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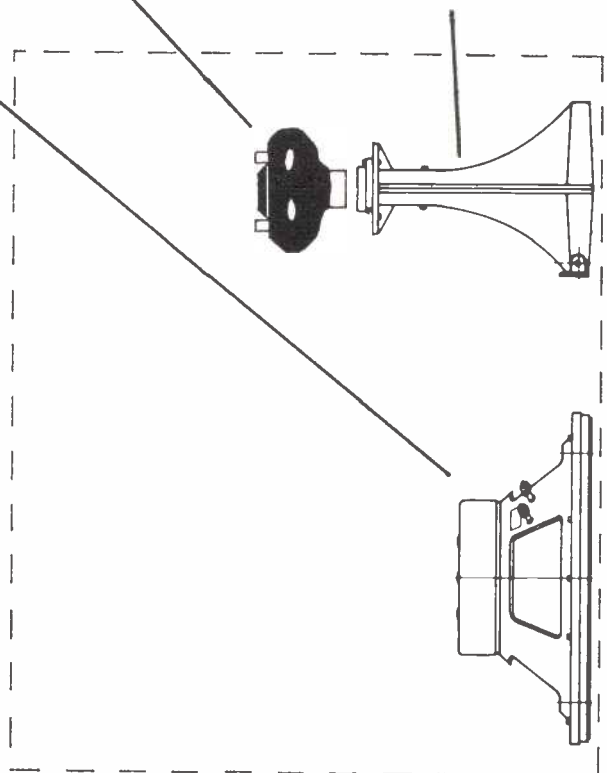
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BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

No. 110

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EDITORIAL

The rock music world has changed considerably since *Beat Monthly* first appeared on the newsstands in 1963. In line with these developments *Beat* has reflected them, encouraged them and absorbed them into its own changing format.

The earliest copies of the magazine consisted of 24 9½" x 7" pages and were fronted with a black and white cover. The musicians seemed to talk more about their clothes than their music at that time and this is shown in the interviews carried out during this period. In 1965 *Beat* expanded its contents and began using a colour photo on the cover – and musicians began talking about music!

The very existence of a magazine such as *Beat* has been a result of the stimulation that was provided by the Beatles when they evolved at the head of the 'beat boom' at around the same time of our first issue. It's also through them that the market has expanded so rapidly. Before they conquered the States there hadn't been a British artist or band to break that barrier. Once done, the world of British music was able to expand its scope considerably. Nowadays, a band doesn't consider that they've made it until their first tour of the States! Once the pinnacle of achievement – now more a way of life.

Very much in line with these international developments it will have been noticed that *Beat's* activities have been spreading further afield in recent months. Reports from Berlin, Essen and Frankfurt have been carried out by *Beat* journalists this year and an 'on the road' report from Holland is included in this issue. In the following months we will be going to Canada and the United States to bring back more news, views and interviews with *Beat* readers in mind. As these will be carried out by our own journalists they will be reports as seen through the eyes of a representative of the English music scene rather than through those of a correspondent commenting on his homeland.

It has been for some time that we've noticed the expanding international market that *Beat* has been reaching with letters coming in daily from Australia, South Africa, America and even from countries behind the Iron Curtain. Our subscriptions are also going out to nearly every country around the world from Iceland to the Phillipines and all stops in between. With this in mind we hope to be covering more aspects of the *world* of music in the near future.

CONTENTS

FRONT COVER PICTURE — SLADE

Page

SPECIAL ARTICLES

Dr. John: Trippin' Down To Noo Orleanz	4
Studio Spotlight: Air London	14
Stage Acts: Tremors Down The Backbone	18
Amplification Feature	29
Summer Competition	77

MONTH'S FEATURES

Demick & Armstrong	16
Argent	26
Captain Beyond	58
Gentle Giant	58
Ekseption	59
Midnight Sun	59
Commercial Radio	64
Slade: Picturescope	66
New Seekers	70

REGULAR FEATURES

A & R Man: Phil Walden	8
Portrait Gallery	9
Girls In Rock: Marsha Hunt	10
Guest Writer: Rick Wakeman	17
Instrumental News	21
Studio Playback	60
Queries From Readers	63
Player Of The Month: Mike Edwards	68
Songwriter Of The Month: Christopher Neil	69
Chartfax	71
Album Reviews	72
Profile: Lee Jackson	76
Managers & Agents: Mike Dolan and Jim Dawson	78

INDEX TO ADVERTISERS 79

TRIPPIN'

NOO



It's probably true to say that most people, at least until the recent tour, knew Doctor John best by his *Gris-Gris* album. 'Doctor John the Night Tripper' is how the credits still describe him; an enigma, to say the least.

It comes as something of a surprise to discover that the good Doctor is not quite the bogey-man that one expects. Sitting in a hotel room, he seems rather less awe-inspiring than when standing on stage, silver top hat on head and cane in hand, scattering gris-gris dust over the heads of his voodoo children.

Which makes him no less impressive a personality. In fact, he gains in stature — because he is able to tell you exactly who he is, and why he plays his uniquely attractive music. Doctor John is Malcolm Rebennack, a man more deeply involved in his music than most of his younger contemporaries; a man who 'paid his dues' with more legendary figures than most young rock bands have probably heard of.

Rebennack was born, the son of a store owner, in New Orleans. His father did a little dealing with the 'Race' records — the labels that catered for the ethnic music of the Creole and Negro populations — and Rebennack grew up surrounded by the music of Memphis Minnie, Big Bill Broonzy, Little Willie John and many of the other musicians, now more or less obscure, who provided the initial momentum for the later development of Rock 'n' Roll.

As Rebennack grew up,

DOWN TOWN ORLEANS

he got to going along with his father to some of the leading New Orleans night-clubs. 'The guys I used to see were people like Professor Longhair,' he says. 'But mainly I used to listen to records, you know? I had a collection of old 78s that you probably wouldn't believe.'

OPPORTUNITY

It was from those early 78s that the young Rebennack – he thinks he would have been about nine or ten – learned his first guitar piece, the old Lightnin' Hopkins number, *Lightnin's Boogie*. And it was from his aunt – described by Rebennack as a 'groovy old broad' – that he picked up his first piano number, a Pinetop Smith boogie with which he 'drove everybody nuts'.

His interest in the solo blues style developed through hearing a few Johnny Otis records. Soon he was hanging around the night clubs of New Orleans, watching musicians like Walter Nelson, guitarist of the Fats Domino band. Rebennack would follow Nelson everywhere, watching his keyboard fingering and attempting to pick out Nelson's riffs. Nelson was very aware of his young fan; eventually he took Rebennack home. But, to Rebennack's disappointment, Nelson refused to teach him any solo work. Instead, says Rebennack, Nelson made him practise chord runs for hour after hour – a lesson in musical discipline that Rebennack has never forgotten.

He made his first forays into the studio at the age of fourteen, playing on bootleg

(non-union) sessions. It wasn't long before he was invited to join the exclusive and virtually all-black New Orleans Musicians' Union – a unique achievement for a young, white musician.

To Rebennack, his membership of the Union was both a compliment and an opportunity. It was a compliment in that his hard graft had been recognised and appreciated by the people who, to him, mattered; it was an opportunity in that he was playing with some of the foremost musicians of the period.

'They became my tutors,' he says by way of explanation. 'I was playing with Red Tyler, James Booker, Huey Smith . . . people like that. I used to play guitar on the sessions, but all the time I was wanting to play piano. I used to move 'round behind the piano player and watch his hands. Then I'd go home

and try to play what he'd been doing. I picked up a lot that way.'

FUNERAL GROOVES

It was possibly coincidence that every record on which Rebennack played during that period was a hit. But it led to his acceptance by New Orleans' leading session-men. 'It was around '58 or '59 that Lee Allen initiated me into what was known as the "Funk Club",' he explains. 'Before then I'd just been a kid. But now I was accepted into the clique. The studio scene was a very closed thing. The musicians were a step above the musicians who played in the clubs, just as the club musicians were a step above the guys who played on street corners. It meant I could pick and choose where I played.'

So it was that Malcolm

'Some people think they jive me' . . .



Rebennack grew up in the company of many top R & B musicians – the people that took the roots from an ethnic traditional culture and forced from them a music that became, through various channels, the urban blues, soul and funk music of today.

The music they played – that Rebennack still plays – was a complex fusion of many different styles. There were shades of Delta blues, although Delta music, says Rebennack, was more the province of the travelling musicians and bands such as those led by Muddy Waters. 'New Orleans music has more of a relationship to Dixieland. There's also a shade of what you could call Afro-Cuban music – though New Orleans style is rather more funk orientated. It grew out of the parades and funeral grooves.'

'New Orleans is like an island. It's a vast storehouse of music. The music is a form unto itself. I'm no historian and I can't say exactly how it came about – only that what has developed is a very specific form of music.'

THREE STREAMS

Which explains Rebennack's sense of musical purpose. The sad truth is that he sees New Orleans music – his music – beginning to die. The reasons are varied and complex. But what is killing the music can be summed up in one word: Progress.

'There ain't that many young musicians around New Orleans today who are aware of the traditions,' he says. 'The bands that are around today grew up surrounded by Beatles music. There's not many who seem aware of the New Orleans greats. The whole thing – even Dixieland – seems to be collapsing.'

'When I was growing up the entertainment was found in the clubs. But now it's found in television. The kids today don't seem so aware of the old order or the old life. The city ain't got no barriers anymore.'

'In a way it's too easy for a lot of the kids today. There are three streams of music. The first is the traditional; the second is those musicians who didn't grow up in it, but who've got an understanding of it. People like Alexis Korner, Eric Clapton . . . they've got funk. But the third stream is the kind of music where you can get away with standing on stage and just jamming. Guys can imitate without learning the roots. It's even easier over here in England - they can get away with it whereas they wouldn't in the States.'

DOCUMENT

'But even there it surprises me when I see what some people will listen to. When I was learning I was playing in the kind of place where, if you didn't get it on, you got your ass the hell out of there before someone burnt it. Even when I was twelve or thirteen I used to see stabblings and murders every night. That kind of thing makes you work, you know what I mean?'

'What it comes down to, I suppose, is that I still believe in paying your dues - you crawl, you walk and then you fly. I get the feeling that too many young musicians are in it for the little girls.'

It's because he feels that his music might be dying that he wants to preserve as much of it as possible on record. This is why *Gumbo*, his new album, is the most important to date:

'The whole thing might be killed off in a few years. That's the idea I had all the time I was working on *Gumbo*. I wanted to capture as much of it as possible before it was too late. I haven't taken it note for note, because the last thing I want to be accused of is plagiarism. I wanted to capture the feel, the idea behind the whole thing. I didn't aim just to copy.'

The idea of 'copying' anything is alien to Rebennack's psyche. He was brought up in a musical environment where you learnt the history, and used it to build your own style.

'I've got to admit I'm very suspicious of some of the musicians around today,' he claims. 'I had a lot of trouble getting my band together, because not many people seem to have funk - particularly horn players. The thing is that, while I believe you've got to know the tradition, you've got to feel it rather than just play it. What's more important - to be able to play a lick note for note or to be able to understand what that lick's all about?'

'It's a very difficult thing. When I was learning to play the piano I'd sometimes get very hung up on getting off other people's riffs. I'd get into this thing of thinking "Who am I?." Like I'd be playing something and I'd think to myself "Am I playing someone else or am I playing me?."'

'It's very important to know the extent to which you pick up on what's gone before. There's a lot of musicians who can play like Muddy Waters or Elmore James. Now that in itself is fine, because it shows that they've got into the history. But it's not enough as it stands. We've already had one Elmore James and one Muddy Waters. So what's the point of having another? It's not going to take music any further.'

It was the same idea, of documenting a part of his

'Put Gris-Gris on your doorstep . . .'

musical upbringing and environment, that led Rebennack to record *Gris-Gris* - and thus create the Doctor John legend. His interest in voodoo music (or perhaps involvement would be a more apt description) represents more than idle curiosity. And the music of *Gris-Gris* is far more than successful gimmickry. For the Doctor John title was accorded him as an initiate into the Gris-Gris Church.

VOODOO-HOODOO

'It's unfortunate that too many people have this voodoo hoodoo, mumbo jumbo picture,' says Rebennack. 'It's partly because they don't understand, but mainly because it has this picture of something used for evil. You hear about the hoodoo thing, but when do you hear about voodoo being used to cure people who the medical doctors have said are incurable? All the time I'm seeing things like the laying on of hands.'

'The first time I saw it was on my own daughter Carla. She was born with this trouble in her legs. The doctors said she'd have to wear a brace. But Sister Catherine worked with her for one month . . . and Carla's never had to wear no brace or nothing. Now can you tell me where that's at?'

He put together *Gris Gris*

in order to give an impression of the Creole/Afro-Cuban music that voodoo has blended and made its own. It's Rebennack's best-known album, and the unique sound remains, somehow, hauntingly timeless:

'It's like I said - I wanted to put it down on a record. Not the music as it actually is, but the atmospheric thing.'

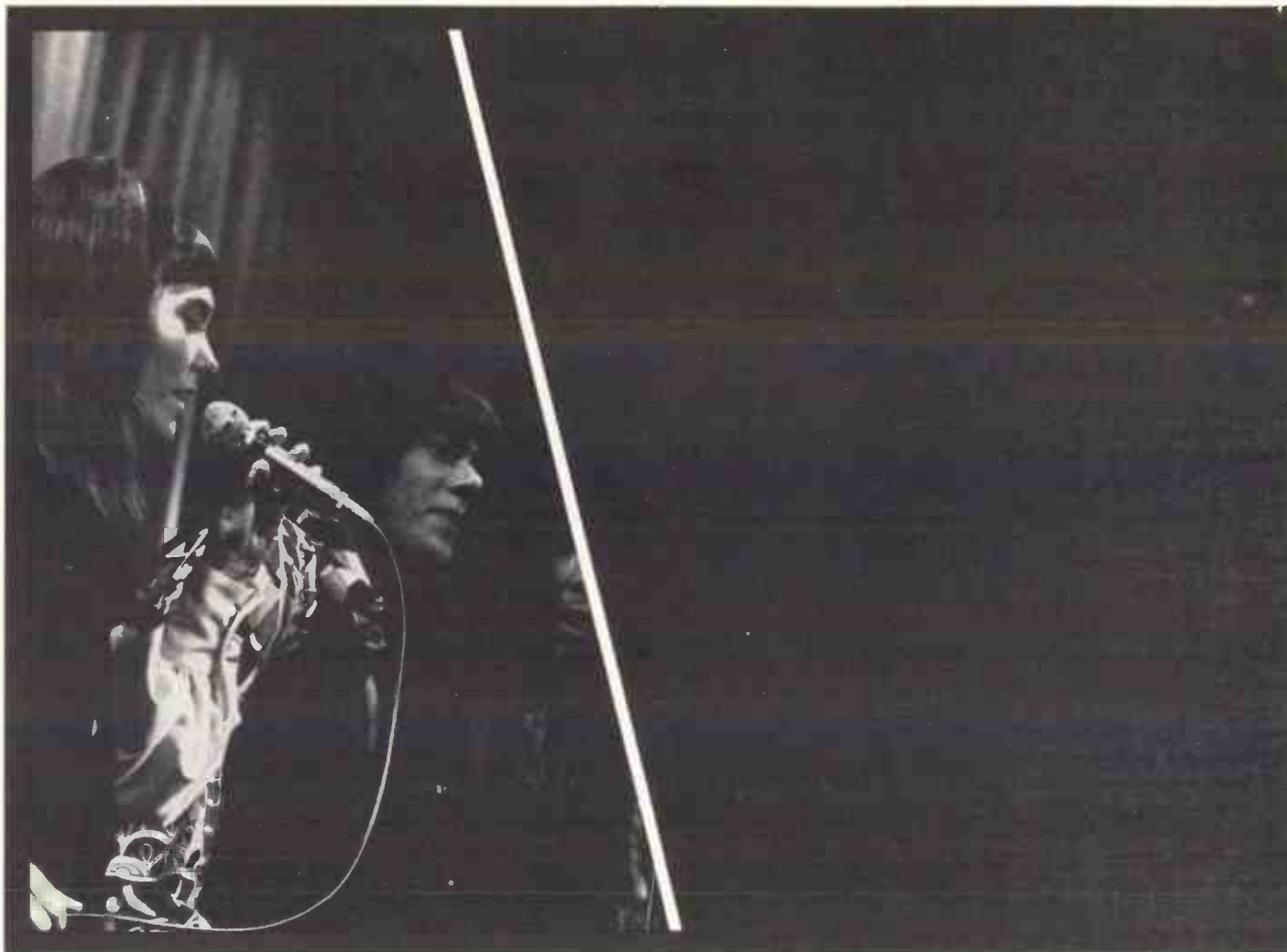
'Take the *Walk On Guided Splinters* track. Now the chant on there means nothing more than "Cornbread, Coffee and Molasses." I used it because it kind of gives the "feel" of the real chant. I couldn't use the real thing because that can only be sung on St. John's Eve. I'm hoping to do the same kind of thing for what might be the next album. It'll be recorded in New Orleans over St. John's Eve on the twenty-third and twenty-fourth of July. I'm hoping we can maybe get a double album out of it, because it will be partly a mystical event and partly a goodtime thing. There'll be Professor Longhair and Huey Smith and an awful lot of other people there.'

In his time Malcolm Rebennack has been to a lot of places and seen a lot of things. Which is why his music possesses such a quality of vitality and energy. He grew up in New Orleans, playing with the people who have since become legends. He played in warehouses, in front of pimps, prostitutes, gangsters, queers and all the other species that made New Orleans the most glamorous and notorious city of the American South. He's been in prison, and he's spent time in a mental institution. He understands, and yet doesn't understand all he's seen. It's the gap between the two that lend his music its fire.

I saw the Doctor play four gigs in England. The last was at his press-reception, held in one of those awe-inspiring, anachronistic mansions that still survive the redevelopment of London's inner ring. I wish you'd all been there. It really said it all.

JOHN BAGNALL



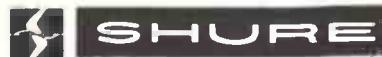


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Since Phil Walden launched Capricorn Records a mere two years ago, 11 of his 14 album releases have made the American charts.

Yet he has also known the bitter as well as the sweet of rock music for his two greatest artists and personal friends, Otis Redding and Duane Allman, both met early and violent deaths — Otis in a plane crash and Duane in a motorcycling accident.

'Meeting and working with Otis was a fantastic enough experience to fill any man's lifetime but I was lucky to work with Duane too,' he recalled.

In various capacities, Walden has been involved with many other star names too: Livingstone Taylor, Sam & Dave, Arthur Conley and, currently, Dr. John the Night Tripper.

'Sam and Dave had enormous talents but even they didn't have the sheer artistry and professionalism of Otis Redding.

'Now, they would come into the studio and do as the arranger and producer laid down but Otis, he would make his own sessions, he'd work everything out then come into the studio and produce himself and I mean really produce, not just make an attempt at it like so many artists do.

ALLMAN

'Duane Allman also had incredible drive. He would push himself to the limit in everything he did, his personal life, live gigs, recording, everything.'

Georgia-born Walden started out in the business with an attempt to make a rock star of himself: 'I formed a group but I got kicked out on the very first night because I was so bad. So, then I went into agency, management and production.

'I was booking Johnny Jenkins and the Pinetoppers when I was still at college.'

It's a well-known story how Otis Redding was vocalist and roadie too for the band and how he asked if he could cut a couple of numbers of his own when Jenkins' recording session at Stax Re-



'I swore I'd never get so involved with another artist until Duane Allman came along — Phil Walden

cords' Memphis studio ended early.

Walden handled Otis throughout his career, until that tragic accident which also killed most of the Bar-Kays.

'I swore I'd never get so deeply involved with another artist but then Duane Allman came along,' he recalled.

After hearing Wilson Pickett's *Hey Jude*, Phil asked Atlantic's Jerry Wexler who the guitarist was and was so impressed that he flew down to Muscle Shoals in Alabama to sign him up.

'We went into Rick Hall's studios down there and cut an album with Duane but neither he nor I were really happy with it because it was too R & B orientated for the rock market of the day and, in any case, Duane was a pretty poor singer so we bought out Rick Hall's interest in those recordings.

I've still got the master-tapes on a shelf at home. Perhaps some of them might now be released as part of an anthology of Duane's music which I am preparing.

'Thanks to the collaboration of Atlantic it will include samples of Duane's playing

as a backing musician on things like Pickett's *Hey Jude* and Aretha Franklin's *The Weight* as well as some material the Allman's cut when they were The Hour Glass—not the things they did under that name for Liberty, earlier stuff still, including a fabulous B. B. King medley by Duane.'

After that first Muscle Shoals' session, Allman split for Florida where he teamed up with J. Johnny Johnson who had been in Redding's road band. 'He called me one day to say he was ready to get a band together so we flew his brother Greg in from California where he had just finished a pretty disastrous solo album.

'The band rehearsed for nearly a year before they finally went on the road and started tearing 'em apart.'

By then, Walden was ready to get his own record company together and signed a distribution deal with Atlantic: 'We called the label Capricorn because that was Jerry Wexler's sign and mine too, oh, and Arthur Conley's — he was one of the first signings.'

After two years Walden

switched distribution to Warner Brothers: 'But we still have a good relationship with Atlantic. Jerry Wexler and I are currently working hard trying to push Dr. John into the big time.'

Dr. John, alias Mac Rebennack, has been around for years and was the session pianist on many of the old New Orleans' rock 'n' roll and rhythm 'n' blues hits: 'Nobody has ever made any money with Mac but both Jerry and I believe in his talent and really dig him as a person too. He just has to be one of the world's greatest personalities,' said Walden.

He is a great believer that talent tells in Seventies rock: 'I reckon the days of the manufactured star — the Fabian syndrome — are gone, but if they are still with us then I for one don't want to get involved.'

Artistic excellence is the first requirement, he feels. 'We've always placed musicality at the head of our priorities and it has paid off commercially too.'

Apart from Dr. John, there's another artist Walden would dearly like to break and that's the first of them all, Johnny Jenkins.

'I've given up counting how much bread I've laid on that guy but he's such a great artist and a nice person.

THE TROUBLE

'The trouble is, he only wants to work around Macon, Georgia. He just will not tour, which makes proper promotion impossible. His album had the best reviews of all our releases but it was also the worst seller. We set up a tour to promote it but Johnny simply wouldn't leave Macon.'

Today, Walden feels that rock music is over the hump, at least in the States, and he intends to spend more time on R & B, his first love.

'We've signed Bobby March who I used to manage years ago, and Jerry 'Swamp Dog' Williams has just produced a new Oscar Toney Jnr., single for us — we've got big hopes for that one,' he said.

GALLERY



**RORY
GALLAGHER**

GIRLS IN ROCK

Marsha Hunt gazed out from the window of her top floor flat just a stone's throw away from EMI's studios in Abbey Road. 'London is such an intimate place,' she said, scanning the panorama.

'I went back to the States after seven years to find out if that's where I really belonged but it was too big and so impersonal. I feel London is now home to me.'

Marsha was in the middle of packing for a two-week trip to Germany when *Beat Instrumental* spoke to her. There, she will make her first stage appearance for more than a year-and-a-half with her new group – 22.

'I'm exhausted,' she said. 'I have to leave here at seven o'clock in the morning and I've been awake early and late to bed every night for weeks. It will be quite a rest to get on the road.'

HORROR

Since Marsha left the stage show, *Hair*, she has been inundated with offers of work, amongst them a part in the musical, *Catch My Soul*. She continued to work until she became pregnant with her daughter, Caress, now eighteen months old.

After her return from America she appeared alongside Peter Cushing and Christopher Lee in an updated Dracula horror film. It has already been released in the States and will probably be issued here sometime early next year.

Marsha and her group have no contracts other than with their Scottish manager, Brian Adams. When I asked her whether she was looking for a recording contract she said: 'We just want to play

to live audiences for the moment. We feel our music is valid and indicative of the way we feel. So, we don't really want to spend a great deal of time recording our material in studios when we can be out on the road

MARSHA HUNT



playing it instead.'

Two years ago she had a contract with Track Records and three singles bearing her name were released. They weren't trail blazers in any way. Two were Marc Bolan compositions, *Walk On*

Guided Splinters and *Desdemona*, and the third was the Simon and Garfunkel number, *Keep the Customer Satisfied*. Towards the end of her time with Track an album was also released. This contained a selection of titles, including *Wild Thing*.

'I think the best thing that probably happened during that period of my life was recording Marc's song. I really like his music,' she said.

Another singer she admires is Elton John. 'I used to sing in a band with Elton John and Long John Baldry. He was, at the time, the name in the band and it was the time that he had a hit with *'Let The Heartaches Begin.'*

UNIQUE

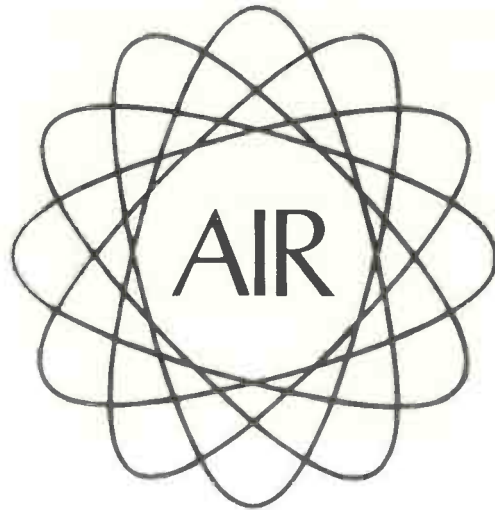
The music she and 22 produce can only be described as unique. Marsha is the only member of the group who doesn't play an instrument. 'They won't even let me play the tambourine as I'd play it out of tune,' she said.

She's not the only vocalist as all the members contribute to the songs which, according to some members of the music business, are not unlike some of the early Crosby, Stills and Nash efforts.

The other members of 22 were previously in a group called Silver. They are: Joe Breen, bass; Hugh Burns, lead guitar; John Martin, piano and organ, and Charlie Smith, drums.

'The boys are fantastic people as well as being very talented musicians. We all get on very well together, personally as well as playing together,' she said.

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STUDIO SPOTLIGHT

ABOVE LONDON IS AIR

High above the sound of the roaring traffic and the tramping feet of shoppers and tourists along London's Oxford Street is AIR Recording Studios.

The bargain-hunters and sightseers down below have no idea that a studio even exists here. To them number 214 Oxford Street, London, W1 is 'just another office block' and therefore 'doesn't deserve further attention.

But the panel inside the front door bears the name of AIR in very capital letters and is enough indication of its existence.

Elevators stand ready to take a caller to the fourth floor.

A corridor then threads its way from the lift gate to the reception area. Any unsuspecting person still would have no idea that a recording studio lay at the end of the path. The atmosphere is serene and the air is cool. No fuss, no sound.

The area occupied by the studios was once taken up by Peter Robinson, the depart-

ment store and the fourth floor housed its restaurant.

'There was a very grand banqueting hall and a smaller restaurant here during and after the war,' recalled Technical Operations' Manager, Keith Slaughter.

'A few years later Montague Burton, the clothing company, took over the building and reduced Peter Robinson to the ground floor and basement. They then occupied part of the fourth floor and let the rest.

'The restaurant became extinct and the area just remained empty. It was a really ornate place, with scenes from the Grand Opera painted all over the walls and so forth,' he said.

George Martin, the producer who helped the Beatles with their early recording efforts, had been looking around for studio premises for quite some time and after seeing the empty fourth floor he decided it was just the right place.

The landlords were apparently 'quite delighted' when

they heard the plans for the premises. This was around early 1969.

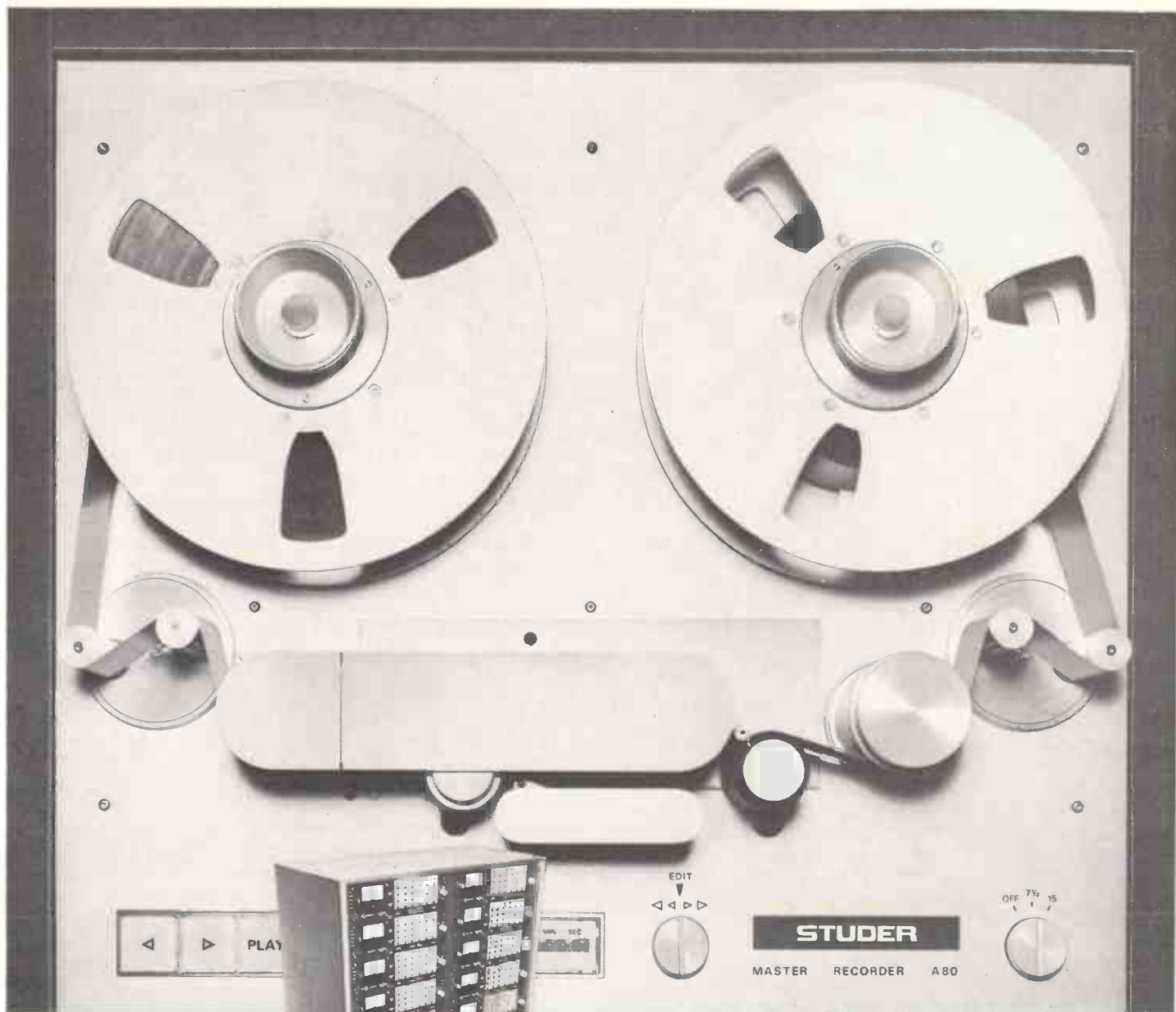
Also involved in the planning was John Burgess. He started at EMI in 1951 and dealt with press, dealer and artist promotion. He joined Norman Newell as assistant record producer and gained further experience, this time with such artists as Shirley Bassey, Eartha Kitt, Johnny Mathis, Russ Conway and John Barry. He finally became a producer in his own right and was responsible for many successful artists, including Adam Faith and Peter and Gordon. Included in his list of successes were Manfred Mann and Freddie and the Dreamers. He also produced Paul Jones when he left the Mann group. Burgess left EMI in 1965 to help form AIR Productions.

