition of *Beat Instrumental* was the prediction that Spirit of John Morgan would become one of the country's leading attractions. Unfortunately, at the time we were not aware that leader John Morgan was going off to the South of France for a four-month vacation. John is now back from his holiday, however, and again we (at *Beat*) wish to go on record as saying that we still believe Spirit of John Morgan are an act well worth watching.

'As a band we had been working very hard for quite a long period of time prior to this trip across the channel. The holiday has been on the cards for a fair while, so since we were in the sunshine area we decided we might as well take the break there. A few weeks doing nothing is enough to bore anyone, so I began playing organ in a night club on the beach—the guy who owned it was an old friend and it turned out to be more of a laugh than work.'

Since coming back to this country John has reorganised his band: the format remains the same but lead guitarist Don Whittaker has been replaced by an exciting young instrumentalist by the name

of Trevor Thomas. 'Trevor's playing is fast but not to the exclusion of music. He plays as a partner to the organ, not as an opponent.

'Mick Walker used to play bass in the original band, but while we were without a drummer he tried playing with sticks instead of his fingers—we all found it an improvement so he is now our drummer and Phil Shutt joined to fill Mick's place.' Phil's antics on stage are only comparable to those of Morgan himself.

Raver

John Morgan is a strange kettle of fish; on the one hand he is the 'quiet intellectual musician' and on the other he is the raving acrobatic organist/pianist/accordionist/vocalist. 'At risk of sounding corny I don't do the jumping about bit for effect, although I suppose subconsciously I must be aware that I gain attention by doing it; it comes automatically—you might say the music drives me.'

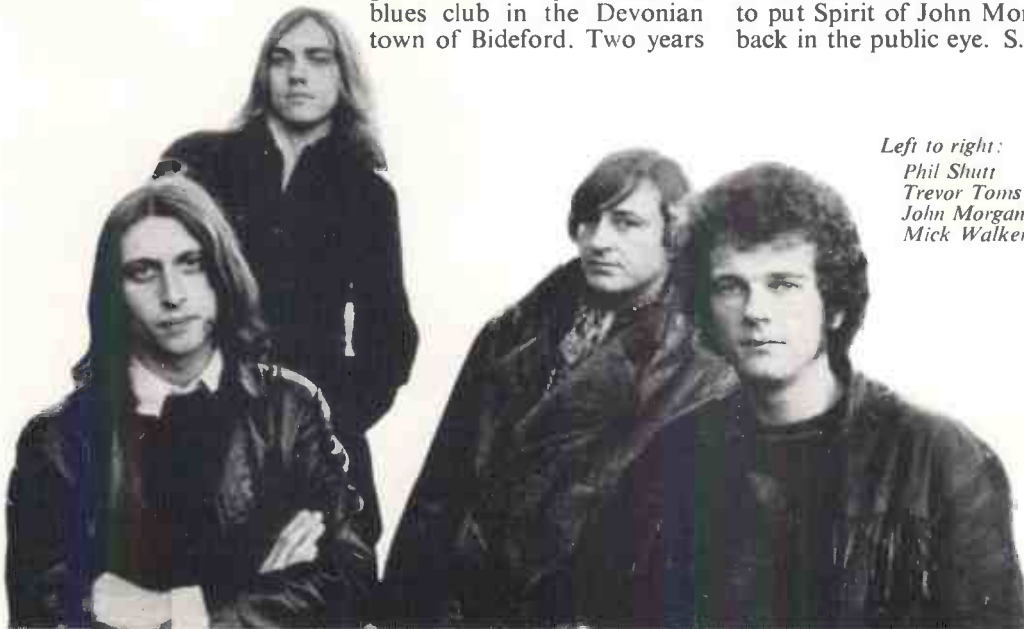
John's career began when he played piano in his school 'New Orleans' jazz band; from there he progressed to a heavier blues/jazz band for the duration of his three year course at Manchester University. Shortly after John's graduation he opened a jazz/blues club in the Devonian town of Bideford. Two years

later the professional bug bit again. The result was *Four Handed Boogie*: John Morgan and Memphis Slim playing two concerts in Lyons (France) University 'back to back'. These were followed by a series of concerts with John Lee Hooker. 'I think I now have enough experience to call on to enable me to play most types of music. On stage, I do try to vary the music so that I give everyone something to really like. There are a few funny numbers—which I enjoy very much—and there are serious blues numbers.

'Now that the single has failed to get very much airplay, we will be concentrating on the album *Age Machine*' (issued early December). The first track on side two, *Lost Nirvana*, would, as John says, 'make such a good movie theme that I wish somebody would make a film for it'. (*Seventh Dawn* and *Won't You Come Home* could also fit in a picture for that matter.) 'We are doing a six week tour at the beginning of the year—which should take in most of the States—to promote the single *Friend of Jesus* and we have just signed a contract with the Elektra label for American distribution'.

Age Machine is a very good LP and may well be the one to put Spirit of John Morgan back in the public eye. S.H.

Left to right:
Phil Shutt
Trevor Toms
John Morgan
Mick Walker



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STUDIO SPOTLIGHT

IBC.

IBC are well established as one of London's top recording studios. The history of this organisation starts way back in 1925, when a far-sighted MP by the name of Captain Leonard Plugge realised that there might be a future for commercial radio in this country (programmes with a Plugge). He produced Britain's first programme of this kind, which was a fashion talk sponsored by Selfridges. The transmission, which was from the Eiffel Tower, did not attract very much attention, but Captain Plugge had the courage of his convictions, and went on to form the International Broadcasting Company in 1929. Programmes were transmitted from Toulouse, Paris, and later from Normandy. By the mid-'30s, IBC needed a London studio for the production of programme material, and so for two years, they settled in Hallam Street. In 1937, these premises were bought by the BBC, and IBC moved across the road to their present location, 35 Portland Place.

By the time war broke out, Radio Normandy had become the biggest of the Continental stations, but it was forced to close. The French government took over the transmitter. Meanwhile, this side of the channel, the British government had

taken control of the studio. After the war, IBC re-occupied the studio, concentrating on work for record companies and television programmes.

In 1963, IBC was sold to George Clouston and Eric Robinson. At that time the recording facilities were limited to mono and stereo machines. Since then, IBC have progressed to 16-track recording, a second studio has been added, and the main studio has been enlarged and redesigned by Sandy Brown. This is Studio A which can accommodate up to 60 musicians. The room measures 52 ft. by 30 ft., and contains sockets for up to 28 microphones. In addition, there is an adjoining separation booth measuring 12 ft. by 6 ft. which has three microphone sockets. The available microphones, which number around 50, are by AKG, Neumann, STC, Telefunken, and Beyer.

King design

Overlooking this studio is the control room. There are two separate mixers, the first being incorporated in the larger-than-average main control desk which was designed by IBC's technical director, Dennis King. This mixer has 28 input channels, 16 outputs, and elaborate facilities for such things as equalisation, panning, fold-



Studio Manager Mike Claydon



Andy Knight using an 8-track Ampex



John Pantry (centre) at Studio B's remix desk

back, routing, and echo. There are four remote control panels for the EMT echo plates, two of which are mono, and two stereo. The plates are sometimes used in conjunction with tape delay according to the kind of echo effect required.

To the right of the main desk is a secondary mixer. This is used for monitoring only, and allows the relative levels of different tracks to be adjusted to give any desired balance. Signal levels are shown by 16 VU-meters which are in a line along the back of the main desk. For aural monitoring, there is a pair of Lockwood cabinets housing Tannoy speakers. These are fed by two 100 watt Radford amplifiers.

32-track

Well over half the studio bookings are for 16-track work, for which an Ampex MM1000 is used. The other recorders in Studio A are also made by Ampex. Eight-track, four-track, and stereo work is carried out on AG440's, and a 351 is used for mono.

This set-up appears to lack nothing, but IBC are soon to install a new mixer with 32 input channels. They will then start to consider

whether it is worthwhile to take the next step up in multitracking. Mike Claydon, the studio director, thinks that in the future, with a 32 channel desk, they will move straight to 32-track recording rather than 24-track, which would normally be the next step to consider.

Domestic sound

Studio B is primarily for adding voice, and for reducing eight- or four-track recording to stereo or mono. The studio measures 18 ft. by 16 ft., and has an adjoining machine room containing Ampex recorders. There is an eight-track AG440, a four-track Series 300, two Series 300 stereo, and two Series 300 mono machines. For reduction, a ten-channel mixer is used. It has full equalisation and echo facilities, and is situated in the studio area. When the studio is used to add a voice to an existing recording, an engineer uses a simple desk designed just for this purpose, and located in the machine room.

In both studios, small speakers in plastic cases are available to simulate typical domestic sound quality. With these speakers, the engineers and producers can get an

idea of the sound that the majority of people will hear. This is very different from the sound heard on the high quality monitors, and it is a pity more studios don't bother to do this.

Another feature common to both studios is the Dolby noise reduction system, which is used on all tapes unless the client specifies otherwise.

From the tapes, IBC can produce lacquer discs. There are two cutting rooms, one for mono and one for stereo. Both rooms are equipped with Pultec equalizers, Fairchild limiters, and Lyrec-Ortofon tape-to-disc equipment. Ortofon top frequency limiters protect the cutting heads from overheating, and the stereo head, which is more prone to this danger, has the additional safeguard

of helium cooling.

Not content with ending at the lacquer stage, IBC go even further, having their own record label, UPC Records Ltd. This started a year ago with the Barbara Windsor song *When I Was A Child*.

IBC radio

In addition to all this, IBC have plans to re-enter the field of commercial radio. They have registered the London Broadcasting Company, and hope to obtain a franchise to produce London's commercial programmes. With such comprehensive facilities immediately available, IBC obviously have a very good chance of success in this venture.

K.W.

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STUDIO PLAYBACK

SWM Studios

John Washington and Seth, the heavy band which recently returned from an American tour and a very successful tour with Horace Faith in this country have now completed their first LP at **SWM Studios** of 32 Clerkenwell Road.

Rich Fever, whose first single, *Everything's Moving*, was recorded last month and released on December 12 by E.M.I. Johnny Hawksworth was the Musical Director on the new single for the Decca label by Deadwood. Doris Troy played piano on the sessions for the new Ray Morrison Band single. Quiet Sun have been laying down some marathon tracks of 'progressive' music for their forthcoming album—produced by Phil Adams and Canadian folksinger Rick Cuff has been working out some ideas on the studio's 4-track equipment.

Scouse records

Cam Records Ltd. of 34 Moorfields, Liverpool L2 2BY, have completed negotiations with the Robert Stigwood organisation for the promotion of material encompassed by Cam's new publishing

division, **Cam Music**. The company is also nearing completion of a contract with a leading British label for the release of their own new Cam record label. Many of the tracks recorded in the Merseyside studios have already been leased to major record companies abroad.

A very impressive list of names have been recording in **I.B.C.** this month: For a start the Who were in with their regular producer Kit Lambert laying down some grooves for a new Track album; the sessions were recorded by Damon Lyon-Shaw.

Mayall recording

John Mayall employed the same engineer for his latest Polydor double album, although the mix-downs etc. have still to be completed, deskman Mike Claydon supervised recordings by the Bee-Gees, Richard Barnes, Patti Labelle and the Bluebelles—plus several orchestral

sessions for the Polydor stable; (Vicki Wickham produced the Bluebelles). Peter E. Bennett made use of both John Pantry and Andy Knight for the desk work on his new album for the R.C.A. organisation. John also looked after the sound on David Garrick's recordings for Fastback Productions Ltd. More orchestral tracks were recorded for R.C.A., Polydor and United Artists; production was by Andrew Heath, Jimmy Horowitz and Ian Green respectively.

'Muso-journalist'

In London for a few days this month, **Trident Studios** to be exact, was the French-Canadian 'muso-journalist' Leonard Cohen. Robin Cable engineered and Bob Johnson produced the LP sessions which are due to be released on the C.B.S. label in the near future. Dave Hentschell was the knob twiddler for the session resulting in a new Third Ear Band album. Roy Baker did likewise for a new

album on the Mammoth label for John Entwistle. Al Cooper was the biggest time-consumer at the studio this month, laying some grooves for a forthcoming LP. The sessions were produced by Mike Smith and engineered by Ken Scott. Des Champ and Roy Baker produced and engineered respectively on the new Vanity Fayre biscuit.

A new band to the Trident stable is Spring, who have started work on their first album; Gus Dudgeon and Robin Cable produced and engineered for the sessions. The same team of Dudgeon and Cable have also been working on some new material with Elton John (for the third consecutive month).

Pye eyed

Pye Studios have as always been working for the proverbial 25 hours in each day. Howard Barrow has engineered tracks for Anita Harris — produced by Mike Margolis, John George —

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produced by Barry Murray and Mungo Jerry, all tracks are intended for early release by the respective groups. Don Fardon, maker of what must surely be the 'sleeper' of the century *Indian Reservation*, cut some grooves for his new album with Miky Dallon producing and Larry Bartlett engineering.

Jeff Calver carried out the engineering for Comus (produced by Barry Murray), and Trifle (produced by John Schroeder). Alshire International of America have completed work on eight LPs, while the New Temperance Seven have now finished work on one — engineering in this case by Terry Evennett and production by Malcolm Eade. Billy Fury and desk worker Alan Florende and Sounds Orchestral with their engineer Ray Prickett have begun to get some tracks together for their next album release. The London Pops Orchestra, with engineer Ray Prickett and producer John McLeod have begun work on their next LP and Susan Maughn has been laying some tracks for her Spring release.

Bassey single

Eddie Offord has been briskly busy at *Advision* this month. First of all, he engineered the new Shirley Bassey single, which is due to be issued on United Artists. Then he desked the new

album for Brian Auger's *Oblivion Express* (which, according to Eddie, is 'sounding very nice') in collaboration with producer Tony Colton. Finally, Eddie produced and engineered the new album from Yes, which is to be issued on the Atlantic label. On the whole, a fairly quiet month for Martin Rushent, but he did manage to get some work done on the new single by Butterscotch. The boys produced their own tracks and the single will be out shortly on RCA. Petula Clark has been cutting a few grooves, with the able assistance of Eddie Offord at the desk and Johnny Harris producing.

Purple 'Mac

Martin Birch and Louie Austin have been having a busy time at *De Lane Lea* this month, for between them they have controlled the recordings of Fleetwood Mac, Barry Ryan's O'Rian, Black Sabbath, Deep Purple and the Groundhogs, the former was for a single release and all the sessions were produced by members of the individual groups.

Martin was also responsible for the sound work on a new album recorded by the Swiss group, Toad, under the supervision of producer Chris Schwegler. C.B.S. Disques of France used Dave Siddle and the studio's services for some sessions by Jo Dassin, pro-

duced by Jacques Plait. Blues guitarist Peregrin Lunschrapnel nipped into the studio for a short time to add some sounds to the album recorded last month by Elkin Goatsbreath, Martin Birch was again in command.

RA Records

West of England is now re-equipped for stereo recording, and the first people to make use of the facilities were the local group 'The Trevor Burgess Trio'. This group put out a local release this summer on the company's RA Record label, which proved to be very successful and also confirmed the company's belief in the talent and sellability of local groups. They were thus invited to go in and do an LP for next year which is now in the pipeline.

Western talent

The Plymouth area, which is well known for its ability to keep the West Country in good groups, has until recently proved to be somewhat recording shy. This state of affairs has been rectified by Tony Way's Frozen Tear and Earth. After a local release summer single Tony Way went back to W.O.E. to do some rather good demos of his original tracks for an LP that will be recorded by his group early in '71. Probably most impressive of the progressive lately have been Taras Harp.

This group, who hail from Billericay, spent some weeks in a Devon farmhouse then went on to record. They'd only been together for a few months, but it seems that the working in seclusion paid off.

In the last month a new 80 watt+80 watt power amplifier has been installed by G.P. Electronics of Bovey Tracey, which was specially designed to complement the new monitor speakers provided by Eddie Veale of Audiotek.

Jingles at W of E

Publicity West, a local advertising agency, have started to use the studios for recording the music and sound backings to their 7 sec. and 15 sec. adds for local television. Faraway Folk, who never seem to keep from being creative! have been back recording demos of numbers to be included on their second LP to be recorded in the new year. Their first LP *Faraway Folk—Live At The Bolton* is expected out before Christmas.

New eight-track

Central Sound Studios of 9 Denmark St., makers of recent discs for Pete Dellow, Colin Hare and Wild Wally, are now pleased to announce that they have installed an 8-track desk fully equipped for stereo.

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DEMON FUZZ was the first black band in this country to make the transition from American soul music to progressive sounds. At the moment there might be other

black bands who are better known, but that's how it crumbles cookie-wise. At one time, Demon Fuzz was a soul band; that is, until they went to Morocco two years

ago (for two months).

Paddy Corea, the leader, flautist and saxist with the band said: 'That was the turning point in the band's career. The rhythms we heard

over there were something else. In February last year, we were playing in England and still using a bit of soul. But gradually we incorporated more progressive numbers into our act. By the summer, we were wholly progressive.'

The band doesn't bother too much with getting the visual aspect across to the audience. It takes pains to present the music as each member of the setpet is totally committed to music. 'Now we have no rock or Latin-American influences in our playing,' said Paddy. 'What it is, is a combination of Arabic and Indian music together with soft avant garde jazz.'

Penny Tour

At some gigs, the audience has thought Demon Fuzz a reggae band because of their line-up and the colour of their skins. But after hearing a number or two, minds have definitely changed. Most of the band's numbers last for eight to ten minutes so they can get into the sound aspect. Corea describes the music as . . . 'juggling with notes and chords' . . . and in being totally involved with what they are doing.

As one of the bands on the Penny Concert Tour organised by the Red Bus Company and Dawn Records last month, Corea had this to say about the venture: 'The Penny Concerts were a means to spread our music around. As far as bread was concerned, we didn't get anything out of it. But as a promotion it was a good idea. I thought that some people might not bother to come because of the 1d. admission and that they might think the groups performing couldn't be any good, though there *has* been a nice turnout.'

Free Fuzz

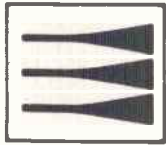
Although Demon Fuzz wants to be known as a *black* band as opposed to a coloured band, there's no involvement with the 'freedom' movement and neither are there any political overtones. Corea said: 'We were free from the day we were born and the thing we'll do is defend that freedom!'

I.M.

DEMON FUZZ



From left to right: Jack Joseph · Brooms Crosdale · Smokey Adams · Crossbone Joseph · Roy Rhoden
Little John · Paddy Corea



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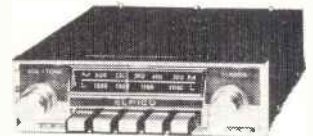
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WISHBONE ASH have no worries about their future, having just signed a \$250,000 contract direct with the Music Corporation of America (MCA). As Andy Snap-Powell said: 'There is no reason why we should worry about our financial future—at least for the next few years. Even if this record doesn't make it, we are all confident that the next one will. If by some strange chance the next one doesn't make it either, we will still know that we have the talent to make it really big in the future.' These same sentiments were echoed by the rest of the band, but in different words by drummer Steve Upton.

'We have been serving our apprenticeship for long enough now. I remember when we had to club together to buy a bag of chips between gigs because we couldn't afford anything else.' The band's new album, simply entitled *Wishbone Ash* (recorded on eight tracks in De Lane Lea's Kingsway studios) was due to be released on November 27. The album, which was engineered by Martin Birch and produced by Derek Lawrence, is the Wishbone's first venture into the tricky medium of black plastic.



Soundwise there is one major difference between this quartet and the bulk of other bands with similar formats: two lead guitars are used instead of the usual lead/rhythm set-up. The obvious comparison to make is with Fleetwood Mac, but one of Wishbone's lead players, Ted Turner, was emphatic that this was not, in fact, a crib. 'The two guitars weren't conceived as a gimmick, or even to reproduce the sounds which gave Fleetwood Mac their big boost. We found from our own playing that two leads gave us a nice harmony effect.' The effect is indeed nice, and the close co-operation between Andy and Ted has made the *Wishbone Ash* a favourite of many other top groups and DJ's alike.

