

BEAT INSTRUMENTAL

JANUARY 1973 25p

AND INTERNATIONAL
RECORDING STUDIO



ELTON JOHN

*

HUMBLE PIE

*

BLACK SABBATH

*

**IKE & TINA
TURNER**

*

**GLADYS KNIGHT
& THE PIPS**

*

ROSKO COLUMN

*

PA ROUNDUP

*

**STUDIO
EQUIPMENT**

SEE...HEAR...TRY...

**VISCOUNT ORGANS
LEM AMPLIFICATION
ARP SYNTHESIZERS
MAHLER PIANOS**

AT

MACARI'S

**DENMARK STREET,
LONDON.W.C.2**

VISCOUNT
ORGANS

MAHLER
PIANOS



BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

No. 116

JANUARY 1973

EDITORIAL & ADVERTISEMENT OFFICES:
58 Parker Street, London WC2B 5QB
Telephone 01-242 1961

Publisher: SEAN O'MAHONY

Advertisement Director: CHARLES WOODS

Editor: DEREK ABRAHAMS

Features Editor: STEVE TURNER

Assistant Editor: STEVE JACQUES

Group Advertisement Manager: RICK DESMOND

Production Manager: TONY HALLOWS

Circulation Manager: JAMES HAWKINS

Copyright © 1972 by Beat Publications. All Rights reserved

EDITORIAL

Firstly, the Directors, Editor and staff of *Beat Instrumental & International Recording Studio* would like to take this opportunity in wishing its readers and advertisers a very prosperous and happy new year.

I am particularly looking forward to entering 1973 for several reasons. Firstly, I regard 1973 as the start of a completely new era for popular music and the magazine which, incidentally, celebrates its tenth anniversary this coming May.

1973 is going to mean added prosperity for a great many people. For instance, there will be new radio outlets – legal and royalty-paying ones at that – for records. There will be even more record labels being formed – and these are not likely to be the backstreet 'Mister Fifty Per Cent Of Your Royalties Please' type either. There will also be new venues opening. 1972, the two Hardrocks and the Sundowns have seen to that.

On the equipment side 1973 means the implementation of new ideas. Quadraphonic stage gear has just been introduced, for instance. There will also be a new boom in synthesizers. For *Beat Instrumental* the coming year means the new ideas too. One of our new ventures is contained in this 88-page January issue – the biggest we have ever published. At the back of the magazine are extensive lists of amplifiers and guitars and their latest prices. These will help you to see at a glance what is available and at what cost. These lists, which will be updated every month, will also give the music shop owner/manager a chance to see for himself the complete range of one brand name. We will be following the amplifier/guitar price lists with rundowns of the makes and prices of drums, kits, organs, pianos and accessories.

For us 1973 also means the introduction of musical equipment reviews. Newly-appointed Assistant Editor, Steve Jacques, will be dealing with these. Features Editor, Steve Turner, will be talking to the biggest names of the musical world. I hope to concentrate on what makes the world of music, no, your world of music, go round.

This, then, is 1973 and once again I repeat our best wishes to you all.

CONTENTS

FRONT COVER – STEVE MARRIOTT OF
HUMBLE PIE

By Mike Putland

Page

SPECIAL FEATURES

Black Sabbath: An Unlikely Bunch Of Superstars	6
Elton John: Don't Shoot Me I'm Only The Piano Player	20
Public Address Equipment Supplement January Competition: £300 Prize To Be Won	32
Studio Equipment Supplement	53
Studio Spotlight On Theatre Projects	54
B.I.'s Equipment Price Guide	71
	85

MONTH'S FEATURES

Ralph McTell: Living On The Streets Of London?	18
The Other Side Of Ike And Tina Turner	19
The Classical Mind Of Peter Skellern	52
Tooth Re-Spooked	78
Rod Argent Writes	83
The Osmond Brothers: The Real Appeal	84

REGULAR FEATURES

Letters	4
Your Queries Answered	5
Profile: Chick Churchill	10
Hog Jowls And Grits: Bryan Chalker's New Frontier	12
Country And Western Album Reviews	13
Player Of The Month: Blue Weaver	14
Instrumental News	15
Pete York's Drum Tutor	22
A & R Man: Frank Rodgers	24
Studio Playback	26
Girl In Rock: Gladys Knight	29
Jazz Column: Elvin Jones	30
Jazz Album Reviews	31
The Rosko Column	77
Chartfax	79
Album Reviews	80

INDEX TO ADVERTISERS	87
----------------------	----

HELP !!!