There was also Peter Sullivan. He started his career working for three years in music publishing offices and has been in the recording industry for the past twelve years. He joined EMI as an

assistant record producer and later joined Decca. His work in producing and bringing from the ranks of the unknown such singers as Tom Jones, Engelbert Humperdinck and Kathy Kirby have made him a very well-known figure.

Slaughter's assistance was enlisted when the plans began to become a reality. He had just logged up more than 15 years' service with EMI and is said to have an unrivalled knowledge of studio techniques. He installed the equipment in Apple Studios for the last album by The Beatles and in the past also helped Martin on nearly every recording session by the group.

The advantage of number 214 was that the area was an open space so demolition work was cut to a minimum, therefore most of the work carried out was mainly construction. A lot of the internal structure was pre-fabricated off site - for example, the wall sections in the main studio.



at Air Studios



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STUDIO SPOTLIGHT ON AIR

Work started in October 1969 and the main studio was ready by the following July. The whole complex was completed in less than a year.

COILS

The floors of the studio were mounted on coil springs in metal housings. The walls were built onto the floors. The ceilings were made to hang from rubber isolators. In fact, AIR Studios is a structure within a structure.

'We had to keep the overall weight of our own structure down because of the existing building. We couldn't, for instance, lay a great slab of concrete down on the fourth floor otherwise it would have gone right through to the basement,' Slaughter said.

Any outside sounds are absorbed by fibrous plaster, springs and other specially-made materials.

When number one studio had been completed an eight-track machine was immediately installed. A 16-track model arrived the following autumn.

The tape machines are mainly Studer, from F. W. O. Bauch except for a couple of 16-track 3M machines. Late in 1971 AIR took delivery of another Studer 16-track which is, at present, in the reduction room and is used for reducing multi-track tapes to stereo. There is a special facility whereby all the tape machines can be moved from one studio to another.

Studio two came into operation about a month after No 1 had opened.

STANDARD

All the control desks throughout the complex were supplied by Rupert Neve and all the tape machines are fully equipped with Dolby noise reduction units.

The main studio desk has 24 input and 16 out channels. The desk in the reduction room, which is linked to the over-dub set up in No. 3 is a 16 input, eight output model. The desk in the film dubbing room (to be dealt with later in the article) is a 12-channel model.

All the desks feature standard modules but arranged to AIR's own specifications.

'The idea was not to over-complicate the desks. They are very adequate,' Slaughter said.

'One can switch any of the mike channels to the group channels and back again. Every component is easily replaceable.

'The desks have eight limiter compressors and these can be patched into wherever the engineer requires them. We also have standard VU meters which can also be switched around,' he said.

The loudspeaker monitoring panel at AIR is quite elaborate. There are pan pots on all the 16 monitors so the signal can be placed anywhere. There are the usual echo facilities. Also included are studio foldback facilities and the echo plates are remotely controlled from the desks. The 3M tape machines are also controlled from the desk and a similar installation for the Studers is expected to be fixed quite soon.

INTERCOM

Engineers are currently in the process of fixing in an intercom system on the desk in studio one. By patching engineers will be able to link up to any room in the studio.

Tannoy speakers are used throughout the studio, the enclosures being built by the Chief Technical Engineer, David Harries.

'We wanted four speakers in number one and two studios and we decided that they would have to be placed

above the window for space reasons. Therefore, it became necessary to design the speaker enclosures so that they were technically and physically right. Harris found it was better to design the enclosures in conjunction with the architects.

'In the other rooms free-standing speakers are used,' Slaughter said.

Microphones used at AIR are mainly Neumann condensers but there are also some AKG dynamic types. There are five EMT echo plates plus one echo chamber.

At present there are no disc cutting facilities at AIR. Any work of this type is usually carried out at Apple. 'Perhaps,' said Slaughter, 'in the future, some cutting devices would be installed.'

EMI tape is used throughout

VOCALS

There are separate vocal booths in studios one and two and both of these enable the singer or musician to have full visual and audio communication with the control room.

The film dubbing theatre is, perhaps, the treasure of AIR. It is equipped with Philips 35 mm. projectors and is designed for the mixing of film tracks and post syncing.

Here is a run-down of the qualities of each studio:

Studio One — 60 ft by 40 ft and has been acoustically designed to give comfortable reverberation for large orchestras and is ideal for film recording. It is capable of accommodating up to 70 musicians. The film projection is onto a large, wide screen.

Studio Two — Half the size of studio one. This is a very 'dead' studio and is capable of holding up to 35 musicians.

Studio Three and Tape Reduction — In order to be very flexible, Studio Three is linked either to the tape reduction room or through to Studio Two and its control room. Visual contact is main-

tained in any combination. Then, with the aid of C.C.T.V. it can be linked to any other room or studio. It is the smallest studio with a 'dead' sound and is more suitable for small combinations and the overdubbing of voices.

Extra facilities at AIR include a 16mm C.C.T.V., Dolby Sound Reduction System, Steinway Grand and Bolin piano, Hammond organ, Celeste Baldwin electric harpsichord, jangle box piano, Moog synthesiser and various percussion instruments. Slaughter said, however, that any instrument can be obtained if prior notice is given.

The two engineers at AIR are Jack Clegg and Bill Price.

Clegg has worked as music mixer for I.B.C., Decca and C.T.S., and has recorded most of the world's top artists. He is experienced in film work and has recorded music for hundreds of films and television commercials. Price worked for Decca for seven years prior to joining AIR. He recorded such artists as Tom Jones, Engelbert Humperdinck and so on. He's also very experienced in all forms of recording, from rock groups to symphony orchestras.

Bookings are through Rosemary Farrell at 01-637 2758.

RATES

There are no lavish catering facilities at AIR but there is adequate and comfortable coffee and snacks bar. In any case, restaurants and cafes are in great abundance in the area. There are also ample car parking facilities within easy reach.

The rates per hour are:

Studio One: Mono and two track, £25; Four track and eight track, £27; 16-track, £35.

Studio Two: Mono and two track, £20; Four track and eight track, £25; 16-track, £32.

Studio Three and Reduction Room, 2, 4, 8 track (recording), £20; Mono, 2, 4, 8 track (reduction), £18; 16 track (recording and re-



The main control room at AIR with 24 input and 16 output channel Neve desk. Also Dollys and Studers.

duction.), £25.

Copying: Mono Stereo, £10; Multi track, £20; Editing, £8.

Studio three, when used in conjunction with Studio Two, will be charged at an extra £2 per hour. Overtime is charged at 20 per cent between 6 pm-12 pm and

throughout Saturdays, and 25 per cent after midnight, and throughout Sundays and Bank Holidays. A Moog Synthesiser is available at £10 per hour. (Up to a maximum of £75 for a day's use.)

Film Recording Rates per hour are:

Studio One: Mono or

multi track, £25; Labour charge for normal crew of five, £10.

Studio Two (16mm. only): Mono or multi track, £20; Labour charge for normal crew of five, £10.

Dubbing Theatre: Post Sync. Effects, dubbing in mono, £16; In Stereo, £20;

Plus labour required.

Overtime rates are negotiable according to crew requirements and materials are at standard prices.

Cancellation within 24 hours will be charged at 100 per cent; between 24 hours and four days the charge will be 50 per cent of reservation.

NEXT MONTH IN BI: FOCUS ON THE CANADIAN RECORDING INDUSTRY

A DISCOTHEQUE WITH A DIFFERENCE

DEMICK & ARMSTRONG: NEARER BRIGHT LIGHTS?

'However talented, the road to recognition for any artist is often a long one. For the musicians and the songwriters the road is always full of pitfalls. To make it worse, the fairy tale city flickering with the bright lights of "stardom" shines all too near and the keys to the kingdom are so temptingly near yet so far away.'

So says the biography of Herbie Armstrong and Rod Demick.

Since Armstrong left his native Belfast to come to England he's watched the bright lights flicker. Demick has watched them too. Now their new album, *Looking Through*, has brought them a little closer. Closer to the bright lights and closer together as a working unit.

'Before I came to England I'd played in different groups around Belfast,' Armstrong explained. 'I eventually made it over here with a group called The Wheels. After a while the guitarist left and I asked Rod, whom I'd known in Belfast, to come over and join us. That was eight or nine years ago and we've worked together ever since.'

It was, in fact, on the eve of Halloween, 1964. The Wheels were working steadily around the clubs and concert halls of the North, gigging five or six nights a week and pulling the kind of audiences that a reasonably successful provincial band can command.

But the group broke up, disillusioned by the lack of wider recognition. Armstrong and Demick moved down to London and were rewarded with their first taste of fortune.'

It came in the form of a £100 advance from Mills Music as a retainer for their songwriting talents. They blew it, Armstrong said, in a

single weekend at the Windsor Jazz Festival.

But they did write some songs. *Bad Little Woman*, recorded by Shadows Of The Night, reached No. 7 in the American charts. Page One Records, impressed by their talent, gave them a contract. The band was called The James Brothers but their records failed to impress and the deal came to an end.

GAVE UP

The result was that Armstrong and Demick got very fed up and consequently gave up writing.

However, not long after MAM gave them a contract for an album and they resumed their activities. Although the results were not as anticipated and the recording was a disaster, it helped them to find a little of their lost confidence. The old duo got together a group and played a few gigs. Geoff Jones, late of the John Evans Blues Band (who later became known as Jethro Tull), came and went; bluesman Gordon Smith stayed. Then Henry Spinetti, of The Herd and Judas Jump joined them. They found a new manager and then a new con-

tract this time with A & M Records.

Looking Through is the result.

The contents of the LP serve as a document of their past. Armstrong and Demick sing and play about what they've seen and been through.

'We're influenced by so many things,' Armstrong said. 'A lot of people are influenced by what they play – by their own music, which is why so much sounds the same. We try to get outside that. We draw on the good times we've had, and all the hardships too. That's why each track on the album sounds different to the next.'

Certainly the album plays as a breath of fresh air over the monotonous landscape of a currently stagnant music scene. The songs are interesting and varied. There's no attempt to 'lay it on' with messages of doom or songs of long-finished love affairs – the staple diet of so many singer-songwriters.

'I think they're happy songs,' Armstrong said. Demick agreed: 'Even the act of writing a sad song can make you feel happy.'

The band function, Armstrong feels, because they have preserved their individual identities, whilst having learned, over their long, working relationships, to understand each other.

'Our heads are all in different places, but we all come together when we play or write,' said Armstrong. 'Our songs are like dialogues. We have a kind of musical conversation with each other. It's like one person at a party will tell a story, and someone else will come in with a "yeah, something like that happened to me" thing. That's the way we play – in a musical sense. We often sing alternate verses. It's not a gimmick. It reflects the way we like to work.'

FRIENDS

'I think the most important thing is that we're friends. We're trying to do something for each other and the music is the greatest thing you can do.'

With the interest being shown in the new album (which is almost worth buying for the sleeve design alone), Demick and Armstrong feel that the bright lights are possibly a little bit nearer. They're not making a fortune yet, but they're happy.

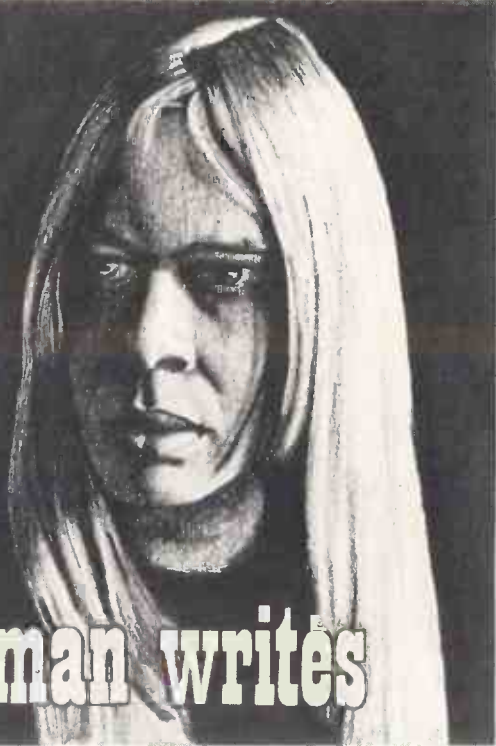
Armstrong explains their philosophy in enlighteningly honest terms: 'We'd like to make some money – the more the better. But if someone ever offered us a lot of bread not to play . . . well, we'd rather keep on playing.'



Armstrong: He's watched for a while

Demick: He got fed up

rick wakeman writes



It's very dangerous ever to let your head believe that your musical peak has been reached. It can kick so hard that a paranoia of playing takes over. My own recovery of such a period is nearing its end.

As a musician, I have technique and knowledge, thanks to an enormous amount of musical training. But I also

have a stagnant musical head — once again, thanks to an enormous amount of musical training.

HIGH

I joined Yes on a high. I could technically play anything, read anything, create keyboard sounds. But here

was a band that required from me a musical head as well as musicianship. It took time to realise this, as most of the *Fragile* album parts (my first project on joining the band) were written, and just format had to be decided. On retrospect, *Cans & Brahms* (my solo cut on the LP) was dreadful, but contractual hang-ups prevented me writing an original solo track.

SUFFERING

Five keyboards on stage suffered through rushed amplification, and halfway through the US tour, last November, I became paranoid about playing. *Fragile* hadn't been released, short sets allowed only promotion of *The Yes Album*, and I became embarrassed at soaking up applause for music with which my associations were slender.

TOLL

Touring took its toll — the Moog refused to hold tunings, the mellotron was falling to pieces, and the tapes were slipping all the time. The Fender Rhodes suffered through poor am-

plification, and hired organs and pianos were either dreadfully out of tune or duff.

LONER

Away from home, I'm a loner, but here was a situation where I needed someone to confide in. However, embarrassed by my failings, my playing suffered, and as I was also involved in a period of being unable to convince myself of any musical direction or sincerity, I became frightened of the keyboards and hit a permanent downer.

In spite of another American tour, my lost confidence has, to me, only noticeably begun returning since. May when we rehearsed every day, continuing through the recording of the new album.

HELP

Thanks to a period off the road, the keyboard amplification problems have been solved. I have been practising hard, and am now on a definite upward musical climb — headwise — helped considerably by the most musically-advanced band of technique and musical direction.



ERNIE BALL

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TREMORS DOWN THE BACKBONE

an investigation into
stage movements

Sticky Fingers is on the turntable and you're adjusting the wall mirror so it catches you in your best pose. You make sure the bedroom door is closed and then you cross over into a cleared space, making sure that the mirror's still got you in it's sights. The music starts, your legs start moving, hair starts waving and you're hands find their way to your hips. Mick Jagger begins to dance in your mirror.

These bedroom scenes are a part of the infectious nature of rock. It's one form of music that doesn't like you sitting down. Comparisons have been made to primitive jungle music and psychologists have suggested that it results from a basic desire in man to obey - in this case the rhythm of the music. Whatever the reasons, movement is an important part of rock and when a performer can perfect his style of moving on stage it adds a new dimension not only to his act, but to his music when it's listened by those who will relate it to what they've seen on stage. It's because of this that we feel like 'doing a Mick Jagger' when we hear a good Stones track or maybe even stomping across the floor on hearing Slade's album.

The number of really original stage performers is low. Like guitar playing it's

an expression of the artist and not a well thought out and rehearsed action. Most of the people I spoke to said that their act had evolved through the years and another consistent point was that when you're playing rock 'n' roll it's impossible *not* to move in some way.

A Real Rip Snorter

Noddy Holder explained how his movements with Slade came about: 'We've always been an audience involvement group. We try and get them warmed up and then work them up to a climax with *Get Down And Get With It* which has become our sort of national anthem. That's the real rip snorter which we always end with and which was adapted from a Little Richard song.' Slade began experimenting with movement and involvement when they decided that audiences had been sitting down and being 'rol for too long. Their foot-stomping began developing at this point: 'It probably started by accident,' said Holder. 'We must have done it one night and the audiences picked up on it. Now they all join in. We go out to be as bright as possible on stage. We want the audience to say "look at that". Some people think we're very comical and we like that because

we're a humorous band anyway. We'd like people who'd come to see us in a depressed state to be cheered up!'

Mott The Hoople are another band who have really learned the art of moving to their own music. Ian Hunter explained: 'Originally we were a stand-up band but when the music went, we went with it! You can't stand still and play rock 'n' roll.' The way that Hunter looks at it there is a strong relationship between the music and sex. Anyone who's seen Mott perform will be sure to agree. Their stage act places a lot of emphasis on sex, even to the extent of the lead guitarist sometimes almost climbing on to the organists' back during one show. 'I expect that psychiatrists would say it's all sexual,' said Hunter. 'It's like a big f--k all the way through with the orgasm coming in the encore. There's an awful lot of perverts in groups you know.' Expanding a little on this he went on to relate how he himself feels when he's on stage. 'It's like hitting someone, you know what I mean? I feel sadistic when I'm up there. I feel power. It's like the highest form of living, being on stage.'

Recently the music press has picked up on the similarities between the stage performances of Mick Jagger

and Rod Stewart. Hunter feels that this is far from surprising as their music is also very similar and, after all, it is the music that dictates the movements. Raw funky music demands raw funky movements. 'When I'm moving on stage,' he told me, 'I'm often conscious of being like Jagger or Stewart. The thing is, if you're playing at that speed there's not all that much you can do without appearing to be the same. It's different with someone like Ian Anderson because Jethro's music is at a totally different speed and there's lots of time changes to work to'.

Moving from left to right:

Marc Bolan - learning from everyone.

Ian Hunter - working towards the orgasm.

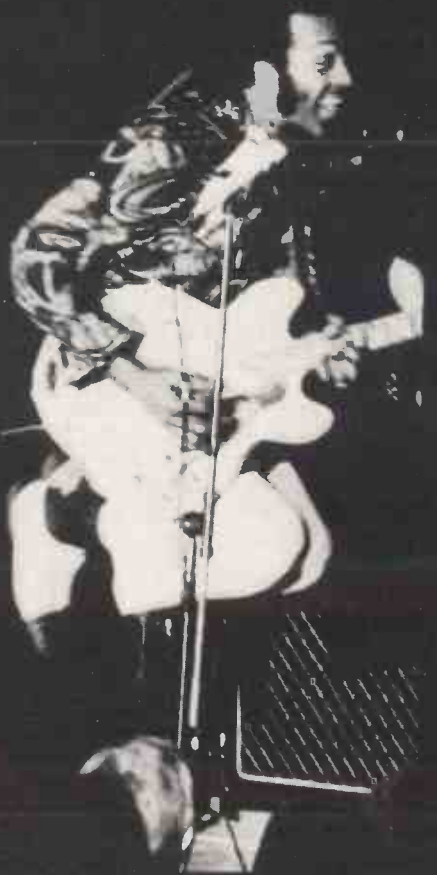
(top)

Andy 'Snap' Powell - will rockets be next?

Chuck Berry - father figure and still leapin'.

Pete Townshend - taking things that bit higher.

(bottom)



Hunter's sentiments were echoed by Marc Bolan. 'Of course Rod's going to be a bit like Jagger. When someone spends nine years getting together rock 'n' roll movements, there ain't that much the human body can do!' Bolan himself is someone who's not ashamed to admit that most of his movements were learned from those who've gone before him. 'Mick learned a lot from James Brown. Everyone copies everyone else. If something works you do it. Brown had it together in '55. Chuck Berry also did. I'll do anything as long as it works, I don't care who else did it or does it. I'm not interested. I'd play guitar with my teeth if it looked good.' In fact Bolan's stage act is almost like a museum of rock movements collected from the past fifteen years. He copies the Chuck Berry duck-walk quite well, plus a few Jaggerisms and a display of Hendrix guitar-in-crutch movements. Most important for him though – it works!

Stalk and Stomp

One of the most exciting movers around today must be Andy 'Snap' Powell of Wishbone Ash. Firstly, his dress is distinctive with knee-length leather boots outside his trousers, a sleeveless tee-shirt and a woolly hat on top. When he begins moving he portrays all that's exciting about modern rock. Stalking, stomping, duelling and staggering across the stage he's an important part of the Wishbone excitement and eventually takes the crowd with him. There's many a young Snap Powell imitator in the swarms of moving people that gather in front of the stage towards the end of a Wishbone concert.

Although it seems such an integral part of him now, Powell was almost too shy to move at all when he first began playing. 'I used to hide behind the amps when I started out as a semi-pro,' he told me. However, it wasn't long before he realised

that the music demanded more from him than just finger movements. 'Being on stage was such an unreal situation anyway that it demanded it. It's not unnatural. I think a lot of it has come through me playing a Flying 'V' – it makes me a part of it.'

Many's the time a guitarist has been described as being an extension of his guitar and vice versa, and for Powell this is a very real situation. 'I sometimes wish I could fit a rocket to it and fly into the audience,' he said, explaining how he feels when the playing has reached such a point of climax that there's nowhere left to go – musically speaking. 'That guitar and me are one. It's a beautiful object. I have it standing in my front room and I worship it.'

The Sound of Smashing

The stamping bit started for Powell just through the sheer enjoyment of hearing himself do it. 'It began when I wore big boots. I used to love the sound of them smashing into the stage. People tell me what I do on stage and I see pictures but I don't often recognise them as being me.' Wishbone's belief is that people want there to be a gap between themselves and the performer. As Powell put it: 'They don't like to see Fred Bloggs from next door on stage. People just need that gap. Every gig we do we love it to be an event, for people to go home and feel that they've been a part of a 'coming together'. All these things – stage performance, dress, the way in which you make announcements, what you say, the structure of the set, technique and dynamics – they all add to it. It's theatre really.'

A Natural Speed Freak

Someone else who doesn't recognise himself in film and photo is Roger Daltry. 'I've never been aware of my movements really,' he said. 'I'm aware of standing still – put it that way. It looks really funny when I see films of our performances. I asked

him how his famed mike-throwing had come about: 'That started when the rest of the group began smashing up equipment and I had bugger all to do. I had nothing to smash up so I became lash-laroo of the microphone! The stage act is more of an instinct than anything else though. It's just me – I'm a natural speed freak and everything I do seems speeded up.'

Explosion

Most of the artists I spoke to had never had any formal training to enhance their ability to move. David Bowie, however, is the one exception. For a short time he was a member of the Lindsey Kemp Mime Troupe and learned the ropes that way. 'I became bored with being on stage and resolved that I wouldn't go back until I could enjoy it,' he told me. 'In my current act I've gone as far as I want to go with the facilities I've got.' Even though he said this, his mentor, Lindsey Kemp, feels Bowie could go further. He feels that in common with most rock performers, he stops a little short of his potential. 'Dance should be an explosion,' he said with an explanatory fling of both arms. 'Rock doesn't go far enough. It limits itself. There's too much of this hip wiggling,' he continued, with a visual example of the latter movement. 'And it's much too stiff. There should be a flow of movement.' I asked him whether his teaching had affected much of Bowie's stage act. 'I'd like to think that I taught him the better parts,' he told me, 'and that I didn't teach him the worse aspects!'

Russ Ballard of Argent is one of the old school of rock 'n' rollers who began learning how to move in the late fifties. He remembers seeing Eddie Cochran at the Finsbury Park Empire when he was fourteen and liking the way he moved. The lesson learned that night is still a part of his act. 'There are several things you see people do on stage and you

say I like that then you take it that bit further.'

Rock 'n' roll is a young discipline with a history that doesn't stretch much further back than the mid-fifties. It's only been recently that it's been accepted through the doors of culture after a long wait outside in the cold. Now we're beginning to discover its shape and influences. We're beginning to acknowledge its importance and cultural significance. Stage performing is a part of this newly discovered culture and people like Gene Vincent, Elvis Presley, James Brown, Chuck Berry, Terry Dene and Eddie Cochran were the innovators. Russ Ballard has been around since the beginning and has received his lessons first hand. Younger groups such as Wishbone Ash and Slade were just starting school when Cochran took to the stage and have therefore had to learn their lessons second-hand or invent their own. 'The younger groups that are coming out now have never seen people like Terry Dene and Gene Vincent,' said Ballard. 'In one way they've only got people like us to show them how it was.'

Elvis The Pelvis

To illustrate this 'generation gap', Ballard recounted an incident which occurred at a University where Argent were playing. Sometime during the afternoon there had been a showing of an early Elvis Presley film and the student audience were in hysterics when they saw the way the early Presley moved when he sang. Ballard said that this saddened him because he knew that they hadn't realised the importance of what he was doing for the time he was doing it. Now an object for laughter – at one time an innovator.

Even movements move with the times.

BY:
STEVE TURNER

BEAT DISCOVERS NEW AUDIO COMPANY WITH A DIFFERENCE

Beat Instrumental – if you will pardon a brief ego trip – seems quite adept at ‘discovering’ some pretty interesting companies. That’s the way it was when editor Derek Abrahams happened to bump into an old friend – a guy called Ian Smithers. ‘Come to lunch on Friday,’ said Ian, ‘And I’ll tell you all about RSE.’

RSE – full title, Rodgers Studio Equipment – are an audio group based in the Dorset town of Wareham. Managing Director, Gerry Rodgers told us that they’d been active for some time in the field of audio research, performing work for the government and a large number of industrial clients.

But now the company has

decided to expand into the music industry, with the aid of its own management, agency and promotion group. The impetus for the move came from the success in the music field of the VCS3 synthesizer, developed and manufactured by EMS Ltd., one of the Rodgers group of audio specialist companies.

Their experience in working on the many applications of audio design has given them a unique insight into the state of the group equipment industry. Research told them, for example, that a number of amplifier models fail to perform at the output levels claimed for them. And distortion figures for many PA and instrumental set-ups were, to RSE’s research team, unacceptably high. They took a look at some professional sound systems and found the components unbalanced. A lot of groups, they realised, weren’t getting anywhere

near the sound quality and output they should achieve.

So Rodgers Studio Equipment decided to do something about it. They talked to roadies and musicians, finding out the exact problems involved in live performance. And they looked at the equipment market to find the best and most compatible components for any given market. They checked some existing designs and found out where they failed to come up to scratch.

And now RSE are able to offer a group a complete sound consultancy service – tailored to the individual and unique problems that each band encounters. RSE will invite the group – and, of course, their roadies – down to their studios. They’ll talk over the exact requirements of the group, offering advice where necessary. And then they’ll provide the group with a schedule for a com-



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INSTRUMENTAL NEWS

plete amplification set-up – designed to provide the best possible sound relative to the group's music. If the band asks them, RSE will assemble the system for them – or provide the practical help and advice to let the band do it themselves. They'll continue to be available for advice and assistance whenever the band might need it.

It's in order to provide as complete a service as possible that RSE have asked Ian Smithers to run a management company, known as Ian Smithers Management. Ian's activities, amongst others, will include the new King's Cross Cinema venture, at which RSE will be providing the house PA system.

A complete story on RSE's activities – which also includes a recording studio – will be published shortly in *Beat Instrumental*. Enquiries

should be addressed to Ian Smithers at 120 Clare Court, Judd Street, London WC1 or to Rogers Studio Equipment Ltd., 1 Weatminster Road, Wareham, Dorset.

ROSKO'S ROAD SHOW

The Emperor Rosko is to record a special radio show for BBC Radio One featuring interviews with the Rolling Stones, recorded during their current tour of the U.S. Rosko flew to the States to join the Stones at the beginning of their tour and will stay with them for six days, covering the bulk of the West Coast concerts. 'At this stage I'm not too sure of the exact format of the show or how long it will run', explained Rosko before leaving. 'But I plan to



The Rosko Show—complete with Carlsbro

tape interviews on planes, in hotels, backstage and at shows ... in fact, anywhere I can! I'm also hopeful that I'll be able to include live excerpts from some of the concerts, but there's nothing definite in that direction at present.'

After recording the Stones'

show, due to be broadcast later this summer, Rosko will proceed on a coast-to-coast tour for the following two weeks. Besides collecting further interviews with American recording stars during this time Rosko will himself be the star of numerous radio and TV programmes.



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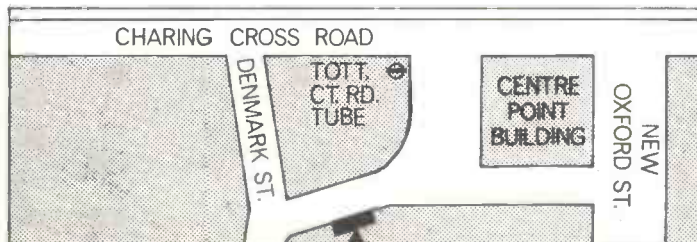
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INSTRUMENTAL NEWS

COLISEUM GOES POP

Following the success of the recent concerts given by Cat Stevens and the Faces at London's famed Coliseum, the operatic home of Sadlers Wells is to 'go pop' for a chain of one-nighters beginning in July.