Andy began playing guitar the way

SHBONE ASH

many more respected artists would like to have done: he built his own instrument. 'I started with the idea of making a copy of a Les Paul—well, I suppose it still looks like a Les Paul—but it doesn't sound like one. It sounds good, mind you, perfectly in tune, and the neck is absolutely straight.' Bassist Martin Turner also began his career with a home-made guitar (also shown in photograph), although it is a matter of opinion as to how much success he had—looks-wise! He does admit that the appearance leaves a little to be desired but, like Andy, he is proud of the sounds which his instrument emits from time to time.

'Ted was very blues-orientated when we first began playing,' Andy commented on his associate, 'but that

has turned out to be a good thing for our music; we look to each other for inspiration instead of to other groups. He is what the press used to call a dedicated instrumentalist; everywhere he goes he has a guitar with him. Leave him alone for a couple of minutes and when you come back he will be dead proud of the fact that he has just mastered a new chord sequence or thought up some riffs for a new number.'



All four members began their musical careers in semi-professional groups in and around South London. 'Martin and Steve worked together in a band—which shall remain nameless—playing semi-trendy hits of the period,' Andy

informed me. (He seemed to know a lot about the others' pasts.)

Steve, the philosophical member, stopped brooding long enough to inform me that the band used a WEM P.A. system and Orange Amps for the instruments. 'I like Orange, actually; for the sound we want, we need a clean sharp cut. The Orange sound fits very well with our guitar/voice harmonising.'

For guitarists (or groups in general), this is a band from whom a lot about making nice sounds from heavy sources could be learned. They still have a certain distance to go—more overt originality would be useful—but what they *do* perform is tight, competent and coherent. A nice little cooking band, Wishbone Ash deserve a listen. S.H.



Left to right: Ted Turner, Andy Snap-Powell, Martin Turner and Steve Upton

DUSTER BENNETT



I OFTEN wonder what would happen to Duster Bennett's record sales if he were to grow his hair and indulge in hype campaigns.

When I first heard of Duster Bennett and his music, I thought he was black, about 50 years old and probably blind: most people who play harp the way he does are at least one or the other. I couldn't have been more wrong. Duster is white, clean-shaven and short-haired—a strange combination for a blues player, you may think. True, but then DB is a long way from being a normal blues player.

Within five minutes of meeting the hero of our story, I had decided that this was one of show-business' true talents; his happy innocent smile is immediately apparent, as is his obvious joy in the music he creates.

Priority

'I make my living from being an entertainer, so my first priority is to entertain. The fact that I personally get a great deal of enjoyment and satisfaction from playing is just one of those lucky perks of the job—I mean it. Those people who pay at the door to hear me play supply my living, so it's up to me to give them the best I can. If, at the same time, I can be a musician and play things which I like to play, then so much the better. I seem to be lucky in that I enjoy myself most of the time—in other words I'm fortunate enough in having an audience that'll listen to what I want to play. All the way through my singing I try not to lose sight of the fact that I should give them what they need—if I'm at all capable of doing that.

Bluesman?

'I don't deliberately try to look happy all the time, but, as I say, I *do* enjoy my work. The main aim of my music, or my songs, is to tell about life as it is today. From I was very young, I liked listening to the Blues,

so, because I like this type of music, I naturally choose to sing Blues on stage. I don't know if I am a good blues singer or not—I don't even know what a good blues singer is! Sometimes I feel I am fulfilling my aim when people come up to me after a gig and say "I liked your set man, you really told it like it is." That sort of comment really makes the whole thing worthwhile.

'No, I don't think it's time to build another band yet. I would probably be better waiting until the name Duster Bennett was big enough to carry the entire band. Just at the moment being a one man band is quite enough, all through the set I can have complete control over what I do—you know, if I get a lively happy audience I can really get them going, and I can alter the numbers in order to keep in that certain mood.

'If I did get a band together, what I would probably do would be to do the first set on my own and the second as a part of the band—if the boys agreed of course. My Road Manager, Tony Mills, plays bass on a few numbers now, so he will be getting more and more into the act over the next few months. Tony and I have been good friends for years, right from when we used to play in a jug band at school. When John Mayall asked me to join him I wasn't quite sure what I should do—I mean I wanted to play with John—the experience was too good to miss, so I gave Tony a little money and a bass guitar and told him to learn how to play it until I came back from the Mayall band. Well he (Tony) went up to this little cottage in Wales and he really worked at his playing, when I came back to England for a tour with Mayall's Mob Tony was playing bass from a score—he had learnt to read music as well, so now I can just put a score in front of him and he'll play it.'

Duster has a total of six LP's to his credit now, three here and three in America

—and obviously some tracks are common to both countries. 'Let's face it, singles are only a way to get your foot in the door; I don't make singles as such, but I've been in this game long enough to realise that they are very necessary. I use *Act Nice And Gentle* as an encore because it follows on well from the number I always do last, *Bright Lights*. Everywhere I go the audience always ask for *Bright Lights*; it's almost the Duster Bennett Anthem now!'

Inevitable

In addition to being a brilliant harpist, Duster plays drums, one of the earliest Gibson Les Pauls, a Harmony Stratotone—which he rates almost as highly as the Gibson—and a harmonium.

'Production was really inevitable for me; I was playing all the instruments and writing most of the numbers so I obviously knew what I wanted it to sound like. One day I went to Mike Vernon at CBS Studios, and I said "Mike, I want to be a producer. Will you teach me?" He said "No," but what he *would* do would be to give me a day in the studio with Mike FitzHenry (the engineer with whom Duster always works) and I should try and produce my own tapes, since, as Mike said, "You are either born with the feel to be a producer of you're not." Fortunately for me, the tapes were fine, so from then on I have been producing myself.

Preconceived

'I am a firm believer in having an album arranged in such a way that one can sit down, play side one, turn it over and play side two without having any nasty changes of style from track to track—I don't mean keeping everything on the same tempo or anything like that—but rather have it so that each track matches—or contrasts—with the track before. So, when I write an album I try to make each song original, but still keep the entire thing to my preconceived ideas.



Duster Bennett and pipe-smoking friend Sonny Freeman

The first track on *12 DB's* is more of a country and western tune really, it's called *Slim's Tune* because I had very great admiration for Slim Harpo. It isn't one of his tunes but it is the sort of thing which he used to write. As a man Slim Harpo brought a lot of very nice tunes into the blues idiom, like *Raining In My Heart*. In the past it has always been customary to start a record off with a crash, in fact the crash doesn't come until the second track on this, so if you weren't listening you'd miss the entire first track before the big number wakes you up. The rest of the first side is really back to the one man band idea. The single opens side two and then there's one of my favourite tunes, which I really wish I wrote, *Woman Without Love*. Johnny Almond plays some organ for me on one of the tracks as well, a real little

rave-up called *Sweeter Than Sugar*. Speaking of Almond, I was in Mark/Almond for a very short time when I left Mayall; they were getting the band together and I was in on it, then I decided that this was going to be a major venture, not just another band, so I thought it would be better for everyone concerned if I left before we had spent too much money, so they could get someone else to take my place on a more permanent basis.'

Whichever direction Duster Bennett chooses to follow, whether it be as a musician, a producer or a writer, it is as sure as anything else in this business that he will make a success of it. I must admit that I still speculate as to whether Duster's popularity would increase if he were to grow his hair and 'scruff up' a little—it's been enough to make stars before. S.H.

SONGWRITER OF THE MONTH

SCOTT ENGLISH



If you remember *Hi Ho Silver Lining* or more recently *Bend Me Shape Me*, then you already know something about Scott English. He is a songwriter and he and his pretty actress wife have just recently moved to London from New York where they grew up. He has been in and around the music business for some time now but things didn't really get under way for him until 1965 when a Broadway man by the name of Claus Ogerman put him on the road because—'I write better than any of his regular songwriters and also because I was fresh to the business and therefore didn't have any enemies.'

On the road, that is to say, to Success. After doing a soundtrack for Joseph E. Levine and a couple of million-seller singles he is still on his way up. 'I've come a long way from lower-class starvation in Brooklyn to a

place in Mayfair even if it is a basement and not a penthouse,' says Scott. When I met him he had just been to get his hair fixed and some things photocopied and a few phonecalls photocalled. Like his wife says, 'he's all rush and push and do.'

Bad soldier

He is big, chunky, energetic and talkative. 'A man is born without a name,' says Scott, 'and his life is there so that he can make one.' And that's what he is doing. He is 30-years old now. He spent the first half of his life living in orphan homes. He joined the Army 'and made a bad soldier'—after that he went through various jobs including the high-power selling of photo-copying machines. 'I could have been a big businessman—MGM offered me £400 a week—but I knew

I wanted to write songs.'

His songs, like the man himself, are full of solid chunky rhythm while his lyrics, like his head, are a mixture of mystical moonlight and TV dinners by the pool—the sort of mixture that is being described by our contemporary archivists as 'post-Dylan.' Says Scott.

Bubblegum

'Mysticism, nature, 'hearing people speak, human things . . . common occurrences done simply, that's what I like. It's not Keats or Shelley but it's heading there now. I'm at the basics . . .' and *basics* are an important concept to Scott. He describes his musical objectives purely and simply as 'Infantilism—a dedication to big underground bubblegum.'

When he arrived in England five months ago he spent the first two months in Manchester and Liverpool setting up auditions in the clubs there for local groups and his plans for the near future involve one of his Liverpool discoveries (a group by the name of Silk, with a song of his called *Oh Suzanna*). He also hopes to get something going shortly with Georgie Fame and Three Dog Night, and, in the not-too-distant future he has plans for an opera in collaboration with Paul Buckmaster, producer of Elton John and Arrival.

So he has a busy schedule at the moment. Already he has done 'Radio One Club' and 'Top of the Pops' where, he says, 'Jimmy Saville was so BEAUTIFUL with his purple Egyptian headband that I completely forgot what I was supposed to say.' When I left his place he was just off out again to Luxembourg. Let's hope he gets enough time while he's here to write some more songs.



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SELF HELP

4: AGENTS AND CONTRACTS

IT'S surprising how many of your revolutionary, alternative - culture groups turn out, when pushed, to be as hard-headed as any banker when dealing with money. This, of course, is contrary to the image they are trying to create; one of relaxed, care-free indifference to the heady pollution of bread. All the same, when faced with the actual realities of trying to live in a money-oriented society, a lot of musicians find themselves—by necessity — becoming just as expert on the legal niceties as many of the capitalists they seek to condemn.

Breadheads

The purpose of this article is not to take sides on the philosophical questions of money; rather to advise groups — and would - be agents, too, for that matter— on what to look out for in this decidedly breadheaded world. No one is suggesting that you become obsessed

with minute details, infinitesimal print, torts, etc., but anybody who is in the business is bound to be earning some kind of money, and it is at this point that problems tend to arise.

Ticklish

There are two major ways of making bread in this business — assuming you are a musician, of course. One is by playing for hire — the gig, in fact — and the other is by making records which sell. The question of gigs is a ticklish one: they are so often arranged by a go-between (an Agent) that if a Group should fail to arrive, or if the promoter should welsh on the payment (as unfortunately still happens from time to time) the only redress for either party is to go through the Agent. But this is what agents are for, and this is the very reason why they charge the fees they do. Extortionate? Sometimes, but both groups and small-time pro-

motors have a rather unhappy history of broken promises, and Agents' fees can be construed as 'aggro' money.

In these days of empires, many Agencies now combine Management, Publicity, Booking, Road expenses and Recording Contracts, all for one steepish — but comprehensive — fee. In fact, many of our better-known outfits are handled in such a manner. However, some of the lesser-known groups have no access to such swingeing facilities. All they want is a couple of gigs a week, and at a fair price, too. An Agent can take an awful lot of the hassle out of the work. How to go about finding one? It may sound ridiculous, but the Phone Book can help. (All reputable Agencies have telephones at the very least.) A better approach is to get hold of a copy of a Musical Trades directory — such as the excellent *Kemp's Music and Recording Industry Year Book*. Every major city has several Agents, and the better ones are sure to be listed.

Advice

Having found your Agent, what then?

This is the time for negotiating terms. For arranging bookings — no more, no less — an Agent is likely to want about 25% of the take. He may or may not produce a form of contract to seal the bargain. This is the important point. *For any contract, no matter with whom, take proper legal advice.* Any solicitor, will be glad to have a look at the contract and explain precisely to what you are committing yourselves. For this, he will probably charge a couple of quid (or guineas, in the case of the more old-fashioned firms).

Having got your contract, stick to the letter of it! This is vital, because there are still a few Agents who — while not exactly crooked — are still a bit unethical, and will be happy to do you out of your 40 quid if they can get away with it. As long as you have implemented your part of the deal, you're OK, and any lawyer will tell you so.



Having found your agent, negotiate terms



Arrival by the station's own transport



Studio one, complete with its million ...



dollar view of the Mediterranean



Control room A for record shows



ON the 31st October, Radio Geronimo went off the air waves. It was an experiment which didn't work. One thing which Geronimo can claim credit for, however, is the opening of the doors of demand for Radio Monte Carlo.

30 languages

Monte Carlo Radio was one of the first commercial radio stations to begin broadcasting after the war, with services in more than 30 languages.

'Our station has successfully operated with a variety of programmes over a number of European countries,' said Mr. Maurice Gardett, Managing Director for the English service. 'It was with great pleasure that at the beginning of 1970 we accepted the offer of Radio Geronimo to broadcast their programme to the United Kingdom on our station. All along it was intended to be a trial programme, for a trial period, which expired on the 31st October. We made every endeavour to assist the Company and allowed them terms which were exceedingly low. It has been to our extreme regret that the experiment has failed. On the one hand our experience did not enable us to see any possibility of making

their programme into a viable business proposition for us. On the other hand, we found "their" sort of programme did not turn out to be the sort of programme which we were accustomed to transmit. Consequently, we have had no alternative than to terminate that contract, but in view of the requests we have received from many sources to start a new free radio in this country, we are now in the process of exploring every avenue to see how this can best be done.'

Since the 1st December the English service has been broadcasting from midnight through until 3 a.m. and from 1st August it is hoped to have received enough support to enable them to extend the service from 9 p.m. until 3 a.m. although Gardett does express his doubts as to the commercial success of the final hour (2-3 a.m.) and as such admits that the final hour may later be dropped.

'Underground'

'We are very fortunate in having the services of two of the UK's top disc jockeys, Dave Cash and Tommy Vance,' Mr. Gardett continued, 'both are very much into the "underground scene", but yet they

still retain that rare quality nowadays—professionalism.

‘What we will do basically is to run an hour each and then come together for the final hour. At first we will play commercial things and then as it gets later and the younger audience gives way to the student types—about 2 o’clock or so—we will delve deeper into the underground or progressive scene. Both Tommy and myself have been in this game for quite a few years now, playing lots of music, and I think we know how to get a fair spectrum into our shows. There is no outside control over what we play, which means if a record is ten minutes long we can play it—as long as it’s good—which is something we couldn’t do with BBC. In that respect we are carrying on in Geronimo’s groove—we could easily play a complete album side if we thought it was merited.

Concentrated ads.

‘Advertising will not be sprinkled throughout the shows,’ Dave went on, ‘that is not in the way ITV do it, but rather we will concentrate all the advertisements between the shows, or something. As far as muscling-in on Luxembourg goes—we do, and we think that it can’t do anything but good for both of us, competition improves everything.

‘Essentially we are still freelance DJs, so our entire bread/life-line depends on us making good shows. We would obviously like to continue working for BBC, I mean we both like it, there are things we would like to change, obviously, but it’s not that bad. The thing is, with the exception of a few people,

the DJs at BBC are on a 13-week contract, so we have to have “more than one string to our bow” as it were, we would be foolish if we went along believing that since we were working for them that they would look after us.’

‘Plugs’ for sale

Maurice Gardett has also gone on record as saying that ‘plugs’ will be sold (record plays for a fee), these will, he assures us, be subject to the disc-jockey’s veto, if they do not reach a desired standard. ‘Our present signal (400 Kilowatts) is quite sufficient to cover all but the extreme northern tip of Scotland and we hope to have our new multi-million pound transmitter on the Italian-French border in time for the commencement of our extended English service on 1st August.’ Mr. Gardett was not prepared to say who the group of London businessmen were who were helping to sponsor the service, but did indicate that several of the larger advertising agencies had expressed their desire for a large scale, professionally operated commercial radio station covering the British Isles.

As for Radio Geronimo, the company’s director Tony Secunda is not disillusioned about the cessation of broadcasts, but is now looking forward to building a transmitter so that the company may be run independently of all outside pressures. A Merchant Bank is believed to be sponsoring the venture to the tune of a quarter of a million pounds and the installation will probably be based in one of the Scandinavian countries or Monte Carlo.

S.H.

Monte Carlo International transmits:

On Long Wave 1400 metres:

6 a.m. to 1 a.m. in French

On Medium Wave 205 metres:

6 a.m. to 8 p.m. in Italian

8 p.m. to 9 p.m. in French

9 p.m. to Midnight in 32 languages

Midnight to 3 a.m. in English

On 49 metre wave band:

Relay of the Long Wave French programme

On 41 metre wave band:

Relay of Medium Wave programmes

On FM the French programmes



Disc Jockey Dave Cash at work in . . .



Monte's Number 2 studio

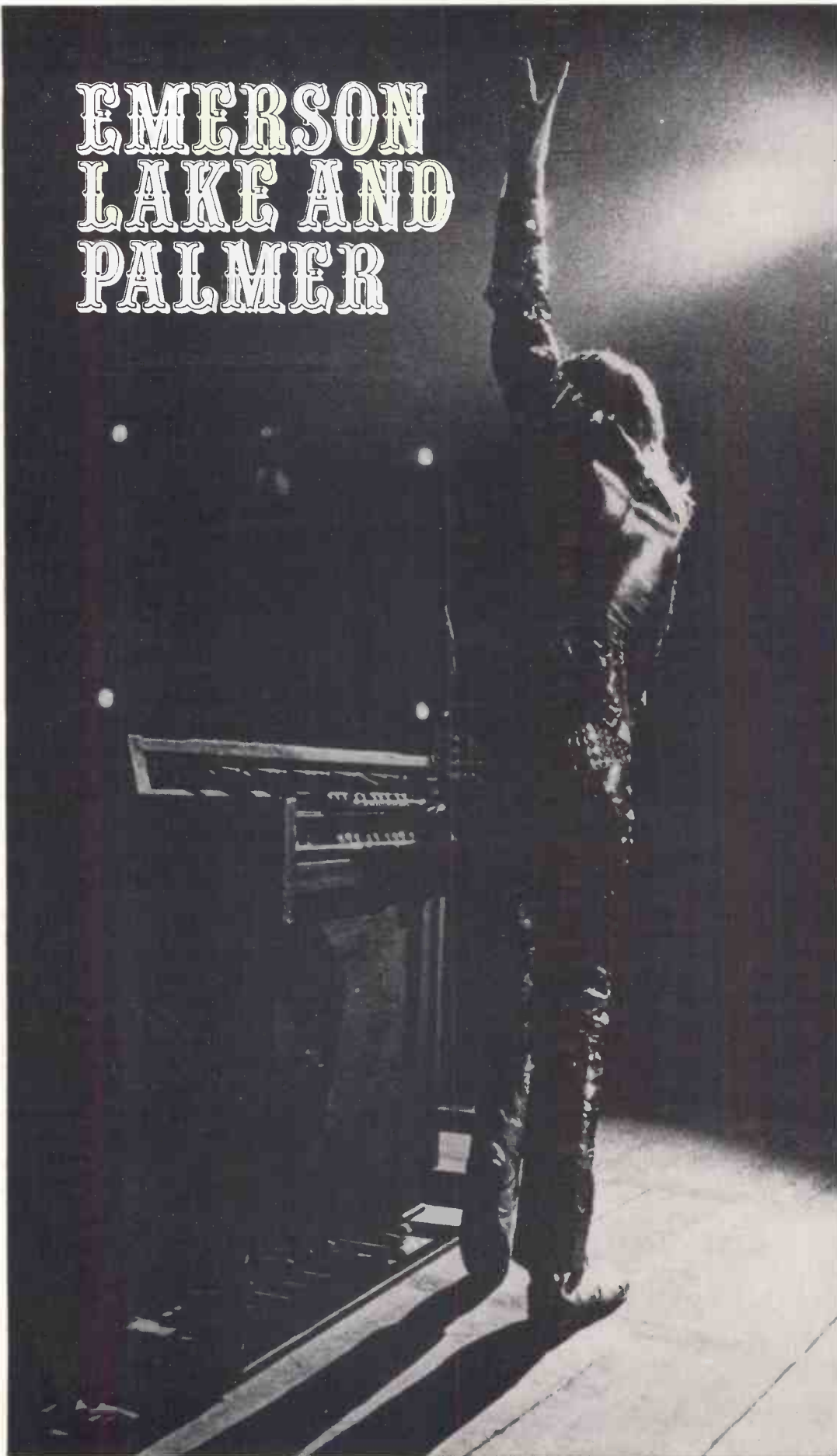


Control room A with its all-round . . .



view is also used for Studio 3

EMERSON LAKE AND PALMER



**'At the moment
I couldn't go
out and buy a
bloody Ford!
That's how
rich I am!'**



FOR anyone who wishes to learn what the next ten years will bring in terms of music, let him look no further. Emerson, Lake and Palmer are the beginning of what it's going to be like. Although the eventual appearance of a group of this stature was, in the long run, inevitable, the event came sooner rather than later and everyone with ears is going to benefit.