The concert deal was signed between Howard & Wyndham Limited, exclusive booking agents for the theatre, and Tristar Promotions Limited a newly-formed company that operates within Sadlers Wells.

Says John Burrows, head of Howard & Wyndham's concert department: 'We've been negotiating this deal for several months and we're all very excited that it's come off. We feel that there's a great shortage of suitable theatres in London where major artists can play, and the Coliseum is an ideal venue. It's the largest theatre in London, and I'm confident it will appeal to top-line acts. Since we concluded the deal we've had enquiries from several big rock artists and announcements for the first concert dates are due any day now.'

Howard & Wyndham are currently responsible for booking fifteen theatres in Great Britain and the Coliseum gives them their first London venue. Their venture into the world of rock began last November when they booked

the Moody Blues into the New Theatre, Oxford. Since then they've booked many other major acts including Tom Paxton and Kris Kristofferson into provincial theatres.

TOKYO FESTIVAL

OF SONG INVITES ENTRANTS

The Third World Popular Song Festival will take place in Tokyo from 17th-19th November this year. In last year's festival, 47 entrants from 38 countries took part. Entries are invited from composers all over the world.

The festival is sponsored by the Yamaha Foundation for Music Education and cash prizes of up to 3,000 dollars are awarded to the winners with all participants

receiving souvenir prizes. Entries from British composers are required by August 31st, 1972 and must be unpublished.

The Yamaha Foundation is paying up to 2,800 dollars per entry for travelling expenses and hotel accommodation for participating composers, singers and other artists. Further information can be obtained from Japan Information Centre, 9 Grosvenor Square, London, W.1. Tel: 01-493 6030.



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INSTRUMENTAL NEWS

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Have you ever had the feeling that you'd like to turn down a gig because it was just too far away and the thought of driving all the way was just too much to bear? Or have you ever been offered an evening gig at, say, the Olympia in Paris, and have a radio show scheduled in London for the same afternoon and therefore one has to be cancelled?

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Fairflight (Biggin Hill 3247 24 hours) have seven planes, ranging from the Aztec 'Air Taxi' which has five passenger seats and is economi-

cal and nippy, to the HS114 Heron 'mini-airliner' with 17 passenger seats.

And in these aircraft you can fly your group and equipment to places such as Geneva in the mini-airliner for as low as £385, to Paris for £220, to Brussels for £210 and Frankfurt for £360. To give another example, Fairflight's HS104 Dove Commuter, which has 11 passenger seats, will fly you and group plus personal equipment to Paris for just £150, Geneva for £275, Brussels for £140 and Frankfurt for £240.

INSURANCE

All the aircraft operated under the Department of Trade and Industry Air Oper-

ator's Certificate and the planes and passengers are insured with Lloyds.

I've flown with Fairflight twice. The first time was to Paris with the old Keef Hartley Band in January 1970, for a gig at the Paris Olympia. Keef, in fact, sat up front on the return journey and helped steer the plane. The second time was to Rome with 'Warm Dust', in April 1971, when they went on their Peace Mission to Pope Paul.

Whilst the flights were, naturally, not as fast as jets, the journey was comfortable and highly-organised by Bill Cowie, in the first instance, and Paul Mulligan in the second. Paul, is an old friend of 'Wishbone Ash' manager,

Miles Copeland, having also lived in Beirut, Lebanon.

The saving in fares can be quite astronomical, depending, of course, on the distance needed to be flown. For instance, you'd save £207 on a flight in an HS114 to Paris with Fairflight. By scheduled jet the flight would cost £427.90. The difference in flying times would be minimal. Then there's not the drudge of timetables. The Fairflight pilot and plane will wait for you to finish your gig, wherever it may be, and fly you back to England or wherever else you wish to go, for the next one.

The company is well worth investigating and Paul Mulligan will be only too pleased to answer any queries.

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ARGENT: THE SHOCKING FACTS.

The day following the news of Les Harvey's death by electric shock I was travelling to Holland with Argent. As each member of the band was picked up from their homes the talk returned to the tragedy. Lead guitarist, Russ Ballard, was particularly shaken because it hadn't been all that long ago that he'd stood talking to Harvey, ironically, on the subject of electrical shocks on stage.

Ballard explained how the event hit him as we travelled

down to Harwich for the night ferry to Holland. 'Well, I was absolutely stunned because it all came back to me. I was up town and I saw on the billboards that it said "Pop Star Killed In Front Of 1,000 People". I thought that being as they hadn't mentioned who it was it couldn't have been anyone of note. When I heard it was Les Harvey... f--kin' hell... my heart went down to my boots. I felt sick for the rest of the day. I don't know why

it should've been like that...'

The feelings that came back to Ballard were of his meeting with Harvey and also of the electrical shock which nearly cost him his life on a gig in Germany. It was at the Zoom Club in Frankfurt, and he remembered going towards the mike to sing the first number and just touching it to check that there were no buzzes going through, as the roadies had mentioned the possibility due to bad wiring. It was

then that lightning struck. 'It just threw me from one side of the stage to the other. Bob and Jim thought I was freaking out! I couldn't let go of the mikestand or the guitar strings. Jim jumped up and kicked the mikestand and it just arched round my body. Eventually the cable broke and they grabbed me away.

'I felt like I was dying. I knew I was. I had my mouth open and yet I couldn't shout. It took a while for

them to twig I'd been electrocuted. It probably lasted for about five seconds, but it seemed like hours. The strings burned into my hands and the mike burned me as well. I was just lying there on the ground shaking.' An ambulance was called and three doctors arrived to check him over. He was taken to hospital where they took cardiographs of his heart-beats and then let him go when they had bandaged him up. Even now he bears the scars of that night.

Buck Passing

What was it that went wrong? Even now no-one's quite sure. 'It was something to do . . . well, it's the same old thing - everyone tries to pass the buck,' explained Ballard. 'One of our roadies said it was the club's wiring. But they denied it and said that it had never happened before. Someone else said it was the amplification. Personally I think it was the earthing on our side.' Whatever the cause of the accident, measures were taken to prevent a re-occurrence. 'The first thing we did was to get some Playsafe leads. Then Ian, our roadie, said that he'd earth the microphone to the guitar strings.'

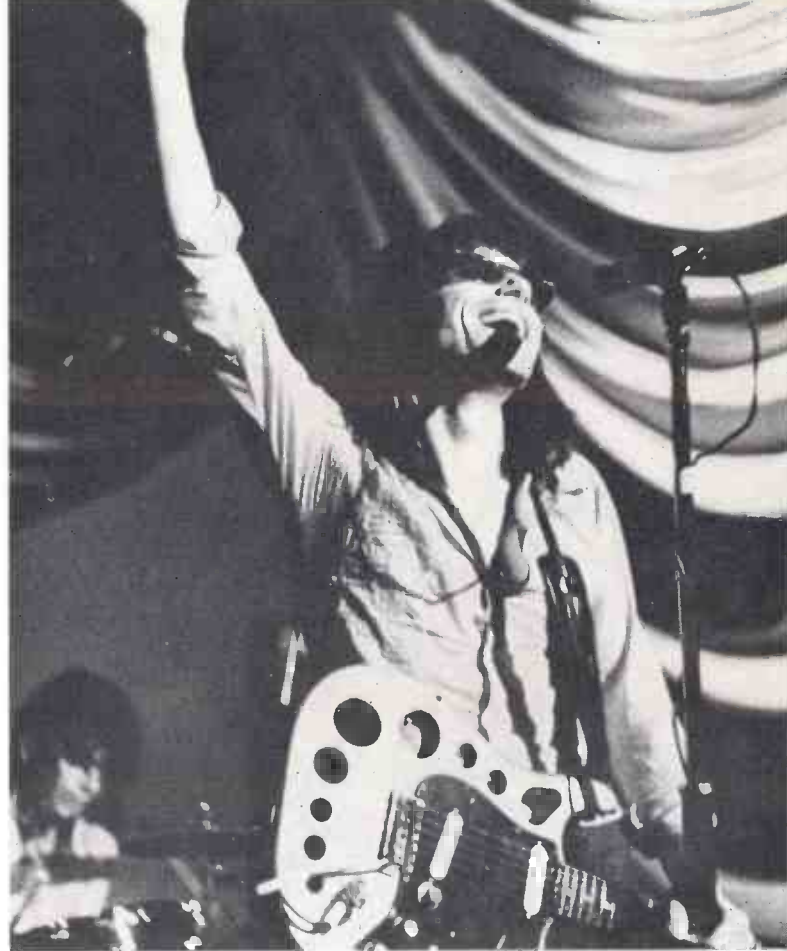
The cause of electric shocks on stage is when one hand is on the 'live' mike-stand and the other is on the strings. This completes the circuit and allows the current to pass straight from hand to hand on a journey that goes straight through the heart. Although very slight shocks are sometimes given to activate the heart when it is tired, the type of current produced by these mistakes on stage has quite the reverse effect. The way to eliminate this danger, and one which is practised by Argent, is to attach a strong wire to the outer case of the microphone with the other end fixed to the input on the instrument amplifier. Two or three inches of wire are bared at one end and this is looped tightly around the microphone. The mike and wire are then jammed firmly inside the holder. The other end is also

bared and can be wound around the metal end of the jackplug before insertion into the instrument amplifier.

Although this is the way to prevent a shock, Ballard feels that groups should be informed of what to do in the event of a shock occurring. It was when he was with Adam Faith's backing band, The Roulettes, that he came across his first shock and also his first encounter with the correct treatment. 'We had an incredible one in the Roulettes,' he explained. 'The curtains opened and the bass player and guitarist both walked towards the mikes and picked them up at the same time. They were both thrown either side of the stage and into the wings right and left. The guitarist was unconscious, but Adam, who'd practised Karate to black belt standard, fortunately knew how to handle it. His course had apparently included instruction in re-suscitation. He just punched him on the soles of his feet and over the heart. After this he came round immediately. We carried on as a three piece that night though!'

A Blow to the Heart

These short blows are usually enough to re-activate the heart muscles and bring the patient back to consciousness. If this fails it's advisable to administer mouth-to-mouth resuscitation until an ambulance can be called. All the members of Argent bemoaned the fact that whereas all factories are ordered to display posters on the necessary steps to be taken following an electrocution, there is no advice posted in or around concert halls and clubs. Bob Henrit also pointed out that it's usually the drummer who's called to aid the stricken musician as he's the only member without an electrical instrument in his hands. He was careful to advise that it's the mains that should be switched off first, otherwise anyone else touching the electrocuted person will just get stuck to him. If the guitar lead is removed from the amplifier it must be with only one hand or a



Russ Ballard: 'I felt like I was dying. I knew I was'

Bob Henrit: Usually the drummer who's called to aid the stricken musician



similar situation will befall those who help.

Although at the time Ballard swore he'd never play in Frankfurt again, it wasn't to be very long before he was up on the boards there again. This time it was with much caution and Playsafe lead, and new wiring, of course! The next day Stone The Crows were to play the same club and Les Harvey dropped in on Argent and chatted to Ballard after the gig. 'I spoke to Les actually at the Zoom club the next time we were there. We were talking about the shock I'd had there the last time because it had been reported in all the papers and Les had obviously seen it.' It was this conversation that would lay dormant in Ballard's mind until that billposter in May of 1972 . . . 'It all came back to me . . . meeting Les . . . the feeling of the shock . . .'

A Slight Tickle

Ballard now realises the importance of hiring roadies who really know their jobs and who are well clued-up on the subject of electronics. 'It's good to have a roadie who really knows his electricity. Some bands take what they can get just as long as he's big and can carry equipment.' Since then they've had little trouble from their equipment, except for a slight tickle now and then. 'I've only had small ones,' said Rod, ' . . . buzzes off equipment.' He is probably a little more cautious than the others though. Even if he feels a tickle he'll get the roadies to investigate. 'We were playing up north recently and I just touched the mike stand and got a mild buzz. I told them I wasn't going on and I got Ian to fix the new earthing system on.'

Their first gig in Holland was just outside Rotterdam. There was plenty of electricity flying around that night but not from fingertip to fingertip. There was also plenty of electricity being generated in the audience who slowly emerged from their eggshells of complacency. Russ Ballard has been playing too long to let an



Jim Rodford: A self-designed double-neck guitar

audience get away with apathy. Towards the end of the evening everyone was on their feet, and after a couple of encores Argent left them in the happy state of wanting more. 'Ve vant more. Ve vant more. . .'

Later in the dressing room, bass player, Jim Rodford, showed me his self-designed double-neck guitar which he thought would be of interest to readers of *Beat Instrumental*. With Jim's design it's possible to use two guitars separately or combine them into a double-neck version. He explained this model to me: 'It's a Fender Precision bass and a Fender Stratocaster modified so that they fit together to form a double neck. The advantage is that

you can also use them on their own individually.'

Rodford told me how the idea for this design first came to him. 'There've always been double-necked guitars around. Gibson make them, but Fender don't. No one, as yet, makes them interchangeable though. The idea came to me because I already had the two guitars and wanted somehow to combine them and yet use them separately. I took them to a friend of mine who is a carpenter, and together we worked out a design.'

The design is a very successful one, and Rodford is constantly asked where they can be bought. The answer to that question at the present moment is that they are

not manufactured. But that isn't to say that they never will be. If Mr. Rodford has his way he hopes to interest a major firm in marketing his design. 'When we were in the States,' he explained, 'we went to the Fender factory in Los Angeles and they were very interested, but non-committal. I've had the design patented in England, but no one has bought up the idea yet.'

Rodford points out that he has by no means exhausted the possibilities with this design and it's possible that numerous combinations will work as long as the bodies fit together. 'You could have a twelve-string and a six-string together . . . obviously they've got to be solid body guitars though . . .'

The next day we moved on to a town in Northern Holland where they'd played only a few months before. The promoter had apparently neglected to pay the hotel bill from the previous visit and so it wasn't exactly with enthusiasm that we were greeted on arrival. When the matter had been cleared up we ate, and then retired to bed before the concert.

Wake Up!

It was another house-shakin' event that evening with Rodford taunting the audience by saying 'Wake up Groningen'. He'd remarked earlier in the car that no audience likes to feel that they're considered to be lethargic, and at such a taunt they begin filling the aisles. His psychology seemed to be spot-on that night and again they 'vanted' even more. Following the gig we were promised a party, but on arrival we seemed to form 50% of the room's population so we ate a little and then retired to the hotel.

The next day we returned on the ferry to Harwich. Argent were all convinced that they would never return to Holland — something they'd been doing regularly each month for the past year. They now wanted to concentrate on the concert halls and ballrooms of England.

By STEVE TURNER

AMPLIFICATION!

BEAT INSTRUMENTAL LOOKS AT THE HEART OF A GROUP'S SOUND SYSTEM—THE INSTRUMENT AMPLIFIERS.

I can think of quite a few 'name' bands that come from my home district. Soft Machine, Kevin Ayers, Caravan and Chicory Tip are just four. And I can name, just as readily, at least twenty more who work the local clubs and concerts. You can probably do the same. So it shouldn't surprise you when I tell you that there are possibly ten thousand or more bands, from the top professionals right down to the merest amateurs, playing — privately or publicly — in Great Britain.

That's an awful lot of musicians. And they've all got something in common. They all need instruments and they all need amplification. So amplification — as our heading states — really is the heart of a group's equipment. You can be the greatest musician in the world — but no-one's going to believe you unless they can hear you.

And there's more to it than that. They've got to hear you to the very best advantage. And that means that a good amplification set-up is as vitally important as the instrument played through it. A Gibson Les Paul will sound just as bad through a souped-

up record-player as will one of the guitars that Woolworths have lately begun to sell. There's an old roadie's maxim that sums it up neatly: 'If you can't bloody hear it, you can't bloody dig it'.

So what can the musician do? It's all very well for a band in the position of Grand Funk Railroad to go out and buy 5,000 watts of brand-new, top-quality gear over the counter. For many musicians, though, it's not so easy. They have to buy the best they can afford — and look forward to the day when it won't leave a sizeable hole in their pocket.

We'd like to offer an infallible solution to the problem. But that's beyond anyone's power to do. It does help, though, if the musician knows what to look for. And that's what this month's special feature sets out to do.

There are many companies who produce amplification equipment. Some of it is good — very good — and some of it is not so good. Some of it is extremely expensive and some of it is relatively cheap. Our supplement aims to give a broad cross-section of the better models currently available on

the U.K. market — models which, we hope, might be what the individual musician needs. We've included those companies that cater for the budget-conscious group, and also those companies that provide equipment for those bands that feel absolute quality to be a more important consideration than price. We hope that there's something for everybody — our list includes amplifiers from £25 to models at £750, and amplifiers rated from ten watts to 1,000 watts

Unfortunately, there isn't room to include every company in the market. And similarly we haven't the space to go into the technical specifications of the individual models. We've only been able to give power ratings (all in RMS figures) and the number of channels and inputs. These are set out in the following way: A combination amplifier with an output of 50 watts, with four inputs and two channels, is described as a '50-watt 4/2 combination'. Similarly, a 100-watt amplifier top with six inputs into three channels is described as a '100-watt 6/3 amp top'.

Handling capacities for

speaker cabinets, unless otherwise specified, are given for single cabinets. 'Horn cabinets' are those units which incorporate a number of high-frequency horns into the overall design. Where speaker cabinets or amplifiers are designed for specific purposes, such as bass work, the appropriate description is given.

MORE DETAILS

But it should be remembered that many facilities and controls — including reverb, vibrato and similar effects — have not been described. The relevant manufacturers will be happy to supply more comprehensive details on request. All prices given are as up-to-date as possible. But changes are often forced upon manufacturers at short notice — so check with the companies concerned if you're in any doubt at all.

We've restricted our supplement to the field of instrumental amplifiers. A PA supplement was published in the March issue of *Beat Instrumental*. Copies are available from the editorial offices, at 58 Parker Street, London WC2, for 25p each.

AMPLIFICATION!

BECK

**Beck Amplification Ltd.,
Beck House,
Lister Road,
Wellingborough NN8 4EE.**

When *Beat Instrumental* first heard about the Beck range of amplification equipment, we were impressed not only by the appearance and performance of the equipment, but also by the company's marketing and design policy, which they describe as 'grass roots'. Their equipment, we were told, has been developed as the result of working and co-operating with the various groups who have passed through Beck's eight-track studio.

Their equipment is designed to meet the requirements of a working band, as expressed by the bands themselves. But there's more to it than that - for Beck have introduced a few of their own ideas to the field of amplification design. The equipment is designed according to hi-fi considerations as well as the factors of power handling and resilience, and is packaged in cabinets which owe little, in terms of appearance, to accepted ideas. The two available ranges - known as 'White' look and 'Black' look, offer an exciting and original design.

Beck are more concerned with maintaining their close liaison with their customers than in 'making a killing'. They are presently to extend their dealer network to cover the U.K., but this will be done gradually. They will continue to liaise closely with groups using their equipment - providing, for example, technical information and circuit diagrams to assist in the maintenance of their equipment.

The range includes:

70 watt, 4-channel Amp top. Black look.

Price £89.00

100 watt, 4-channel Amp top. White look.

Price £112.00

125 watt, 6-channel Amp top. Black look.

Price £132.00

150 watt, 6-channel Amp top. White look.

Price £155.00

200 watt, 6-channel Amp top. White look.

Price £180.00

400 watt, 12-channel Amp top. White look.

Price £370.00

PA 40. 40-watt Cabinet. Black look.

Price £52.00

PA 80. 80-watt Cabinet. White look.

Price £98.50

PA Altec. Black look.

Price £92.00

Although Beck equipment is designed primarily for PA use, the amplifier models are suited to the requirements of those musicians who require multi-channel facilities.

LANEY/ DAN ARMSTRONG



Selmer's Treble 'n' Bass 50 S.V.



B & H's Dan Armstrong 60-watt Graphic Amplifier.

**Boosey & Hawkes Ltd.,
Deansbrook Road,
Edgware,
Middx.**

Boosey & Hawkes, one of the best-known names in the musical equipment industry, manufacture the well-known **Laney** range of amplification - used by many top working bands

Lately, though, they have introduced a new range, named after designer **Dan Armstrong**. The Dan Armstrong range introduces to the live music circuits a concept in amplification that has previously been seen only in the studio. The principle, known as graphic amplification, allows the musician to achieve virtually any 'sound' he chooses, by the balancing of the various frequency bands contained in the frequency spectrum of the amplifier's output.

Such has been the demand for the Dan Armstrong range that the St Giles Music Centre, retail outlet for B & H, sold out of their first stock delivery within a few weeks of the range being announced.

The Laney range con-

tinues to cater for the working group that requires a more 'conventional' set-up.

The selection of instrument amplifiers includes:

LA 60BL. 60-watt 4/2 Amp top. Price £85.25

LA 100BL. 100-watt 4/2 Amp top. Price £110.75

LA 200BL. 200-watt 4/2 Amp top. Price £155.00

LC 50. 50-watt 4/2 Combination. Price £134.75

LC 30. 30-watt 4/2 Combination. Price £113.15

LC 16. 16-watt 2/1 Combination. Price £52.75

LA 50BL. 50-watt 2/2 Amp top. Price £86.00

LS 100BL. 100-watt Slave amp. Price £100.75

LC 412L100. 4x12" Cabinet. 100 watts.

Price £113.15

LC 412B100. 4x12" Cabinet. 100 watts. Bass speakers.

Price £113.15

LC 118B100. 1x18" Cabinet. 100 watts.

Price £96.00

LC 215H LB100. 2x15" Horn cabinet. 60 watts.

Price £147.25

LC 215 LB100. 2x15" Horn cabinet. 60 watts, without horns.

Price £102.25

LC 212 L50. 2x12" Horn cabinet. 50 watts.

Price £81.50

LC 212. 2x12" Folded horn cabinet. 100 watts.

Price £147.25

LC 215. 2x15" Bass cabinet. As above.

Price £178.25

Laney equipment is available in a variety of assembled stacks and rigs, complete with leads and all interconnections. Prices and full details are available on request.

The Dan Armstrong range of graphic amplifiers includes:

DAN 1. 30-watt Combination. Price £127.85

DAN 2. 60-watt Combination. Price £160.50

DAN 3. 60-watt Amp top. Price £98.50

DAN 4. 100-watt Amp top. Price £126.35

DAN 5. 200-watt Amp top. Price £175.95

DAN 6. 60-watt Slave amp. Price £82.95

DAN 7. 100-watt Slave amp. Price £108.50

DAN 8. 200-watt Slave amp. Price £158.00

DAN 9. 4x12" Cabinet. 60 watts. Price £126.25

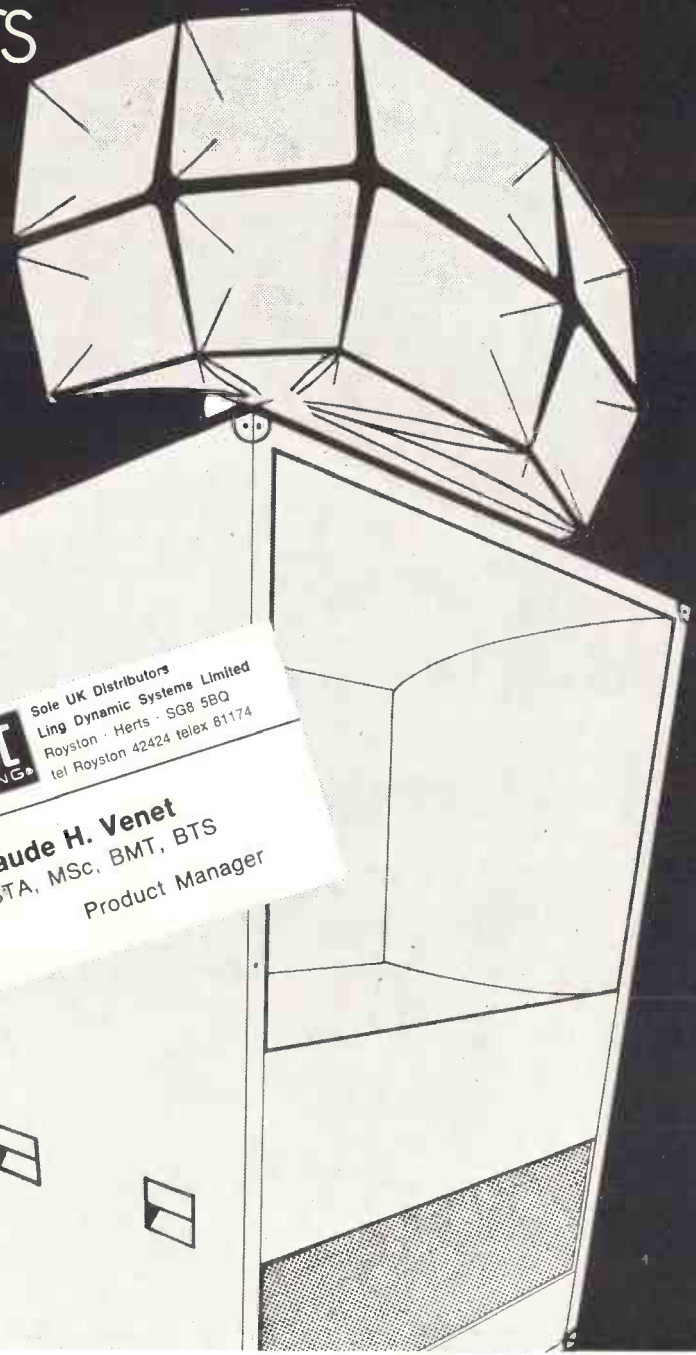
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AMPLIFICATION!

CARLSBRO

**Carlsbro Sound Equipment Ltd.,
Lowmoor Road
Industrial Estate,
Lowmoor Road,
Kirby-in-Ashfield,
Notts.**

The group equipment market is one of the most competitive. So it says something for **Carlsbro's** amplification range that the company were recently forced to move to larger factory premises. The equipment has grown steadily in popularity since its introduction.

The success of Carlsbro lies mainly in the fact that the company has avoided the temptation, to which so many of their contemporaries have fallen prone, to 'run before they walk'. Their equipment has been developed by a

steady process of innovation and trial, so that their present range presents the results of many hours of experiment, testing and improvements.

All of this has been done in close liaison with the growing number of bands who use Carlsbro equipment. For this reason Carlsbro are able to offer a range of equipment well tailored to the specific needs of a specialist professional band – rather than offering a 'general' range. They manufacture, for example, a 60-watt mixer amplifier which offers the 'club' musician the facilities normally found only in more powerful equipment. Thus the club musician is able to mix a professional sound without the unnecessary expense of purchasing a needlessly-powerful unit.

Their range of instrumental amplification includes:



Carlsbro 60-watt TC Amp. Top.

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|--|--|
| 60TC. 60-watt 4/2 Amp. top.
Price £76.01 | 4x12" Large cabinet. 120 watts.
Price £111.20 |
| 100TC. 100-watt 4/2 Amp. top.
Price £105.53 | 4x15" Cabinet. 200 watts.
Price £172.79 |
| 200TC. 200-watt 4/2 Amp. top.
Price £135.54 | 1x18" Bass reflex cabinet. 100 watts.
Price £76.88 |
| 60TR. 60-watt 4/2 Amp. top. Tremelo and reverb.
Price £99.97 | 2x15" Cabinet. 100 watts.
Price £98.95 |
| 100TR. 60-watt 4/2 Amp. top. As above. Price £119.35 | 2x12" Cabinet. 60 watts.
Price £65.31 |
| 4x12" Cabinet. 80 watts.
Price £84.00 | 1x15" Twin horn cabinet. 50 watts.
Price £92.04 |
| 4x12" Cabinet. 120 watts.
Price £107.19 | TC Twin. 60-watt 4/2 Combination. Price £124.00 |
| 2x18" Cabinet. 200 watts.
Price £120.25 | 2x12" TS. Cabinet for TC and TR. Price £65.31 |
| 4x12" Large cabinet. 80 watts.
Price £88.20 | TR Twin. 60-watt 4/2 Combination. Reverb. Price £151.12 |



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Beck Amplification Ltd. and Beck Sound Recording Studios
Beck House, Lister Road,
Wellingborough NN8 4EE
Tel: Wellingborough 4126



PARK

Clearitone Musical Instruments Ltd., 27 Legge Lane, Birmingham B1 3LD.

Clearitone are the manufacturers of **Park** amplification — for a long time a popular choice of equipment with many working bands.

The particular appeal of Park equipment lies in the fact that it provides a high-quality sound at a reasonable and attractive price. The equipment, developed over the past few years, uses high-quality components and designs which have been steadily improved in order to achieve a high level of audio performance. Park amplification has a particularly rich and attractive sound quality.

The range of equipment is well thought out to give a flexible system from a carefully chosen selection of amplifier and speaker models.

The range of instrument amplifiers includes:

1001L. 75-watt 4/2 Amp top Price £85.70

1001B. 75-watt 4/2 Amp top. Bass. Price £85.70

1005L. 100-watt 4/2 Amp top. Price £118.23

1005B. 100-watt 4/2 Amp top. Bass. Price £118.23

1002L. 150-watt 4/2 Amp top. Price £142.29

1002B. 150-watt 4/2 Amp top. Bass. Price £142.29

1008. 4×12" Lead cabinet. 100 watts. Price £103.59

1009. 4×12" Bass cabinet. 100 watts. Price £103.59

1010. 2×15" Cabinet. 100 watts. Price £95.48

1011. 1×18" Bass cabinet. 100 watts. Price £75.33

1012. 1×15" Altec folded-horn bass cabinet. 100 watts. Price £140.00

1013. 1×15" Lead cabinet. As above. Price £130.00

1014. 4×12" Horn cabinet. 240 watts per pair. Price £164.05

1019. 50-watt 4/2 Combination. Price £144.38

1018. 25-watt 4/2 Combination. Price £90.32

DAVOLI

**Davoli (U.K.) Ltd.,
Davoli House,**

**859 Coronation Road,
London, NW10.**

Davoli, a leading continental company that has been established in Italy for over thirty years, have worked closely with musicians in the design and fabrication of all their products. They have now opened a warehouse design/repair facility in London, complete with what they describe as a full range of 'amplified goodies'.

Davoli manufacture a wide range of equipment. Their PA includes low-feedback microphones, mike stands, PA amplification systems from 80 to 2,000 watts or more and a range of speaker cabinets that includes horn units, horn cabinets and a 100-watt unit that, measuring only 1' x 1' x 2', can be carried like a suitcase.

All Davoli amplifiers, in both PA and instrumental ranges, include a frequency filter network with infinitely variable controls in five frequency ranges, giving a full graphic system. The larger models incorporate a variable sensitivity control that allows the matching of any input

source to achieve the ideal output at any volume. These amplifiers can be used with any selection of speaker enclosures and adjusted so that the sound from each cabinet is the same, whatever their relative sizes.

Davoli market what is described as a 'more-than-complete' range of twenty speaker enclosures, all containing powerful, high-quality units capable of giving the musician 'hi-fi sound even at full volume'.

The amplification range, for which prices are not yet available, includes:

Organ Bass S.5. 50-watt Amp top for organ or bass.

Lied 50 Super Effects. 50-watt Amp top for lead, featuring reverb and vibrato.

Lied TD 100. 100-watt Amp top for organ, bass or lead, featuring sensitivity control, distortion, reverb and vibrato.

Pianorgan. 160-watt Amp top for piano, electric piano and organ. Features include graphic equalisation, reverb, fuzz and vibrato.

Super Lied 200. 160-watt Amp top for lead guitar, with equalisation by sliders, re-

It's quality that counts.. making NICHOLLS the no.1 contender!



Manufacturers of fine quality amplification. P.A. Systems and mixers to slave to a thousand watts. 200/120 & 60-watt amplifiers with built-in pre-balancing system on all SL models. Full range of speaker systems including reflex and horn cabinets, customising on request — in fact there's nothing Nicholls cannot do for your sole requirements!

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Tel: 01-534 3428

AMPLIFICATION!

verb, fuzz and vibrato.

Lied Bass 200. 160-watt Amp top for bass, with equalisation.

DB 150. 2 x 10" Cabinet. 50 watts.

Stocky B. 2 x 12" Cabinet. 80 watts.

Lied 100. 2 x 12" Cabinet. 100 watts.

DB60. 1 x 15" Cabinet. 60 watts.

Lied 160. 2 x 15" Cabinet. 160 watts.

Lied 150. 4 x 12" Cabinet. 150 watts.

San Remo. 4 x 15" Cabinet. 150 watts.

Lied Bass 100. 1 x 18" Bass cabinet. 80 watts.

The Davoli self-powered mixers, designed for PA work, are manufactured in configurations of 80 watts (four channels) and 80/160 watts (eight channels). Volume and tone controls, to-

gether with reverb and tape echo, are featured on each channel. The mixers offer five-frequency sensitivity control, together with master volume, reverb and echo-send facilities.

Prices and further information on the Davoli equipment range are available from their U.K. premises, for which the telephone No. is 01-965 8646/7.

JBL

**Feldon Audio Ltd.,
126 Great Portland St.,
London W1N 5PH.**

Feldon Audio are the U.K. distributors of **JBL** equipment, which is handled on the retail market by Dallas-Arbiter.

The name of **JBL** is synonymous with quality. The

design of their speaker drive and horn units places them far ahead, with Altec and Vitavox, of most other equipment in terms of sound quality and handling capacity. The construction of the speaker cones, for example, enables the user of **JBL** equipment to get almost double the handling capacity and acoustic volume of some cheaper makes of equipment.

Many manufacturers, for this reason, now adopt **JBL** drivers in the construction of their own equipment.

With the growing emphasis on sound quality many professional bands have switched to **JBL** speaker cabinets in the design of their PA set-ups. The extensive range offers a level of response and efficiency that does full justice to the quality



New from Italy: Davoli's 8-track Mixer.



BRITISH AMPLIFICATION

JOHNSON

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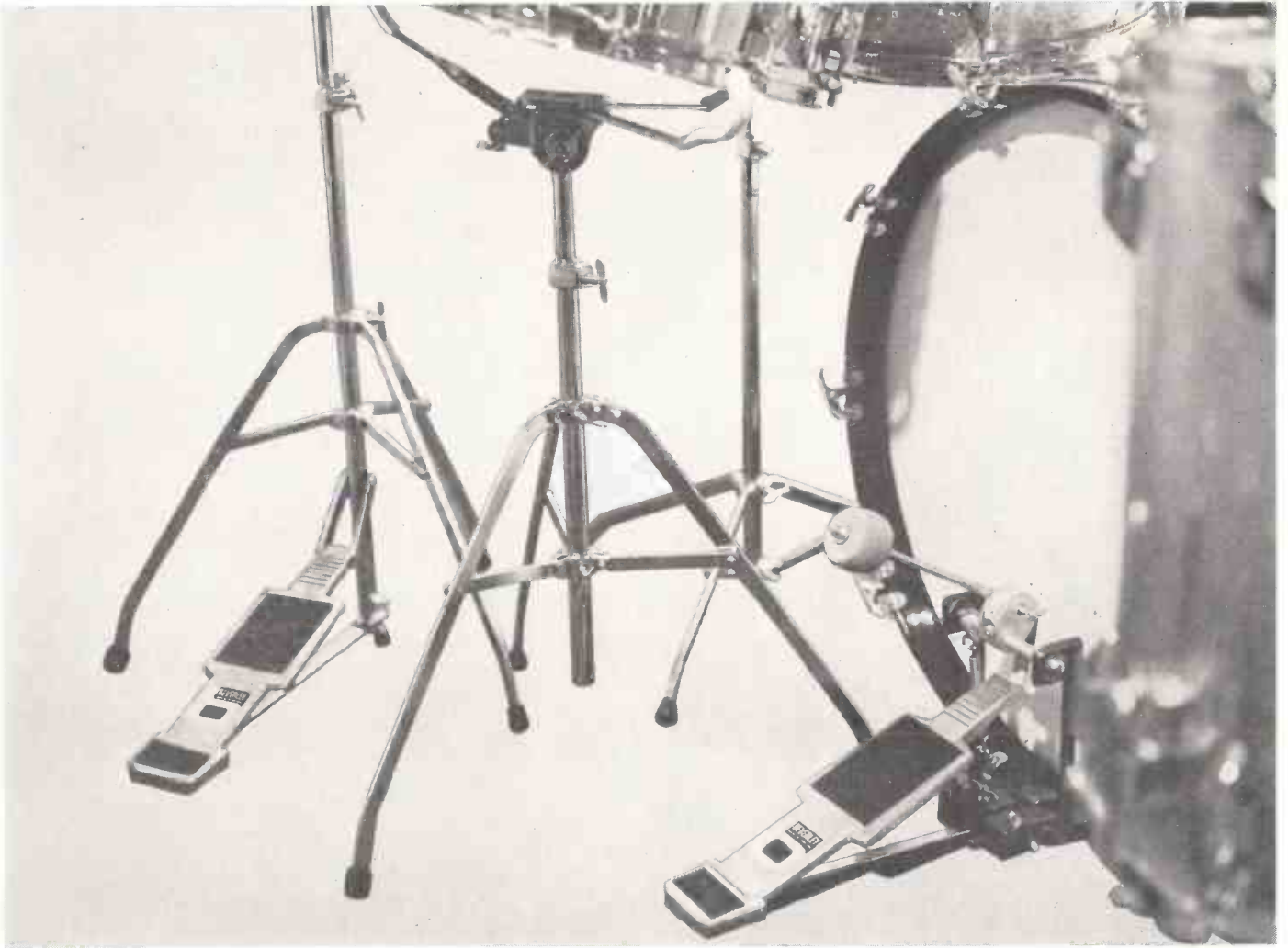
Featured this month is "SpeechMaster," to keep your group in touch

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B.1.2

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Built to the world famous Marshall specifications, for sound perfection, reliability and robustness.



2051 250-watt Slave Amplifier Fully transistorised, this Amplifier is capable of 250 watt output R.M.S. and incorporates fail-safe switching, also a full fault diagram on the control panel. Slave Amplifiers can be linked together for greater output, and are designed for easy stacking.



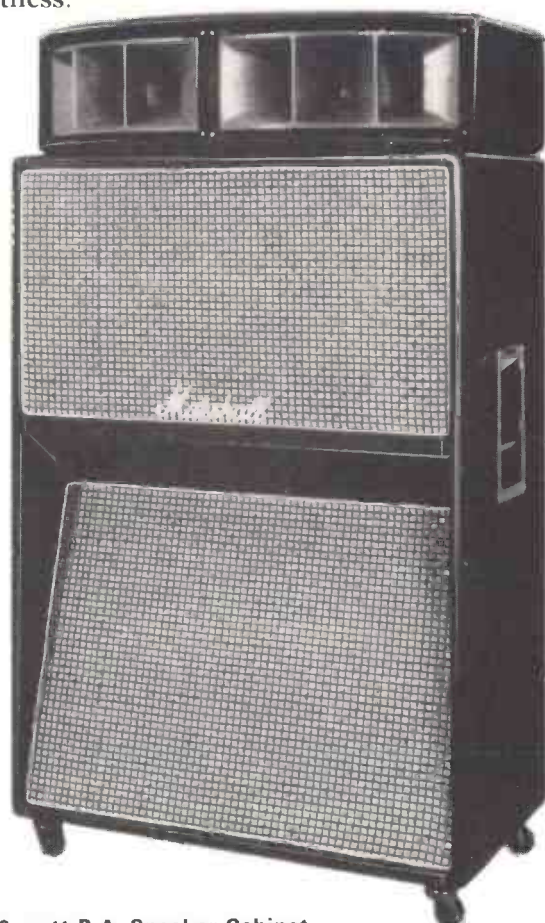
Powercel 15" Speakers

Developed by Marshall and Celestion for exclusive use by Marshall. This speaker is 6DB louder (4 times as loud) than the standard 15" speakers. The voice coil is 3" diameter and wound with aluminium wire for organ and P.A. use. Copper wire is used for specific bass use.



Mixer Unit

2050 P.A. Mixer The Marshall professional Mixer Unit is now available in 9-12 or 15 channel versions. It is a semi-conductor mixer of modular construction with integrated circuits. The Mixer Unit is complete with master-monitor and power supply boards. Each channel is individually replaceable which allows for easy servicing.



250 watt P.A. Speaker Cabinet

2056 This new style P.A. cabinet developed by Marshall contains 2—15" (38.10 cm) Celestion Powercel speakers capable of handling 250 watts.

This cabinet is a rear loaded horn enclosure for emphasis to the bass frequencies.

2057 Double Flare Horn Unit Designed for use with the 250 watt P.A. Cabinet it contains a double flare horn speaker which aids and produces an even and wide distribution of middle and high frequency sounds.



GROUPS USING MARSHALL PROFESSIONAL P.A.

Deep Purple, ● The Grease Band, ● Climax Chicago ● Juicy Lucy, ● Stephen Stills (for his European Tour), ● Masters Apprentices, ● Barclay James Harvest Orchestra, ● Pete Brown/ Graham Bond Band.

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Write for full details and leaflet to:
Rose, Morris & Co. Ltd.,
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2053 Lead/Organ Flare Cabinet.

The new flared picture-frame cabinet houses a 12" Powercel speaker. Output capacity of 125 w. Equivalent in sound projection and volume to four conventional 12" speakers.

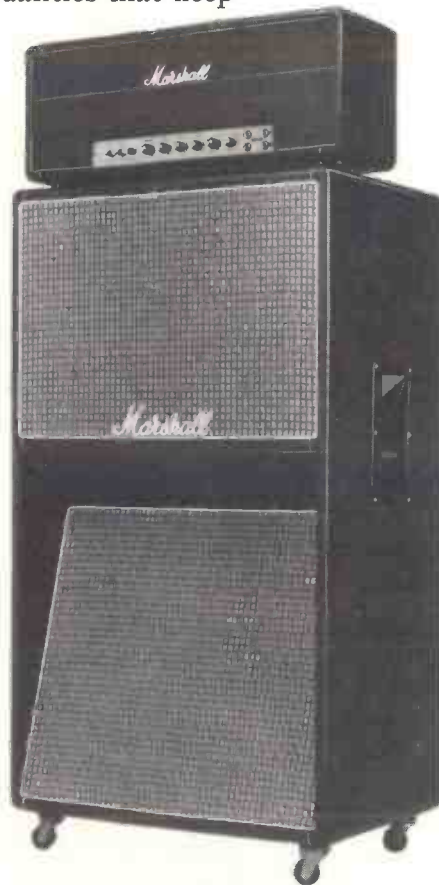
2054 Lead/Organ Flare Cabinet.

The new flared picture-frame cabinet houses a 15" Powercel speaker. Output capacity of 125 w. Equivalent in sound projection and volume to four conventional 12" speakers.

2052 Lead/Organ Cabinet.
This cabinet contains one 15" Powercel Speaker designed with a rear loaded horn enclosure to add bottom end boost. Output capacity of 125 w.



SupaWah Pedal Model 2023. Battery-operated pedal unit in metal case. Foot control with toe-push ON/OFF switch. Durable stove-enamelled finish.



SupaFuzz Pedal Model 1975. Battery-operated unit in metal case. Two controls - volume and filter; jacks socket input and output; foot control push-button ON/OFF switch. Extra long sustain (1.5 seconds)

Artist Combo 2040 Artist combination reverb amplifier, output 50 watts ... 4 inputs on two channels. Peripheral sound in one compact unit.



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AMPLIFICATION!

of present day amplification equipment, with the capacity necessary to handle the high levels of power output that are so much a part of modern rock music.

JBL manufacture their own power amplifiers, designed to match their speaker units and cabinets. Although these are designed mainly for the studio, many music-

ians seem to have adopted them for live performance.

The speaker range includes:

SB 110. 1×10" Tuned cabinet. 50 watts each.

SB 120. 1×12" Cabinet. 80 watts per pair. Price £119.40

SB 130. 1×15" Hi-efficiency cabinet. 80 watts each.

Price £134.52

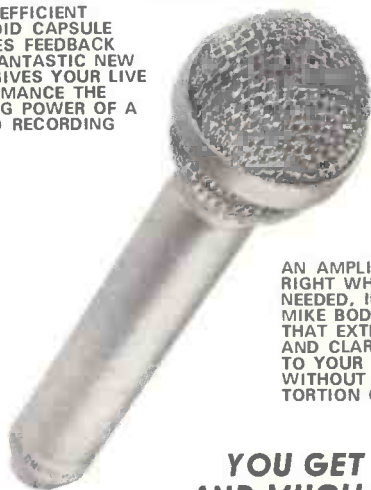
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PAL 1,3075. As above, but with 075 tweeter.

Price £184.62

SB 230. 2×15" Tuned cabinet. 160 watts.

Price £242.00

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Price £336.00

PAL 100. Horn cabinet. 80 watts.

Price £170.00

PAL 200. Mid-high frequency horn cabinet. 180 watts.

Price £300.00

D 110F. 10" High efficiency driver.

D 120F. 12" High efficiency driver.

Price £64.88

D 130F. 15" High efficiency driver.

Price 72.32

D 140F. 15" High efficiency bass driver.

Price £74.40

* on application

H/H

H/H Electronic Ltd.,
Cambridge Road,
Milton,
Cambs.

The name of **H/H Electronic** should be well known by now to any regular reader of *Beat Instrumental*. And it's becoming better known by many other people as well – those who regularly attend or play at any of the live music venues of the U.K. For H/H Electronic are fast becoming one of the most important new names in the musical equipment field.

They were established initially as a company specialising in the supply of high-quality studio power amplification. Their **TPA** range of power amplifiers is in evidence in many of the country's leading recording studios. Their success in this field, together with the products of many hours of research and testing has recently led them into the field of instrumental amplification – where their products are finding a ready market.

The latest models in the range – the **MA100S** and **MA100RPA** series – are typical of the standards H/H equipment maintains. Total distortion, at an output (nominal) of 100 watts, is virtually negligible. The signal/noise ratio, at -70dB, means that background hum and other noise has been

almost completely eliminated. There is no doubt whatsoever that H/H have a considerable amount of evidence to back up their claim that the current range of H/H amplification equipment is ahead, in terms of specifications and performance, of any other commercially available amplification range of the same type.

Perhaps the most extraordinary quality of H/H equipment lies in its price. The **MA100S** (described in full in the June issue of *Beat Instrumental*) is priced at £100 – a figure unmatched by any other model of similar quality. Other models in the H/H range are similarly priced at an extremely reasonable level.

The range of instrumental amplifiers includes:

IC 100. 100-watt 4/2 Amp top. Built-in sustain with footswitch. Price £96.00

IC 100S. 100-watt 4/2 Amp top. As above, with reverb and tremelo facilities.

Price £129.75

IC 100. 75/120-watt 4/2 Combination. Addition of extra speaker gives 120-watt output without need for further power or slave unit.

Price £148.00

IC 100S. 100 watt 4/2 Combination. Price £136.00
412 BL Minor. 4 × 12" Cabinet. 120 watts.

Price £108.00

412 BL Major. 4 × 12" Cabinet. 120 watts.

Price £120.00

ORGAPHON

M. Hohner Ltd.,
39/45 Coldharbour Lane,
London SE5 9NR.

Hohner, one of the best-known names in the musical instrument market, have established a growing reputation in the amplification field with their **Orgaphon** range of combination amplifiers and amp tops.

The range is flexible enough to meet the requirement of any working band. Power ratings from 30 to 100 watts are available. All amplifiers are fitted with a full complement of tone and volume controls and the more powerful models offer

the latest p.a. amp.

A TRUE SOUND



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TELEPHONE: KIRKBY-IN-ASHFIELD 3902

DAVOLI

Generally speaking, each brand of amplifier has its own characteristics, its own 'sound'. Because of this, certain amplifiers are preferred for their 'clean' sound, whilst certain others are chosen for their 'dirty' sound. Not any more. An Italian company has come along and changed all this completely, giving everyone's personal prejudices a kick up the tailgate.

Davoli, a new company to England, make amplifiers that sound clean or dirty, or anywhere in between. They can make a bass cabinet sound like a Fender twin, or thump across like a cattle stampede. They can sound scarifi-ingly electric through a small cabinet at low volume, or positively clear and delicate through a large cabinet at maximum. Or vice-versa in all cases. In any case, they must surely be the loudest amps, watt-for-watt, on the market. This

versatility is achieved by a unique combination of controls which divide the sound spectrum into five equalised frequency ranges (bass, middle bass, middle, middle treble, treble), and provide ideal matching or mis-matching of input signal to output signal. The larger amps have a matching, switchable treble booster built in, with its own effects control. Sliders are used for the equalisation, and conventional pots for all other functions. Every amplifier

comes with its own effects foot-switch, which plugs into its own input on the front. Davoli work closely with musicians on their products, and these amplifiers bear that out.

MUCH MORE

With such sophisticated amplifiers, one would expect high-quality speakers . . . and these certainly are. Davoli design and make their own speakers, which are very strong and clear, and up



Davoli is conspicuous by

. . . or so we hope. Our amplifiers have no 'particular' sound, they have 'all' sounds. It's up to you. The same goes for our speakers, microphones, and amplified instruments: they all reproduce faithfully; but if you want to colour the sound, we provide the controls which give you unprecedented versatility.

When we are designing a new amplifier, for example, we work closely with the musicians who will be using it. We

therefore design the basic unit which will make any signal louder, without colouring it in any way. Then we translate everyone's ideas (including our own, of course!) into circuits that will enable the amplifier to bend in all directions. After exhaustive tests, scrutiny and further discussion, we arrive at a tentative final design which satisfies everyone. We then hone *that* down until we arrive at a pure, integrated

to the best American equipment. The complete line includes all the standard configurations, but also quite a few unusual ones. Some of the PA cabinets can be mounted on sturdy 'sky' stands which can gracefully elevate a 100-watt cabinet 10 feet off the ground. One model 4X12 cabinet is ported in the rear to provide excellent feedback-free monitoring (when mounted on sky-stand) on stage. These Davoli combinations will separate the men from the boys.

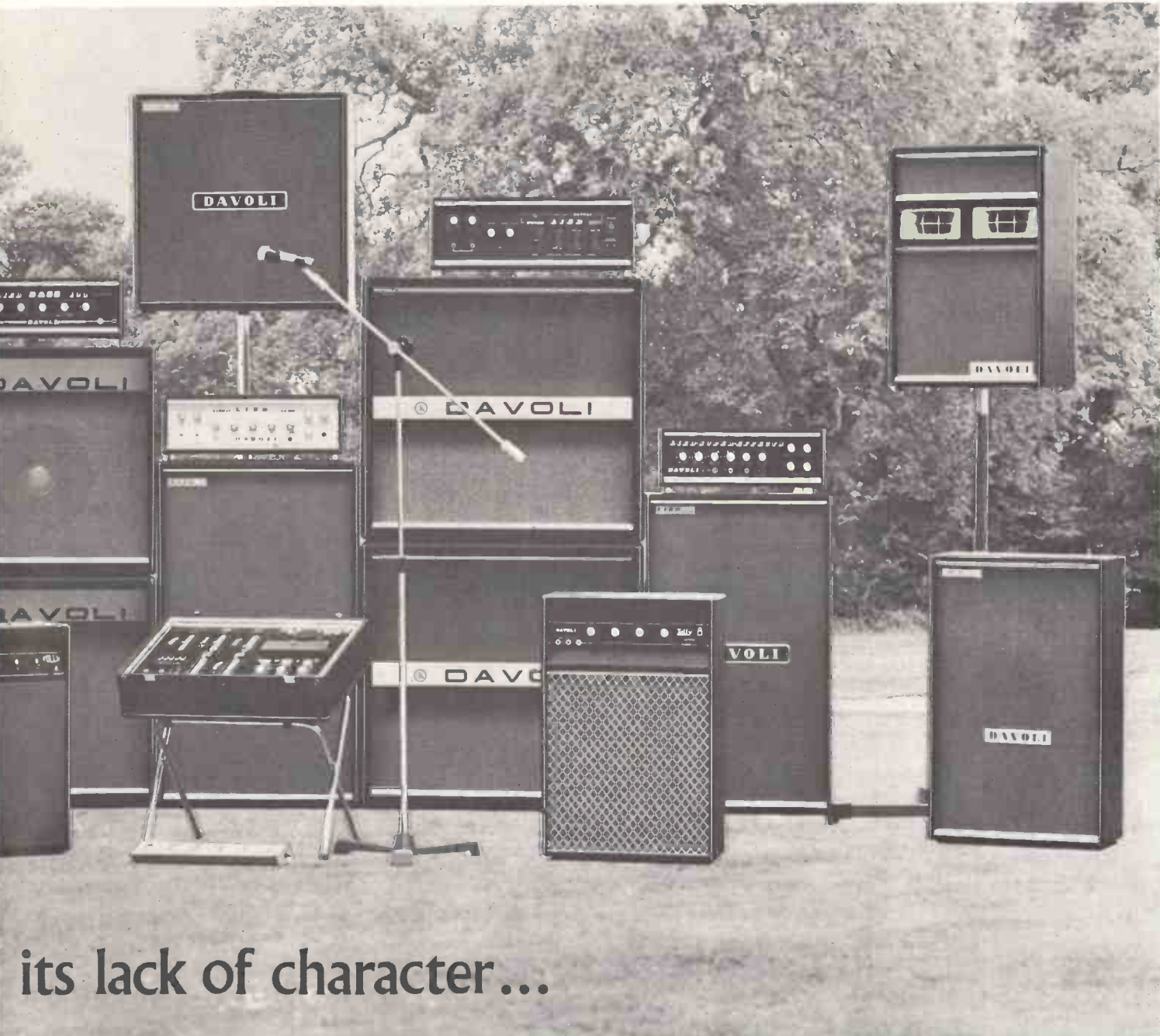
ITALIAN JOB

Davoli are a well-known company in Italy, designing and producing not only group amplification, but 8-track stereo decks, domestic amplifiers and hi-fi speaker enclosures, electric organs, drums (stainless steel!), lightshow lights and effects, rhythm boxes, octave dividers, studio mixers, a synthesizer, a beautiful and foolproof electric piano, full range of microphones, discotheques, and all the hardware

to support their equipment (mike stands, speaker stands, etc.). They have a huge factory complex in Parma, the home of Italian opera, where all the equipment is designed and manufactured.

On our side of the Channel, Davoli have moved into a large warehouse in Park Royal, which is on the Piccadilly line and right opposite Guinness. Part of the building is being converted into demonstration rooms, one large, one small, where individual music-

ians and whole groups will be invited to sample all the gear at realistic volumes. Repair facilities are also located in the same building. This facility will be for repair, consultation and demonstration only; all sales will be handled by authorised dealers, and all full-blown demonstrations will be booked through those dealers. After the initial settling-in, Davoli look to grab a fair share of the market . . . considering their approach, they will.



its lack of character...

and sensible piece of equipment and go into production. That's just the beginning . . . we are always open to suggestion and we try to keep with the changes and demands of the market.

Davoli gives the musician the tools he needs to make the sound he wants.

For additional information on Davoli Amplification, please write to us directly, or tick the appropriate box on the Reader's Inquiry Card in this issue.

DAVOLI

DAVOLI (U.K.) LTD., Davoli House, 859 Coronation Road, London, N.W.10. Tel.: 01-965 8646/7

Dealer inquiries invited.

AMPLIFICATION!

reverb and vibrator facilities as standard. Two speaker cabinets, using Hohner's specially designed drivers, are available for use with the **SR 76** amp top.

Hohner also distribute the Schaller range of electronic effects accessories.

The range of amplification includes:

24 MH. 30-watt 5/3 combination. Price £108.15

33 MH. 45-watt 7/4 combination. Price £159.00

55. 70-watt 4/2 combination. Price £195.30

60 N. 80-watt 4/2 combination. Price £234.15

SR 76. 100-watt 9/5 amp top. Price £227.00

SR 61. 80-watt 9/5 combination. Price £245.25

Box 80. Speaker cab. 80 watts. Price £91.95

OTS 100. Speaker cab. 100 watts. Price £155.00

are the manufacturers and distributors of a wide selection of musical instruments and equipment.

They aim to provide high-quality equipment to the musician at a reasonable price. Their amplifiers are produced in full accordance with this policy. The **Zenta** and **Miles Platting** models are produced to the highest standards, yet sold at an extremely competitive price. They are ideal for the smaller band and those musicians who are forced to be budget conscious.

The range includes a new model typical of Hornby-Skewes high standards. The model, a 50-watt pickaback design, is equally suitable for instrumental or vocal use. There are four inputs into two independent channels, each fitted with full volume, tone and presence controls. The speaker cabinet utilises 2 x 12" Celestion G12H loudspeakers, fitted into an attractively-designed, vinyl-covered cabinet. The amp top, designated the **Miles Platting V50**, is priced at £69.96. The speaker cabinet is priced at £63.96.

The Zenta range includes a similar pickaback design



H/H Studio Quality: The ICS100S Instrument Stack - 100 watts of undistorted power.

ZENTA

**J. Hornby Skewes & Co., Ltd.,
Salem House,
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J. Hornby, Skewes, a Yorkshire-based company well known in the music industry,

model, rated at 50 watts and offering the same facilities and performance of the Miles Platting design. The **Zenta V50** amp top is priced at £68.99 and the matching speaker cabinet, the **Zenta V50-S**, is £61.33.

JENNINGS

**Jennings Electronic Industries Ltd.,
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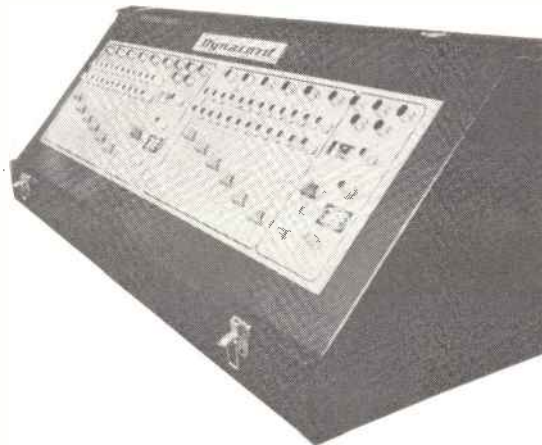
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For further information contact:

B. L. Page & Son,
Dept. CIS,
10 Wood Street,
Doncaster.

AMPLIFICATION!

The name of **Jennings** is one of the oldest and most respected in the amplification industry. The company, founded twenty-three years ago, helped to pioneer the development of group amplification in this country. The Jennings design team provided amplifiers like the **AC 30** and **AC50**, more of which have been sold than any other instrumental amplifier models.

The same high standards are preserved in the present Jennings range, sold all over the world as well as throughout the UK. The circuitry and design has been steadily improved and changed through the experience Jennings have gained in their long history.

The range includes combination amplifiers, amp. tops and speaker cabinets, using high-quality components and

proven designs to offer the group musician a complete selection of gear. And Jennings equipment, for the many bands who consider 'looks' to be important, presents one of the most attractively-designed ranges on the present market.

The range of instrumental amplifiers includes:

- J40.** 40-watt Combination. Price £140.00
- J100.** 100 - watt Combination. Price £217.00
- B100.** 100-watt Bass stack. Price £210.00
- B50.** 50-watt Bass stack. Price £210.00
- J100D.** 100-watt Stack. Price £225.00
- B50.** 50-watt Bass amp. top. Price £115.00
- B100.** 100-watt Bass amp. top. Price £87.00
- J100.** 100-watt Amp. top. Price £120.00

- J200.** 200-watt Amp. top. Price £185.00
- T50.** 2 x 12" Cabinet. 50 watts. Price £69.00
- B1.** 1 x 18" Cabinet. 100 watts. Price £95.00
- B2.** 2 x 15" Cabinet. 100 watts. Price £95.00
- B3.** 1 x 15" Cabinet. 50 watts. Price £66.00
- D4.** 4 x 12" Cabinet. 100 watts. Price £105.00
- RLS5.** Rotary speaker cabinet. 30 watts. Price £113.00
- RT10.** Rotary speaker cabinet. 20 watts. Price £83.00
- 0.100.** 100-watt Organ amp. top. Price £115.00
- 0.50** 50-watt Organ amp. top. Price £87.00

well balanced, to provide a good selection of equipment suitable for most types of group use. Both pickaback stack designs and combination models are included. The range, which includes mixers, effects units and speakers, is attractively designed and ideal for the group that likes to present a unified 'look' with its equipment.