This is, of course, a fashionable claim to make. But ELP are in a rare position of being able to substantiate it. Their first album, issued recently and already being acclaimed, is an accurate representation of what they are trying to achieve: to become the Classical composers of today. As Greg Lake puts it: 'I want someone in 200 years' time to pick up an ELP album and say "Christ, that's a gas!".' The album *is* a gas. It is an amazing musical statement from three of the most highly-talented musicians in the business today: Keith Emerson, Greg Lake and Carl Palmer.

The extraordinary ability of Keith Emerson has, of course, long been recognised. The Nice were one of the very best groups ever to emerge and it soon became plain that, although the other two members of the group were extremely competent and sympathetic on their instruments, it was the relatively giant figure of Emerson who made the Nice what they were. His clear, brilliant technique and his mastery of all forms of organ-related music — especially late Baroque — provided the Nice with its essential musical character. When, later on, he perfected his own (and extremely controversial) brand of showmanship and combined it with the music, Nice gigs often reached pinnacles of excitement that have rarely been equalled.

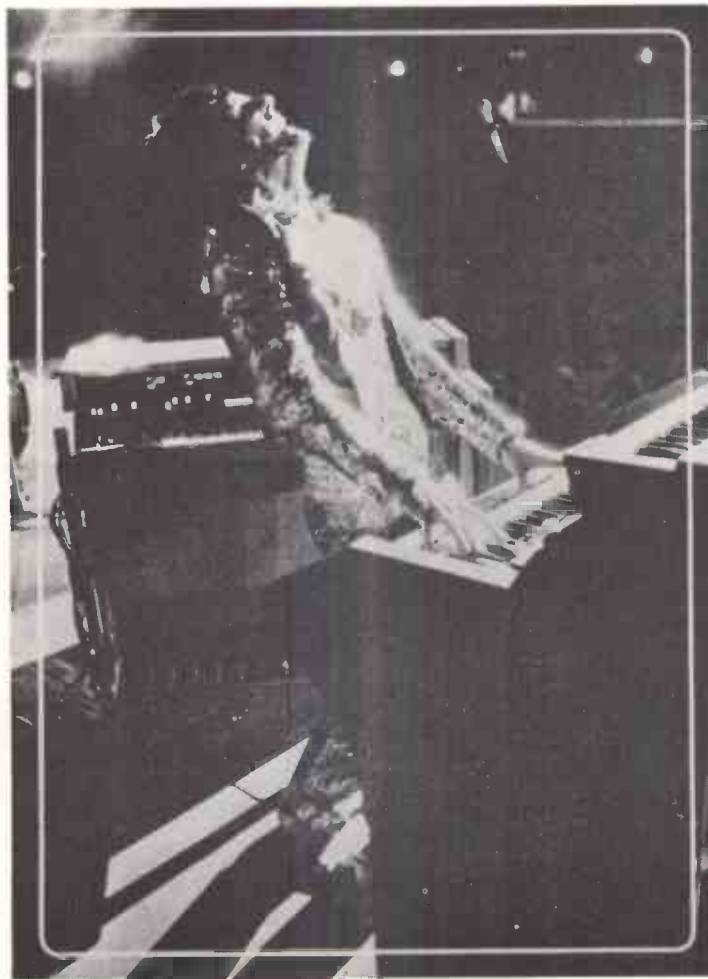
Transfusion

It soon became apparent that Keith Emerson's talent was becoming cramped within the confines of the Nice—good as they were. Much like Eric Clapton in his Mayall period, Keith needed a transfusion of fresh influences; he found them in the person of Greg Lake, ex-King Crimson anchorman and the solid foundation that Keith has always needed. Greg provided his immaculate bass and classical guitar-playing, as well as his vocal abilities and innate sense of lyricism.

After meeting for the first time in San Francisco (a joint Nice/Crimso gig at the Fillmore West), Greg and Keith decided to form a group. However, they did nothing further—musically speaking—until they had returned to England and selected a drummer who could hold his own with the Emerson/Lake musical blitzkrieg. This paragon, after much searching, turned out to be Carl Palmer.

Palmer, Vincent Crane's long-standing co-partner, was still at that time with Atomic Rooster, and was taken aback when, on appearing for the 'audition', he found that Greg and Keith had nothing arranged for him to play. 'So,' said Carl, 'we had a jam and it really hit off—*incredible*. My idea was to come back the following day and see if it would happen again. It did. And that was it.'

That was it. There were some



legal hassles to clear up, but after they were settled, Emerson, Lake and Palmer rehearsed around the clock to get material ready for their first gig.

'If you could imagine the problems that faced this band when we started . . .' said Greg. 'We had to live down the Nice for a start, which wasn't easy since we had the main element of the Nice with us. Then, we only had a few weeks to get an act on the road and an album made. It had to be unpretentious and it had to set a direction for all of us at the same time. Incredibly difficult, as you can imagine. We purposely had to avoid doing press, but we knew that eyes were on us and we had to avoid giving people an excuse to accuse us of hype.'

Outraged

Accordingly, the silence from the ELP camp became deafening. Then, at Plymouth Guildhall, they walked onstage for their first gig and Keith said 'This is what we sound like.'

Almost immediately afterwards it was Isle of Wight time, and, like many another artist, they received mixed receptions. Some raved, others scoffed. The more notorious pundits of the Musical Press inflated their outraged egos and let fly. Others, less rigid in their outlook, saw beyond the apathetic vibes of the 'Festival'; but there is no doubt that ELP were wounded by the mainly negative press of their first international appearance.

Jubilation

'They seemed to think we'd had it easy,' commented Greg. 'I'd like to meet anyone who thinks I've had it easy, for a start. I've worked like bloody hell in this business for years, Man, and I've starved. I've slept in vans and all the rest of it. At the moment, I couldn't go out and buy a bloody Ford! That's how rich I am.'

'We've done 20 gigs since we started this band,' put in Carl. 'Eighteen complete — utter — blinders. Chairs broken, seats ripped, banned from halls—the lot! One gig, we were tired and only played half a blinder. The other was a bit under-the-

arm, due to roadies. How does this compare with what they (the Press) said?

It doesn't. Not if their Festival Hall concert was anything to go by, that is. From the moment they walked onstage, the sell-out audience was in the palms of their hands. Keith played the first bars of *Pictures At An Exhibition* on the Festival Hall Organ and it was total jubilation right through to the second encore. The more one reflects on the sheer visual brilliance of Emerson, Lake and Palmer on stage, the more it becomes impossible to avoid the impression that earlier criticisms were based on spite rather than objectivity.

Battered

Emerson uses a Grand Piano, a Moog Synthesizer, an electric Clavinet, and *two* Hammonds—one a brand-new A100 and the other his tried and trusty—though battered—L100 for stunting purposes. Greg Lake, tall and solid, alternates between his Fender Bass and his massive Gibson Jumbo (for acoustic work). Carl, surrounded by drums, has two enormous gongs on either side of him. The effortlessness with which ELP transfer instruments and sounds is little short of unbelievable. Emerson vaults from one of his keyboards to another, Lake strolls casually between his Hi-Watt stack and his battery of footpedals, and the diminutive figure of Carl Palmer, dwarfed by his mighty percussion set-up, links the action on either side of him.

Vital

Musically, they make valid and equal contributions. It is, of course, highly difficult for Keith Emerson *not* to dominate any musical unit of which he is a part; but Greg Lake's contributions, although less pyrotechnic, are just as vital. His careful bass patterns, his clear and powerful lyrics and his thoughtful and sensitive handling of the quieter moments, are all important and necessary parts of the ELP structure. Carl Palmer's speed and technique are already matters of controversy. Although, like the other



two, he sometimes seems to be making it seem too easy, in fact he is constantly working: touching a cymbal here, feeling a footpedal break there. Every nerve in his body seems to be invisibly wired for sound, and his alertness enables him to successfully anticipate the complex patterns of sound that issue from the two musicians on either side of him. In the field of brushwork (which is sadly neglected by too many otherwise competent percussionists), he is a master.

Melodic

Emerson's classical influences are still there, of course. It takes more than a few months to subdue such a dominant musical trait; nevertheless, it is easy to hear that the more melodic character of Lake's music is already making itself felt. On the *Emerson, Lake And Palmer* album (which has confounded the earlier pundits by proving an infuriatingly massive seller) there is a composition called *Take A Pebble*, in which Greg shows himself the originator of the softer side of ELP. Written and sung by Lake, *Take A Pebble* opens with brushed chords on piano strings, leading into gentle bass and lyrics from Greg. These, in turn, evolve into an expounded development on piano from Keith, finally returning to a re-statement of the opening theme.

Natural piano

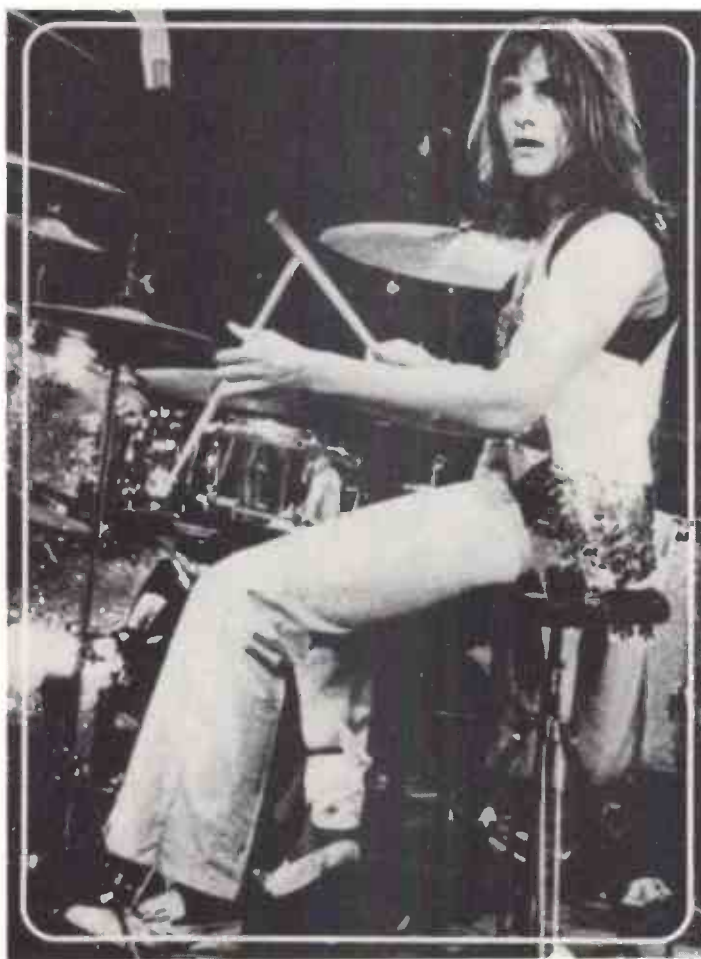
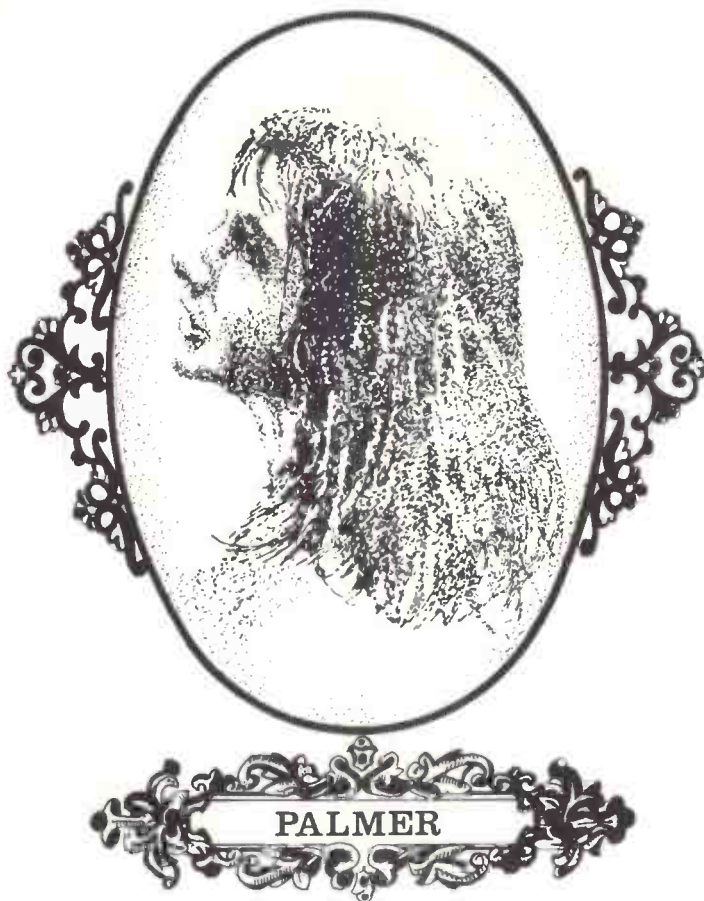
Keith's piano-playing is just one of the many surprises on this album. It seems to be his natural instrument — even more than the organ — and he makes use of some highly original and creative work, sounding almost Gershwin-esque at times in his efforts to combine Classicism, Romanticism and Twentieth-century modes. On organ, however, Emerson returns to his best-known forte, and *Knife-Edge*, the heaviest number on the LP, gives him a chance to catch the pulse of the listener with his unique and demonic style. *Knife-Edge* is, in some ways, the most representative of the ELP sound (as it appears on this album). Brooding, fierce and frightening, it is a vocal show-

case for Lake, as well as a complete vehicle for the more percussive talents of both Carl Palmer and Keith Emerson.

One of the more remarkable aspects of ELP's music is their creative use of that Frankenstein of the Group world—the Moog Synthesizer. Emerson has his model set up on a chrome stand just behind his A100 (where he can *get* at it) and he probably displays more feel for the capabilities of this extraordinary machine than any other contemporary musician. Bob Moog built a special programmer console for Keith—which is mounted on top of the Synthesizer proper—and it is this quick-change device that enables Emerson to make the most of the Moog. There are millions of sound combinations available from Synthesizers, and the use of a pre-set device (with programmed cards, rather like a computer) greatly minimises the need for time-consuming adjustments. On the ELP album, *Tank* is the best choice for a Moog showcase. A brisk Palmer solo leads—via some effective phasing—into Moogville. Monstrous back-up tracks mount in crescendoes, and then Emerson enters with the ribbon-control on top of it all, creating wild and heathen sounds that stun the eardrums.

Potential

But it is not the *existing* ELP sounds that impress as much as their immense potential. They have drawn heavily from nearly all the major musical influences of the past—and have added some of their own as well. At the moment they have been together for a matter of months. What will they sound like when those months have become years? Impossible (even for Emerson, Lake and Palmer) to say, but some of the more pompous critics would deny them even the chance. 'Nice Mark 2' commented some, and even John Peel displayed a partisanship which is saddening. 'A waste of electricity,' he remarked, and, of course, he is entitled to his views. (To the cynical it may seem that he is impressed only by cheap equipment, underfed musicians and virtuosity on the Ethiopian zither. The sight of a well-



balanced, well-organised £20,000-worth must have been too much for his puritanism). To others it may have seemed that Emerson, Lake and Palmer have had it too easy.

Waspish

But it *hasn't* been easy. To weld together a group of this stature, accomplishment and potential is extremely difficult. Greg Lake, although naturally hurt by some of the more waspish critics is more sad than angry at their failure to perceive something fresh and new. 'The pity is that now is the most beautiful time to catch anything, in its early days. The energy is vital and alive, and this is when people *ought* to be enthusiastic. It's like a flower just coming up through the earth; you go SMASH! . . . like that . . . it'll still live, it'll crawl around under the surface for a while, because it's got strength in the roots, and it'll come up again; but you've missed the beauty of that first push through.'

Some of the critics have already come round — backing a favourite, so to speak; (it would be difficult to ignore the success of the first album). Others are openly on the defensive; what they all utterly fail to see is that their self-important prognostications are irrelevant. Emerson, Lake and Palmer are good enough to survive the pettiness, the back-biting and the spite. They'll be around when most of their attackers have gone back to the Sports pages of the *East Grinstead Gazette*. They should be around for a long time.



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Technical Data

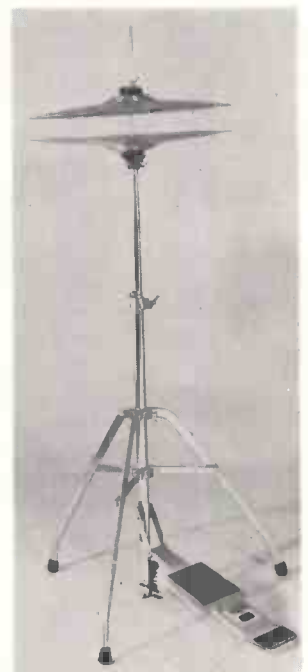
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MUSICAL INDUSTRIES

... and gained the confidence of all its customers. Then, with people of its own kind, formed an idea to co-ordinate from an industry at loose ends a new industry combining its own recording studios, record company and labels, publishers, agency, management, retail and wholesale outlets and, last but not least, what there has always been room for, a complete range of amplifiers and speakers which just do not let people down, and give studio quality reproduction. It is in this brochure that we are showing this facet of our organisation.

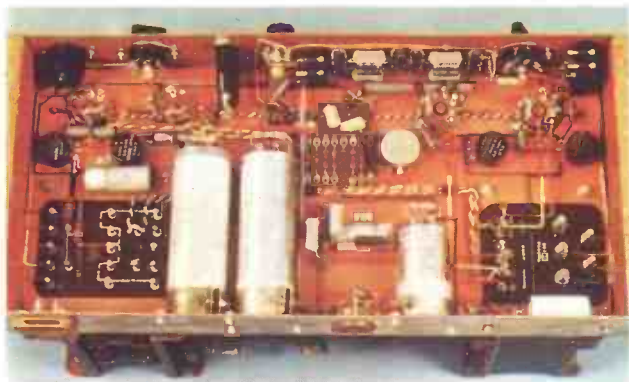
You will find the amplifiers give exceptionally little distortion unless switched to do so. It is not difficult to make a good quality amplifier at low power; there are many about, but not many companies have succeeded in making high powered valve amplifiers in which there is little hum and a complete control over sound. With Orange there are over a thousand different combinations of tone which can give your group an original sound.

Before the finalised design, we bought, examined and tested over a hundred different makes of amplifiers from all over the world. We also decided, when designing our amplifier, to build it to supremacy regardless of cost. Yet you will find, despite its heavy orange enamelled steel chassis which carries beautifully made heavy custom Partridge transformers and resistors of the highest quality and tolerance to be found in studio equipment, our prices are only a little more.

Your kind purchase of one of our amplifiers or speakers, or indeed microphones, strings, strobos, etc., is backed by the entire Orange organisation which will freely assist you in any of your activities, and on top of this, you will receive for the first time ever, a log book for your amplifier. Below are pictures of the standard components fitted by experts into our amplifiers. B.B.C., Bremen TV and many other famous organisations have chosen and bought Orange equipment, the same as supplied to you.

Thanking you in anticipation, with kind regards, Yours sincerely, and always,

ORANGE



Inside of a 200 watt amplifier



And just look at the professional way it's wired, and it's all hand assembled.

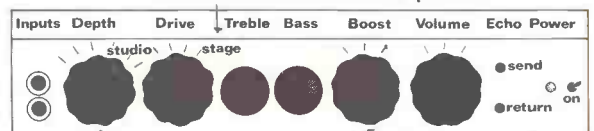
I'm happy to be a strong heavy built cabinet and covered in this super-tough orange washable Vynide with nylon knock-proof corners. I've also got hardwood runners underneath and a strong handle to carry the weight of the beautifully built amplifier of which I'm so proud.



Control panel for Orange valve amps

STUDIO POSITION 1—The depth control is fully operational giving crystal clear sounds
 POSITION 2—Same as 1 but with presence
 STAGE POSITION 3—Very powerful sounds with long sustain
 POSITION 4—As 3 but with presence

DRIVE



6 position 'depth' switch gives 6 different tone selections

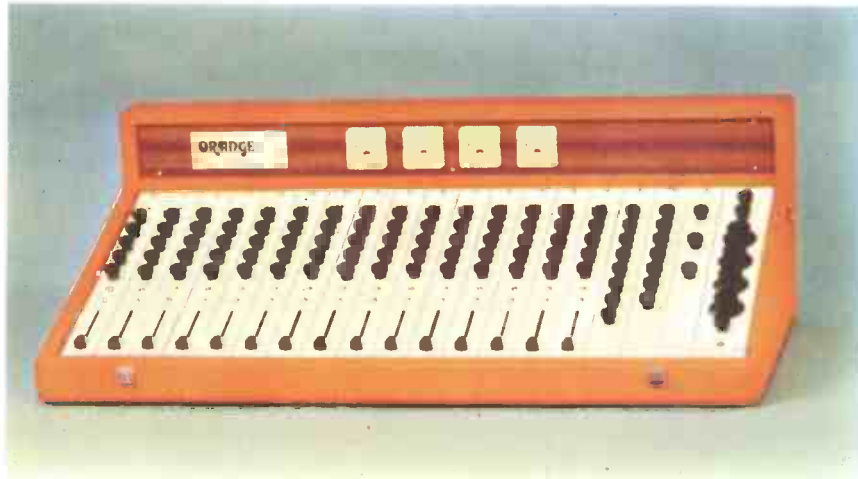
Extra brilliance boost

ORANGE MUSICAL INDUSTRIES LTD., 3/4 NEW COMPTON STREET LONDON WC2

ORANGE



MUSICAL INDUSTRIES PRESENT:



BUILD YOUR OWN 'EXPANDABLE' PROFESSIONAL MIXER 6-16 CHANNEL PLUG-IN MODULE UNITS

You choose the number of channels you require. Plug them in the standard size cabinet. Use white blanks in between and it's ready for use. If you should require more channels, just simply replace the blank panels with modules.

Our first-hand up-to-date knowledge of mixers from our own studios, coupled with our technical experts have produced this new concept in mixers which gives you a sound as heard on records.

COMPARE THESE FACILITIES ON EVERY MODULE

- Listen-in circuit enables you to hear through headphones, any microphone or all microphones together makes balancing easy.
- A unique metering system measures the output from the mixer so as not to overload the slave units and feed a correct undistorted signal.
- Slider controls for ease of operation and professionalism.
- Flexible tone circuits to produce sounds that you hear on records.
- In-input sensitivity control to match any microphone to the mixer.
- Check each channel individually by muting switches.
- Reverb/echo on-off switch.
- Monitor switch.
- Optional Hammond reverb module.

THIS MIXER WILL GIVE YOU A 'RECORD SOUND' ON STAGE AND IT'S GOOD . . . VERY GOOD



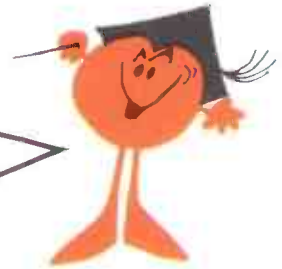
This is a **valve 200 watt RMS slave amplifier**. Just plug a screened jack to jack lead between the output marked 'slave' on the back of any Orange amplifier unit (or mixer above) and connect the other end to the input of the slave unit. Then add two more PA or speaker cabinets and the power will be increased by 200 watts—it's easy—and cheaper, and the results are excellent.

The size is 21½" wide x 17" deep x 11½" high and the weight is 70 lb



This is a **150 watt transistor slave amp** utilising the latest fibre glass circuit panels. As the 'amp' above, the noise and the distortion levels are almost non-existent. Operation is the same as the 200 watt slave. I think you should know that both these units are used throughout the world in studios and labs as monitor amps. Incidentally as many slaves as required can be linked up.

The size is 21½" wide x 9½" deep x 10" high and the weight is 29 lb



This **150 watt transistor PA** just requires the addition of two speaker units (see overleaf) and can be easily increased in power by using either of the slave units shown above. It is a good reliable economical amp, and gives excellent sound and service.

It weighs only 29 lb and measures 21½" wide x 9½" deep x 10" high and like all Orange equipment comes complete with tough waterproof covers

ORANGE MUSICAL INDUSTRIES LTD., 3/4 NEW COMPTON STREET LONDON WC2

ORANGE



MUSICAL INDUSTRIES PRESENT:



ORANGE CUSTOM BUILT PA AMPLIFIER (200 watts RMS, 5 channels with optional Hammond Reverb)

This is the latest model of the world famous ORANGE PA AMPLIFIER made famous by top groups, for its high performance and reliability. This single unit is capable of delivering in excess of 200 watts RMS (400 watts USA) and by the simple addition of one 'Slave' amplifier the output is doubled with no modifications necessary. High or low impedance microphones may be used, due to the incorporation of a dual impedance switch on each channel. Heavy duty custom built transformers (Partridge) are used. Echo send and return sockets are included on the front panel should separate echo, i.e. Binson etc., be preferred. We include this 'studio' facility so that the frequency response and the amplifiers low distortion level are not spoilt by using a possibly unmatched additional echo unit. A unique 'midlift' circuit is employed using five miniature transformers to give an add-on midlift sound to the existing full range sound (unlike many PAs which just cut off bass and treble and amplify a thin middle sound). A tape record output socket is incorporated to assist studio engineers for a 'live' recording, or for the semi-professional tape record enthusiast, who wishes to obtain a live overall sound. A heavy duty orange stove enamelled steel chassis housed within a three-quarter inch plywood cabinet and covered in strong rexine is the basis of this unit. Anti-noise volume controls are used and the unit comes complete with strong waterproof cover and one year's guarantee, and to its first owner, an Orange log book and free membership to 'Orange Aid'. Measurements: 21" wide x 18" deep x 13" high.



If you are technically minded this will be of assistance to you

OUTPUT (RMS) in excess of 200 watts
FREQUENCY RESPONSE (POWER AMP) 30 Hz-40 KHz plus 0 and minus 2 db.
INPUT SENSITIVITY (PRE-AMP) 3 m/v low impedance and 30 m/v high impedance.
SIGNAL TO NOISE RATIO (POWER AMP) BETTER THAN 90 db.
OVERLOAD FACTOR (PRE-AMP) BETTER THAN 34 db.
ECHO SEND AND RETURN SENSITIVITY adjustable to requirements (standard setting to Binson echo).
VALVE LINE UP 4 x KT 88-2 x ECC 82-6 x ECC 83 with reverb an additional EF 86 and 2 x ECC 82's. Hammond reverb unit springs.
OPTIONAL EXTRAS 100 or 200 watt Slave unit; fitted Hammond reverb with footswitch, speaker, monitor headphones.

This PA is exceptionally good* and remember, when buying an Orange amp you don't only buy an amplifier, you buy an individual precision tool, a 'Brain', developed to supremacy complete with an after sales service of the highest order.

I'm a PA projector column and you can hear me at the back of the hall as well as in the front. I've got four massive 12" heavy duty speakers in my strong acoustically designed cabinet, and I can handle at least 100 watts. You can use an optional horn unit with me, as picture, and I come with an open or closed back. The size is 18" wide x 12" deep x 61" high and the weight is 127 lb



I'm a monitor projector column with two massive 12" heavy duty speakers. I can be used as a monitor or for PA. The size is 18" wide x 12" deep x 30" high and the weight is 59 lb

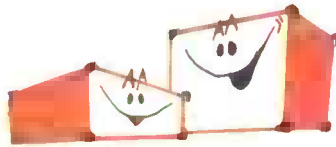


I'm a horn loaded cabinet with two massive 12" speakers on one side and three horn units on the other. I can handle over 100 watts and I'm super efficient. My horn gives a tingling warm presence with far-reaching projection. This size is 27" wide x 16 1/2" deep x 31" high and the weight is 140 lb



ORANGE

MUSICAL INDUSTRIES PRESENT:



THE 100 WATT RMS VALVE AMPLIFIER STACK

(Suitable for lead,
bass and organ)

Almost any sound is available, from practically absolute clarity, (giving that clear ring you normally only get with very small amps) to back biting long sustain. The absence of noise and hum make it ideal to use in the studio.

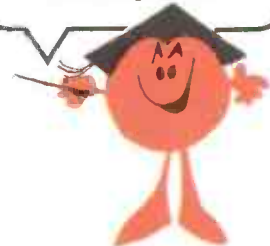


This is the world famous '100 watt stack', and is the last word in sound. See overleaf for operation of control panel, which is hand engraved Trafalite.

The 4/12 stack speaker cabinets have in each of them four massive heavy duty 12" custom speakers and these tough cabinets are acoustically designed to handle 100 watts each. The cabinet is covered in our usual tough washable Vynide and there are recess handle holes at the sides. They come complete with tough waterproof covers, logbook and guarantee cards. We recommend that you use two cabinets with our 100 watt amplifier, as the true RMS output exceeds 100 watts.

However, one cabinet is very suitable with our 50 watt amplifier.

The size is 30½" wide x 15" deep x 29" high and the weight is 93 lb



ORANGE

MUSICAL INDUSTRIES PRESENT:



The 50 and 100 watt valve amplifier



The 200 watt valve amplifier



2 x 15" Reflex Bass Cabinet (100 watts handling RMS)

This bass cabinet has been developed and is of the most up-to-date design. Although developed two years ago in our design shop it is only now that we have overcome manufacturing problems. This cabinet incorporates two massive 15" speakers facing in opposite directions and are reflected through the two-channelled window. The sound is really incredibly good and no doubt our design will stand us in good reputation for many years to come. Handling capacity 100 watts RMS. Also, this cabinet sounds excellent when used with organ. Internally strutted and strengthened to resist vibration. Overall measurements: 23" wide x 20" deep x 48" high, weight 140 lb.

1 x 18" 'Vibration' Cabinet

The single 18" speaker enclosure gives a great sound for those who particularly require deep bass sound. It is also ideally suited for organ. Overall measurements: 28" wide x 16" deep x 30" high, weight 85 lb.



THE ORANGE GUITAR AMPLIFIER RANGE

These powerful custom 50, 100 or 200 watt valve amplifiers have won the approval of almost every studio in the country for their wide computer type tone selections, extremely low noise and distortion levels and reliability. Every component in these amplifiers are of studio quality, and high rating using only custom made 'Partridge' transformers. The precision steel chassis with Orange stove enamelled finish, into which these components are beautifully built, are assembled by highly skilled craftsmen, resulting in the perfection that Orange has won acclaim for throughout the world. In each case, with the 50, 100 and 200 watt amplifier, the rating is in RMS and is of a minimum of that standard on leaving our factory. The amplifiers come complete with full maker's guarantee, log book, waterproof cover and leads, and all utilise the combination 'set' controls system. The switching system also converts the amplifier for bass, lead or organ. Measurements: 21½" wide x 9½" deep x 10" high, weight 49 lb.

TECHNICAL SPECIFICATIONS

1. INPUT SENSITIVITY—Top Input . . . 8 Millivolts, Bottom Input . . . 4 Millivolts.
2. VALVE LINE UP—PRE AMP . . . 2 ECC. 83, POWER AMP . . . 2 EL 34 (50 watt), 4 EL 34 (100 watt).
3. FREQUENCY RESPONSE INFINITELY VARIABLE. From 40 c/s to 10 KHZ
4. OUTPUT (RMS)—50 watt, 100 watt respectively.

THE ORANGE 200 WATT AMPLIFIER

1. (As in 1 and 3) above.
2. VALVE LINE UP—PRE AMP . . . 2 ECC 83, POWER AMP . . . 2 ECC 82, 4 KT 88, 6 DIODES.

ORANGE 150 WATT SPECIAL TRANSISTOR 'HYPERCARD T' AMPLIFIER

The 100 watt RMS transistor amplifier is a highly developed new generation amplifier which incorporates the most up-to-date techniques in transistor design. It is fully protected against short or open circuit of the speakers and the printed circuit boards are made of tough glass fibre to withstand group treatment. This amplifier has a very large tone range and the sound is comparable to that of a valve amplifier. This amplifier is made to the expected high standard. Measurements: 21½" wide x 9½" deep x 10" high, weight 29 lb

ORANGE



MUSICAL INDUSTRIES PRESENT:



Better your PA with an ORANGE HYPERCON (ANTI-FEEDBACK) MICROPHONE KIT

The original Orange Condenser Microphone was designed solely for our studios, but it was noticed its anti-feedback qualities were far superior to a conventional moving coil microphone. The result—an almost unbreakable mike designed for group use at low cost.

The 'Hypercon' microphone has a built-in antipop filter and comes in a satin chrome finish. They are supplied in a single, double or four mike kit with coloured stems and a single 'booster power unit' having inputs for one, two or four microphones. The booster is connected to your amplifier by a simple jack to jack lead. The kits come complete in a Rexine covered wooden attache case, microphone(s), stand clip(s), jack lead(s), 10 meter microphone lead(s) and full guarantee. This mike is also very suitable for placing in front of amplifiers to be relayed through the PA system.



This reverb unit has an exceptionally clear sound and is easy to use in conjunction with your amplifier. It utilises full-size Hammond reverb springs. Size 8" x 21" x 9 1/2".



The amazing Ultra-lightweight Orange strings.



Orange high powered white strobe light.



ORANGE T' SHIRTS

THE ORANGE CUSTOM STUDIO-COME-LIVE D.J. UNIT ENGRAVED WITH YOUR OWN NAME

This unit is really beautiful and the sound is exceptional. Used in the studio or on the road it is now almost standard amongst top radio D.J.'s, just ask Emperor Rosco. He says, 'My sound with this gear is unbeatable and I show others no mercy with the clean power.'

Standard Turntables are Lenco GL75's with Shure magnetic cartridges, sliding faders, or rotary if preferred. Maximum flexibility for the D.J. Facilities include monitor amplifier for headphones with independent volume controls. Cue before fade on two gram and tape channels. Microphone cut and reduce switch, special V.U. meter with all silicone solid state design plug in units (modules). Different Turntables can be fitted to order. Measurements: 36" wide x 23" deep x 8 1/2" high, weight 88 lb.



IF YOU ARE TECHNICALLY
MINDED

TECHNICAL SPECIFICATIONS

All figures based on 600 ohms, 0.77v.O/P. Frequency response of unit flat within +or-1 db. Gram input sensitivity 3m/v(equalised). Mic input HIZ 50 m/v. Tape input 150 m/v. Hum and noise better than 70 db for full output. The control panel is white Trafalite and hand engraved. Chrome 'Z' stands available as an extra providing independent support.



THE ORANGE DRUM KIT

This incredibly good drum kit is made by true craftsmen. The fittings are pure 9 carat gold plated, and sound as good as they look. Try them at your local dealer. They're built to last.

ORANGE MUSICAL INDUSTRIES LTD., 3/4 NEW COMPTON STREET LONDON WC2

Other sides of our organisations help us understand



Orange's 16 track Studios.



Our own record labels.



Orange entertainments agency



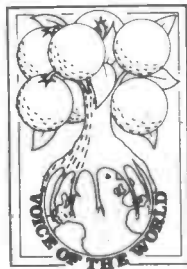
Orange publishers.



Our open air 4000 watt P.A. at Plumpton, England.



Possibly the largest guitar amplifier cabinet in the world weighing half a ton and incorporating 24 12" speakers.



the Orange powered Rosko D.J. road show.

2000 A SPACED ODYSSEY

A LOOK AHEAD TO WHAT THE POP SCENE MIGHT BE LIKE IN THE YEAR 2000

Part three: THE McCARTNEYVILLE GIG

THE flight to McCartneyville was reasonably uneventful, apart from an attempted bust at 20,000 feet over Stratford-on-Avon. Our radar screen disclosed a bleep — closing fast — at 2 o'clock. It soon manifested itself as an armed Helivan of the Federal Uniformed Zealots. Fortunately, we didn't have to use our Browning; a well-timed smokescreen obscured us from the FUZ, and we were able to take cover in a passing cloud until the Heat had disappeared. I expressed considerable shock at the violent way of life in the year 2000; Haep and the others dismissed the entire incident and returned to their game.

'Happens every day,' said Umbupa (the percussionist), dealing an exceedingly flash hand of Mah-jongg.

'We have some fairly hairy dices with other groups now and again' said Haep; he studied his hand with a frown. 'The other day we had to use the Browning against a Scottish group who were trying to beat us to the gig.'

'The same gig?' I queried.

'Sure,' said Umbupa, flipping a \$40 bill on the table. 'There's a lot of competition these days.' The game continued. I relaxed and gazed on the spectacle of Brumopolis from 20,000 feet.

About 20 minutes later the metallic voice of our pilot—the Robot Roadie—broke in on my meditations. 'Gig in sight,' it said, and almost immediately we were banking into a steep turn. 'Fasten your seat belts,' it added as an

afterthought. Too late. Haep's Instant Newcastle Brown was all over his leg. Then followed another dreary episode in the running feud between Haep and the Robot Roadie: I won't bore you with details. Suffice it to say that within 10 minutes we were in a holding pattern over McCartneyville, and anxious faces were at each porthole, on the lookout for rival, 'pirate' groups.

None, luckily, were in sight, and we landed on the roof of the giant Speke-Easy Astro-dome without incident. Mounted in the forecourt was a colossal statue of Guess-Who (covered in graffiti); it

appeared to be made of ferro-plastic. While the musicians and I headed for the nearest bar to smooth away the effects of the journey, the Robot Roadie, grumbling as usual, unloaded the gear.

I lingered in the vast auditorium, gawping at the fixtures and fittings.

Some, of course, I had expected: the huge wall-speakers, and the haemorrhoid-like clusters of lighting equipment. However, what *did* give me the willies were the heavily barred iron gates that led into the arena. *Arena?* Yes, I'm afraid so. (I later learned that if a group should

prove to be really under-the-arm, the crowd would give the thumbs-down, and the switch would be activated which released the lions. It was for this chilling reason that groups traditionally opened their performance with the ritual 'We who are about to die' phrase).

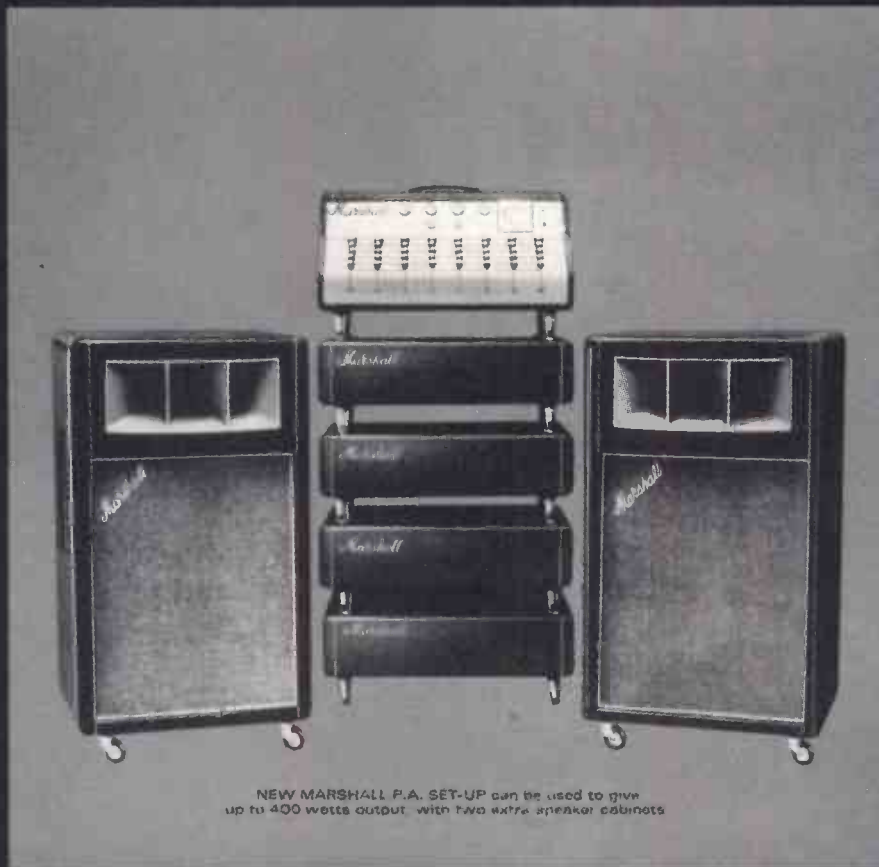
Haep, Umbupa and the vocalist (whose name was Featherlite) returned, slightly narcotised, from the bar, and the work of setting-up began. The Synthomultiquantal-simulator and Umbupa's Percussion Desk were arranged side-by-side in the centre of the sawdust ring. The Robot Roadie, now armed with a cattle-prod similar to that of the security guard, took its place alongside. I asked Haep the reason. He told me that occasionally a member of the audience would lose control of his emotions, and might jump into the arena with the intention of assassinating a member of the group. Hence the precautions.