The range of instrument amplifiers includes a **100-Watt Universal Amplifier**, offering 100 watts RMS output from a 4-input, twin-channel design. A wide tonal range is provided by the carefully-designed controls. The retail price is £67.50. A **50-Watt Valve Bass Amplifier**, priced at £69.50, offers a studio design bass combination amplifier, incorporating 2 x 12" speaker units. The 50-watt model heads a range of studio-type amplifiers including a 30-watt combination at £62, a 15-watt combination at £35 and a 5-watt practise and tuning amplifier at £21. The latter model incorporates tremelo facilities.

The Johnson speaker range, using high-quality drive units, includes a 50-watt capacity bass cabinet at £50.40 and a 50-watt lead cabinet at £47.30. A 100-watt 4 x 12" cabinet is priced at £87.25 for the bass design and £79.25 for a lead cabinet.

JOHNSON

**Johnson Electronics Ltd.,
Johnson Triumph House,
122 Brighton Road,
Purley,
Surrey CR2 4DB.**

The **Johnson** range of instrumental and PA amplification is fairly new to the group equipment market. But the design is based on the many years' experience that Managing Director, Geoff Johnson and his design team have gained in the field of electronics and amplification manufacture.

The range, which offers outstanding value for money, is attractively presented and

STUDIO QUALITY AT ALL LEVELS

by **WALLACE** of course!!

The busy Studio man demands a lot from his gear... the 'Right' sound, freedom of unwanted noises PLUS absolute reliability.

That's why most of the 'Top' ones use a WALLACE XT Model. And that's why you see (or hear) so many in British and Continental Recording studios.

Three standard Models:

- AC.3500XT Mk. IV (up to 40 watts undistorted) £100
- AC.5075XT Mk. II (50-70 watts r.m.s.) £135
- AC.120XT (in excess of 120 watts r.m.s.) £185

'SPECIALS & SLAVES' TO ORDER

All WALLACE Amplifiers are custom-built so you *may* have to wait a few days.
12 months' comprehensive guarantee.

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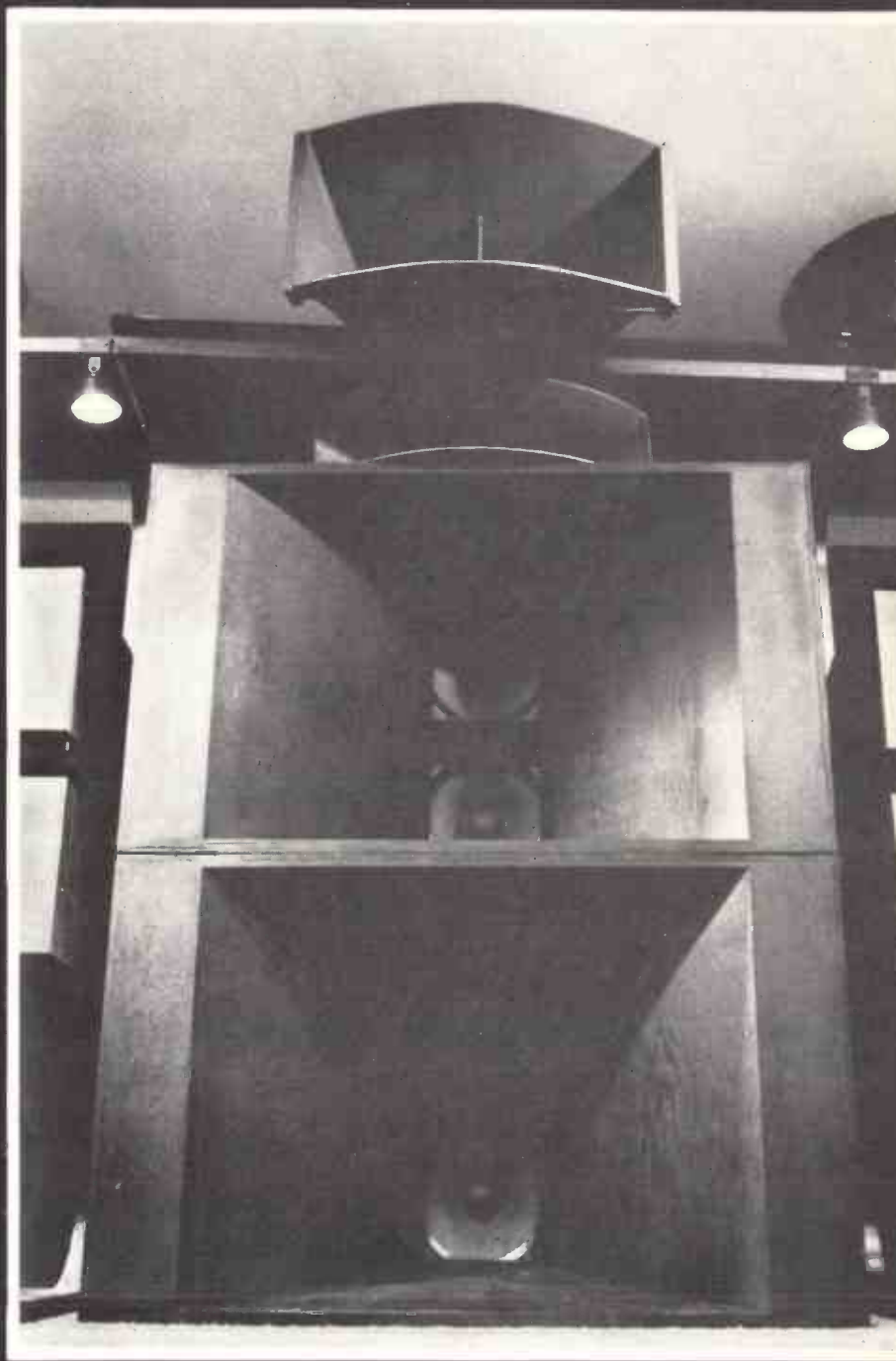
Jenning's B50 Bass Stack.

JBL SOUND ON-STAGE

Wherever studio sound reproduction quality is required at high volumes, JBL Professional Loudspeaker systems are used by most leading groups throughout the world.

Every professional sound installation is unique: some routine, some difficult and some almost impossible. JBL have over 200 different components for every possible application—

backed by 50 years experience in sound reproduction for live performance.



CONTACT: EXCLUSIVE EUROPEAN DISTRIBUTORS

FELDON AUDIO Ltd.

126 GT. PORTLAND ST., LONDON W1N 5PH

Tel: 01-580 4314 Telex: 28668

AMPLIFICATION!

ALTEC

Ling Dynamic Systems Ltd.,
Heath Works,
Baldock Road,
Royston,
Herts.

Ling Dynamic Systems are the UK distributors of the almost legendary American **Altec Lansing** equipment – a leading range in the field of amplification, and particularly in the field of loud-speaker design.

The great paradox of speaker design is that, while it's possible to design a theoretically perfect loudspeaker, it's impossible to approach the performance of the design in practical terms. Very few commercially-designed speakers approach an efficiency rating of more than

thirty per cent of the theoretical figure.

Altec's design team have done more than most, to the extent that Altec drivers are up to three dB more efficient than most other speakers. In terms of performance this means that the user achieves much higher audio volume levels from a given amplifier output, if he uses Altec drivers rather than the bulk-produced drivers commonly used in many commercially-produced cabinets. Together with JBL and Vitavox equipment, Altec speakers provide the very best performance ratings of commercially available group speaker cabinets.

The speaker range, just part of Altec's contribution to the sound field, includes:

1202B. 'Voice of the Theatre' system. 85 watts.
Price £161.00

1204A. 'Voice of the Theatre' system. 85 watts.

Price £206.50

1205AX. Power Speaker System. Price £295.00

417-8C. 12" Driver. 75 watts.
Price £43.00

418B. 15" Driver. 100 watts.
Price £49.00

421A. 15" Bass driver. 100 watts.
Price £57.00

SOLA SOUND

Macari's Musical Exchange Ltd.,
102 Charing Cross Road,
London, W.C.2.

For most amplification companies, an effects pedal is an accessory produced to supplement their main amplification range. For Macari's Musical Exchange, manufacturers of the **Sola Sound** equipment range, it's the other way around. For the success of Larry Macari in the amplification field has been based on his production of the widest and best-selling selection of effects units in the world-wide equipment market.

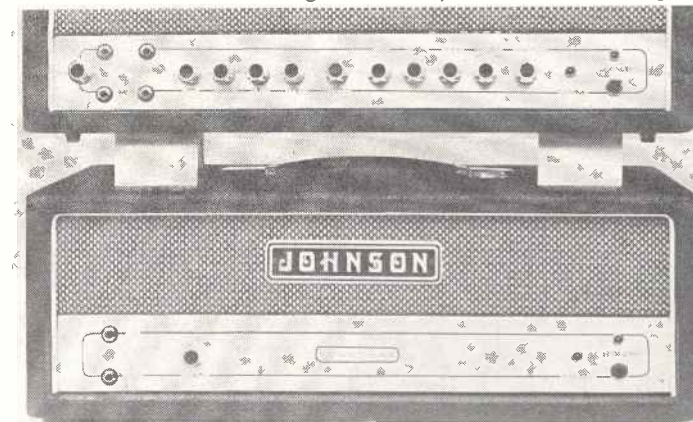
The prosperity of the company was founded upon the very first fuzz unit, the legendary tone-bender designed by Gary Hurst, who worked with Larry for several years. This unit, still the most successful of any effects box ever produced, was followed by the first wah-wah units to be commercially produced. The full Sola Sound pedal range – now numbering eighteen items – is now sold throughout the world. Larry told *Beat Instrumental* that three new units have recently been added to the range.

These are a **Wah/Fuzz/Swell** pedal, to be reviewed in next month's issue, an octave-splitting unit known as the **Octivider** and a **Dopplatone**, a pedal that gives a doppler effect dimension to the sound.

The high-light of the Sola Sound amplification range, initiated as a result of Macari's success with their pedals, is a new practise and tuning amplifier, the **Compact**, built to studio quality specifications and featuring a 2/1 format, with full controls and tremelo. The unit, which delivers ten watts of power into its own speakers, is easily portable and retails for the extremely reasonable price of £22.50. The unit will shortly be reviewed in *Beat Instrumental*.

The rest of the Sola Sound group amplification range includes a **100-watt 4/2 amp top**, with full controls on each channel, together with master controls. The amplifier features a distortion and attack facility to give the sound added dimension. A treble and bass boost control is featured on the second channel. The unit retails for £90. A **50-watt model** on a 4/2 format retails at £65.

Speaker cabinets in the instrumental range include a 4 x 12" unit, using **Celestion G12M** drivers, generally acknowledged to be the best available for general group amplification work. The cabinet retails for £85. A bass unit, using **G12H** drivers, sells at £110. The general-purpose 2 x 12" cabinet, using G12M drivers, retails for £47.50. The smaller unit is capable of handling a

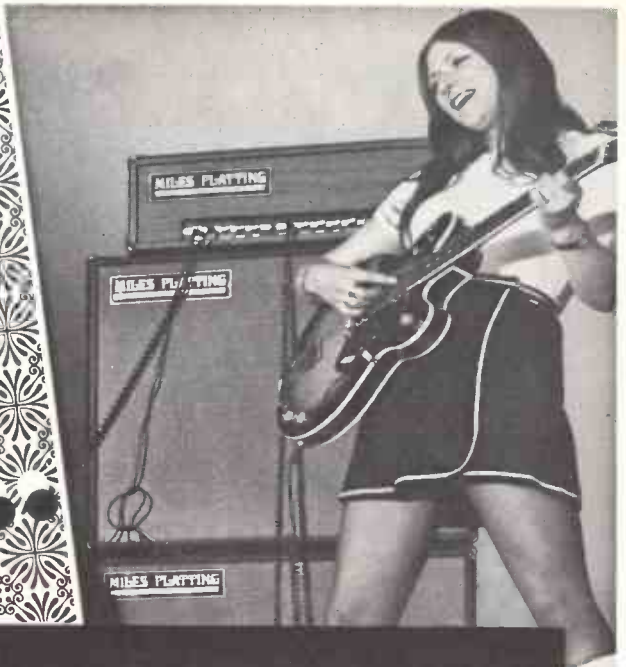


New on the market: Johnson's 100-watt Valve Amps.

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AMPLIFICATION!

power output in excess of 50 watts; the larger cabinets are designed to cope with power ratings in excess of 100 watts. The **Sola Rola** range is designed for keyboard work and includes two rotating horn units. The **single horn** unit is £70 and the **double unit** is £120. The Sola Rola **Bass Cabinet**, which includes an integral 75-watt amplifier and a 15" speaker, retails at £110.

Among Larry's new projects is a development, now at the testing stage, which has taken three years to complete. This is a sustain facility for guitar and keyboards which does not use distortion as its basic sound component. The total sound, in other words, is a 'pure' sustain - which is extremely difficult to achieve in an amplification circuit.

CROWN

Macinnes Laboratories Ltd., Stonham, Stowmarket, IP14 5LB.

The reputation of the **Crown** range of power amplifiers, marketed in this

country by Macinnes Laboratories, needs no clarification. The Crown range is in evidence throughout the recording studio and live music industry, in many different applications.

The range extends from the 60 watts per channel **D-60**, right up to the new **M200**, a 2,000-watt monster which offers the same immaculate specifications and pedigree as the rest of the Crown range. The well-balanced range also includes the famous **DC300**, a 340 watts per channel power amp that has done more than any other model in the Crown catalogue to establish the equipment's enviable status.

Macinnes have recently entered the equipment market in their own right with a range of high-quality speaker drive units. Sold under the **Maclab** trademark, these units are in configurations of 15" and 18". Specific designs are supplied for use with musical instruments, sound reproduction systems and PA work. In addition to the standard range, supplied at 8 and 4 ohm ratings, Crown will provide units to the user's own specifications

of impedance, suspension, V.C. and magnet weight.

The range of Crown amplifiers includes:

IC150. 5-input Stereo pre-amp. Price £128.00

D-60. 60-watt per channel Power amp. Price £97.00

D150. 140 watts per channel Power amp. Price £199.00

DC300. 340 watts per channel Power amp. Price £360.00

M600. 1,000-watt, single-channel Power amp. Price £730.00

M200. 2,000-watt, single-channel Power amp. Price £1,460

The Maclab speaker range includes:

M15A. 15" Driver. 100 watts. Price £26.75

M15B. 15" Hi-Fi Driver. 100 watts. Price £27.00

M15C. 15" Instrument Driver. Price £26.50

M18A. 18" High-power Driver. Price £79.00

MUSIC MAN

The Music Man, 64 High Road, Leyton, E.10.

The Music Man, one of the most recent names on the group equipment market, produces a range of amplification that belies, in terms of technical specifications and overall performance, its relatively short history.

The amplification range, now in production for just over a year, offers a level of performance quality rarely

found in equipment produced specifically for the working band. The power stage of their instrumental amplifiers, for example, offers a signal/noise ratio better than -85dB - a level at which background noise and hum is virtually inaudible. The same power stage has a frequency range from 30hz to 40Khz ($\pm 2dB$).

There are two basic models in the instrument amplification range - rated at 120 watts and 60 watts. The company have found it better to concentrate on the two models, rather than to produce a wider range. Should the musician want a specific performance characteristic, the Music Man workshop will adjust the design of the equipment to meet his exact requirements. Each model is supplied in two forms. The GT specification is what might be described as the standard model. The SL specification offers a virtually unique slaving feature. This allows the musician to preset the volume level of the second channel, while playing through the first. The operation of a footswitch control, duplicated with a manual circuit on the amplifier face, allows him to slave in the second channel. He can thus vary his output volume, for lead and backing work, according to the demands of the music. The **60-watt GT** is priced at £85, and the

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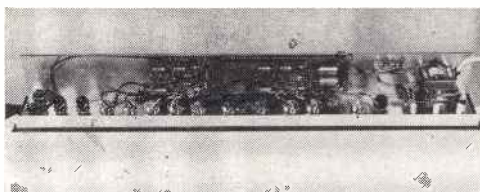
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SAI CUSTOM DISCO MK4

Standard turntable Garrard SP 25 Mk III.
Facilities include: Deck 1-2 Rotary Faders
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indicators, Headphones, Monitor Output,
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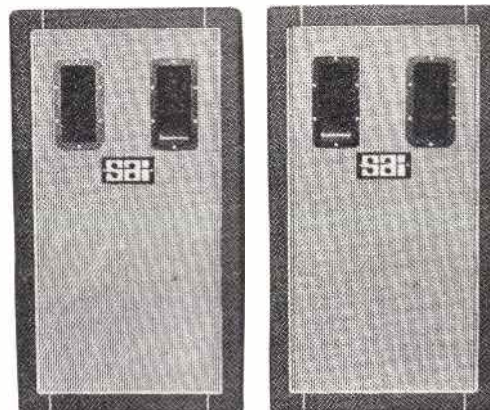
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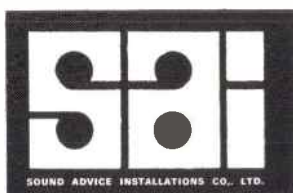
Close-up of Vitavox Horn
as used in S.A.I. Cabinets.



1 x 12" + 2 Horns

Each cabinet contains
1 Heavy-duty 12" speaker
and 2 mid-range horns
100 watts rating per pair,
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For further information and catalogues tick the appropriate box
on the reader's enquiry card in this issue or contact:



S.A.I. Limited,
358, Preston Road,
Standish,
Nr. Wigan.

Tel: 02573-3796

AMPLIFICATION!

120-watt GT is £125. The **60-watt SL**, incorporating the slaving feature, is priced at £95 and the **120-watt SL** retails at £135. A 200-watt model, also incorporating the slaving circuit, is priced at £195. All output ratings are given at continuous RMS levels, and are claimed to be a minimum value.

A full story on the company, including details of their PA and discotheque ranges, will appear in next month's *Beat Instrumental*.

DYNACORD

B. L. Page & Son Ltd.,
10/18 Wood Street,
Doncaster,
Yorks.

German-made equipment, whatever the product, has long had a reputation for quality, performance and reliability. No other company in the group equipment field has done more to further its traditional standards than **Dynacord**, distributed in the U.K. by B. L. Page & Son of Doncaster.

The Dynacord range, supplemented by its related **Echolette** range, offers the discerning musician a selection of equipment unmatched by many U.K. companies. For a long time the demand for Dynacord equipment

has far outstripped the supply. But the musician will now find, through the auspices of Ben Page's fast-growing company, a wider range of equipment than ever before.

The instrumental range includes a model for any given purpose, built to the high standards maintained throughout the whole selection. Power ratings, for example, vary from 17 watts to 220 watts. A wide selection of combinations, stacks and separate speaker cabinets and amp tops are available. The technical specifications of the equipment, shown in detail in the comprehensive Dynacord catalogue, show the equipment to be equal to any similar range, and better than many.

Typical of Dynacord's standards is the relatively new **KV 40**, a 60/40-watt combination amplifier which offers a four-input, two-channel design, with volume, bass, mid-range and treble controls on each channel. There is a tone boost switch for each tone control, and the amplifier offers vibrato and reverb-out facilities on channel 2. The solid-state circuitry is fully overload protected and the cabinet houses two 12" full range, high-quality speaker drivers. The retail price is £196.

The new **Dynacord Kenton** range introduces graphic

Sound Luxury: JBL Professional Stereo Amplifier.

equalisation to the Dynacord catalogue. These models offer the full advantages of the graphic amplification system, namely the possible selection of any tone colour in the overall sound. The range includes the **E200**, a 220-watt model with five-channel equalisation, the **L200R**, a 15" high-power speaker cabinet with a capacity in excess of 120 watts, and the **H200**, a 3-way exponential horn unit. Prices are to be announced.

Dynacord equipment is already used by many top professional bands and solo artists. B. L. Page & Son have also started a hire service. The Impressions, soon to visit the U.K., will be among the first bands to make use of the hire facilities. Dynacord, Ben Page tells me, have also been awarded the contract for PA equipment at the forthcoming Munich Olympic Games.

The instrument amplification range includes:

TWEN. 20-watt 2/1 Combination. Price £63.00

Bassking T. 55-watt 2/1 Amp top. Bass. Price £93.00

Imperator. 120-watt 4/1 Amp top. Bass. Price £126.00

B1001. 220-watt 5/1 Amp top. Bass. Price £207.00

HiFi Favorit I. 55-watt 4/2 Amp top. Price £132.00

HiFi Favorit II. 110-watt 4/2 Amp top. Price £144.00

G2002. 220-watt 4/2 Amp top. Price £228.00

Eminent I. 55-watt 4/4 Amp top. Price £132.00

Eminent II. 110-watt 4/4

Amp top. Price £144.00

Gigant. 220-watt 6/6 Amp top. Price £288.00

A1000. 220-watt Power amp. Price £192.00

D350. 1 x 15" Cabinet. 120 watts. Price £147.00

D3000. 2 x 15" Cabinet. 240 watts. Price £243.00

HMS 100. Mid/treble horn radiator. Price £99.00

HMS 1000. Mid/treble horn radiator. Price £195.00

D3000. 2 x 15" Bass cabinet. 240 watts. Price £237.00

D580. 4 x 12" Bass cabinet. 120 watts. Price £156.00

D380. 1 x 15" Cabinet. 120 watts. Price £216.00

RSE

Rodgers Studio Equipment Ltd.,
1 Westminster Road,
Wareham, Dorset.

Rodgers Studio Equipment, known as **RSE**, are specialist consultants in the field of audio system design. They will advise a group on the selection of a suitable amplification set-up, and will themselves provide the equipment if necessary. For more details, see the report in *Instrumental News*.

MARSHALL

Rose, Morris & Co., Ltd.,
32/34 Gordon House
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Kentish Town,
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Rose-Morris, through their **Marshall** range of amplifi-

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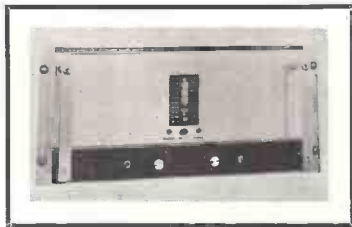
5 DENMARK STREET (Top Gear Basement)
LONDON WC2 Tel: 01-240 3760

10.15 am-6 Weekdays 10.15 am-5 Saturdays

change up to Crown International !

Crown International power amplifiers are available in various power sizes, but all share the fabulous Crown reputation for performance, and reliability as well as the 3-year warranty on all parts and labour. The same amplifiers used by groups such as Moody Blues, Fairport Convention, and Ten Years After are also selected by the Min. of Defence, The Post Office, and the C.E.G.B. – namely the DC300.

M600
£730



The M600 is new. It offers 1,000 watts RMS into a 4 ohms load with less than 0.1% THD at this level. Hook two together and you have 2,000 watts RMS into 8 ohms. It comes complete with two-speed cooling fan, comprehensive load protection, and a plug-in system for the front end. With the ability to slave 8 M600 units together, it becomes ideal for finally getting high quality sound at outdoor festivals.

DC300
£360



Recognised as the world's best power amplifier, and long used by such discriminating customers as Island Records, Led Zepelin, Jethro Tull, and many others. Each of the two channels can provide up to 340 watts RMS into 4 ohms, and being virtually indestructible, is very popular for hire companies.

D150
£199



With 150 watts RMS from each of its two channels, or 330 watts RMS into 8 ohms as a mono amp., the D150 is equally suitable for P.As or studio monitor applications. Sound Techniques Studios have long used the D150. Fairport Convention use it for Foldback. (DC300s for their main P.A.) The D150 will, of course, outperform all other brands of power amplifier.

D60
£97



The Slimline D60 again is a two-channel amplifier offering up to 60 watts RMS into 4 ohms from each channel, or over 100 watts into 8 ohms as a mono. amp. It is ideal for Disco and Club use, as well as for P.A. and domestic applications. It offers DC300 quality in a package only 1 $\frac{3}{4}$ " thin.

More and more people are changing up to Crown International, having realised that any other choice is a compromise. Eventually, you will change to Crown, so why not make it now, and join the Elite. Full details of these fine amplifiers from sole agents:

MACINNES LABORATORIES LIMITED
STONHAM, STOWMARKET, IP14 5LB
TEL. STONHAM 486

AMPLIFICATION!

cation, helped to pioneer the development of the modern group amplification system. Their present range, setting the same quality standards that Rose-Morris have always maintained, illustrates the many advances and innovations the company has made.

Marshall equipment has always been designed for the working musician. Every feature included in the individual models has been introduced solely for its value to the performing group, rather than as a concession to looks or fashion alone. Which accounts – together with Marshall equipment's proven record of reliability – for the equipment's ever-increasing popularity. It's probably true to say, in fact, that there are very few bands who have never owned or used at least one item of Marshall amplification. The range, which includes PA and instrument amps, together with a wide range of effects units and accessories, is designed to meet any requirement of a working group.

Marshall's instrumental amplification range includes:

- 1930.** 10-watt Combination. Price £71.60
- 2046.** 25-watt 2/1 Combination. Price £93.30
- 2040.** 50-watt 4/2 Combination. Price £151.90
- 2041.** 50-watt 4/2 'two-piece' Combination. Price £184.55
- 1967.** 200-watt 4/2 Amp top. Price £174.14
- 1978.** 200-watt 4/2 Amp top. Bass. Price £174.14
- 1959.** 100-watt 4/2 Amp top. Price £122.67
- 1959.** 100-watt 4/2 Amp top. Tremelo. Price £132.44
- 1992.** 100-watt 4/2 Amp top. Bass. Price £122.67
- 1987.** 50-watt 4/2 Amp top. Price £84.63
- 1987T.** 50-watt 4/2 Amp top. Tremelo. Price £94.50
- 1986.** 50-watt 4/2 Amp top. Bass. Price £84.63

- 1989.** 50-watt 4/2 Amp top. Organ. Price £84.63
- 1982.** 4x12" Cabinet. 120 watts. Price £133.68
- 1960.** 4x12" Cabinet. 100 watts. Price £109.15
- 1935.** 4x12" Bass cabinet. 100 watts. Price £109.15
- 2045.** 2x12" Cabinet. 75 watts. Price £65.10
- 1979.** 4x15" Cabinet. 200 watts. Price £157.25
- 1980.** 1x18" Rear-loaded cabinet. 100 watts. Price £125.32
- 2032.** 4x12" Cabinet. 100 watts. Price £106.48
- 2033.** 4x12" Bass cabinet. 120 watts. Price £134.45
- 2035B.** 4x12" Horn cabinet. 100 watts. Price £164.06
- 2036B.** 4x12" Horn cabinet. 120 watts. Price £201.60

SELMER

Henri Selmer & Co., Ltd., Woolpack Lane, Braintree, Essex.

Selmer have been producing high-quality amplifiers as long as any other company in the group equipment field. Their designs,

well-proven over the years, represent a constant process of improvement and innovation.

Their range is designed for the working group, from professional bands to amateur and semi-pro. groups. Each model is fitted with all the facilities and controls essential to the flexible standards of modern amplification. A wide range of specifications ensures that a musician will find in the Selmer range a model that will meet his requirements.

Selmer's reputation for quality and performance is well maintained in the current range. The equipment is provided at a price that makes Selmer products excellent value-for-money.

The range includes:

- Zodiac 50SV.** 50-watt 4/2 Amp top. Price £76.91
- Zodiac 100SV.** 100-watt 4/2 Amp top. Price £91.51
- Compact 30SV.** 30-watt 2/1 Combination. Price £77.40
- Treble 'n' Bass 100SV.** 100-watt 4/2 Amp top. Price £80.80
- Treble 'n' Bass 50SV.** 50-watt 4/2 Amp top. Price £61.33
- Treble 'n' Bass 50SV Reverb.** As above, with reverb. Price £69.12
- Compact 50SV Reverb.** 50-watt 4/2 Combination. Reverb. Price £121.69

Goliath 100 Mk. II. 1x18" Cabinet. 100 watts.

Price £72.04

Goliath 50 Mk. II. 1x18" Cabinet. 50 watts.

Price £64.25

GP 100. 4x12" Cabinet. 100 watts. Price 100.27

GP 50. 2x12" Cabinet. 50 watts. Price £66.20

Chieftain 200. 200-watt 4/2 Amp top.

Chieftain 100. 2x12" Horn cabinet. 100 watts.

Chieftain. 4x12" Bass cabinet. 100 watts.

Selmer also market the **Yamaha** range of instrument amplifiers. The most powerful model in the range is the **TA-90**, featuring a 90-watt 4/2 preamp/power amp unit driving three Yamaha Natural Sound speakers. The **TA-60**, at 60 watts output, and the 30-watt **TA-30** are also included in the range.

SAI

Sound Advice Installations Ltd., 358 Preston Road, Standish,

Wigan.

Sound Advice Installations, known better through their **SAI** logo, have been established for a number of years in the North. In recent months the volume of their business on a national scale has been increasing, and it seems likely that the SAI logo is destined to become well known on the live music circuits.

In addition to their own equipment designs, SAI manufacture amplification equipment to the customer's own specifications. Their range of products thus extends well beyond the speaker and disco equipment on which they have built their reputation.

Their speaker units are made in a number of different configurations to suit the requirements of the working band or disc jockey. The cabinets are designed to give the maximum degree of tonal quality and sound projection whilst minimising the problems of feedback and distortion. The speakers utilise high-quality drivers and, in



Destined for big things? A 100-watt Slave amp. from the SAI range.

COLORSOUND

'COMPACT' AMPS



THE COMPACT AMPLIFIER

The latest addition to the Colorsound range. A 'punchy' amplifier with built-in tremolo, ideal for studio or practice use. Fitted with two inputs plus treble, bass, volume and tremolo-speed controls, the Compact gives an excellent level of power with minimum distortion. Easily portable, each amp weighs only 10lb (4.5 Kg). Size 20" x 14" x 7" (50.8 x 35.5 x 17.7 cm).

Now available in a choice of five colour finishes—Red, Yellow, Blue, Orange & Black.

*See your Colorsound dealer, or send for details
Designed and Manufactured by:*

SOLA SOUND

102 Charing Cross Road,
London, W.C.2

AMPLIFICATION!

the case of the SAI horn cabinets, Vitavox pressure units and horn assemblies.

SAI will build custom equipment to the musicians own requirements, using quality components by such manufacturers as JBL and Altec Lansing.