Haep was now looking distinctly nervous. Dimly from the exit doors could be heard a strange muffled roar, a sort of mass baying. That, apparently, was the McCartneyville crowd, impatient to get in. A prudent cowardice overcame me. Making hasty apologies, I split for one of the armoured boxes that overhung the amphitheatre.

The ghastly scene which followed will remain with me for the rest of my life.

Next Month:
The Ghastly Scene





NEW MARSHALL P.A. SET-UP can be used to give up to 400 watts output, with two extra speaker cabinets

Hear no evil

Let's face it. A lot of groups are just poor, misunderstood creatures. Victims of distortion. If you're going to make the top, and you've spent days rehearsing, the last thing you want is some makeshift equipment to twist sounds and words. Marshall equipment is made to pass on your sounds. Faithfully. Without distortion. And with more tone and volume than you've ever had. We did it for

The Tremeloes and Eyes of Blond. And almost everyone else in the charts. When the Air Force broke the sound barrier, we were there. We'll be glad to help you. Fill in the coupon and we'll send you the Marshall brochure. If your group already uses Marshall equipment, send us details and pictures for inclusion in our new world coverage Marshall magazine - The Marshall World.

To Rose, Morris & Co. Ltd. (Dept A)
32-34 Gordon House Road, London N.W.5.
Please rush your Marshall brochure,

Name _____

Address _____

My usual music store is _____

Rose-Morris
A SPONSORED PRODUCT

AMPLIFICATION
Marshall
Tell it like it is

81 1/71

THE increase in the Technology of Rock music in the last few years has been startling. Gone, gone for ever, are the days of makeshift equipment held together by chewing gum and devout prayers. These days have ushered in the era of the Superduper-Sock-it-to-me Sixty Thousand Watt Stack, and all its attendant glamour. Following some kind of adapted Parkinson's Law, Group Equipment has expanded to fill the space available. A musician in 1970 needs a willing army of menials (otherwise known as roadies) to carry and set up the gear; to rely on his own energy and muscle-power would render the average musician physically and mentally exhausted when the time came for him to actually *play*.

The sheer size, of course, is only the most obvious development in the Equipment Metamorphosis. Other things have been changed as well—small details like quality, styling and ruggedness! It is sometimes hard to remember just how diabolical the sounds *used* to be (some of us, more puritan in nature, would no doubt argue contrariwise), and nowhere is the transformation more welcome than in Microphones and PA Equipment, hitherto the source of many of the troubles that beset groups when on stage.

Like any technological enterprise, the development of PA gear has not been easy. Microphones, for a start, are notoriously fragile and subject to a series of seemingly unsurmountable paradoxes: they must be sensitive enough to reproduce a singer's every cadence and, at the same time, *not* reproduce his breath. They must pick up the horn-player's sax, but not the sax next to him. They must be comprehensive *and* selective at the same time. The problem of selectivity was solved by concentrating on the development of the directional mike—a mike that acts rather like an electric flashlight in reverse; i.e. picking up only those sound sources within

the relatively narrow field of the microphone. This enabled the vocalist (or instrumentalist) to arrange himself in a good position relative to his mike, and, at the same time, ensured that no other, unwanted, sounds became amplified.

The problem of robustness was solved by concentrating on the development of the moving-coil microphone. This is a more difficult (and therefore more expensive) type of mike to manufacture, but the tolerances are much wider and there is no danger of ribbon corrosion due to alcohol-laden breath. Also, the Coil (and Condenser) types can sometimes be adjusted—by means of switching—to cater for different circumstances and sound sources. Foam-rubber breath shields were also developed, protecting the delicate innards against physical assault from heavy breathers while simultaneously allowing the singer to practically put the thing in his mouth—if he wanted to!

The evolution of the PA amp and speaker system has been more obviously spectacular. Columns and cabinets have grown even larger, high-frequency horns have made their appearance, and control consoles are now often so exotic that it can take a full-time technician to operate them. The basic difference is, of course, in sheer power. Where the average group was once content with 50 watts of PA sound, it is now commonplace to find groups such as the Who—or ELP—with closer to 1,000 genuine RMS's rooting for them like decibel fortresses. Other sophistications have made their appearance: built-in and comprehensive reverb facilities; stereo channelling, etc.

To examine all the intricate problems that have faced the engineers responsible would, of course, take months. The purpose of the following pages is to touch briefly on some of the more recent innovations, some of the more exciting developments in this particular field of Rock Technology.

FOCUS ON P.A.



FOCUS ON P.A.

AKG

The well-known West German firm of AKG are renowned for their range of excellent group- and studio-quality microphones. This year has been a very good one for AKG: recording in the Studio and TV field with their C451 Field Effect Transistor microphones. These mikes comprise a basic pre-amplifier which can be used with various capsules: directional, super-directional, a gun attachment, and many other methods. They can be phantom-powered, and also used in conjunction with multi-directional power units.

Another successful model for AKG has been the series D202/224, which is used extensively by the Studios and TV stations. This is the famous double system technique (which is an AKG patent) utilising two capsules: one for low and one for high frequencies, giving an ultra-flat frequency response similar to a condenser mike.

AKG's new D160 omnidirectional microphone will be marketed in 1971, and is specially designed for hand use on television broadcasts. The price has yet to be announced. In the medium price range, the D190 model—which is highly directional and serviceable on site—has also had a very good reception in the PA field. Prices of AKG mikes range from £40 for the D202E1 model to the D224E at £58. The price of the C451 c/w CK1 and SA15 is £48.

ALTEC

The world famous Altec Lansing musical sound pro-

ducts, which were launched in the UK in November last year, offer both the professional or semi-professional performer a wide variety of highly sophisticated sound systems from 80 to 2,000 watts true RMS.

The heart of these PA systems is the control console which features the exclusive Altec Lansing Accousta-voicing process which controls premature squeal and howl caused by feedback. The Accousta-voicing process also restores the desired balance of the groups' sound at the listener's ear, even in a highly reverberant space. Also, the increased acoustical gain made available with the Accousta-voicing process enables performers to work much greater distances from the microphone without fear of premature feedback. Each console has seven Hi/Low input channels, with reverbation on six of these inputs, the seventh input being intended for external echo/tape devices. Further features of the control console include a 'Shockchek' which prevents annoying shocks from your microphone and amplifier, plug-in modular circuit boards for quick and easy repair or replacement and a plug-in recording adaptor which is an optional extra, enables the Group's performance to be recorded in stereo. The wide range of speaker columns and cabinets available enable a group or cabaret artist to select the PA system best suited to their own requirements. The larger of the speaker cabinets in this range are also available with built-in solid state amplifiers which enables almost any number of them to be 'stacked' to provide the desired coverage for either an indoor or outdoor engagement. These cabinets are also fitted with 4 in. dia. wheels and chromium steering handles to provide ease of handling. The equipment is attractively styled in black lavant vinyl with rugged vinyl edge bumpers.

Altec Lansing offer a choice of two cardioid microphones, either high or low impedance. Both micro-



Altec 1210AX console



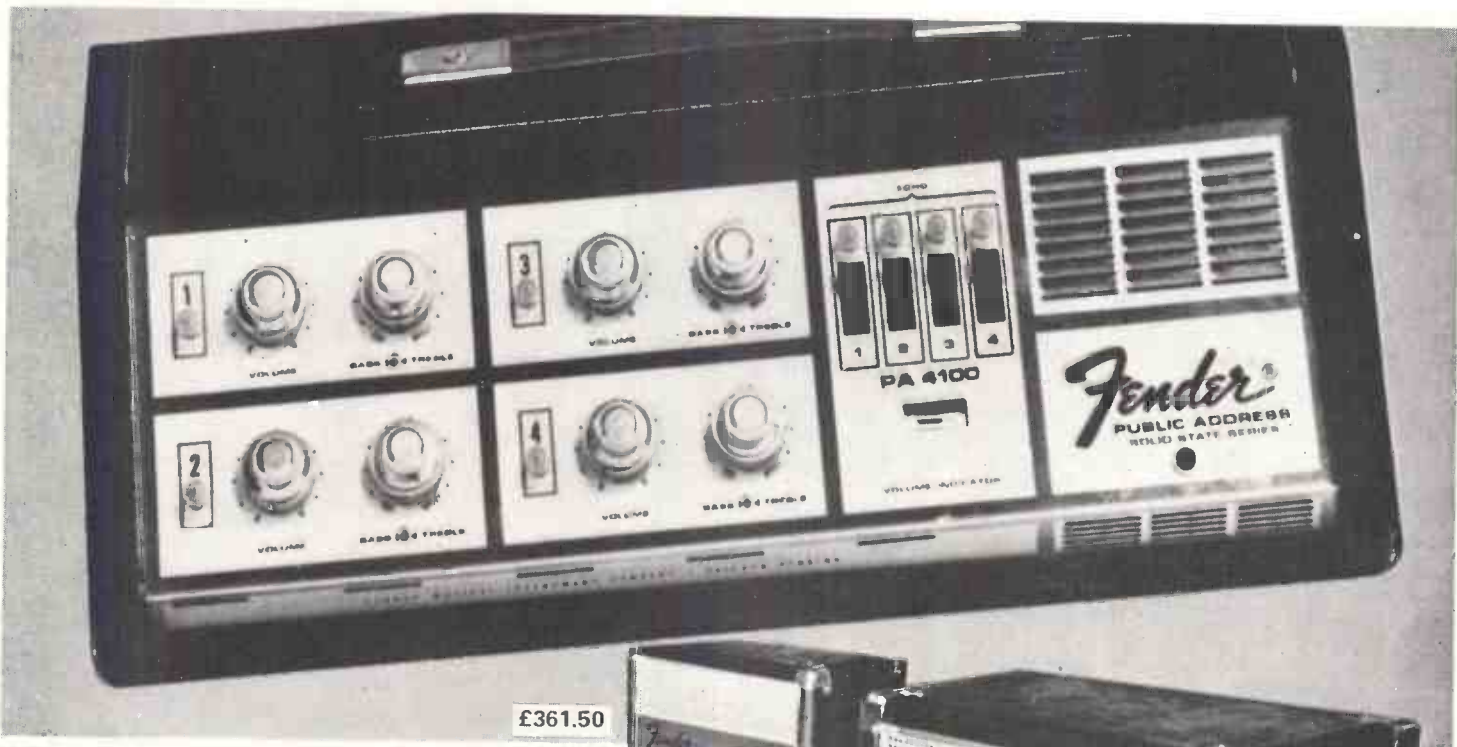
Peiker microphone



Close-up on Altec's acousta-voicing controls

P.A. PERFECTION BY

Fender



£361.50

- 100 WATTS (BRITISH) OUTPUT
- SOLID STATE
- 4 INPUTS
- SEPARATE VOLUME, BASS AND TREBLE CONTROLS FOR EACH INPUT
- PILOT LIGHT INDICATOR SHOWS WHICH INPUT IS IN USE
- A SWITCHING AND LIGHT IDENTIFICATION PANEL PERMITS INTRODUCTION OF ECHO AND REVERB FOR EACH OR ALL INPUTS
- TWO PORTABLE SPEAKER COLUMNS CONTAINING SPECIAL HEAVY DUTY SPEAKERS 4 x 12"

DE LUXE SET UP (NOT ILLUS.) 100 WATT RMS AMP INC. REVERB + 2 COLS. WITH 3 x 12" & HIGH SENSITIVITY SPEAKER HORN - FINISHED IN BROWN CROCODILE TOLEX
 PRICE £483.60



da 10-18 CLIFTON STREET,
 LONDON, E.C.2. 01-247 9981

Please send details of
FENDER AMPLIFICATION

Name.....

Address.....

FOCUS ON P.A.

phones have a bass roll off switch for cleaner, crisper sound and improved projection. In addition, all the wanted features such as wind/pop filter, locking on/off switch, easy snap-on stand adaptors. Priced at £34 these microphones are supplied with 25 ft. of shielded cable including standard jack-plug and are delivered in a robust presentation case complete with carrying handle. (Altec Lansing offer a wide range of speaker horns suitable for guitar and organ cabinets, and in particular, the model 421A 15 in. speaker, has been designed specifically for the bass guitar.)

CALREC

The firm of Calrec (otherwise known as Calder Recordings) makes a very nice range of capacitor microphones. They consider that their CM 654 model is probably most suitable for groups, as it has been designed specially as a hand-held close-work vocal mike and, when used in conjunction with the CW 870 wind-shield, is probably one of the highest quality, lowest feed-back mikes on the market today. Another important feature is its ability to withstand bashing—a vital ingredient! In the club circuits of the North it has become virtually a standard mike.

Test studios

Calder test all their new developments in their studios before putting them on the market, and they also specialise in the design and construction of professional mixer desks/units in all shapes and sizes.

CARLSBRO

The Carlsbro range of PA equipment is designed for the professional artist. The amplifiers are available in 40, 60 or 100 watts and are fitted with four high impedance inputs incorporated with separate volume, bass, middle, presence and master volume controls. Reverberation can be supplied either as a separate unit or fitted into the equipment. A 100/8 amplifier is also produced with eight high impedance inputs arranged into four channels which can be doubled to make a 200/16 with 16 high impedance inputs.

The speaker cabinets have a handling range capacity up to 200 watts per pair. Their unique design comprises of a fully enclosed back and a vented sloping front which gives a better sound distribution and reduces feedback. The horn units which are designed for use with the 4 × 12 in. PA can contain either two or four speakers depending on requirements.

The equipment can be supplied in a choice of colours, black or adventure blue. Developments in new equipment are continually taking place and a new model will shortly be on show.

DALLAS

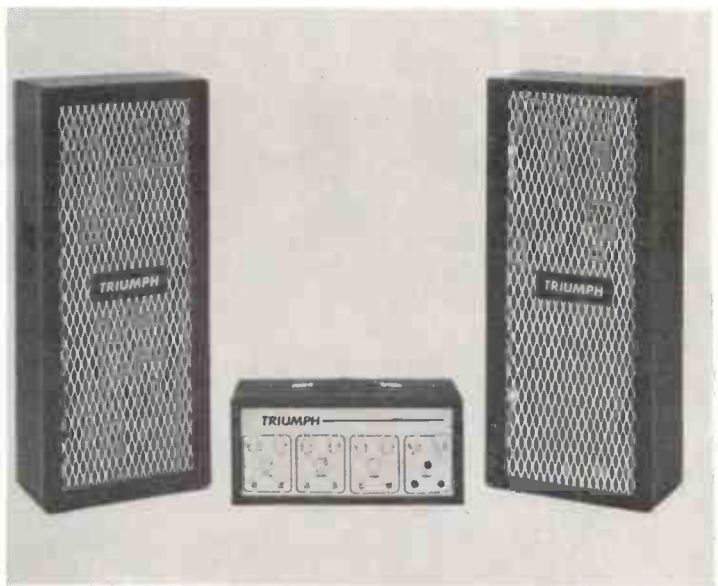
The new series of Sound City Mark 4 amplifiers have been designed with the accent on increased power and sensitivity. New tonal circuits, bass, middle, treble and presence, not only operate for full frequency tone change, but also separate volume on each frequency can be obtained. Thus an ever changing variety of tone colours are available. The new series also incorporate jack sockets for slave requirements and monitoring by means of headphone sockets. A new sensitivity switch located at the rear of each amplifier produces increased output for concert appear-



Calrec CM4 654 mikes



Marshall 2021 reverb fuzz



Triumph R.50 valve PA

FOCUS ON P.A.

ances, or set at position '2' produces studio tones.

Because of the increased power of the amplifiers, the handling capacity of each of the matching speaker enclosures has also been increased.

Also from Dallas is the range of Fender PA Systems, especially the Solid-State 100 watt model, which has four inputs, all with reverb. Each of the four channels has its own volume and tone controls that allow both boost or cut. In addition each of the channels has an individual pilot light to indicate which ones are in use. A meter is incorporated under the echo switching panel for

easy reading of the input strength.

The back panels of the amplifier include the following controls: on-off ground switch, AC outlet, circuit breaker, two speaker input jacks, echo input echo output. There are two speaker columns, covered in brown crocodile. Speaker line-up—three by 12 in. speakers plus one high frequency, high pressure treble horn in each column which, when combined, provide power handling of 175 watts of crisp, clean, undistorted Fender sound.

Hohner

The London-based company of M. Hohner Ltd. have, of course, a large range of microphones and PA equipment. Heading the list of mikes is the Peiker range—available for the first time in Britain—and a fine example of these models is to be found in the TM 40 N type. This microphone is a



Carlsbro 8 in. speaker column



Vox boom stand



Marshall 2022 20-watt amplifier

PEIKER

MICROPHONES



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dynamic cardioid all-metal directional microphone, with a built-in windshield and a speech-music control. The frequency response is rated at 35-18,000 HZ, and it is supplied with case and adaptor. Hohner also provide PA gear, and their Orgaphon 75 MH amplifier is ideal for the smaller combo that needs good-quality sound. The Orgaphon 75 MH is a pick-a-back amplifier, with nine inputs and four separate channels, each with its own volume, treble and bass, and with a separate control for reverb.

On the speaker column side of things, Hohner provide their model OTS 100, which is fitted with two high-efficiency 12 in. units;

it also has castors and handles for portability.

JBL

The famous J. B. Lansing loudspeaker has long been a permanent feature of many well-known (especially American) makes of amplifier. These high-quality speakers are now available in the UK, and can be obtained from Feldon Recordings of 126 Great Portland Street.

The Hi-Fidelity aspect of JBL speakers has long been recognised within all contexts of amplifier work. Many studios are fitted with JBL monitors because of their ability to handle a great deal of power over a wide frequency spectrum and, what's more, their rugged construction. The loudspeaker that JBL recommend for voice work is their D110F model, which has a heavy magnetic assembly, 3 in. edgewound aluminium ribbon voice coil and rugged cone suspension. The big 'un from JBL, however, is acknowledged to be the D130F 15 in. speaker (as used by the Stones).



AKG C451 C/W CK1 mike



J. B. Lansing JB120 speaker



JBL BB140 speaker



Heap big powowowower with the Mighty Chieftain!

200 watts of it! To drive the 100-watt horn enclosure that takes care of the treble and middle, and the 100-watt bass unit for the deep down sounds. Plug in and stomp off and they'll hear you all the way to kingdom come!

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This model has a very bright HF response—apart from the extra diameter—and is designed specially for voice or high-frequency reproduction.

On the cabinet side, JBL proudly present their PAL 200 Companion Box, which is rated at 180W Sine Wave. This quality cabinet features a powerful Mid-High driver-horn-lens assembly and two plug-in Supertweeters.

LANEY

The Birmingham company of Laney Sound Ltd. make several comprehensive PA systems (which are marketed by Boosey and Hawkes). Their best system is the 100 watt Super PA, comprising a six-channel mixing ampli-

fier, with overall volume, presence and facilities for echo. Each channel has treble, bass and volume. All Laney 100 watt units can be slaved up to an indefinite level.

Laney recommend various speaker set-ups to go with their 100 watt units—namely their latest-designed column with two by 15 in. speakers plus HF horns, which are able to cope with any frequency level and are thus ideal for 'miking-up'.