The range of standard speakers includes:

4x12" Column. 100 watts each.

4x10" Column. 80 watts per pair.

2x12" Column. 100 watts per pair.

1x12" Cabinet. 50 watts per pair.

1x18" Cabinet. 100 watts each.

2x12" Horn cabinet. 100 watts per pair

4x12" Horn cabinet. 100 watts per pair.

1x12" Horn cabinet. 100

watts per pair.

1x12" Horn unit.

1x15" Horn unit. 100 watts per pair.

SAI also manufacture a Mid-range Horn, using two mid-range units, designed as an add-on unit with any of their standard cabinets and horn cabinets.

VITAVOX

**Vitavox Ltd.,
Westmoreland Road,
London NW9 9RJ.**

Vitavox are a leading company in the field of loud-speaker design, competing closely with the American JBL and Altec companies in their efforts to provide a level of loudspeaker technology that keeps abreast of developments in the field of

amplification.

Their products are well known to all professional musicians, many of whom use Vitavox designs, and to other amplification companies, many of whom adopt Vitavox products in the manufacture of their own speaker units and cabinets.

Vitavox equipment makes few concessions, being designed entirely by acoustic considerations. Many manufacturers are often forced to compromise on the design and dimensions of their cabinets. Vitavox believe that compromise can stand in the way of audio quality (a view which more and more bands are coming to share). Thus, their Bass Bin, for example, is one of the most impressive speaker units on the market, totally unmistakable in its size and appearance, as well as in the sound it reproduces.

They have been particularly successful in the specialised field of horn and pressure unit design. Their drive

units and horn networks are widely used in many applications where the faithful reproduction of the full frequency spectrum is essential. The new **S3** pressure unit, is the latest extension of Vitavox's research.

The range of Vitavox speaker products includes:

Bass Bin. Exponential bass horn. 40 watts.

Price £280.00

Bitone Major. Horn cabinet. 40 watts. Price £272.00

AK 123. 1 x 12" Driver. 20 watts. Price £29.90

AK 124. 1 x 12" Driver. 15 watts. Price £29.90

AK 154. 1 x 15" Ceramic magnet driver. 40 watts. Price £46.90

GP1. Pressure unit. 20 watts. Price £21.60

S.2 Pressure unit. 20 watts. Price £59.50

S.3. Pressure unit. Price £59.50*

*Provisional.

VOX

AC40

THE SOUND OF JENNINGS

The current vogue is toward smaller amplifiers with greater power, the day of the STACK is ending. It has been proved that the JENNINGS AC.40 can provide all the power that giant cabinets produce, yet without any overload.

As the originators of the amplifier scene back in 1956, we also build Public Address Equipment, Organ Amplification, Remote Foot Controls, Electronic Organs and everything that contributes to electronic music.

JENNINGS AC. Valve Model with self-contained amplifier of 40 watts RMS output, two 25-watt loudspeakers. Superseding the success of the earlier - and now legendary AC.30 - the AC.40 gives the choice of drawbars or rotary controls.

JENNINGS ELECTRONIC INDUSTRIES LTD.

117-119 DARTFORD ROAD, DARTFORD, KENT. Telephone DARTFORD 24291



**Vox Sound Ltd.,
9 Gees Court,
London, W1.**

At the back of the current Vox catalogue is a list of some of the bands, past and present, who used or are using Vox amplification equipment. Even though it names only a few, it includes some very big names – not the least of which is that of the Beatles.

The point is that Vox are one of the best respected companies in the field of musical equipment. At one time their AC30 and AC50 amplifiers were used by most of the big name-groups. And the AC models are still in production – the best selling amplifiers on the world market.

Even though Vox's share of the market has tended to decline with the entry of new companies over the past few years, their equipment still sells, in at least fifty countries of the world, finding its customers by virtue of its reputation and consistent high quality. The same standards that made Vox's original reputation are still in force

today – throughout their range of equipment.

Models in the instrument amplification range include: **Defiant 50.** 50-watt 4/2 Combination.

Supreme. 100-watt 4/2 Combination.

Super Foundation Bass. 100-watt 4/2 Combination. Bass.

Foundation Bass. 50-watt 4/2 Combination. Bass.

AC 30 Twin. 30-watt 6/3 Combination.

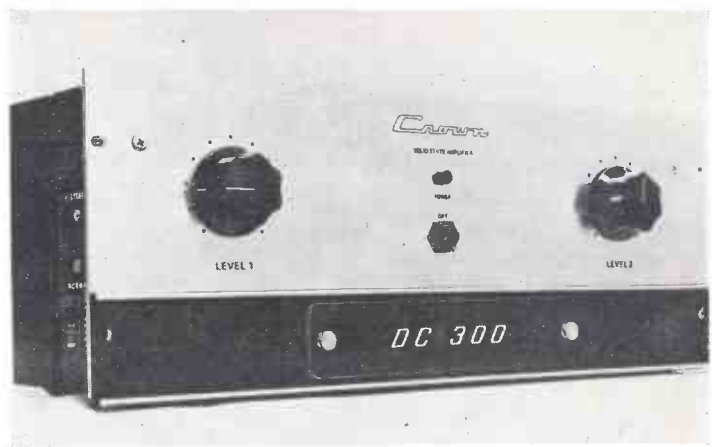
AC 30 Reverb. As above, with Reverb.

V 100. 100-watt 2/1 Amp top.

WALLACE

**Wallace Amplifiers Ltd.,
12 Praed Mews,
Norfolk Place,
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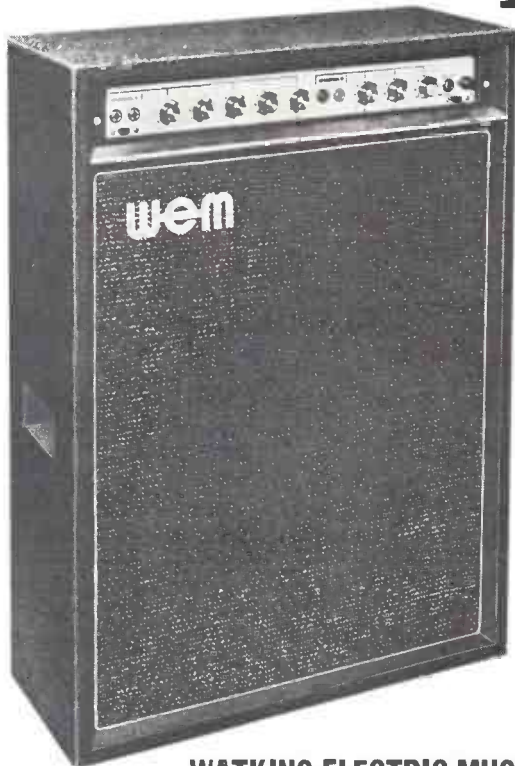
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EDITOR JOHN BAGNALL

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AMPLIFICATION!

customer) of distribution and wholesale costs.

There are other advantages too. The musician is able to commission an amplifier that meets his exact requirements, and he will find the personal service that the bigger companies, by virtue of their size, are often unable to offer.

In addition to his custom business, managing director Ted Wallace is able to offer a number of standard Wallace amplifiers. All are built to the highest standards and use top quality components, offering such features as the Wallace XT tone-mixing system – which provides the facilities of graphic amplification.

Wallace pride themselves on their capacity to offer the musician amplification equipment which is designed exclusively for playing. Thus their cabinets are designed for durability and strength as the main criteria, rather than for looks alone. Similarly, the power ratings are given as nominal, undistorted levels, rather than at peak levels. A 50-watt Wallace amplifier, it

is claimed, delivers the same power as some amplifiers rated at 100 watts – without any of the distortion often found in mass-produced designs.

Wallace manufacture three models in their instrument range. The least expensive is the **AC 3500XT Mark III**, a 40-watt graphic design amplifier designed for general purpose use. Full controls are fitted and the retail price is £100. The **AC 5075XT Mark II** is a 70-watts RMS amplifier designed to be equally suitable for use on stage or in the studio. It incorporates the XT tone system together with phase-splitting and push-pull drive and special circuitry designed to provide very low noise levels in operation – an important factor in studio recording. The retail price is £135. The **AC 120XT** provides an undistorted nominal output of 120 watts. The cabinet is designed for extra-heavy duty use and the circuit design incorporates an artificial earthing feature, which is of special value on

the continent and in the U.S.A. The retail price is £185.

WEM

**Watkins Electric Music Ltd.,
66 Offley Road,
London, SW9.**

The name of **Watkins** is, perhaps, the best known in the field of professional group equipment. Charlie Watkins was virtually the father of the modern group system, and his ideas and designs have been incorporated by many of his contemporaries.

If you ask most musicians the name of their first amplifier, the chances are that they'll name the Watkins Dominator – I number myself amongst them. There have been, of course, a lot of other companies joining the market since those early days, but Charlie Watkins has kept up with all of them.

Like the other big names, such as Marshall and Orange, WEM equipment is designed especially for the working band. The amplification, using proven circuitry and quality components, is designed to provide the group with a clear, solid sound. There is no 'gimmickry' about the equipment – it's designed for a specific job, and de-

signed to do it well.

WEM were amongst the pioneers of the modular amplification concept, using 'add-on' units. The 1972 range continues the principle, offering the working band a complete selection of equipment suitable for their own requirements. WEM equipment is, perhaps, best known for its PA gear, but their instrumental amplification maintains exactly the same high standards.

The range includes:

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Dominator Bass Mk. III. 15-watt 4/2 Bass combination.

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Super 40. 1×15" Cabinet.

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Starfinder 100 Bass. 1×18" Cabinet. 100 watts.

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Starfinder 100 Twin Fifteen. 2×15" Cabinet.

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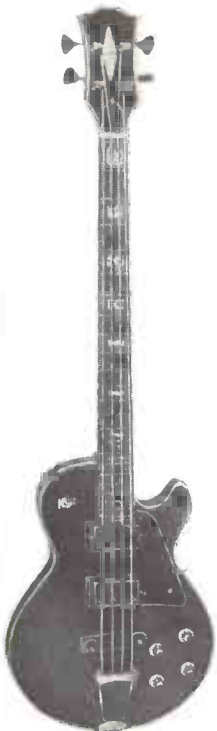


Vitavox Bitone Major – Studio Model.

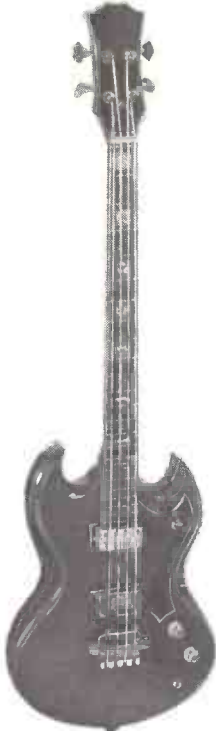


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Captain Beyond

Whatever happened to Deep Purple's Rod Evans? Or Iron Butterfly's Lee Dorman and Rhino? And Bobby Caldwell of the Johnny Winter band?

Simple — they've got a group together. Iron Butterfly split up in February, last year, leaving Dorman and Rhino with little more than the vague idea that they 'wanted to play awhile together'. They'd known Bobby Caldwell from a gig the 'Butterfly had played in Florida with Winter. So when the Winter band broke up a few months later, the three musicians moved to Los Angeles and started rehearsals. A singer was becoming an obvious necessity when Rod Evans chanced along.

'I suppose we've been together for about ten months,' Caldwell explains. 'But most of that has been spent in sorting out contract hassles and recording deals. Up 'til now we've been able to get an album together — we finished it a few weeks ago — and work out a lot of material.'

They chose to come to Europe for their live debut — four concerts in Switzerland, Paris, London and Bickershaw. The reason, they say, is that the Stateside music scene is 'over-saturated': 'The critics over there try to see too much in what's happening. They're trying to distort things all the time,

trying to break it down. We've been impressed with Europe — people will listen to you,' even without an album release, and that's excellent.'

Captain Beyond, as individuals, have been through enough and seen enough to know exactly what they want out of the new band — and what they want to give.

'We're playing rock music,' says Dorman. 'But we also want to entertain. We've got a laser light show in the States — something that no one else has. And we wear the best threads we can get. We've got the best PA we could find. We intend to put on a show. Why should people pay five dollars for a show that consists of a few guys in jeans and T-shirts, giving a lot of rap and jamming for a couple of hours — when they could be getting so much more?'

If pedigree is anything to go by, the band looks to be one of the best 'new' groups for some time. But Rhino Dorman, Caldwell and Evans are particularly anxious to avoid the 'supergroup' tag. Dorman puts it like this: 'We are somebody — but that's a business thing. Now we're going to play.'

The album, simply entitled *Captain Beyond*, was released by WEA Records on June 2nd. The band, laser lights *et al*, will be returning for a full-scale UK tour in the autumn.



Gentle Giant

Gentle Giant are a band whose popularity seems to exist almost totally outside their own homeland. Recently they toured the continent with Jethro Tull and were highly successful although this wasn't publicised very widely in England.

One thing that bothers Gentle Giant is the fact that they feel shunned by the British press. All they ask for is 'a fair crack of the whip' they explain. An example they offer of the unfair treatment they've received is when a certain paper gave a bad review of their album, one which the group thought was totally unfair and showed that the reviewer had never even listened to it. Because of this they mailed him a strong letter of protest and a few months later they were rewarded with a printed apology in which the writer admitted that he'd only listened to the album once. 'I suggest the press tend to back obvious winners rather than that which might happen,' said one disgruntled member of Gentle Giant.

They also feel that the British pressmen don't realise their responsibility to their public. One word of praise in the music weeklies can influence thousands of readers all over Britain who may never have had the chance to hear the band in question. And it's not only our country

that's influenced by them — many European countries look towards our press for an indication of what's about to break in the musical world. 'The eyes of the promoters on the continent are fixed on the British press,' said one of the band.

Commenting on their success on the continent they tried to relate some of the responses they'd been getting: 'We were playing in front of the biggest audiences we've ever seen,' they said. 'We went down a storm quite honestly, and we know what a good gig is like. Now we'd like to make it Britain and then go to America. We've been continually neglected in the place where we originated. We're in the album charts now in Italy with *Acquiring The Taste* — in one gig in Rome we played to 20,000 and that's just the opportunity we need in England.'

'What we need is a good concert audience. We've proved it can be done. We're not a clubby type of band at all.' They don't feel that they need to 'break it' in England but that they just need an opportunity to be heard. 'Europe is the only place we've been heard and we've been cheered for what we do. Our next album, *Three Friends*, will probably make it in Europe and we hope it'll make it in England.'



Ekseption

Although Ekseption are a little known band in England, their success story on the continent is not far short of amazing. They've had chart hits in France, Holland, Germany (three times), Italy, Spain, Greece, Switzerland, Czechoslovakia, Austria, Sweden, Finland and Norway. They've also conducted tours in these countries.

Through some difficulties in securing them permits to work in Britain, their brief visit went almost without any publicity. However, this is not to say that they returned to Holland without having left any impression on this country. Judging by a concert I saw them give to a packed house at Imperial College, South Kensington, a fair bit of respect and enthusiasm was whipped up.

In line with Continental tastes in music, Ekseption are almost entirely an instrumental group. Besides doing their own numbers they perform renditions of classical pieces. The enthusiasm for bands such as Ekseption is an extension of the jazz mentality that has pervaded Europe in recent years. Most of the members of the band have jazz backgrounds and agree that the success of such bands as Colosseum in Europe is due to this common musical upbringing that the young people have.

Trumpeter Rein van den Broek explained how the band came into existence: 'I started the group fourteen years ago as a high school band. I met Rick van der Linden the organist in a jazz club and thought that we needed to add a keyboard player. Peter (drummer) has been with us 4½ years, Cor (bass) for 4 years and Dick (sax) for 2½ years. In 1968 we won a festival in Holland – a jazz festival. The prize was to make a single and we recorded a version of Beethoven's Fifth.' This, their first single, went to the top of the Dutch hit parade and stayed there for ten weeks. Since then they have elevated themselves to the position of being Holland's top band and also scoring impressive successes in the countries already mentioned.

Ekseption have found Britain to be one of the toughest countries yet for them to conquer. Rein explained the possible reasons behind this: 'Most of the good bands come from England so people don't tend to like sounds that come from outside countries. My music is big band music and small bands like the Stones and Free . . . well, I know it's good but it's not my kind of music. People in Germany like to listen and then they are able to criticise afterwards.'



Midnight Sun

If you believe you've got trouble trying to get your group's name in lights, then spare a thought for Midnight Sun. They're one of 400 groups in Denmark trying to appeal to a total population of only 4,000,000.

This means that there is one group for every 10,000 people.

I suppose you're now thinking that Denmark's record market is an easy one to get into. It most certainly is – if you play music of the real bubblegum variety. And even if you are successful with records over there you probably won't earn much money.

According to the members of Midnight Sun, if a record sells 1,500 copies in its first week of issue and it's during the summer, it'll get into the charts. In the winter the same record will have to sell 2,000 copies. So, if you sell 3,000 copies in the first week you've got a number one record on your hands and you're a big 'star'.

Midnight Sun have, since their formation, played everywhere in Denmark. In the last two months they claim they've played in every town, village, hamlet, hall, school, shack and cave.

That's one of the reasons they're coming to England this summer – for a tour that may make them some money. Another reason is because MCA Records are very confident that the success due to

them will come from this side of the North Sea first.

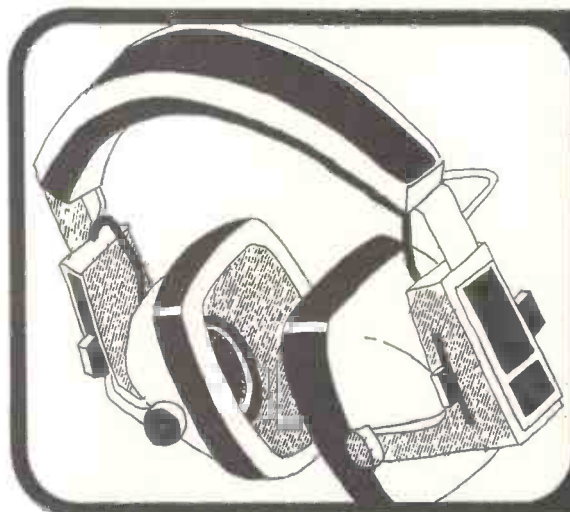
'We've got to do some work here to make any money at all. We're not a rich band in any way. That's probably pretty obvious,' stated saxophonist and flautist, Bent Hesselmann. 'But I bet we've got better gear than most of the top English bands. All our stuff is either Altec Lansing or Fender.'

Midnight Sun's musical style is very original to Denmark. They are a half-rock, half-jazz outfit, comprising Frank Lauridsen, vocals; Neils Bronstedt, piano; Peer Frost, guitar; Bo Stief, bass; Carsten Smedegaard, drums, and Hesselmann.

Their background's are varied. For instance, Frost has been voted Denmark's best guitarist for the past three years and two years ago toured America and Canada with another Danish group; Bronstedt and Stief have for a number of years, backed major American musicians at Copenhagen's Montmartre jazz house, Hesselmann also has a predominantly jazz background, having played in a variety of bands, Lauridsen played in *Hair* before joining the group, and Smedegaard played with Denmark's very first pop group, The Beathovens, in the early 1960s.

A new album by the group is due for release within a few weeks.





STUDIO PLAYBACK

NEWMAN FOR NILSSON ALBUM

Del Newman, *Beat's* & RA man for the month of June, has scored a couple more successes since our feature was written. His first 'gig' was in doing the arrangements on two tracks which will make up part of Nilsson's next album. The tracks were recorded at Trident studios and were the last to be put down before Nilsson returned to the States. Del says that, 'in its own way this album will be every bit as strong as the last one but the sound is not so similar'. The release date has been put back a bit and it's now due to reach the stands in July, possibly under

the title of *Son of Schmilsson*.

The work with Nilsson came about through a mutual friend by the name of David Katz. Through the same friend Del acquired another session which he's currently very pleased about. This one is with Mama Cass working on her new solo album. Again the recording will be at Trident Studios.

On the horizon are two or three acts which Del feels will be recognised internationally within the next eighteen months - if he has his way! To sum things up, Del says: 'At the moment I'm very busy!'

CBS STUDIOS: BIG OPENING AND MORE INFORMATION

London's newest music recording complex - CBS Studios - will be officially opened by CBS Records' newly-appointed managing director, Dick Asher, on June 28.

The studio, at 31-37 Whitfield Street, W.1., and which was first previewed by *Beat Instrumental* in its June issue, is expected to become fully operational soon after the launch party.

Studio head, Reg Warburton, expects more than 300 representatives of Britain's recording, publishing and production companies to attend the opening ceremonies.

The studio heads and engineers are currently readying



Harry Nilsson: New LP with Del Newman.

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STUDIO PLAYBACK

their respective sections for inspection by the guests. The sights are well worth seeing.

For instance, there is the 60 x 45 x 20 foot Studio One. It can accommodate up to 70 musicians. The acoustics vary from concert hall ambience to complete deadness. Room dividers can reduce the size to 45 x 30 foot for smaller groups. The soloists' room – 14 x 10 foot – can be used by several artists at the same time and has full visual and audio communication with the control room.

STUDIO 2

Studio Two, adjacent to the big studio, measures 25 x 27 x 14 foot and can accommodate up to 20 musicians. Studio Three holds up to 12 musicians in its 24 x 21 x 10 foot area.

The control rooms all feature standardised equipment throughout for easy operation and maintenance.

The Rupert Neve consoles have 24 input channels, plus four echo channels which can also be used as normal inputs. Full equalisation is provided on all 24 channels and push-button selection minimises wasting 'patching'.

Studer machines are used throughout and they offer 2-, 4-, 8- and 16-track formats. They are suitable for European and American standards (CCIR/NAB). The monitoring is by Altec Lansing and the noise-reduction systems are from Dolby. The reverberation and echo sources are from four EMT reverberation plates linkable with four natural echo chambers in the basement. The mixing rooms are identical to the control rooms with the exception of the Consoles. Also from Neve, they provide 16 input channels reducing to four output channels.

The men behind the complex are, naturally, all experts in many fields.

Studio Head, **Reg Warburton**, began in the recording business 15 years ago. He worked for the Oriole label when it was taken over by CBS in 1965. He started in music as a pianist but later became an arranger and musical director. Later he became A & R man for CBS until 1967 when he moved to the studio side of the industry.

ASST. HEAD

Don Horne, the assistant head, is also a musician and plays saxophone and clarinet. He started work as an engineering apprentice in the mining industry but moved into radar and aircraft design later. Then he joined RCA in the film-recording division in 1959 and worked in Africa (Nigeria during the Biafran War), and America on high-powered broadcast transmission stations. He entered the record business when he became engineering administrator for RCA before his present position in 1970. Like Warburton, he helped in co-ordinating the building of the new studio.

THE BRAINS

George Balla is the technical manager and mastermind of the engineering facilities. The new studio is actually the fourth recording studio he's built. The first two were in his native Hungary, which he left in 1956. He had been chief engineer of the Hungarian recording industry until it became nationalised.

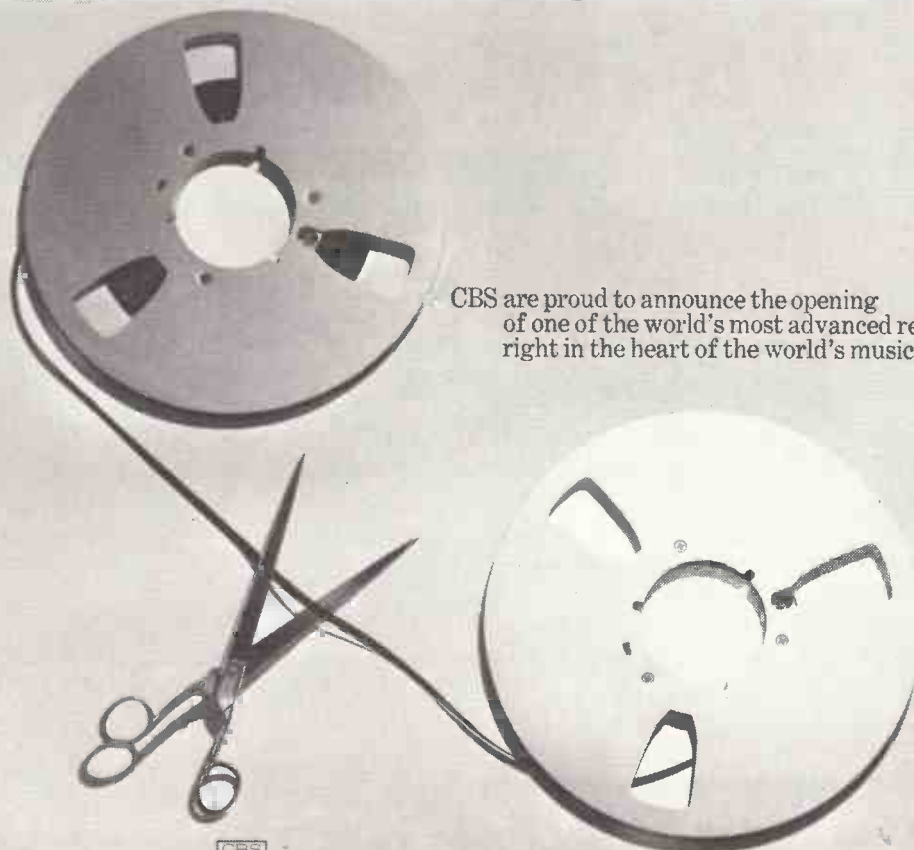
On leaving Hungary he went to Switzerland at a time when the recording industry there was non-existent. He worked in broadcasting there until going to South Africa, where he built his third studio. Balla came to England ten years ago and has remained here since.

CONTROLLER

Brian East is the controller of studio operations. He was formerly a cutting engineer for CBS.

FILMS

Noel Jesudian is the assistant technical manager



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STUDIO PLAYBACK

and like Horne worked for RCA's film division. Then he became engineer for Sound Associates of Queensway. He was also an engineer for Decca. Jesudian was trained at EMI's College of Electronics.

ASST. CHIEF

John Cole, the assistant chief engineer was an electronics apprentice at the RAF station at Farnborough and has also worked for the BBC on microwave, audio and visual systems. He's now involved in the installation and design of equipment.

THE BYRDS

Mike Ross began his career at Olympic Studios in 1961 as a tape operator. He left there in 1962 and went to Oriole Records as a balance engineer when stereo had just been introduced. In 1965

CBS took over the label and he became an engineer. At the time he was concerned with recording Love Affair, Georgie Fame and The Tremeloes. He also worked with Mike Vernon's Blue Horizon label at CBS and engineered Fleetwood Mac's biggest hits, *Albatross*, *I Need Your Love So Bad* and *Black Magic Woman*, plus Chicken Shack's *I'd Rather Go Blind*. His most recent successes were with FF & Z, Arrival and The Byrds who came here specifically to work with him. In 1971 he won a special award for being a top engineer of the year with The Tremeloes' hit, *Me And My Life*.

Mike Fitz Henry worked in Nigeria where he built and worked a record factory for EMI. After joining CBS he has worked with Gun and their *Race With The Devil* hit, Heaven and Matching Mole. He's also been involved in

classical reduction work.

PRODUCERS

Bernie O'Gorman joined CBS four years ago as a tape operator and was later promoted to balance engineer. He recently worked on the two hits by Johnny Nash.

The producers at CBS are **Mike Smith**, **Martin Clarke**, **Tony Rivers**, formerly of Harmony Grass and The Castaways, **Paul Myers**, **Alan Blaikely**, **Len Hawkes** of The Tremeloes and **Junior Campbell**, formerly of Marmalade.

Studio bookings are done through **Ruth Rosenthal**. She previously worked for Radio Caroline for six months, sold advertising space for the now-defunct *Town* magazine, graduated to Chappells as a studio booker, became personal assistant to Rod McKuen and then on to Apple.

RATES

Recording Charges

Studio 1

16-track £38 per hour
8-track £32 per hour
4-track £32 per hour
Mono and stereo £26 per hour

16-track re-mix £32 per hour
8- and 4-track re-mix £26 per hour

16-track to quadraphonic £34 per hour

Studio 2

16-track £32 per hour
8-track £26 per hour
4-track £26 per hour
Mono and stereo £20 per hour

16-track re-mix £28 per hour
8- and 4-track re-mix £24 per hour

Studio 3

16-track £32 per hour
8-track £26 per hour
4-track £26 per hour
Mono and stereo £20 per hour

16-track re-mix £28 per hour
8- and 4-track re-mix £24 per hour

Overtime

There is a surcharge of 25% on all recording services between 6 p.m. and 9 a.m. Monday to Friday and all day Saturday, Sunday and Bank Holidays.

Bookings

Written confirmation is requested. Cancellations made less than 48 hours before booked time: 50% of time booked is charged. Less than 24 hours, full rate.

Editing Room

16-track re-mix £25 per hour
8- and 4-track re-mix £20 per hour

16-track to quadraphonic £28 per hour

Copying, editing and playback:

Multi-track £20 per hour
Mono and stereo £10 per hour

Materials

2" tape £25 per reel
1" tape £15 per reel
1/2" tape £10 per reel
1/4" tape £5 per reel
7" spool £0.30
10 1/2" x 1/4" spool £1.50
10 1/2" x 2" spool £5

Disc Cutting

Masters

Mono		
7" SP		£7.00
7" EP		£9.00
10" LP		£10.00
12" LP		£10.00
Stereo		
7" SP		£11.00
7" EP		£12.00
10" LP		£12.00
12" LP		£14.00

Acetates

Mono	S/S	D/S
7" SP	£2.00	£2.50
7" EP	£3.50	£5.50
10" LP	£5.00	£6.50
12" LP	£7.00	£10.00
Stereo	S/S	D/S
7" SP	£4.00	£5.00
7" EP	£5.50	£9.00
10" LP	£8.00	£11.00
12" LP	£9.00	£14.00

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your queries answered

BOWING

Dear B.I.,

A friend of mine has just played me a recording of *Roll Over Beethoven*, from the *Mountain Flowers of Evil* L.P. On the first part of the record it sounds as if Leslie West is playing a violin, although someone who saw them at the Rainbow tells me he gets this sound solely from his guitar.

Is this done with a special effects unit? If so, can you tell me if the unit is available in the shops, and where I could buy one from?