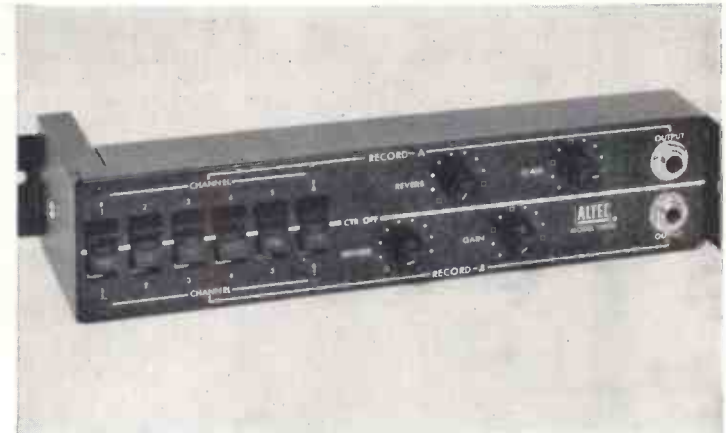
There is also a ten-channel mixer with individual reverb on each channel giving the sound engineer the opportunity to balance the PA from a distance. The price of the ten-channel mixer is £164, of the 100 watt Super PA £131 15s. and of the two by 15 in. Horn Speaker Columns £130 4s.

MARSHALL

There are few names more illustrious—where amplification is concerned—than that of Marshall. True to their own traditions of monster stacks, Marshall have introduced a



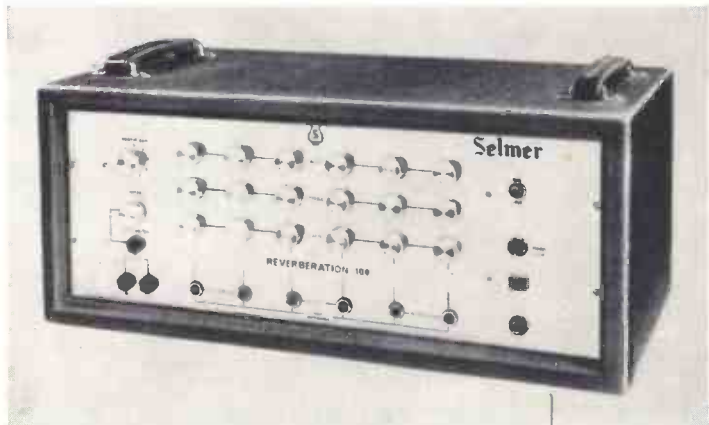
AKG D202 mike



Altec stereo adaptor



Carlsbro 100 PA Reverb



Selmer Reverb 100 amp



JBL PAL 200 horn enclosure



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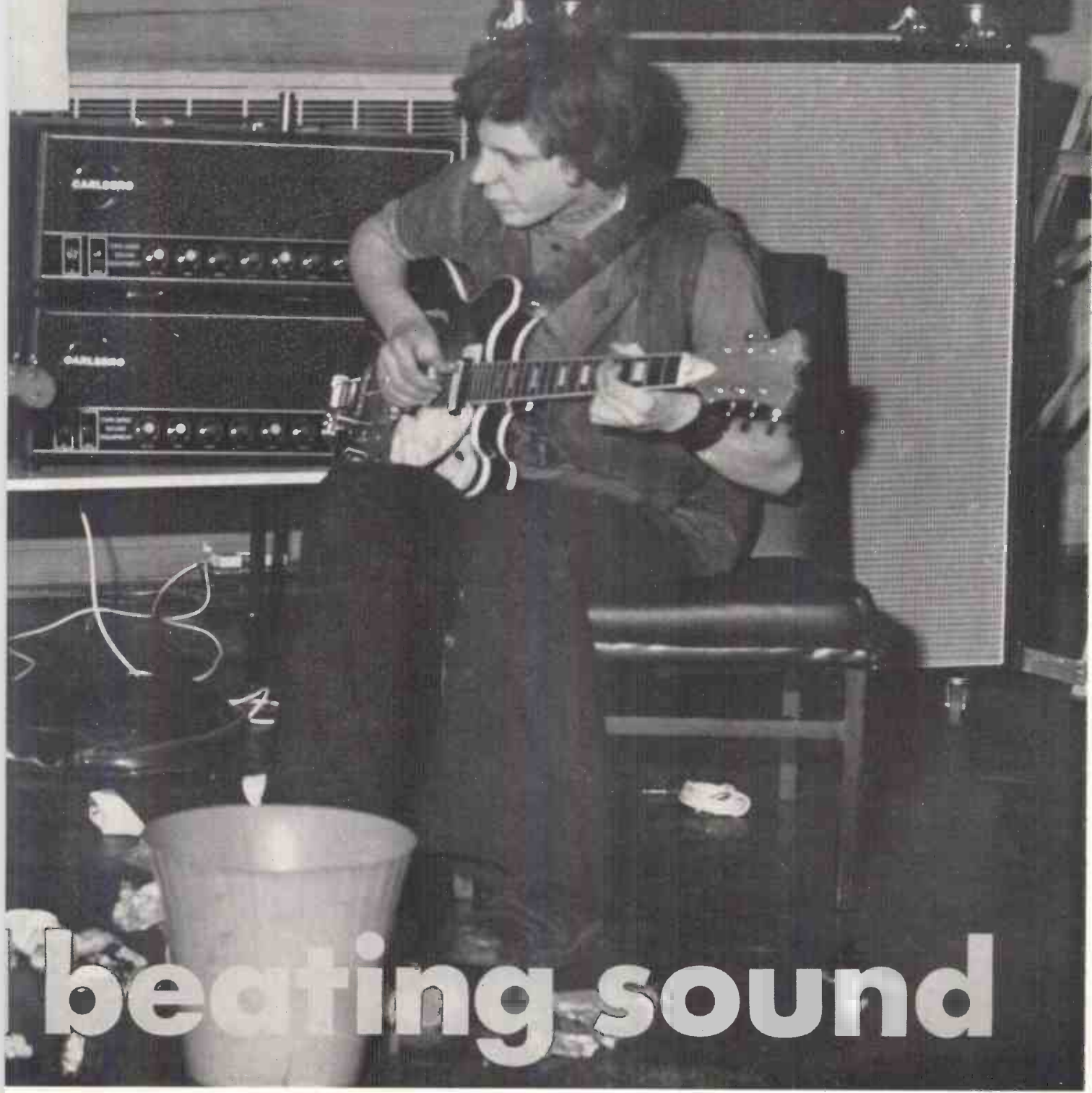
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beating sound

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gigantic 400+ -watt PA package, comprising a 100-watt Mixer, and four 100-watt slave units. Of course, the PA system can be built up from the Mixer only, adding a new slave for each increase of 100 watts. The Mixer has eight separate channels, each with its own treble, middle, bass, volume and reverb controls. All of these are mixed through to the Master treble, middle, bass and volume. A VU meter is fitted to measure overload, and there is a two-watt output for 'phones — which, incidentally, has its own volume control. There is also a ten-way selector switch for individual channel monitoring.

The slaves are basically the famous Marshall 100 amplifiers fitted into custom streamline cases. Each has its own volume and presence control, and can be switched off without affecting the circuits of the PA system. They are all fitted with feet and cups for rigid stacking.

To match this setup, Marshall suggest their H.F. Horn Speaker units, which each contain two 15 in. Heavy Duty Celestion units with a twin drive, High Frequency Horn to pick up the top resonances. They are rated at 100 watts, and are also fitted with castors and recessed carrying handles.

ROSETTI

Rosetti & Company are well known for their exceptionally large range of instruments. In the PA field, the name is Triumph as far as Rosetti are concerned, and Triumph make a very comprehensive range of PA indeed. Their Thermionic range



Shure BS45 Unidyne III (in case)

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of amplification comes in two major sizes, 100 and 50 watt. The 100-watt model has three identical channels, each with two isolated inputs giving accommodation for six mikes, separate volume, treble and bass controls, plus master volume. The circuits are specially designed for safety; for example, the voltage selector is placed behind the rear grille, out of reach of accident (or malicious fingers). The Thermionic 50, recently introduced, has a similar specification, with the obvious difference of output. However, the respective prices reflect this difference. The 100-watt model costs £118 5s., whereas the Thermionic 50 costs only £105 5s. The big 'un from Triumph is their 100-watt Silicon solid-state amplifier, with five fully controllable inputs plus one music channel. The console is illuminated, has a master volume and an optional reverb control arrangement. Price: £150 10s.

SELMER

The House of Henri Selmer is highly-rated for its extremely comprehensive range of amplification and, naturally, PA stuff figures a great deal in the Selmer scheme of things. Selmer's range of amplifiers is very luxurious indeed, but perhaps the two most outstanding PA amps are the PA 100/4sV and the PA 100/6sV Reverb models. Both are finished well, and incorporate a large number of essential features. For example, the 4sV model, rated at 100 watts r.m.s., has four identical high-impedance channels, each with its own volume, treble and bass controls—allowing accurate

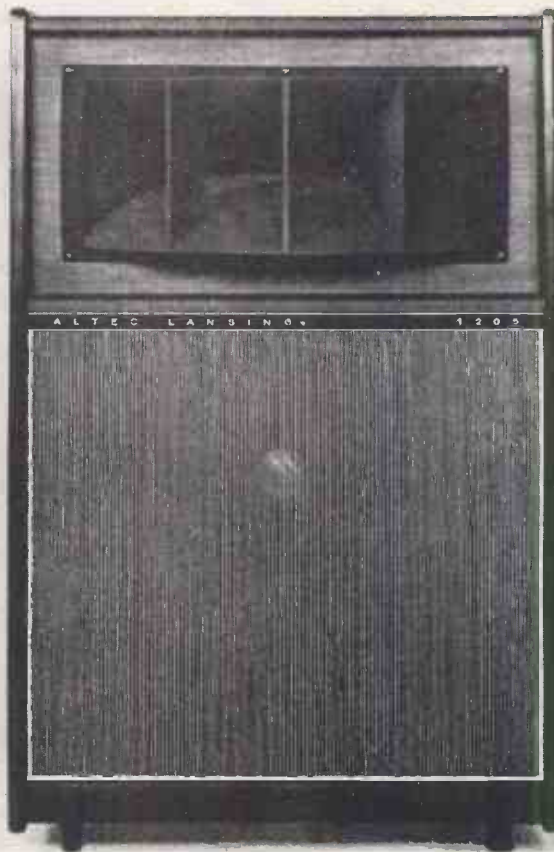
balancing. Not only that, but there is a Master Gain (or Volume) control fitted for overall adjustment. The 4sV is now fitted with remote sockets on the front panel to allow an echo or reverb unit to be used in conjunction. The recommended speakers are Selmer's TV four by 12 in. units—in pairs, of course.

The 6sV model has six high input channels—again, each with its own volume, treble and bass controls. There is an override Master Volume, as with the 4sV model, but the big difference between the two models is, of course, in Reverberation. Two channels of the 6sV are fitted with built-in Reverb—which can be operated by a remote footswitch. In addition, two channels can be used with an external echo unit. Both amplifiers are supplied complete with waterproof covers.

SHURE

Shure microphones are widely used by professional entertainers throughout the world and models such as the Unidyne III and the Unisphere I are standard equipment for many internationally known groups. The new model SM53, a studio grade unidirectional microphone, is rapidly becoming popular with top-grade artistes and was recently seen in continuous use in the television broadcasts of the Royal Command Performance from the London Palladium and the 'Night of Nights' Show at the Royal Festival Hall in November last.

The Shure 'Entertainer' series of microphones was designed specifically with the professional performer in mind. Each microphone has a true cardioid pickup pattern, i.e. they are unidirectional, picking up sound only from the front, suppressing audience noise and reducing feedback. Their frequency range more than covers the vocal and instrumental range and the finish and general appearance lends distinction to any group. Shure maintain that the



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Broadcast-studio versions Models 28B and 28C are provided with tape speeds of 15 and 7½ ips, but have no mixing or monitoring and VU-meter amplifier. Model 28B is equipped with full-track heads. Model 28C has two-track heads and track selector switch.

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microphone is as important to the professional entertainer as his own musical instruments and consequently each one is supplied in a small, neat, attaché-type carrying case complete with 20 ft. of cable fitted with a jack-plug for connection to high-impedance amplifiers.

The Shure Professional Entertainer Microphones fall into two main categories, the Unisphere and the Unidyne models. All the Unisphere models incorporate a special filter assembly which effectively suppresses explosive breath ('pop') and wind noises. The Unisphere models range from the superb, gold-plated Model PE566 priced at £59.40 to the very excellent but budget-priced Unisphere B Model B588SA at £27.00. The Unidyne series range from the Unidyne IV Model B548 at £42.00 to the Unidyne B Model B515SA at £19.80, the most popular and most used being the Unidyne III Model B545 at £36.00. The Model SM53 mentioned above is priced at £87.00. All prices, incidentally, are Shure's recommended resale prices.

VAMPOWER

The 100 watt PA amplifier made by Vampower features a great ease of control. All six channels have Ultra Positive Volume, treble and bass controls. A special 'disc' channel has been designed specially for DJ work—with extra bass response as requested by DJs. The amplifier is also fitted with standby facilities and master volume controls.

Also from Vampower are their range of PA columns. Each column is fitted with four by 12 in. Celestion speakers, staggered to give

a greater area of sound; each cabinet is rated to handle 100 watts, and like all Vampower cabinets they are pressurised to cut down feedback. Vinyl covers and leads are provided with all Vamp units.

For those who may require still more power, 100 watt slave units are also available. The price of the PA amplifier is £117, and of the speakers, £99 15s.

VOX

Among the fabled halls of PA equipment, none are more famous than Vox, who have been in the amplifier business longer than almost anyone. They now apply the experience gained over these years to the manufacture of imaginatively-styled and built PA systems—including microphones. Star of the Vox show — amplifier-wise — is the PA 100 amplifier. This unit is rated at 100 watts RMS, with a peak of 200 watts power. It has six input sockets, with individual treble, bass and volume controls on each channel; there is also a master volume for accurate overall balancing. To match this amplifier, Vox suggest their UD1 uni-directional microphone, which is suitable for hand or stand use. There is an internal 'anti-pop' filter fitted, and the bass is rolled-off to prevent booming. It comes in two basic models, both high and low impedance. Vox also provide their fully adjustable stands, both boom and stable type. All stands are telescopic with heavy bases to prevent toppling and are finished in heavy chrome.

In the speaker way of things there are the Focus Linesource models. These columns have 50 watts output, each contains four 10 in. elliptical speakers, and clip together for easy transport.

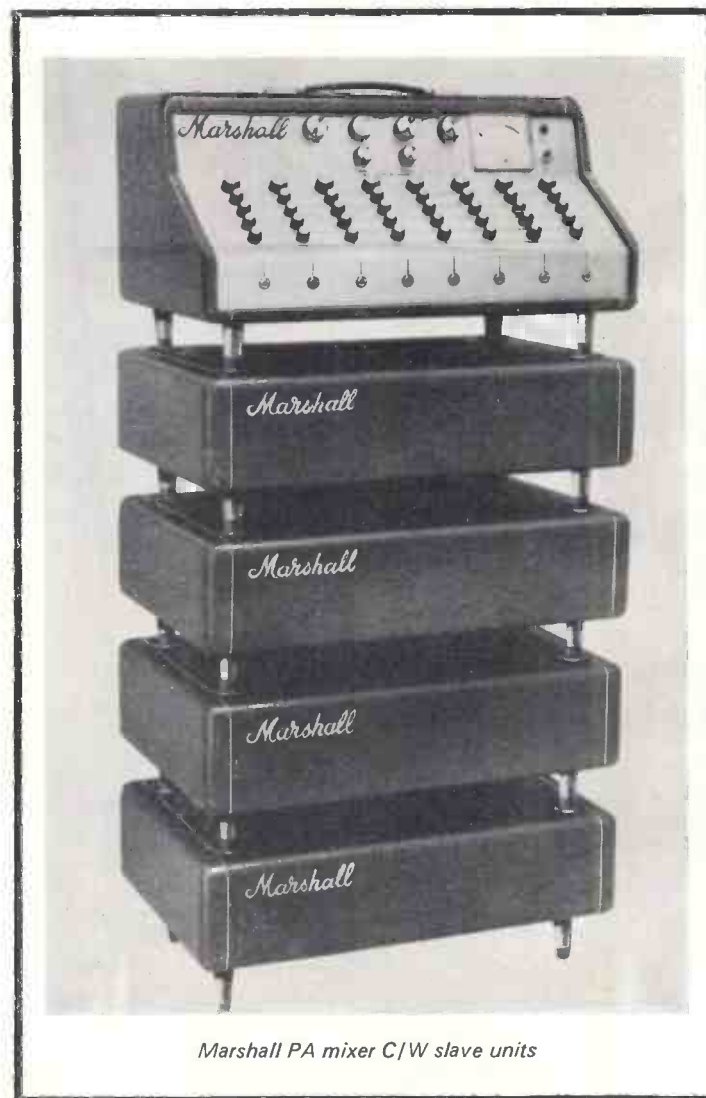
Vox have also catered for the group who use unmatched PA amplifiers and speakers — regrettable though that is. They provide their Multi-Link transformers, which enable any combination of speakers to be matched to any Vox amplifier.



Shure Studio SM53 mike

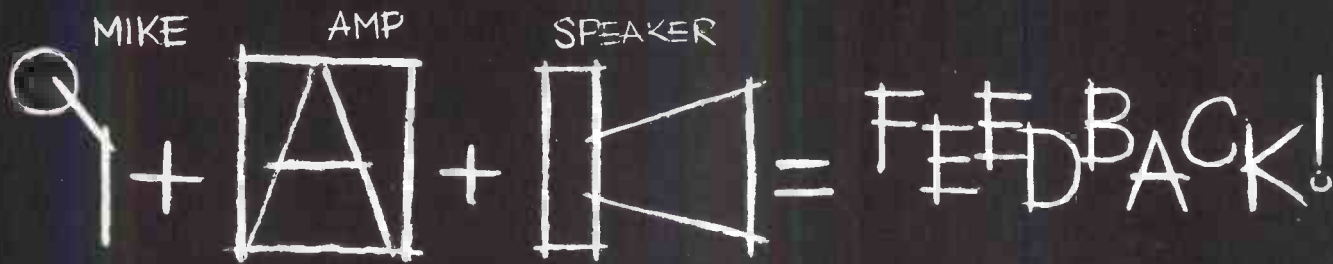


Reslo UD-1 mike

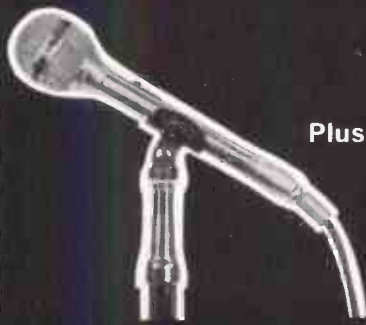


Marshall PA mixer C/W slave units

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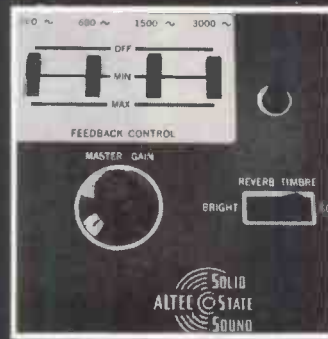
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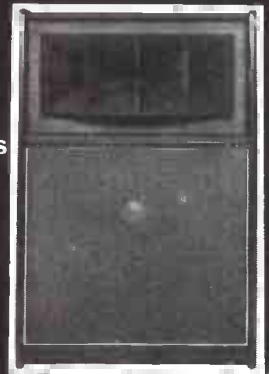
Plus



Plus



Plus



The 650BL and 650BH models have a bass roll-off switch for cleaner, crisper sound and better projection. It also cuts down on feedback and minimizes boom when the mike is used upclose. Altec mikes have all the wanted features: wind/pop filter, locking on/off switch, easy snap-on stand adaptor and personal carrying case.

1210AX Control Console features 7 input channels, built-in reverb, Acousta-voicing anti-feedback filters, 100 watt rms amplifier, is truly portable and is constructed with plug-in printed circuit cards for ease of servicing.

The acousta-voicing process. This feature permits adjustment of four separate compensations for room acoustics, thus ensuring stability and freedom from feedback even where the microphone is carried in front of the loud speakers. Acousta-voicing gives you gain before feedback. Don't settle for anything less.