I play in a small group called *Warrior*. It's only a part-time thing, for our own amusement. We've all found *Beat Instrumental* a great help in the past, and we'd appreciate it if you could help us with this query.

Yours sincerely,
David Reed,
Leeds.

Dear Sirs,

Could you please tell me where I could buy a foot volume pedal, as used by an organ player? I want to incorporate it with my guitar.

I want to use it in conjunction with a fuzz box. Is this possible?

Yours faithfully,
D. S. Sharpe,
Goring-by-Sea,
Sussex.

The violin effect that Leslie West achieves on *Roll Over Beethoven* makes use of the guitar's volume control, rather than an effects unit. By striking the string with the volume control turned down, then turning the volume up, he gets the 'bowed' sound of a violin. The technique requires a certain amount of practise, but is possible on most electric

guitars – using the little finger of the right hand to operate the volume control.

The same effect can be achieved more easily by means of a foot volume control or swell pedal, identical to that used by a keyboards player. The note is played with the volume pedal in the off position. The pedal is then operated to produce the violin effect.

Most equipment manufacturers produce swell pedals. One of the best models is included in the Sola Sound range, available from Macari's Musical Exchange, at 102 Charing Cross Road, London WC2. This can be used with an ordinary fuzz unit, the lead from the guitar being taken to the swell pedal and the output of the swell pedal to the fuzz box.

DISTORTION

Dear Sirs,

For some time our group has been thinking of purchasing a new PA system, together with a more powerful set of guitar amplifiers. We're interested in buying a set-up that uses power amplifiers, since this seems to offer a lot of advantages.

The thing is that our group is a very 'heavy' group, playing material similar to Led Zeppelin's. None of the power amplifiers I've heard seem to have the 'guts' of our present Marshall equipment. The sound is very clear and undistorted, but it seems rather 'flat' in comparison.

Are there any power amplifiers on the market that don't suffer from this lack of a good sound? I know a lot of the emphasis these days is on a good, clear

sound, but our music is the kind of music where distortion is quite important

Thanks for the many interesting features in *Beat Instrumental*, especially the features on equipment, which are very useful to musicians in our position.

Yours faithfully,
A L Higgs,
Southampton

While you're perfectly correct in describing the response of power amplifiers as flat and undistorted, this should not be taken as a disadvantage. On the contrary, the flat response of a power amplifier provides for a great deal of flexibility in use.

The particular 'sound' that an ordinary amplifier provides is a product of distortion in the amplifier's power stage. The degree of distortion, and the effect it has on the overall sound, is in turn a product of the design and construction of the circuits.

Although this can be perfectly acceptable, a lot of musicians have found that such an amplification set-up does not give them the flexibility of sound that modern rock music often demands. This is the reason why so many of them have turned to the use of studio-designed power amplifiers – where harmonic distortion values are virtually negligible. The power amplifier gives them an undistorted sound output, into which they are able to introduce distortion, treble and bass boost or similar sound qualities. The great advantage is that the level of distortion – or any other effect – can be varied to suit the

music that is being played.

The most important point, however, is that you should buy equipment that provides the best possible amplification set-up for your own musical ideas. If the sound of your present set-up suits you, why bother to change it?

RATINGS

Dear B.I.,

I'm the lead guitarist with a local group over here. For the past two years I've been using a 100-watt Orange stack. I've now decided to buy a smaller combination amplifier, so that this can be miked into our PA system.

I've been very impressed with some of the American models I've seen, particularly with Fender equipment. But a friend of mine has warned me that the output ratings in watts of American equipment are often exaggerated. Is this true, and if so, is there any way of checking the true values?

Yours truly,
Ian Morris,
Durban, South Africa.

Your friend is basically correct. Most output ratings for American equipment are given as the sum of the amplifier's separate channels. Thus a twin-channel amplifier, rated at 60 watts on the English rating system, will often be rated as 120 watts on American rating.

If in any doubt, consult a reputable dealer. He should be able to give you the true R.M.S. rating for any model that may interest you. If you're still not certain, an electronic engineer would be able to measure the precise value for you.

WHAT YOU'LL BE HEARING ON COMMERCIAL RADIO

BY OUR RADIO CORRESPONDENT

Someone is going to be disappointed with commercial radio. Since the early sixties, over 400 companies have been formed with the intention of running local radio stations – all of them competing for the 60 elusive licences promised by the Government.

Commercial radio is, of course, the Tory Party's final solution to the vacuum created by the demise of the 'pirate' stations in 1967. And it's that which makes the prospect of land-based commercial stations an attractive business proposition. Pirate radio made a lot of money.

A survey by the Institute of Practitioners in Advertising indicated that Radio London – the 'pirate' station – was making a profit of £20,000 a month in 1966, netting for its owner, Philip Birch, a cool £500,000. But that kind of profit-making just won't happen with the new commercial stations.

LOW PROFITS?

Current estimates suggest the 60 new stations will run on extremely low profit margins. The 'pirate' stations were free from Government and legal regulations – they could play records 24 hours a day without any restraint from the record companies, copyright organisations or the Government. The Tories, however, anxious to avoid accusations of 'licences to print money', state in the White Paper on commercial radio: 'They will be expected to combine popular programming with fostering a greater awareness of local affairs and involvement in the community'. That might be a little vague, but the Government seems deter-

mined to give the new stations at least a little respectability.

The Government has insisted the new stations will be financed by spot advertising, to be controlled by the Independent Broadcasting Authority. No sponsorship of programmes will be allowed – which will, of course, mean the loss of a major source of income.

A typical station will cost in the region of £20,000 to equip, with annual running costs of about £45,000. In the first year of operation it will cost between £60,000-£70,000 to keep a station on the air, and that does not include royalty payments, a licence fee or the cost of any link between stations for national news and programme distribution. Advertising support is imperative in this situation.

The key phrase in the White Paper is 'popular programming'. But what the hell does that mean? No one has yet defined its meaning, although the listening audience will probably be disappointed if it believes the pirate stations programming formula is about to return to Britain. The advertisers will dictate 'popular programming'.

NEEDLETIME

The major factor will be needletime, which is quite simply a restriction on the amount of airtime available for playing records. The pirate stations, anchored outside British territorial waters, ignored the regulations, but the B.B.C. is allowed only 84 hours a week for needletime – and that has to stretch across all four national networks.

Needletime came about in the 1930s when the record companies decided to protect their public performance copyright on records by forming a joint company called Public Performance Limited. PPL issues licences to pubs and discotheques as well as to the B.B.C. and I.T.V. companies on behalf of the record companies. The B.B.C.'s licence, as has already been said is restricted to 84 hours a week for which the Corporation has to pay royalty fees.

all the needletime it can get, but it is unlikely PPL will give the stations more needletime than the B.B.C. The outcome of all this might be more needletime all round, but for the moment at least, the Musicians' Union, which has already stated its opposition to commercial radio, will not be too willing to see any extension of needletime unless the commercial stations can guarantee additional employment for its members. And that is not what the commercial radio operators,



Miles Davis: Is there much room for him?

PPL also made an agreement with the Musicians' Union after World War II to prevent the use of records when musicians' livelihoods are threatened. That's why the B.B.C. has so many live groups filling up time between the records.

Records are the cheapest way to run a radio station. Commercial radio will need

on tight budgets, will want.

The new stations, with restricted needletime, will have to aim at mass programming to attract advertisers. Jimmy Young has a vast audience every day and there's no reason to assume commercial radio will not be an extension, albeit much slicker, of the worst aspects of Radio One's daytime programmes.

And that doesn't leave much room for the Grateful Dead or Miles Davis. Advertisers won't cater for experiment — needletime will have to be continual top 40.

The only commercial station in Britain is Manx Radio, which will presumably be the blueprint for the 60 new stations. Manx's 'awareness of local affairs and involvement in the community' is limited to local news broadcasts, sports news, local advertising and free airtime for local organisations, together with request programmes. All non-controversial stuff — and with 'balance' written into the station's charter, political broadcasting is limited to the news.

The station's musical policy also plays very safe. There is little room for experiment, for innovation, or even much rock music. The station has the Top Twenty show, a lame jazz programme and a country and western show. Otherwise programming has been devised to give the station 'family appeal'.

EXPERIMENTS

The pirate stations had unlimited needletime. They could afford to experiment with John Peel's Perfumed Garden, for instance, because it could be combined with the top 40 programming during daytime broadcasting. The stations were also alive to new records by unknown bands with uncertain commercial potential — something which could be restricted on the new stations by the need to play safe.

None of the 400 companies interested in commercial radio have ever stated too many intentions of creating lively, experimental and involved radio. Commercial radio, after all, is about money. Hughie Green, who is Chairman of Commercial Broadcasting Consultants, knows what the stations will produce. He views commercial radio as an extension of his television programmes' format — and remember that *Opportunity Knocks* started on Radio Luxembourg, the first legal commercial station to broadcast to England.

American commercial radio is often touted as an example for British radio freedom — with FM stations providing rock music, AM stations supplying everything from top 40 and classical music to chat and news programmes. In the United States, however, there is abundant scope for such diversity. Every major city has a wealth of local radio stations covering every minority musical interest — advertising saturation through every strata of the community. It is also easy to run a 24-hour music station without needletime. It is cheap and can be easily supported by advertising. All you need is a dee-jay who doubles as engineer, and a bunch of records and advertisements.

In Britain, however, we will be limited to 60 stations throughout the country, with two stations in London. There will be no opportunity to cater exclusively for rock music, rhythm and blues, country and western, jazz, soul, reggae — it will have to be top 40 bringing in the mass audience.

Even the B.B.C.'s local stations will probably be more lively and experimental than the commercial stations. Tune into Radio London on Sunday lunchtime, for instance, and you can now listen to Charlie Gillett's *Honky Tonk* programme, full of rock 'n' roll which can't even begin to compete with *Family Favourites*. And *Honky Tonk* is followed by a reggae and soul music programme. The music is available for those who want to hear it, but how many advertisers are going to back a programme of vintage rock 'n' roll?

There is room, however, for some optimism with commercial radio. The B.B.C.'s top 40 format on Radio One is always conservative. There is no competition. Sometimes Radio One even baffles advocates of top 40 radio stations. T. Rex, for instance, seldom get the airtime the band's present popularity deserves.

There is no reason why the B.B.C. should follow commercial trends. The Cor-



Rod Stewart: Probably not much trouble!

poration is not a commercial company and it is free to compile its own playlists. But commercial radio, aiming for maximum potential audiences, will have to be more adventurous. One solution is to follow the American top 40 stations format, programming the hot records at least twice an hour and also trying to be ahead of its audience by spotting potential hits. American stations have a rigid formula. Records on the way down the charts are dropped instantly, to be replaced with new hits and records which sound as though they might be hits.

In the United States, top 40 stations have a fine record of spotting potential hits, taking tracks from albums and eventually forcing record companies to release them as singles. Eight tracks from the Chi-Lites album (*For God's Sake*) *Give More Power to the People*, for instance, have been released as singles in the States because of radio

station interest. And Rod Stewart's *Maggie May* was only made the 'A' side of the single because local deejays kept flipping the record. The 'A' side originally was *Reason to Believe*.

There is also hope that commercial stations, aware of the need to produce a constant supply of fresh hit material, will create local breakouts — again in a similar fashion to the United States. A single which becomes a local hit in, say, Birmingham, might be programmed on the rest of the stations.

Much good commercial material is going to waste at the moment. Jonathan Edwards' *Sunshine*, for instance, is a natural hit. But if the B.B.C. doesn't like it, there's little the record company can do. Exposure is the life-blood of rock music — and that's what the commercial stations can provide.

Don't be too over-optimistic, though. Especially, if you really dig Miles Davis.



PICTURESCOPE: SLADE LIVE

The excitement and power generated by Slade is now such that we just couldn't resist an attempt to capture just some of it with the camera of one of *Beat Instrumental's* photographers.

The rawness of their music coupled with their somewhat unrefined stage act has prompted many people to compare them with 'The Rolling Stones' of the early 1960s. They have even been dubbed The Second Stones . . . much to their disgust.

'Yeah! We all like and admire the Rolling Stones but we'd rather not be called The Second Stones. We'd rather be known as The First Slade,' said Noddy Holder (third from left in the top row of pictures).

'I don't think that we're quite like anyone else around at

the moment. For that matter I don't think there's been anyone like us for quite a long time,' added Dave Hill (first left, top row).

'What he actually means by that,' said drummer Don Powell (extreme right) 'is that we are probably the first group to break through the barrier put up by the heavy people with heavy thoughts about what music was all about. We play for an audience with entertainment in mind. We just want people to enjoy our music, our music, anyone's music, and not just sit and think all about it and try to analyse it. All that happened for too long and Slade ended it'.

Jim Lea (second left) echoed Powell's sentiments and added: 'Look at my T-shirt. It says Slade Alive and that's what we are. People see us jumping around all over the stage and it





just catches on and before you know it everyone's doing it. That's what music should do to people. That's what our music is all about – getting people on their feet and clapping and stomping'.

The excitement of the group can also be picked up on their records. Their very first single, *Shape Of Things To Come*, had an undefinable something that earmarked it for instant success. The charts stood poised for its entry, but it failed for reasons outside their control. It was all to do with its distribution, or rather the lack of it.

The success of their second is now history, as is their third. And so powerful is their latest song that it shot straight into the charts at number 21, and a week later it rose to eighth position. At the time of writing, it was still ascending rapidly.

The group's albums shouldn't be missed either. They have everything that so many others don't – a genuine approach to entertainment.



PLAYER OF THE MONTH

MIKE EDWARDS

Mike Edwards has been a 'pop' star for just three months and so far he's been enjoying every moment of it.

He plays cello with Roy Wood's Electric Light Orchestra. You may have seen them during their recent tour or heard their album which was released on the Harvest label not so long ago.

Although he may not be Britain's first pop cellist he's most certainly the most progressive. He says he doesn't see why fuzz-boxes and wah-wah pedals cannot be used with the instrument. At the moment he's using a magnetic pick-up on his £150 German-made Neumer model. It's a moderately-priced cello but some, he says, can cost thousands of pounds, especially those made by long-dead Italian craftsmen from Cremona.

Edwards started lessons on the cello when he was 13. After some rudimentary ideas from his father had been absorbed, he was sent to a qualified teacher who set about placing a violin and viola between his knees in an attempt to show him how the instrument was to be held. Then came a third teacher and the technique improved.

Eventually he landed under the tutelage of Douglas Cameron at the Royal Academy of Music.

'Academy training is good but really allows you no freedom. They teach you mostly the technicalities. You play with dots and are told when and how to play the dots. You also have to keep in time with 10 other cellists. Needless to say there's not much flexibility.

'In pop you don't have to play exactly what you're told. You can jazz it up if you like. There's so much more spontaneity and freedom.

'I'm very interested in early English music and a lot of it involves certain embellishments and improvisations. There's a strong connection between this type and some of the modern music we're playing,' he says.

Edwards knew Wilf Gibson of ELO who told him that Wood was having a lot of trouble finding a pop-minded cellist.

'I doubt if there'll be any trouble in 20 years time. There'll probably be pop cellists all over the place. A lot more people are learning how to play the cello just in the same way that they began to learn the saxophone and flute a couple of years ago.'

According to Edwards, learning to play the cello is a lot more difficult than the guitar. There are two fingering processes - on the bow and on the strings. There are no frets so learning initially to play in tune can be hell.

'There's better harmonics on a cello than a guitar. I hope to do some really decent harmonic work soon.'

It seems that at present there's only one real disadvantage in playing the cello. The player doesn't have the same freedom of movement. All he can do is sit there and shake his head. Edwards says he's tried standing up to play, but it's difficult.



The cello section of ELO. Mike Edwards is on the extreme right.

SONGWRITER OF THE MONTH

CHRISTOPHER NEIL

Christopher Neil is still laughing at what a young American girl said to him a month or so ago after she had heard a couple of lines of a song he had written.

The song was called *Back At The Flat* and was one of twelve numbers on his first album *Where I Belong* (SRAK 6753). Whilst the lines *we'll sit and have fun in front of our five-penny sun*, were not particularly profound, they were sufficiently 'deep' to stir her imagination to riot proportions.

'She almost freaked out when she heard the words,' he told me, still grinning. 'She just kept saying, "Wow! Can you imagine getting the sun for five pence? Just to be able to reach out and take it for that much money. What a trip that would be!"'

The five pence, Madam, that Mr. Neil referred to was actually the sum of money needed to be inserted into a slot meter to give you warmth and the sun was the fire you get soon after the control knob had been turned. Forgive the pun, but the thought of it is rather a gas.

'It just goes to show what people read into the words of songs,' Neil said.

'She thought I was referring to the real sun and just reaching out and taking it — for five pence. She really thought I was trendy and far out.

'People tend to get so snobbish about certain music that they forget all about the entertainment aspect. For instance, they sit down and listen with great understanding and knowledge written all over their faces at the sounds from, say, the Third



Ear Band. And after the concert they go away muttering about the significance of it all. To some people, weird and loud sounds are everything.

'I used to be like that, playing music on stage and at home like I was on the threshold of pain. Now I'm into much quieter sounds. I think they mean so much more, especially to me anyway,' he said.

Neil's experience in music and general show business is fairly considerable. Not only does he sing and write songs, he also plays the guitar and harmonica. He studied acting at the Royal Academy of Dramatic Art in London and not long after that he starred for two years as Claude in *Hair*.

Music first entered his life by way of his teenaged brothers. There was always a struggle over what was played on the family's wind-up record player. Apparently, many Little Richard, Jerry Lee Lewis and Fats Domino records got broken in the process.

The skiffle boom added to his musical interest and, together with his brothers, he started to go regularly to hear local bands. In 1962, the Mersey sound spread as far as Manchester where he was living and following The Beatles, top American blues artists appeared in the area.

At 16, he left school with no particular career in mind. One day, by chance, he saw an advertisement in the local paper for a singer with a group called The Chuckles. He auditioned by singing the only song he could remember all the lyrics to, and got the job.

Whilst with the group, he started composing and singing jingles for Keith Hopwood's Pluto Studios. The engineer was a man called Ric Turton, who ended up managing him.

He left The Chuckles and joined the cast of *Hair* but left in November, last year. He had a great deal of theatrical experience behind him and also a portfolio of songs he'd written during the run.

Turton was already working on some songs and approached producer Peter Knight Jnr. with the idea of his artist cutting an album of his own material. After a demo had been recorded it was taken to Mickie Most who signed him to RAK Records. A single called *If I Was Close To You* was released in March.

Neil appears to draw his influences from recently recognised singers and not from the traditional crew. He lists Colin Blunstone and Astrud Gilberto as two of the people most significant in his writing and singing life. A lot of the songs on the album actually could have been written for either one of them as the vocal approach is very similar.

'I'm definitely writing more than I'm singing. I think you can stay around in the music business a lot longer that way. Take Lennon and McCartney, for instance.'

Neil doesn't feel the need yet to get a band together and go on the road to perform his songs. He says he's waiting to see what happens with the single and album before he makes a decision. The single has, so far, been getting a fair amount of air play on the radio.

Meanwhile he is writing. Mainly the themes of his songs are personal ones but are not too obscure. His feelings, he says, are the feelings of many people and so they should be able to identify their lives and thoughts with his.

'I'm just a normal guy like you or anyone else. So, my thoughts are just as normal as yours and anyone else's.



'We're no longer searching for our own identity' — *New Seekers*

Beginning with the somewhat dubious honour of being the direct replacement of a highly successful group, the New Seekers have usefully employed the two years following their formation to expand their sound and to find an identity of their own. Comparisons between the old and the new become less frequent, and their recent success in the Eurovision Song Contest, far from damaging them, has only heightened their popularity.

While an increasing number of groups employ synthesizers, other electronic gadgets and string sections, the New Seekers have concentrated almost entirely on improving their vocal sound. On stage the three male members of the group play six-string and twelve-string guitars, banjo and bass, but

undoubtedly the group's five-part vocal harmonies are the highlight of the show. For this reason, the New Seekers strive to retain the full impact of their vocal sound on record.

This search for clarity and good separation in vocals has taken the group to many recording studios. But with the opening of the comparatively new Morgan studios, they have transferred to working there for the production of a new single and album.

The group are using the sixteen-track facilities available at Morgan studios working with producer Dave McKay, who has helped in arranging and producing their material since their first big American hit single *What Have They Done To My Song Ma?* His help (the group describe him as having a

'finger in every pie') is undoubtedly invaluable in achieving a suitable recorded sound, and the availability of good engineers has influenced the New Seekers in their decision to work from Morgan. But they admit to not yet having achieved the impact on record that compares to their stage sound.

'I think part of the problem is that on stage we're singing numbers that we've rehearsed and performed before and consequently the atmosphere is better,' says Marty Kristian. 'But when we go into the studio we've often only heard the demo of the song once, a week before. We tend to get into a hurry to put numbers down as there's so much new material coming up from the group. Sometimes the recording might lack a little character because of that.'

To help give extra body to their studio sound, the New Seekers regularly use session musicians. Terry Britain, a well-known session guitarist, who has appeared on stage with the group, is a regular in the studio, along with Kevin Peak a classically trained guitarist, drummer Trevor Spencer and bassist Alan Tarney. All are Australian musicians which gives them an instant affinity with guitarists Peter Doyle and Marty Kristian, both from Melbourne. Drummer Barry Morgan and Barry Guard, who plays vibes and occasional percussion, have also worked on sessions.

'Sometimes because of the tightly packed work schedule we have to keep to we just can't spend time recording the instrumental tracks ourselves,' the group explain.

'And so the session musicians do it for us. But whenever we can we play as well.'

Like most groups, the New Seekers have been experimenting to extend their sound. Within their line up they have a variety of vocal styles and attitudes towards music. Marty Kristian describes himself as having a soft voice, and a liking for acoustic music. Crosby, Stills and Nash and the Mamas and Papas have influenced him greatly and he is currently experimenting with open tuning on his guitar. Peter Doyle, however, is the most prolific songwriter in the group, and as well as devoting many hours as possible to practising his guitar playing, he is the New Seeker most likely to produce impromptu vocal sounds both in the studio and on stage. The flair for comedy comes from Lyn Paul, and vocalist Eve Graham, as well as taking the lead on many of their numbers, is the gutsy basis for the vocals to build around.

The New Seekers forthcoming album will feature compositions from Peter, Paul Leyton and Marty, and a series booking of studio time has been set aside for recording. The average time the group take to record an album is just over a month. Being primarily vocalists; all place considerable importance upon the lyrics of their material.

'We've always enjoyed performing Melanie's *Beautiful People* because the lyrics have a deep meaning and genuine sentiment, which is important. For that reason *I'd Like To Teach The World To Sing* became much more than a commercial jingle. What it said had real significance for people.'

In fact that Roger Cook-Roger Greenaway composition achieved a gold disc for the New Seekers, and was the first record in three years to sell more than a million copies in Britain. *I'd Like To Teach The World To Sing* has also become an almost universal hit, and is being closely followed up the charts in most countries by the

Eurovision entry *Beg, Steal Or Borrow*.

As the first group unit to present a British Eurovision entry the New Seekers felt they were not just participating in what frequently turns out to be a negative presentation showing merely a mediocre picture of developments in music, but believed they could add a new dimension to the proceedings. Writing for a group of five vocalists would, they believed, give more scope to composers than the prospect of tailoring a song to meet the needs of a solo vocalist.

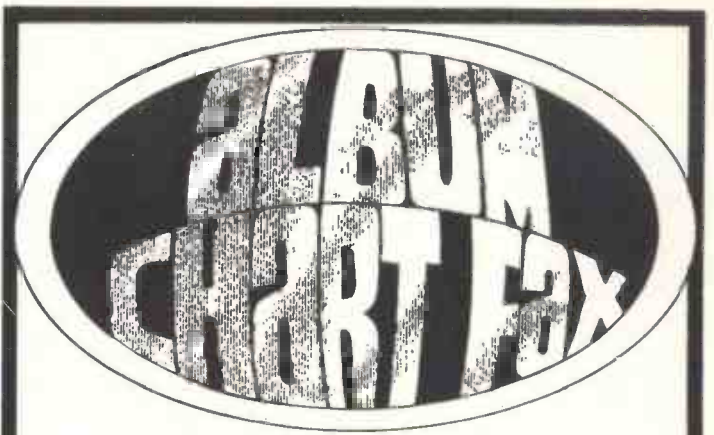
Whether they managed to achieve this is debatable, but certainly the contest elevated the New Seekers into the public eye, and gained them a further hit. The follow up to this record is titled *Circles* and was debuted by the group during their first Royal Albert Hall appearance in April.

Rehearsals

'It's just one example of how things can work out better if we haven't rehearsed the song before we begin recording. The initial take had impact and some good spontaneous sounds in, but we wanted to change some parts that could have been better. So we just went back and re-recorded the things we weren't entirely happy with. In that way we managed to get the best of both worlds.'

The New Seekers admit that when they began working as a unit, their concept was strictly limited. They were billed as Keith Potger and the New Seekers and were forced to retain many of the characteristics associated with the original Seekers. Both the management - with includes Keith Potger - and the group alike, believe they have managed to branch out in their own right.

'Every individual has something to offer within the scope of the group, as well as on their own. I believe we've proved ourselves. Now it's just a question of progressing from here.'



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

All Together - Argent

RP - Argent/White. S - Abbey Road. E - Bown. MP - Verulam

Argus - Wishbone Ash

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



- Led Zeppelin

RP - Page. S - Headley Grange/Island/Sunset. E - Various. MP - Superhype/Kinney.

Every Picture Tells A Story - Rod Stewart

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

Exile On Main Street - Rolling Stones

RP - Miller. S - Stones Mobile. E - Various. MP - Essex.

Fog On The Tyne - Lindisfarne

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

Fragile - Yes

RP - Offord. S - Advision. E - Offord. MP - Yessongs.

Harvest - Neil Young

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

Honky Chateau - Elton John

RP - Dudgeon. S - Strawberry (France). E - Scott. MP - DJM.

Lunch - Audience

RP - Dudgeon. S - Trident. E - Hentschel. MP - Essex.

Machine Head - Deep Purple

RP - Deep Purple. S - Stones. E - Birch. MP - HEC.

Manassas - Steve Stills & Manassas

RP - Stills, Hillman, Taylor. S - Criteria. E - H. & R. Albert. MP - Kinney.

Nilsson Shmilsson - Harry Nilsson

RP - Perry. S - Trident. E - Cable. MP - Various.

One Year - Colin Blunstone

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

Phantasmagoria - Curved Air

RP - Curved Air/Caldwell. S - Advision. E - Caldwell. MP - Blue Mountain.

Refugee - The Savage Rose

RP - Miller. S - Stargroves. E - Zagarino. MP - Miller Prod.

Slade Alive - Slade

RP - Chandler. S - Command. E - O'Duffy. MP - Various.

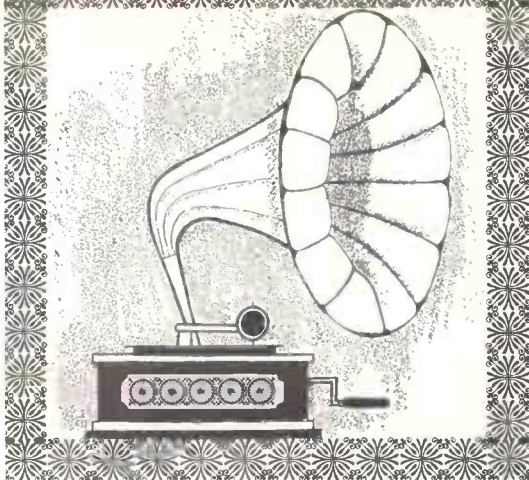
Smokin' - Humble Pie

RP - Humble Pie. S - Olympic. E - O'Duffy/Harwood. MP - Various.

Woman - Michael McGear

RP - Tattershall. S - S.R.S./E.M.I. E - Various. MP - Copyright Control.

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



ALBUM REVIEW

ALBUM OF THE MONTH

**ROLLING STONES EXIT ON MAIN STREET ROLLING STONE RECORDS
COC 69100**

Everyone else seems to be doing handstands about the Stones' latest offering, so we will too. Mind you, we haven't been coerced into it. *Beat* doesn't submit to force. We base our reviews on merit alone, and this LP is meritorious. It's more exciting than anything they've ever done. Even musically they are better. Whilst it's difficult to fully understand some of the words, for instance, *Tumbling Dice*, it doesn't really matter. It's the overall sound that counts. It'll be more of an attractive proposition if some of the remarks in interviews, made recently by Jagger, mean anything.

- Tracks:** Side One – **Rocks Off, Rip This Joint, Hip Shake, Casino Boogie, Tumbling Dice.**
 Side Two – **Sweet Virginia, Torn & Frayed, Black Angel, Loving Cup.**
 Side Three – **Happy, Turd On The Run, Ventilator Blues, Just Wanna See His Face, Let It Loose.**
 Side Four – **All Down The Line, Stop Breaking Down, Shine A Light, Soul Survivor.**



COUNTRY JOE INCREDIBLE! LIVE! VANGUARD VSD 79316

Country Joe is indeed both incredible and live! Most of the songs on this album are sing-alongable and all are commenting on society in some way or another. The first track is entitled *Entertainment Is My Business*, and there's a great deal of truth in the statement when it's sung by Country Joe, although he's able to combine this with his artistic ability without compromise. Entertaining would be a good word to sum up the whole album, and for someone who's unfamiliar with his work it would be a very pleasant introduction. Most amusing track is a spoken one which opens side two, entitled *You Know What I Mean*.

- Tracks:** Side One – **Entertainment Is My Business, Sweet Marie, Kiss My Ass, Living In The Future In A Plastic Dome, Walk In Santiago, Tricky Dicky.**
 Side Two – **You Know What I Mean, Oh, My My, Deep Down In Our Hearts, Free Some Day, I'm On The Road Again.**



DON McLEAN TAPESTRY UAS 29350

This is the album that Don McLean made before *American Pie* made him. It's nowhere near as immediate a sound as the single, tending to border on the whimsical. There's a lot of words on this album, all of which are printed on the inner sleeve. Really, it's only fair to judge the album as a first and as this, it's competent but far from amazing.