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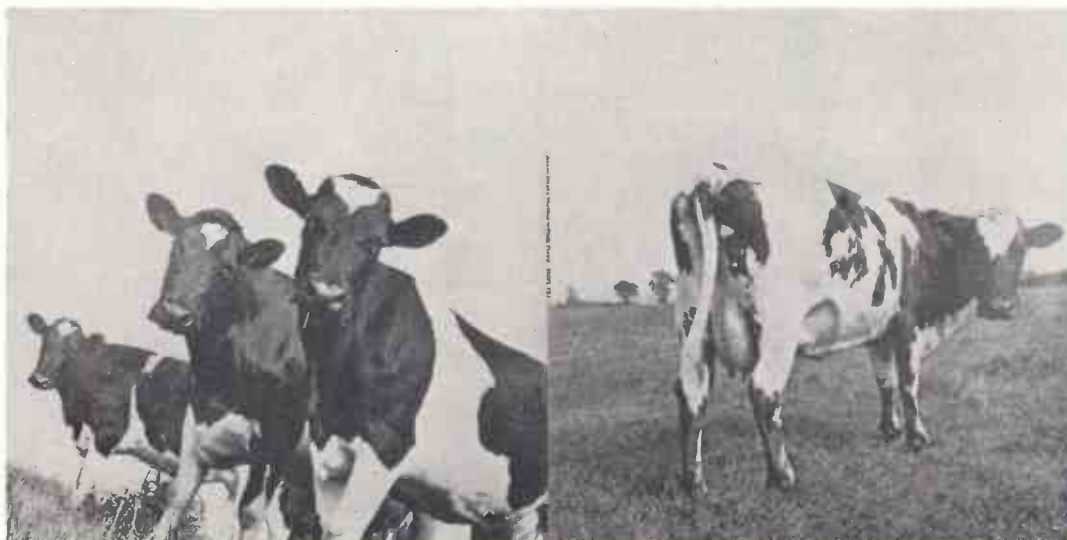
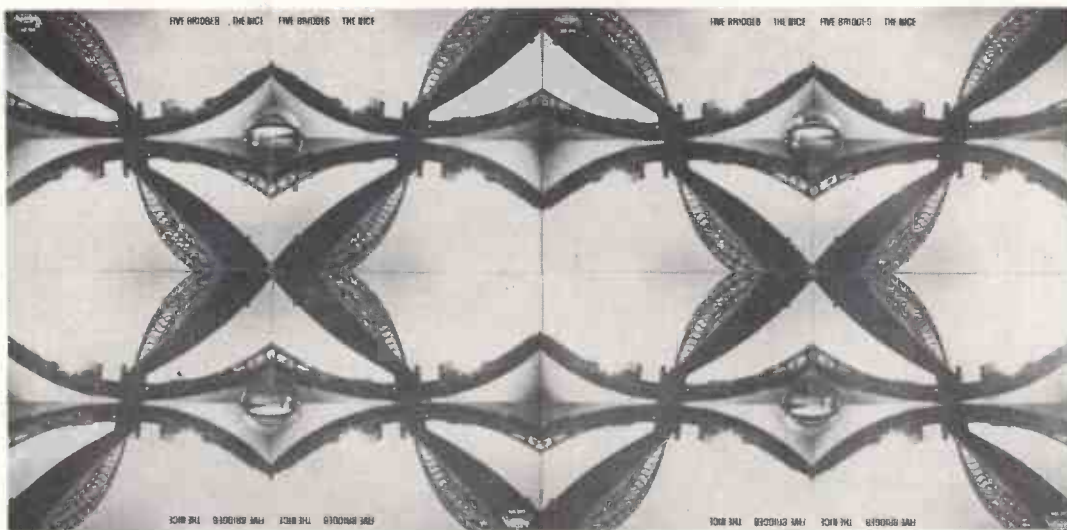


ALTEC

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HIPGNOSIS

Top: Aubrey Powell
 Centre: Five Bridges 'Mandala'
 Lower: Atom Heart Mother



THE Rock business has, over the years of its formation, given birth to many attendant art forms: Pop Art, Publicity, Light-shows, etc. One of the more recent of these offsprings to meet with open acknowledgement is the art of the Sleeve Designer. In this field, recently brought to new and exciting levels, the names of Aubrey Powell and Storm Thorgerson may not mean much; however, under the better-known name of *Hipgnosis*, they may be familiar.

The LP cover has certainly reached new heights. The old days of bland, packaged glamour, complete with a Portrait-of-the-Artist-as-a-Young-Man (plus gushing sleeve notes) seem to be over. Nowadays, you are more likely to find genuine pieces of artwork on the cover. It may appeal, it may offend, but of one thing you can be certain: if it is a Hipgnosis cover you will certainly notice it. Well-known Hipgnosis designs include every Floyd album since *Saucerful Of Secrets*, *Quatermass*, *Cochise*, *Five Bridges* (Nice), both *Toe Fat* LPs and the Aynsley Dunbar *To Mum With Love* album.

The effects vary greatly. Some, like *Mum With Love*, are nostalgic and humorous; others, like *Toe Fat 1*, are Magritte-like in their surrealistic horror. The startling *Quatermass* sleeve captures a lot of the brooding quality of the music inside. Do Storm and Po then deliberately relate the music to the design?

'When we are commissioned to design a sleeve there are several things we do,' replied Storm. 'We get hold of the information about the record, we meet the Group, we hear the Group's thoughts on the cover. Then, as far as possible, we ask for a free hand to develop our ideas'. Was this 'free hand'

often forthcoming? 'It's not so bad, really. We sometimes get messed about but, as we usually produce a better cover when left alone, this has fallen off in the last few months'.

The basis of the Hipgnosis approach is photography. They conceive of their idea—the ideas arrive in different ways—and then shoot their photographs. When the pictures are developed the hard work begins. This may take the form of grafting various photos together (as in *Toe Fat*) or in superimposition, like *Saucerful of Secrets*. Often, as in *Cochise*, nothing at all is done by way of touching-up, the photo itself capturing the eye by its unique appearance.

Mandala

Sometimes, of course, the promoters of the album miss the point of the design. The *Five Bridges* album, for example, was conceived of as a mandala. When the albums are fitted together (as in a shop window display), the bridges interlock, combining into a mandala. However, nobody noticed this and the entire point was missed.

The album sleeve that has brought Hipgnosis major professional recognition is, of course, *Atom Heart Mother*. That placid cow has been blown up into monstrous billboards and plastered along the main highways of Los Angeles; it is obviously a highly-rated piece of artwork. And yet there are no obvious signs of heady affluence about Storm and Po. No Rollsies lurk in Denmark Street and the studio is practical rather than palatial.

Unlike the artists and the composers of the LP, Hipgnosis are paid a flat fee—much like a session man. Prices vary, but several occasions Storm and Po have actually spent more on making the cover than they eventually get for it.

They are naturally proud of their work, and are happy to talk about it, producing their failures as well as their successes (and displaying a candour that is regrettably



Self-portrait of Storm Thorgerson

rare in these days). The previously - mentioned *Toe Fat* cover, for instance, was a graft job between two parts (torso and toe) of the same body. The join is impossible to see, and the whole effect is uncanny: pure surrealism. The Nice album sleeve was shot with a hired fish-eye lens, and the subject is Newcastle Bridge. According to Storm, the hired lens proved to be a dud, with the result that the picture is not as sharp as it might have been. The *King Progress* (by Jackson Heights) cover was Po's special brief. He worked for hours on the design, perfecting the colours and sticking down the washing-machine cut-outs. Unfortunately, the colours lost something in the printing of the sleeve—a common problem—and the result is, according to Po, somewhat less than he expected.

Difficult ethics

They are both deeply involved with the ethics of their art, being, of course, faced with the Artist's ultimate paradox: does commerciality lessen the Art value? The morals on this one are difficult—for musicians as well as artists, however, Po says: 'We've been working together for over two years now—although we've been professional for only a year—and it's only recently that I've even thought of myself as being "An Artist".'

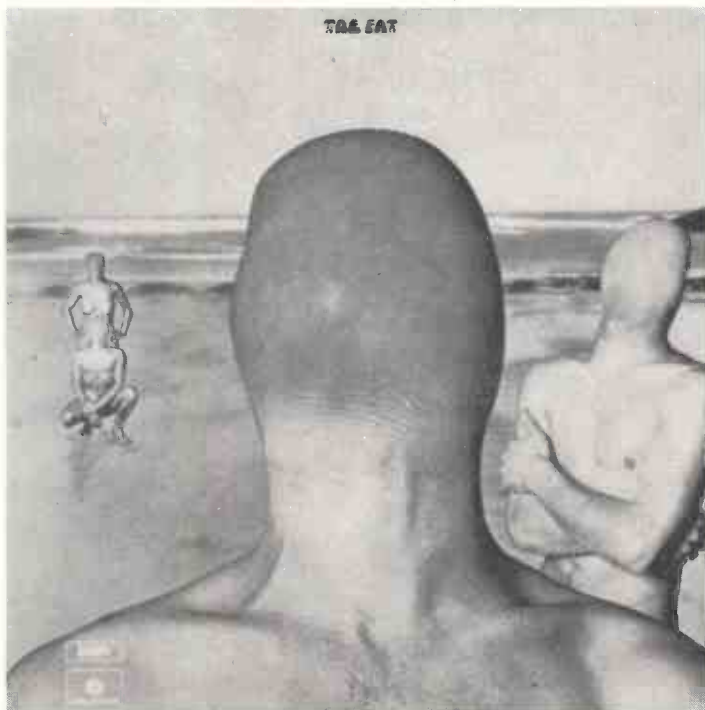
That may be so, but with the growing inter-involvement of all aspects of the Music and Recording business (even roadies get LP credits), it is certain that sleeve design will continue

to contribute to the overall effect of an LP. And those like Hipgnosis, who combine imagination with application, will surely play a major part in the evolution of Sleeve Design.



▲ Quatermass: Brooding quality

▼ Toe Fat: Surrealism



PROFILE

TOM MCGUINNESS



TOM McGuinness and the other members of McGuinness - Flint were sitting celebrating Tom's birthday in their dressing room before doing *Dead And Gone* for 'Top of the Pops'. Between celebratory sips of hooch and idle strums of his National steel-

bodied guitar, Tom explained how everything has happened in reverse order for the band.

'The idea was that we would do some gigs and then record, but it just happened the other way round, and we had to wait to do live shows, which is what I want to do.

And here we are with a hit record, just like that. So far it's been ridiculously easy. We went in and recorded an LP and everyone said take that track for a single, and it just happened to be right.'

Tom's co-partner, drummer Hughie Flint, has played with John Mayall, Alexis Korner, Savoy Brown, etc., etc., and has been a friend of Tom's for a long time. 'I've known Hughie for years—and it seems even longer. Two years ago we decided to form a band and it didn't work. Then we started at the end of August '69 getting this together, when all we had was a general idea of the direction we wanted to go in. Hughie had been rehearsing with Manfred Mann's Chapter Three and that didn't work out. At the same time the old Manfred group split and I decided I didn't want to play any more. Then I changed my mind.'

Tom, of course, is best known as a bass player from his time with Manfred Mann, though he says he has always been a guitarist. 'I had never played bass until I joined the Manfreds. I played it because I was offered the job. I got out of practice with the guitar while I was playing bass, then regretted it when I switched back again.'

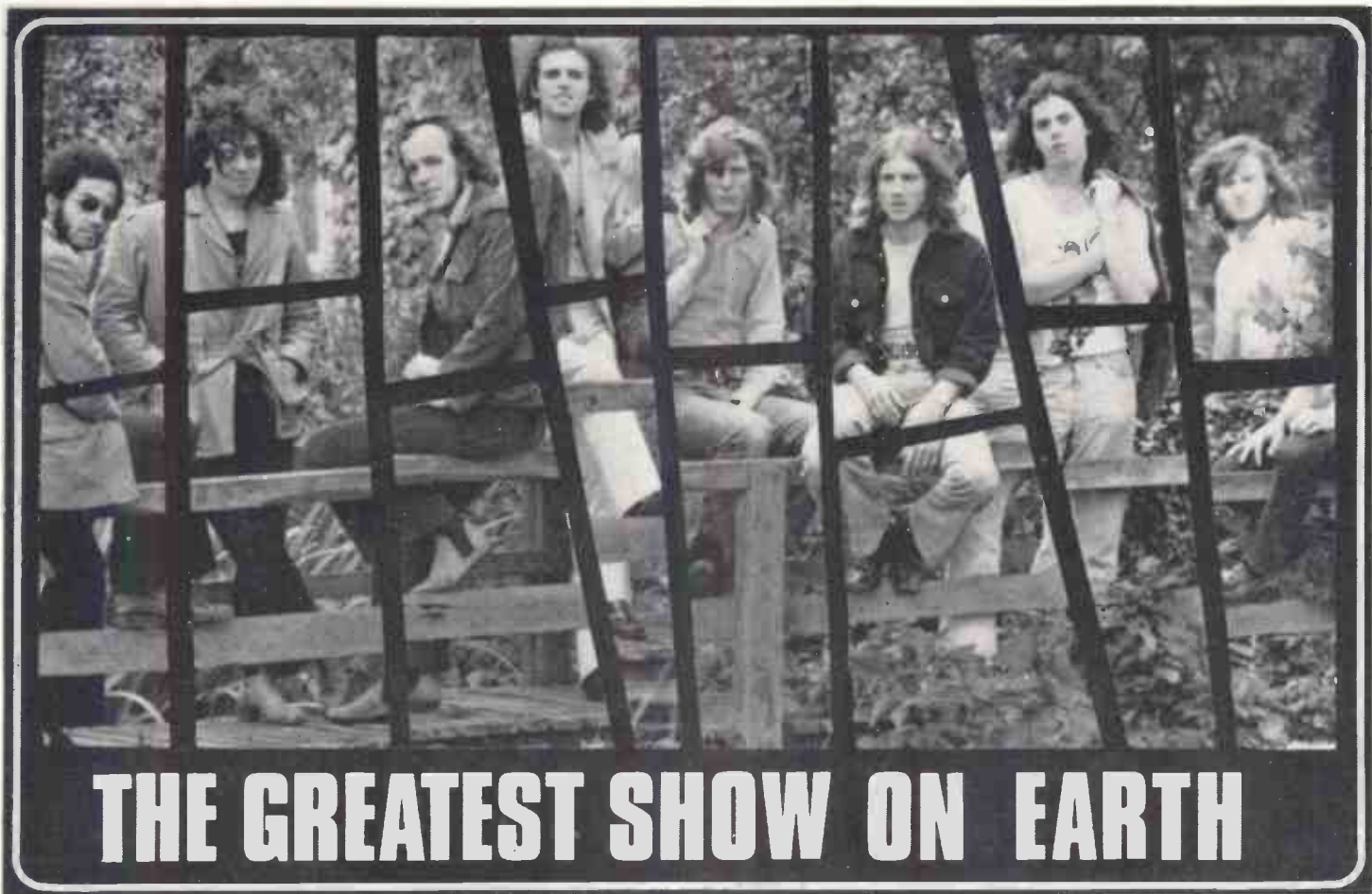
Despite their record success, and the ease of working with Glyn Johns, Tom sees live work as the main thing. 'For eight months before Manfred Mann split up we were doing no work, because we weren't being consistently good enough. We were doing a tour in Belgium and I finally decided that we weren't good enough. So I said that

unless we stopped appearing live I was going to leave. Everyone decided the same thing, so we only saw each other in the studio, and we all started thinking about other things. The aim now is to both produce good music and to entertain, which is rather like walking a tightrope. Good music is sometimes boring while really bad music can be entertaining. We're doing a lot of acoustic stuff and the aim is to get people to listen to that as well.'

The group is signed direct with Capitol in America which makes a US tour very likely, especially if the single takes off there. 'I can't be more definite about our plans than that, because every one thing depends on so many other things. I just don't know myself because everything is so fluid.'

One interesting side activity that Tom, Benny and Hughie have worked on, is an album with Arthur 'Big Boy' Crudup. 'It was real fun. We did about 18 tracks from 11 in the morning to eight in the evening. Some were good and some were really awful. Arthur is a really dignified man and really good to work with. That's coming out in February, I think.'

So Tom McGuinness has, for the second time round, made a name for himself. In fact, he felt that the whole group should have been interviewed instead of just him. 'If Benny and Graham hadn't joined the band wouldn't have been half as successful as it has been. Hughie and I got it together in the first place but now it's gathered a sort of momentum of its own—which is just great!'



TGSOE: *Tex Philpotts, Jan Aitcheson, Ron Prudence, Colin Horton-Jennings, Garth and Norman Watt-Roy, Mike Dacton and Dick Hanson*

TO be a member of a band called 'The Greatest Show on Earth' can be a bit of a lumber. With a name like that, other members of groups can scoff and look on the band with not a little scorn. At least this is what the band's vocalist 22-year-old Colin Horton-Jennings has discovered.

'We sometimes feel we're in a void with our name when we come up against other groups,' he said. 'Luckily, we'll have to change the name when we go to America in late January or early February next year as there is a circus with the same name in Madison Gardens, New York. We get embarrassed with the name ourselves and are hoping to

find a new one fairly soon.'

The band used to be a soul one with a coloured singer by the name of Ozzie Laine and complete with go-go dancers and the lot. But the image changed last year which was about the time Colin joined.

An eight-piece outfit, TGSOE has gone into the progressive field of pop. They drew their initial influence from Blood, Sweat & Tears' second album, but also use a lot of percussion-like Chicago. 'It started off being very complicated and we possibly lost a bit of feeling in our playing,' said Colin. 'Now we're back to the basic feel in our music and have more personal freedom musically,

whereas six months ago we felt things were too arranged—it's so much looser.'

Even with the large number of personnel, Colin maintains they should put on a visual show as well as playing interesting music. He considers the visual aspect very important—especially to get a rapport with the audiences. And although it has been a co-operative band, he considers the stage has now been reached for one or two members to become more dominant on stage. The rhythm section is very extrovert but, at the moment, young.

With two albums to their credit, the band still doesn't think they are a studio group, but by the time they do the

third or fourth album everything should be all right. 'There's no rush,' Colin continued. 'We're waiting to achieve things together. I suppose you could say we're playing a waiting game and taking in today's sounds.'

'Our main thing is to get our stage act together which we're doing with a couple of "highlights." One of them is *Horizons* which is a vehicle for the rhythm section. The other is a feature for the brass called *Time*. This incorporates free-form jazz.'

Colin feels there has been a bring-down on the British front and he and the band are now aiming at America where so many other British groups have made their mark.

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INSTRUMENTAL NEWS

Musical writings and stealings



L to R: Michael Derley, John Barry, Peter Yates & Ken Thorne

John Barry is such a well-known composer of film music that it is sometimes forgotten that he started his career as the leader of the John Barry Seven, a 'pop' group of the time. He now continues his illustrious film-score business by completing

— with fellow - composer Ken Thorne — the score for 'Murphy's War' at CTS Studios.

'Murphy's War', an exciting drama starring Peter O'Toole, Sian Phillips and Horst Janson, is due to be premiered early this year.

The nickers have been at it again! (Where *does* it all go to?)

Ricky Wills, bass guitarist with Cochise, had his guitar stolen from their gig at the University College, London, on Saturday, November 28. The guitar was a reddish-brown Rickenbacker. Any information regarding this incident would be gratefully received.

Quadrophonic

The stage looks set for a further expansion of the passive end of the business: Hi-fi systems and all the attendant equipment. Following the success of Pink Floyd in Los Angeles with their *Atom Heart Mother*, dealers report a boom in the sales of quadrophonic equipment.

This is of two major sorts: the pure quadrophonic (i.e. four-channel stereo) which, of course, costs a bomb, and the simpler type which utilises a reverb spring mechanism. The basic design is that pass-filters take signals from each channel of a normal stereo and then relay it — *via* a reverb delaying apparatus — to the extra speakers behind the listener. The slight delay in the signal creates the effect that the listener is right in the middle of the sound source.

Add the implications of Video — with *its* facilities — and the 1970's are likely to see the emergence of the complete Home Theatre. For effective demonstrations of both quadrophonic *and* Video, try the London VTR Centre in Charing Cross Road (just by Centre Point).

Resourceful

A new type of instrument trolley, manufactured by The Force Ten Company, is now available through their main distributors, Tarry's Electrical, 7 & 11, Greenwich High Road, London, SE10. Telephone: 01-692 4117.

Known as the 'mobile resource centre' the new trolley is, in fact, a mobile power source which enables up to four tape recorders to be operated at the same time from a single power point located up to 15 ft. away from the unit. This is possible by virtue of a self-contained mains distribution unit of moulded rubber (fitted at the bottom of the trolley) which provides four 13A shuttered sockets and also incorporates a fuse and a red neon indicator light.

The trolley itself, measuring approximately 33 in. high × 24 in. wide × 16 in. deep and constructed of heavy gauge steel with three strong shelves, is free to move on rubber-wheeled castors, two of which are fitted with foot brakes to ensure that the unit cannot be accidentally moved during use of the apparatus.

Infernal

Following the acquisition of Inferno by Tigon Films Ltd. (film music publishers), Tigon Managing-Director Stephen Kombosy has appointed well-known agent George Webb as Managing Director of Inferno Agency Ltd. In the near future Inferno Productions Ltd. and Inferno Publications Ltd. will also come into being. Inferno have changed their address to: 37 Soho Square, London, W1 (above B & C Records).

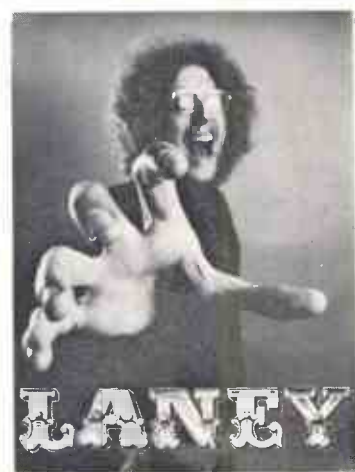
Better backing for TV



In the past, because of the elaborate sound engineering that goes into recording, many stars and groups mimed to their own records when making TV appearances. Then, MU action resulted in their singing to an accompaniment of music from simple one- or two-track recordings made before the show.

Now the Leever-Rich eight-track machine at Harlech TV (West) gives artists using live

mikes a backing which is comparable to that on their own discs. Music is recorded before the show using a number of mikes to feed on to the eight-track 1 in. Master Tape recorder. The sound is then re-mixed, processed and recorded on to one-track ¼ in. tape to provide accompaniment for the live act. A welcome shot in the arm for our TV shows — BBC, please note!



Pete's Eel Pie install new mixer desk

The Studios continue to mushroom. Pete Townshend of the Who has just installed one of Rupert Neve's high-quality and much sought-after mixing desks in his Eel Pie studios at Twickenham. The desk in question was Neve's BCM 10/2 model. A second order for a 16-channel eight-tracker has also been received by Neve, and this will be installed in a new studio opening early this year.

Pete's model, the BCM 10/2, is manufactured by Neve as a standard Mixing console and is available for immediate delivery. It maintains all features of Neve equipment and is already in use internationally among connoisseurs of high-quality audio desks. The Neve star is certainly in the ascendant.



Townsend a la tache

electronic organ cabinets. Production has now commenced at their factory in Royston and all models will be available to retail outlets from January 1, 1971.

Enquiries for these products, literature and prices, should be addressed to: The Sondyne Products Division, Ling Dynamic Systems Ltd., Royston, Hertfordshire.

New cassette

A new compact cassette recorder — the Transensor — was announced recently. The main advantages of this machine are that the synchronised pulse track can be erased independently off the audio track and that both sides of the cassette can be used.

The Transensor is available from Audio Visual Picture Enterprises, 17 Abercorn Place, London, NW8.

Synthesizers

The new mini-Moog, which is shortly to be available in this country, may only be the first of what is confidently predicted to be a wave of synthesizers at a popular price. Other people have been experimenting for some time on these extraordinary instruments, and the results of their hard backroom work should be up for evaluation before too long. Most of these manufacturers prefer to remain anonymous (for obvious competitive reasons), but our information is that 1971 will go down in Rock history as the Year of the Synthesizer.

Recent developments have included portability, ease of setting-up and — most important — fully polyphonic keyboards. The tendency of

these instruments to be capable of only single notes has limited their use in the past, but things look like changing.

B.I. burgled

Regular readers of Instrumental News will have noticed that from time to time we insert sad little items about groups' gear being stolen (see opposite page for this month's example).

Now the thieves have visited B.I.'s Editorial offices. Apart from causing a great deal of mindless damage, only one item of value was stolen: a camera belonging to Features Editor Sam Hamilton and valued at £160. So, if anyone gets offered a black Pentax Spotmatic. . . .

Is nothing sacrosanct?

Mungo split

Bassist Mike Cole, 27, has left Mungo Jerry whose recording of *In The Summertime* has so far sold over 6,500,000 copies throughout the world. The reason for Cole's departure is due to a difference in musical approach. He will be forming



Mike Cole

his own band, as yet without a name, in the near future.

His place has been taken by 25-year-old John Godfrey who played with the group on their recent French tour.

Merrick deal?

News from Paul Cooper: David Merrick has been calling the Robert Stigwood office in hopes of landing the rights to produce 'Jesus Christ Superstar', the new hit rock opera penned by Tim Rice and Andrew Lloyd Webber. Incidentally, we hope to do a feature on Messrs. Rice and Webber in a forthcoming issue.

New desk

Multicord Studios in Sunderland, Co. Durham, have just re-equipped with a 12-channel mixer made to specification by audio developments. The £3,000 desk has facilities for echo send, compression, panning and equalisation on each channel and includes foldback and

talkback. Mr. Ken McKenzie, 27, who owns the studio in Frederick Street, gave up a career in accountancy to open the studio and he claims it to be the best-equipped in the North of England.

'We are now capable of making tapes suitable for producing records and I would hope in the future to do this with some of the region's undiscovered talent.'

Altogether Mr. McKenzie — who won a bronze award in an international contest to compose and record the signature tune for the Winter Olympic Games to be held in Tokyo in 1972 — has £5,000-worth of equipment.

Sondyne

Ling Dynamic Systems Ltd. have acquired the sole manufacturing rights for Sondyne

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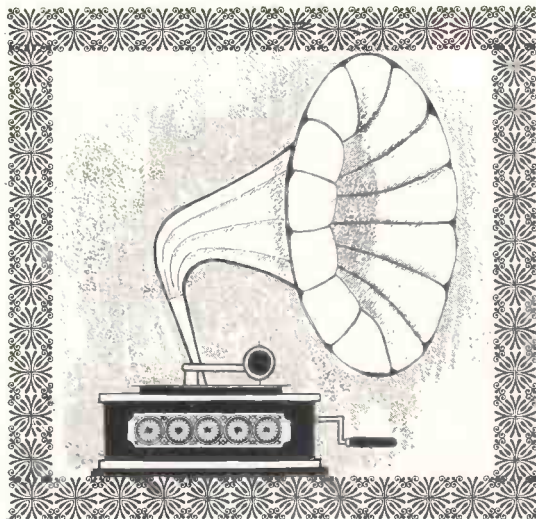
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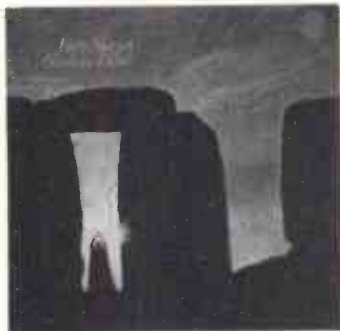
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ALBUM REVIEW

HOLY MAGICK GRAHAM BOND VERTIGO 6360021

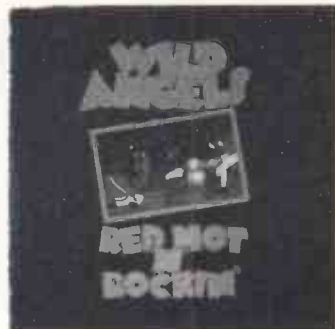


It's really a great pity that Graham Bond didn't achieve his rightful place in our gallery of fame a long time ago. If he had, he wouldn't be making records like this. Reluctant as we are to pan Graham — who is an excellent and creative musician — this type of album is singularly unimpressive. Graham is, of course, into Magic — of the Right Hand Path variety — and seems to have become involved with Alastair Crowley's *Order Of The Golden Dawn*. I make no comment upon his beliefs, but I have my doubts that this boring album will convert many others to the Great Wisdom. Judged as a record, it doesn't make it.

RED HOT 'N ROCKING WILD ANGELS B & C BCM 102

Crazy, Man, crazy! Dig it! Go Man Go! Here come the Wild Angels, rockin' it to us with this collection of oldies but boldies from our dim and misty youth. There are no

claims to originality, just good old-time stuff belted out in a highly convincing manner and — not surprisingly — with a great deal more instrumental accomplishment than was to be found on the originals. Good unashamed honest Rocker Music, and it brought tears to our eyes. Them Angels are real gone hep cats. Yeah!



USA UNION JOHN MAYALL POLYDOR 2425 020

Maestro Mayall has done it again: changed his direction and band, and come up with a new variation on his own unique blues sound.

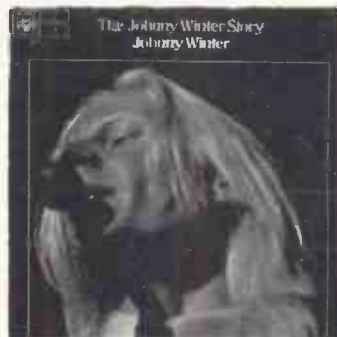


There is one thing on this waxing which separates it from the others: violinist Don 'Sugarcane' Harris. His play-

ing on tracks such as *Night Flyer*, *Crying* and *Deep Blue Sea* is tasteful, yet retains the speed and feel of spontaneous improvisation. *Took The Car*, as well as being one of my favourite tracks (with *Crying*, *My Pretty Girl* and *Deep Blue Sea*), seems to be a left-over from the Laurel Canyon release—or at least written in the same vein. Mayall continues to improve, becoming slightly more commercial as he does so, perhaps, but still the master of his own sounds.

THE JOHNNY WINTER STORY

JOHNNY WINTER
MARBLE ARCH MST 34



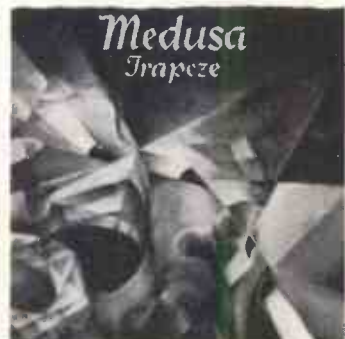
This budget-priced double album is a good representative selection of the various stages of Johnny's development as a guitarist of the first water. Although not much of it sounds like the Johnny we know today, the value of this album to Winter collectors is probably quite impressive. There are no apologies for early, derivative stuff—when Johnny, like everyone else, was striving for the Magic Hit — and some of the throw-

away phrases are excellent. As we said, good value for money — especially to Winter fans.

CHUNGA'S REVENGE FRANK ZAPPA BIZARRE 2030



The first thing that strikes you about Zappa's latest production is that it is decidedly more musical; (it could hardly be worse than *Weasels*). His guitar - playing — greatly improved and much underrated — comes to the fore, and there are some interesting moments; but the general effect of the album is not up to some of his previous efforts. The biting social comment seems to have disappeared — and at the moment we need it more than ever. Will the real Frank Zappa please stand up?



MEDUSA

TRAPEZE
TRESHOLD THS 4

There isn't very much to say about this, really, except that it is a very competently-played heavy rock album. There are strong touches of Black Sabbath—in that there is a lot of predominant bass. *Makes You Wanna Cry* features some very nice guitar: a lot of sound from a trio. If heavy music lasts, Trapeze could very well go quite a long way.

2 YEARS ON

POLYDOR 2310/69
BEE GEES



The brothers Gibb are reunited, and about time, too! This is an album of original songs, written by the trio. When the boys first came on the British scene they were 'going to be as big as the Beatles'; this album lives up to that statement, for many of the tracks could very well have been *Rubber Soul* leftovers — which can't be bad. Production and vocal-orchestra balance are very good. The best album ever from Maurice, Robin and Barry.

THE USE OF ASHES

PEARLS BEFORE SWINE
WARNER BROS. RSLP 6405

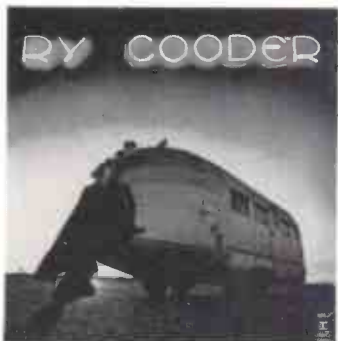
Side one begins with a beautiful track, *The Jeweller*, a very competently performed harmony/folk number. In fact, the entire album comes into the same category: all very well sung, played and produced. The actual lyrics could well have been written by Leonard Cohen, but then that isn't necessarily bad! Tom Rapp not only wrote all the tracks but sings them as well—a very talented man. Faint traces of James Taylor in the singing of *Tell Me Why*, but then that can only add to the LP's overall good quality.



RY COODER

WARNER BROS RSLP 6402

Ry Cooder is a very highly rated instrumentalist from the other side of the pond. His name is relatively unknown here, but his playing is not, for he has played on a number of Stones' tracks. Cooder's guitar techniques are a little reminiscent of Steve Cropper, but strangely there are only two instrumental tracks on this record (both of which do justice to his reputation).



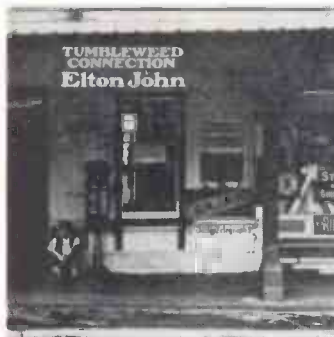
There are also some very pleasant vocal tracks, Tommy Tucker's *Alimony*, *One Meat Ball*, Woody Guthrie's *Do Re Mi* and Randy Newman's *Old Kentucky Home* especially.

TUMBLEWEED CONNECTION

ELTON JOHN
DJM DJLPS 410

This is an extremely well- and expensively-produced LP, aimed, I suspect, at the American market. The name of Elton John is highly chic at the moment, and this is an album that is designed to retain his existing aficionados, rather than to convert new ones. Mainly, it is a collage of influences — from Country to CSN & Y — all of which have been carefully compiled to provide showcases for Elton's voice and occasional piano.

There are some illustrious backing names here, too (like Dusty Springfield), and everything is extremely well-polished. But somehow it fails to make me fall into ecstatic fits. I suspect the excessive packaging — both musical and material — is responsible.



PLAY IT LOUD

SLADE
POLYDOR SUPER
2383 026

There were quite a few surprises with this record. Slade's publicity has been as a Skinhead group (and the sleeve photo continues this impression), so we were predisposed to dislike them on that account. But the record is really quite good: the Skinhead image is now dropped, and the sounds are strong, bouncy and vocally extremely competent, although the timing is sometimes a little suspect. But when Slade get it on, all goes well. Standout tracks include *Dirty Joker* and *Dapple Rose*.



MCDONALD AND GILES

ISLAND ILPS 9126

This is a very important album, and one which needs many hearings before any evaluation is made. The character of Ian McDonald's music seems to have varied since the Crimson days and, supported by the brilliantly unorthodox drumming of



Mike Giles, it makes several valid and worthwhile experiments. A prodigious effort, and slightly ahead of its time — especially in the beautiful *Birdman Suite*, which sets a new direction for this talented pair. Buy it.

TOE FAT TWO

REGAL ZONOPHONE
SLRZ 1015



The second album (with Hipgnosis sleeve as usual) from the very 'eavy Toe Fat. No startling originalities to blow your mind, just plain, honest - to - goodness, no - messing hard stuff. Cliff Bennett sings powerfully, and the band (consisting of the Glascock brothers plus Alan Kendall) do an admirable job of maintaining the feel of Toe Fat's unpretentious sound. *There'll Be Changes*, on Side 1, has some extremely nice blues guitar-work, too. Next, please.



Like Black Sabbath, Colosseum, Ground Hogs, Hardin & York, Idle Race, Trapeze & many others.

STEPPENWOLF 7
PROBE SPBA 6254



Steppenwolf have had a recent period out in the cold, following an alleged drop-off in the quality of their live performances. That may be so (and is irrelevant anyway), but only makes this excellent album doubly welcome. Every thing here is powerful and coherent rock music, and often displays a sense of drama and virility that is lacking in so many US groups these days. On some multi-guitar tracks (notably *Fat Jack*), the sound is reminiscent of Fleetwood Mac, but, in the main, Steppenwolf manage to stay earthy without being more than slightly derivative; they also prove themselves to be one of the few Canadian bands with any musical balls.

SUNFLOWER
THE BEACH BOYS
STATESIDE SSLA 8251



The first release in this country on the Beach Boys' own new *Brother* label. Most of the material could be classed as being of the *Pet Sounds* era — using overall

sounds and gentleness instead of Surf or Vibrations. Not as good as we've come to expect, but still quite pleasant. *Cottonfields*, *Add Some Music To Your Day*, *Deirdre*, *Tears In The Morning* and *Cool*, *Cool Water* are the best of the bunch.

INDIANOLA MISSISSIPPI SEEDS

B. B. KING
PROBE SPBA 6255



B. B. is in beautiful form on this album, backed up by a slightly uncharacteristic string orchestra and some heavy names — such as Leon Russell. There is a slightly *ad-lib* atmosphere on the album, and I suspect that the strings were over-dubbed after B. B. had finished his tracks. A very polished job from the King of Blues Guitar — and he *is* the King, no doubt about it.

BLUES FROM THE BAYOU

VARIOUS ARTISTS
PYE INTERNATIONAL
NPL 28142



A collector's piece, and very definitely for Blues

freaks. Provided you don't like your music too well-polished, and can put up with the occasional indifferent bit of studio work, this is the album for you. It features tracks by artists like Lightin' Hopkins, Arthur 'Big Boy' Crudup, Peppermint Harris and the Carter Brothers. Not bad — provided, as we said, that you're into Blues.

BARRETT

SYD BARRETT
HARVEST SHSP 4007

Syd Barrett is capable of much greater things than this. He sounds flat on most of his vocals and the instruments give the impression that only one track of the stereo is actually working. *Gigolo Aunt* borders on early Floyd but that is the best thing to be said about the entire album.



LAYLA

DEREK AND THE DOMINOS
POLYDOR 2625 005

Eric Clapton has emerged from the musical quicksand of his Cream days, and presented us with some of the musical poetry his talents were designed for. Gone are the strong and sometimes frustratingly childish assertions of guitar supremacy, they have been replaced by an inspiringly mature blend of vocal and instrumental genius. To give credit to Derek alone for this album would be a great injustice to the other ex-



tremely competent musicians, namely the Dominos. Clapton is however still the power behind the music (not the Bramletts as in other recent releases) and it is satisfying to see the master has given up his career as guitar demonstrator and finally applied his science to something which is both technically and aesthetically beautiful.

GATES OF ME

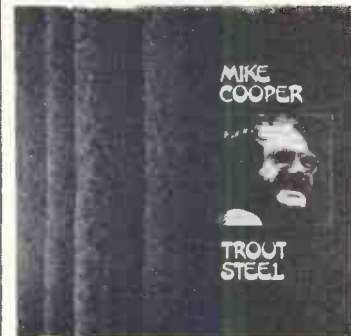
RICHARD STEVENSEN
PYE NSPL 18358



This is a highly - polished LP. Richard sings well — in the traditional manner — but the overall effect is one of background music over a flask of Chianti, etc. Nothing very original here, I'm afraid, and Richard sounds at times a little like — dare I say it? — Englebert Humperdinck. Sorry.

TROUT STEEL

MIKE COOPER
DNLS 3011



Pleasant music without being revolutionary: which is no doubt the intention. Mike Cooper, vocalist, lyricist and guitarist has recorded this well-produced and well-presented LP for those of us who prefer our sounds basic, clean and easy to listen to. Stefan Grossman assists on one or two tracks — which should label this record effectively — and the Heron also lend a hand.

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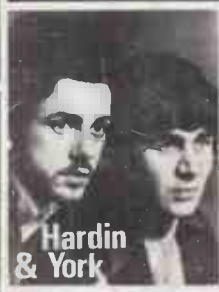
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