- Tracks:** Side One – **Castles In The Air, General Store, Magdalene Lane, Tapestry, Respectable, Orphans Of Wealth.**
 Side Two – **Three Flights Up, And I Love You So, Bad Girl, Circus Song, No Reason For Your Dreams.**

**BEACH BOYS CARL AND THE PASSIONS - SO TOUGH REPRISE
K 44184**

Are the Beach Boys washed up? Have they been left stranded on the sands of time? Do they desurf better material? All these questions and more spring immediately to mind on hearing *Carl And The Passions - So Tough*. On tracks such as *You Need A Mess Of Help To Stand Alone* and *Marcella* it's possible to hear the old Beach Boys' 'magic' in its splendour, but unfortunately it tends to get lost on some of the other tracks. When they're good they're incredible and when they're bad they're average. The album features the recording debut for new members Ricky Fataar and Blondy Chaplin – as Beach Boys, that is.

- Tracks:** Side One – **You Need A Mess Of Help To Stand Alone, Here She Comes, He Come Down, Marcella.**
 Side Two – **Hold On Dear Brother, Make It Good, All This Is That, Cuddle Up.**





DAVID CLAYTON-THOMAS CBS 64755

This is the first solo album from the man who made *Spinnin' Wheel* and *Hi-De-Ho* and other singles famous when he sang with Blood, Sweat & Tears. He's surrounded here by many of America's top musicians, including Larry Knechtel on piano, Steve Cropper on guitar, Bobby Colomby on drums and David Cohen, also on guitar (I wonder if he's the same David Cohen who was once a member of Country Joe McDonald's Fish?). The contents lean heavily in the direction of white soul and are good and funky. Generally very impressive and should earn him a great deal of respect.

Tracks: Side One – Magnificent Sanctuary Band, From The Same Bone, Stealin' In The Name Of The Lord, Dying To Live, Sing A Song.

Side Two – She, Don't Let It Bring You Down, Once Burned, North Beach Racetrack, Caress Me Pretty Music.

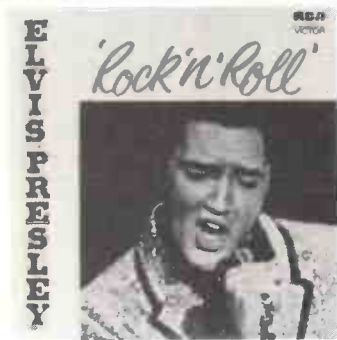
SPIRIT FEEDBACK Epic EPC 64507

It was inevitable that the departure of Jay Ferguson and Mark Andes for Jo Jo Gunne should affect Spirit's music. Personally, I think the change has been for the better – but I get the feeling that many Spirit devotees will find some of the old line-up's subtlety missing. The entire approach of *Feedback* is more rock-orientated than was, say, *Doctor Sardonius*. In fact the new Spirit is rather uncomfortably like the new Jo Jo Gunne. To me, it's a fresh, exciting album with *Cadillac Cowboys* and *Earthshaker* emerging as the most outstanding tracks.



Tracks: Side One – Chelsea Girls, Cadillac Cowboys, Puesta del Scam, Ripe and Ready, Darkness.

Side Two – Earth Shaker, Mellow Morning, Right On Time, Trancas Fog-Out, Witch.



ELVIS PRESLEY ROCK 'N' ROLL RCA VICTOR SF 8233

How does Elvis Presley of the 1970s feel about Elvis Presley of the 1950s? For instance, how does he compare his new version of *Blue Suede Shoes* as on the *Memphis To Vegas* LP with the version contained here and which was originally cut 16 years ago? How, also, does he feel about the critics who said 16 years ago that he would be a one-hit, possibly a two-hit, or at the outside, a three-hit wonder? Whatever, he's still laughing his way to the bank each morning whilst a lot of those people are begging for crusts outside. This album is exactly the same as the one released in 1956, the only difference being the sleeve design. The 12 tracks still sound as fresh as they ever did and are, basically, what music should be all about.

Tracks: Side One – Blue Suede Shoes, I Got A Sweetie (I Got A Woman), I'm Counting On You, I'm Left, You're Right, She's Gone, That's All Right, Money, Honey.

Side Two – Mystery Train, I'm Gonna Sit Right Down And Cry Over You, Trying To Get You, One-Sided Lover Affair, Lawdy Miss Clawdy, Shake Rattle And Roll.

JIMI HENDRIX JIMI HENDRIX AT HIS BEST SAGA 6313/5

Hardly Hendrix at his best – but this three-volume set is, at the lower price of Saga records, a worthwhile addition to the record collection of any Hendrix freak. It's transcribed from tapes recorded by the Master in his formative years, over the winter of 1964. Most of the cuts are simple jams, but some of Hendrix's fire shows even at this early stage. If the sleeve notes are to be believed, Hendrix preferred this early stuff to some of his later money-spinning recordings. Sample tracks from Volume 2:



Tracks: Side One – Down Mean Blues, Feels Good, Fried Cola.

Side Two – Monday Morning Blues, Jimi Is Tender Too, Madagascar.



SPENCER DAVIS MOUSETRAP UNITED ARTISTS UAS 29361

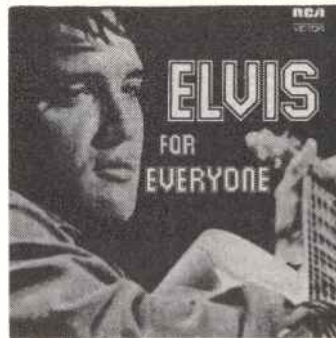
Some nice numbers here from our ol' friend, Spencer Davis, who seems to have settled himself in the United States. On some of the tracks he's taken traditional numbers and given them his treatment, but the rest are compositions of his own or by members of his line-up. It's difficult to imagine exactly what market he's intending this for because it doesn't fall easily into any category. Only hope this doesn't hamper its marketing.

Tracks: Side One – Rainy Season, Listen To The Rhythm, What Can I Be, Tried, Easy Rider, Tumble-Down Tenement Row.

Side Two – Sunday Walk In The Rain, I Washed My Hands In Muddy Water, Sailor's Lament, Hollywood Joe, In The Hills of Tennessee, Ella Speed.

ELVIS PRESLEY ELVIS FOR EVERYONE RCA VICTOR SF 8232

Is he coming? Why hasn't he been here? These must be two of the most asked questions around the music business these days. But whether he comes or he stays away people'll buy his records anyway, and this album should be no exception. It was released originally in 1965, only with a different catalogue number of course. The 12 songs on the re-release remain the same although the running order has been changed. The only other alteration is the sleeve. The songs cover the 1965 era and include the title song of the film, *Wild In The Country* and many of his more romantic efforts. He's joined by The Jordanaires on most tracks and Floyd Cramer on *I Met Her Today*.



- Tracks: Side One** – *Your Cheatin' Heart, Wild In The Country, Finders Keepers, Losers Weepers, In My Way, Tomorrow Night, Memphis, Tennessee.*
- Side Two** – *For The Millionth And Last Time, Forget Me Never, Sound Advice, Santa Lucia, I Met Her Today, When It Rains, It Really Pours.*



QUINTESSENCE SELF RCA VICTOR SF 8273

Quintessence are stimulating a great deal of interest in this country. Your friendly B.I. reporter was overwhelmed by a recent concert of theirs at Norwich Cathedral. The group continue here along their spiritual lines and therefore their music tends to be in the semi-holy vein coupled with certain jazz influences. Really it's all very hard to define but if you like rocking mantras you'll like Quintessence. And if you like chanting you'll like them even more. It's their best effort to date and could help them soar to greater heights.

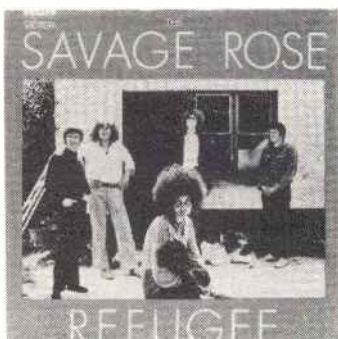
- Tracks: Side One** – *Olympic Studios 1972, Cosmic Surfer, Wonders Of The Universe, Vishnu-Narain, Hallelujad, Celestil Procession, Self.*
- Side Two** – *Live At Exeter University 11 December, 1971, Freedom, Water Goddess.*

CREEDENCE CLEARWATER REVIVAL MARDI GRAS

For some reason Creedence Clearwater don't seem to be rollin' and tumblin' in the way they used to. The nearest they come to it is on *Sweet Hitch-Hiker* – the number which closes the album. Perhaps it's because they've lost one of their long-standing members – Tom Fogerty or maybe it's just one of those things that success has done to them. It's a pity though when one of America's most creative bands has to fall back on a Gene Pitney number, *Hello Mary Lou*, to fill out an album.



- Tracks: Side One** – *Lookin' For A Reason, Take It Like A Friend, Need Someone To Hold, Tearin' Up The Country, Someday Never Comes.*
- Side Two** – *What Are You Gonna Do, Sail Away, Hello Mary Lou, Door To Door, Sweet Hitch-Hiker.*



THE SAVAGE ROSE REFUGEE RCA SF 8250

An album worthy of superlatives if I ever heard one. Produced by Jimmy Miller, it moves along powerfully with excellent vocals by the girl member of the band, Anisette. At times she can sound a little like Melanie but just as you're contenting yourself with the comparison she's roared off into a different vocal dimension. Most descriptions of *Refugee* are going to fail because of the limitations of language. In other words it's terrific. Savage Rose are from Denmark.

- Tracks: Side One** – *Revival Day, Dear Little Mother, Granny's Grave, Ballad Of Gale.*
- Side Two** – *Refugee, And I Dream, Dreamland, Walking In The Line.*

HOT TUNA BURGERS GRUNT FTR 1004

Hot Tuna's third album makes a more lasting impression than either of the unit's previous offerings. Somehow – to use a cliché of teeth-grinding pretentiousness – it makes a more definite statement. That is, Hot Tuna emerge on *Burgers* as a good, solid, funky musical entity – rather than a vehicle for a jam session by various members of the Jefferson Airplane musical family. Casady rocks, Papa John swings and Sammy Piazza makes his first entry on the skins. Jorma Kaukonen – for a long time one of my favourite guitarists – plays it like it is. A good time is had by all.



- Tracks: Side One** – *True Religion, Highway Song, 99 Year Blues, Sea Child.*
- Side Two** – *Keep On Truckin', Water Song, Ode for Billy Dean, Let Us Get Together Right Down Here, Sunny Day Strut.*



STEPHEN STILLS MANASSAS ATLANTIC K 60021

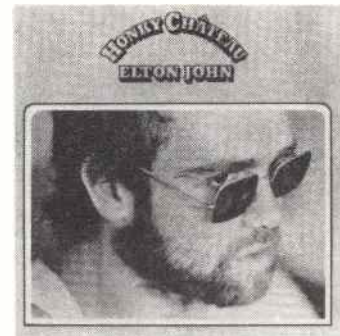
This superb double album goes to prove that Stills creates his best work when working with a permanent band. Although his two solo efforts were of a high standard, neither of them reached the heights that are scaled here with *Manassas*. Altogether there are twenty two numbers on the album and Stills has titled each of the sides rather than the whole album. I couldn't begin to single out an 'outstanding' track because there are so many of them.

- Tracks: Side One – Rock & Roll Crazyes, Cuban Bluegrass, Jet Set (Sigh), Anyway, Both Of Us (Bound To Lose).
- Side Two – Fallen Eagle, Jesus Gave Love Away For Free, Colorado, So Begins The Task, Hide It So Deep, Don't Look At My Shadow.
- Side Three – It Doesn't Matter, Johnny's Garden, Bound To Fall, How Far, Move Around, The Love Gangster.
- Side Four – What To Do, Right Now, The Treasure (Take One), Blues Man.

ELTON JOHN HONKY CHATEAU DJM DJLPH 423

Quite possibly Elton John's best album yet in which he makes a return to the simpler sound. Descriptions like 'laid back' or 'funky' spring to mind on hearing *Honky Chateau*. The opening track *Honky Cat* sets the feel with a number which could have easily been composed at the piano down at the Lion & Lamb in preparation for a night of boozey fun. The same side closes with that beautiful number which found its way into the singles charts – *Rocket Man*. Yes, 1972 is a good year for *Honky Chateau* – there should be a good supply in your record cellar!

- Tracks: Side One – Honky Cat, Mellow, I Think I'm Going To Kill Myself, Susie (Dramas), Rocket Man.
- Side Two – Salvation, Slave, Amy, Mona Lisas And Mad Hatters, Hercules.



EDGAR WINTER'S WHITE TRASH ROADWORK EPIC EPC 67244

Edgar Winter's band, featuring Rick Derringer and Jerry LaCroix, plays a tight, funky set of the unique brand of Rock 'n' Roll that the Winter family have made their own. No tracks emerge as outstanding, but the album is a good live set that improves with listening. Tasty guitar from Winter, Derringer and brother Johnny, who guests on one side.

- Tracks: Side One – Save The Planet, Jive, Jive, Jive, I Can't Turn You Loose.
- Side Two – Still Alive And Well, Back In the USA, Rock And Roll, Hootchie Koo.
- Side Three – Tobacco Road.
- Side Four – Cool Fool, Do Yourself A Favour, Turn On Your Lovelight.

AL KOOPER A POSSIBLE PROJECTION OF THE FUTURE CBS 64208

This album gives the feeling that Al Kooper is a little lost at the moment and isn't quite sure where to go with his music. There are some nice tracks on the album, but it comes over more as a sampler of Kooper's favourite tunes than a unified set of music which is the impression given by the title and the cover. The most outstanding track is number three on side one and entitled *Fly On*. Here he manages to come off sounding not unlike Procol Harum. Individually the tracks are good but as a unity I'm not impressed.

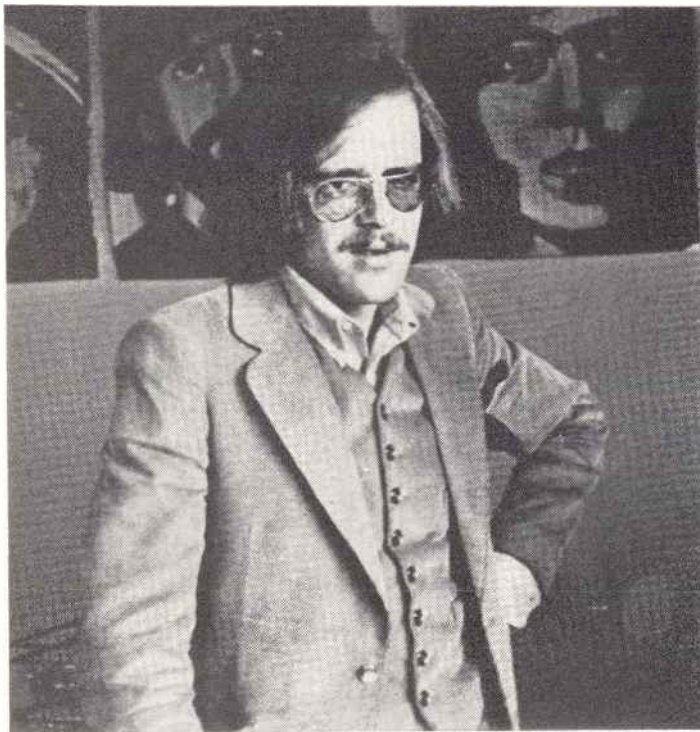
- Tracks: Side One – A Possible Projection Of The Future, The Man In Me, Fly On, Please Tell Me Why, The Monkey Time.
- Side Two – Let Your Love Shine, Swept For You Baby, Bended Knees, Love Trap, Childhood's End.



EVERLY BROTHERS STORIES WE COULD TELL RCA VICTOR SF 8270

Eight country-type songs from the Everly Brothers, but none of them have anywhere near as much impact as the numbers that used to have us older folk leaping about in gay abandon at the high school hop. To authenticate their old approach to the new style they've enlisted the aid of such students of harmony as Delaney and Bonnie Bramlett, Graham Nash, Clarence White and John Sebastian, to name but a few. The rural air is exaggerated through the use of no less than 14 guitars, including three slides. The overall effect is quite pleasing but should slip by without too much note. There's a lot of similar music about already and it's sad that men with such talent as Don and Phil should want to get involved when they could easily channel their talents in other directions.

- Tracks: Side One – All We Really Want To Do, Breakdown, Green River, Mandolin Wind, Up In Mabel's Room, Del Rio Dan.
- Side Two – Ridin' High, Christmas Eve Can Kill You, Three-Armed Poker-Playin' River Rat, I'm Tired Of Singing My Song In Las Vegas, The Brand New Tennessee Waltz, Stories We Could Tell.



When Mike Jeffries sold the Newcastle Club A-Go-Go, back in 1965, it was the end of an era. The whole Newcastle scene, which had spawned bands like the Animals, 'fell in overnight'.

Among the many musicians who found themselves with nowhere to play was a bass guitarist called Lee Jackson. Although he didn't realise it at the time, the closure of the Club-A-Go-Go was an important break in his career. It brought him to London and a musical partnership that proved to be one of the first rock revolution legends – the Nice.

But that was to be later. In the summer of 1965, Jackson found himself living in a 'box-room in South Kensington', working during the day and playing by night. For a while he played bass in a soul band at the Ad-Lib club...

'... But that blew up too so I answered an ad. in *Melody Maker*, for a bassist/vocalist. The band was Gary Farr and the T-bones.'

The organist with the T-bones was a young musician called Keith Emerson. At the time, according to Jackson, Emerson sounded 'rather like a Jimmy Smith copy'. But Emerson's own style was rapidly developing and he and Jackson talked often of forming a band.

'After Gary decided to follow a solo thing, the band split apart. I ended up playing in the resident band at another club. One night Keith came down. He'd been asked to get a band together for P. P. Arnold. The idea was that we'd back her set and do a short one of our own. Keith thought that it "could be fun".'

And so the Nice came into being. For a while they

backed P. P. Arnold until Andrew Oldham came to see them and saw their potential as a solo outfit.

'He wanted to know how much we'd written,' said Jackson. 'We'd just started to arrange Rondo at the time. It was from an idea I had, based around a riff I'd come across. Keith used to play *Rondo A La Turk* at rehearsals. We put the two together and twisted things about to fit the bass.'

SHOWSTOPPER

It was *Rondo* that was to become the Nice's showstopper. Under the eventual guidance and management of Tony Stratton Smith, and with Blinky Davidson called in to replace the original drummer, the Nice became, with Cream and Traffic, the first of the true supergroups. For a couple of years their star shone brightly on both sides of the Atlantic. But 'all sorts of niggling little things' led to their inevitable conclusion and the Nice played their last concert at Croydon's Fairfield Hall just after Easter, 1970.

'I'd had a vague idea for a new band for some time before the Nice split,' Jackson continued. 'I could see the break coming. I think the thing was that I was more into writing songs. I didn't like the "gutsy" thing too much. I often used to feel a "musical fraud" playing those big orchestral things. I'd suddenly find myself singing in front of an orchestra and thinking "Hell, I'm the only guy here who can't read a note of music".'

The conception of Jackson Heights, his present band, came into being 'about four minutes after the end

of the Nice's last concert'. He'd had one guy in mind for some time as a new musical partner – together with a couple of other musicians. But the first band was a 'disaster'.

'I couldn't get on at all with the guy I'd wanted to work with,' he explained. 'He just couldn't get into anything I wanted to play.'

'There were also a lot of technical problems. It proved more difficult than I'd thought to balance out a good sound on acoustic instruments. I realised that you can't have an acoustic band on the off-chance of playing in halls where the sound was naturally good. So I allowed myself to be drawn back slowly into playing bass. Then we got a new guitarist who turned up with a Telecaster... and then an organist. The whole thing got heavier and heavier, and I realised I'd have to knock it on the head.'

The second Jackson Heights came about by accident. Jackson was playing bass with drummer and guitarist at a Wednesday afternoon rehearsal. A bass-string snapped and Jackson found himself without a spare. He started jamming on an acoustic, the drummer went home and Jackson suddenly found that he had a set-up that worked. 'By six o'clock that evening we'd decided "no drummer", he says.

So Jackson Heights has grown from there – a vehicle that has allowed Jackson to pursue his true interest in writing and singing. They're not, at least in Jackson's eyes, a 'group' – just a 'cluster' of musicians which are, he hopes, a 'little bit refreshing and different'. J.B.

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c) Sonja Linwood-Ross d) Steven Georgiou
3. Which Synthesisers are played by the following Musicians?
a) Keith Emerson b) Pete Townshend
c) Francis Monkman
4. What was the title of the Cream's first Single?
a) Wrapping Paper b) I Feel Free
c) Sunshine of your Love
5. Which record earned The Beach Boys their first Gold Disc?
a) Surfin' U.S.A. b) I Get Around
c) Good Vibrations



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MANAGERS & AGENTS.

MIKE DOLAN & JIM DAWSON

'If you work for the artists' good it's eventually for your own good' — Dolan

Apparently, wife swapping was a popular enough past-time in the days of the early American Indian to earn itself a place in the Cherokee language. The word they used to describe such an activity was Arnakata. Many moons later, white man, Mike Dolan, became interested in the culture of the American Indian and thought that this same word would make a suitable title for his publishing and management companies. He's very careful to point out though, that the word in no way describes the functions of either of these companies! It's just a good sound.

Mike, and his brother, Jim Dawson, handle the management affairs of both the Strawbs and the newly-formed King-Earl Boogie Band. They're also responsible for all the songs that come from the various members from the bands. The brothers' story begins in the mid-sixties . . . somewhere in the industrial midlands' city of Birmingham.

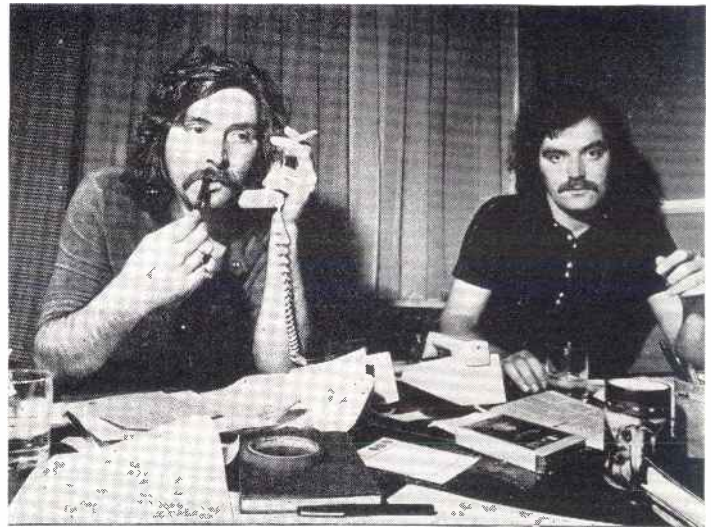
TAILOR-MADE

Mike Dolan has always had an interest in music although he's never actually been able to play himself. 'The nearest I've come is playing the first few bars of *Go Now* by the Moody Blues!' he confesses. 'I was very much into listening to music though. . . . At this time, the era of the early Beatles and the evolving mod, Mike noticed that, 'clothes and music were the two things paramount in

kid's minds'. As he wasn't able to get the required sounds from the world of musical instruments he turned to the other interest and became a tailor. Eventually, he owned his own tailoring business in Birmingham but still harboured the desire to know more about the music world 'and become completely involved in it'.

Both express a pretty dismal view of the Birmingham rock scene. Dominated by two or three agencies, there were virtually no prospects at all for furthering a professional interest. In fact, Jim did try and run what he describes as 'a London-type agency' from Birmingham but the effort didn't prove to be very fruitful. The contacts that the brothers did have with the music world at that time were mainly social. Mike also had a special interest in a local band named Robert Plant and The Band Of Joy.

In 1966 Mike gave up his tailoring business to join a London agency. The job had been secured for him by a journalist friend in Birmingham. Having the advantage of a position in a top London agency he was able to take a more active interest in his favourite band. 'I suppose you'd sort of call it management', he explains ' . . . but it wasn't management! I was booking them out — agency work I suppose. I just dug them very much and the tapes I've got of them are still my favourite listening. Robert Plant's singing has changed very little even up to now.' Also included in the



Mike Dolan & Jim Dawson: Desires satisfied now?

Band Of Joy at that time were drummer John Bonham, and Fairport Conventioneer Dave Pegg on guitar.

At this agency, the Malcolm Rose Agency, Mike was responsible for booking out such acts as The Who and the Merseybeats. The experience gained during this period was to stand him in good stead for his future activities in the musical world. 'I probably learned more in six months at that agency than I'd ever learnt in a similar six-month period.' After one-and-a-half years he left to join Terry King. Another interesting period followed. At that time King was dealing with groups such as Pinkerton's Assorted Colours and the Fortunes.

'At that time the Ellis-Wright agency was just beginning — later to become Chrysalis. I thought that that was the direction we should have been taking.' However,

Mike wasn't in the right place to promote his personal preferences.

His desires were later satisfied at the Marquee Agency which he joined after eighteen months at Terry King's. Here he came into contact with bands such as Junior's Eyes, Yes, Idle Race and Van der Graaf Generator. It was also here that he became interested in management — through seeing the lack and abuse of it among many of the bands he dealt with. 'In my opinion the management situation was ineffectual and was hampering the artist's chances. There was absolutely no co-ordination between the publicity, the record company, the agency, the manager and the band in question.' Mike saw this as being mainly the fault of managers who weren't pulling things together. 'Too often record companies and agencies are raring to go but

the management is apathetic. It was seeing groups suffering through lack of good management that made me aware of the scope for constructive, positive management. It's easiest to sum up the situation as I saw it then by saying that the managers were looking after themselves rather than their artists. My view is that if you work for the artist's good it's eventually for your own good.'

In October of 1970 Mike left the Marquee Agency and took to managing the Foundations, Hard Meat and Roy Harper. The Foundations came to him by way of brother Jim who'd taken the first step into management and was now joining him to form a partnership. 'We were also handling some American acts at that time', remembers Jim. 'We were doing promotion for Tom Paxton and management for the Burritos and Miriam Makeba.' Around this time they came across a group with a management predicament. This band was the Strawbs. 'Marquee were booking the act but they had no proper management', says Jim. 'I was friendly with them and they asked Mike and I to go along and see them with a view to management. They were a three piece then and only expanded to a five piece a few weeks after we'd signed them up' Mike recalls the Strawbs as they were then: 'They had management of the type I've been talking about. It was one that operated on the law of averages - if they make it they make it and if they don't, they don't. Dave Cousins was having to do most of the hustling for them because of this and it was hampering his creativity.'

Now the Strawbs have broken free from that situation and also from the limitations of being labelled 'folk'. As I spoke to Mike and Jim, the band were resting in-between a European tour and an American tour. Meanwhile, they have acquired a second band - The King Earl Boogie Band which contains fragments of Mungo Jerry and Dave Lambert, an old folk mate of Dave Cousins.

Explaining the aims behind Arnakata, Mike explained: 'The people we work with are people we believe in and can work with in a personal way. The King Earl Boogie Band are the first band we've signed up for two years and in that time we must have had over twenty bands approach us - a lot of them name bands. I don't think, though, that we'd take on more than three or four bands in any situation.'

EXAMPLES

Arnakata has picked up its tips from the examples given by bad management. They try to be everything that Mike saw missing from the management set-ups he encountered in his agency days. 'Liaison' is the key word. They're careful to check out all publicity releases and photographs as well as ensuring that their artists only do interviews when they've actually got something to say. For them, quality is more important than quantity. 'We're *involved*', says Mike, trying to sum it all up in two words. 'This is possibly why we can only manage three or four bands at a time. We're involved with everything all the way down to window displays. It's a complete involvement. When individuals have had mortgage or investment problems we've been able to help them out - something which we could not have done if we were catering for a lot of bands.'

Plans for the future? 'I think the next thing is the Strawbs breaking it in the States. That'll be a very big thing. I'd like to probably manage someone else, although I haven't seen anyone lately that I'd like to work with. I see it as growing from within rather than going out and collecting.'

And the greatest problem as a management team? 'The eternal problem you're up against is impressing upon the public what a special group you're handling. When that ceases to be a problem, one hell of a slice is taken out of management.'

Index to Advertisers

Air London Limited	...	...	...	...	11
Bauch, F. W. O. Limited	...	...	...	...	13
Beck Amplification Limited	...	...	...	...	32
Boosey & Hawkes (Sales) Limited	...	...	...	...	35
C.B.S. Records	...	...	...	...	61
Calder Recordings Limited	...	...	...	...	38
Carlsbro Sound Equipment	...	...	...	...	39
Clearstone Musical Instruments Limited	...	...	...	...	46
Davoli (U.K.) Limited	...	...	...	...	40, 41
Fairflight (Charters) Limited	...	...	...	...	24
Feldon Audio	...	...	...	...	45
General Music Strings Limited	...	...	...	...	23
H. H. Electronics Limited	...	...	...	...	42
Hohner, M. Limited	...	...	...	...	48
Hornby Skewes, John & Co. Limited	...	...	...	...	47
How, James Industries Limited	...	...	...	...	22
Hunt, L. W. Drum Co. Limited	...	...	...	...	21
Jackson Recording Company	...	...	...	...	60
Jennings Electronic Industries Limited	...	...	...	...	54
Johnson Amplification	...	...	...	...	34
Ling Dynamic Systems Limited	...	...	...	...	31
Macaris Musical Exchange	...	...	...	...	53
Macinnes Laboratories Limited	...	...	...	...	51
Marshall Equipment Hire	...	...	...	...	62
Multicord Studios	...	...	...	...	60
Music Man, The	...	...	...	...	33
N.I.F. Electronics	...	...	...	...	60
Page, B. L. & Son Limited	...	...	...	...	43
Reslosound Limited	...	...	...	...	25
Roka Acoustic Services	...	...	...	...	50
Rose-Morris & Co. Limited	...	...	...	...	36, 37
S.A.I. Limited	...	...	...	...	49
St. Giles	...	...	...	...	22
Selmer, Henri & Co. Limited	...	...	...	...	OBC
Shure Electronics Limited	...	...	...	...	7
Top Gear Musical Wholesale	...	...	...	...	17
Vitavox Limited	...	...	...	...	2
Vox Sound Limited	...	...	...	...	57
Wallace Amplifiers Limited	44
Watkins Electric Music Limited	55
West of England Sound Limited	60

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