Dear B.I.,

I have been following *Beat Instrumental* for the past three years and have read all about the established musicians and what they have been doing since they hit the big time. I have enjoyed most of the articles but isn't it about time we heard more of the unestablished artists. They are the ones who most need articles done to help them come up in the world.

I have been following a local artist around the colleges and clubs and I think his material and musical ability deserves recognition. I am not the only one to think this as he has quite a following of young people. He — Nigel S. Butcher — has a recording with the BBC Radio London coming up soon and he will perform some of his material. But how many people will want to listen to someone they have never even heard of?

So, what about an article on Nigel to start with.

Yours Faithfully,
**Julie Podbury,
Luton, Beds.**

How many people, we wonder, had heard of Peter Skellern before his *You're A Lady* entered the charts? There are dozens of other artists around these days who have had records in the charts and no one ever heard of them before. Anyway, we'll be contacting your man very soon to find what he's about.

LETTERS

FOURTH-RATES?

Dear B.I.,

I have been a regular reader of yours and also a concert goer for about seven years. I've seen the best bands around, such as The Nice, Jethro Tull, Yes, B. B. King and so on. But just lately I have noticed a new breed of fourth-rate bands who are getting such high acclaim. I'm talking about Black Sabbath, Hawkwind, etc.

The fans seem to be impressed by loudness of sound and gimmicky effects. The funny thing is they place themselves above commercial groups, which is really the level they are at anyway, and just work hard to be heavy.

Let's hear a lot more praise for the brilliant groups like ELP, Yes, Procol Harum, to mention but a few and separate them from the rubbish before the scene is suffocated.

Yours Faithfully,
**John Page,
Harborne,
Birmingham, 17.**

One man's meat. . .

200 MOTELS

Dear B.I.,

I have just heard Frank Zappa's *200 Motels* album and would now like to know if the works of this very interesting contemporary composer are available in music score form as he's now working with larger bands and orchestras.

Yours,
**J. Cottey,
Tiverton,
Devon.**

As far as we know there is no full score of the film soundtrack available. However, if you write to Miss Sandy Pulhan, Music Office, United Artists, 37-41 Mortimer Street, London, W.1 and enclose 20p she'll let you have a copy of the piano pieces from the record. Zappa's songs are published in this country by Carlin Music Corp. and you should write to them for any sheet music that may be available. Their address is Aberbach House, 17 Savile Row, London, W.1.

ADDRESSES

Dear Sir,

Thanks for all the great news and the goosebumps.

I am a composer/singer in this country and success is impossible. So, I plan to come to London with some demo tapes.

Therefore, I wonder if you'd be kind enough to send me some beautiful addresses of producers, e.g. Gus Dudgeon, and some record companies so that when I arrive I don't have to turn to drink.

Yours Sincerely,
**John Weddepold,
Bryanston,
Saudton,
South Africa.**

Unfortunately, I cannot provide you here with the addresses of record companies or producers. There are so many of them that they'd probably take up about 10 or so pages. Surely, however, for you to write to us you must have read the magazine. If that's the case, then, you'll have seen our regular A & R Man column. Most of them would be only too pleased to hear your tapes. However, if you're still in doubt, the best thing to do is contact us when you arrive and we'll then try to help you further.

COLLEGE ENTERTAINMENTS LIMITED

SOLE REPRESENTATION OF

**BUDGIE
WHISKEY MAMA
AUSTIN BAPTISTE DANCE BAND**

**MARCH HARE
ROCKET 88
CORAL REEF STEEL BAND**

6A-7 ARCHER STREET, LONDON W.1

01-437 4000/1001

your queries answered

AYERS

Dear Sir,

Could you please give me some information regarding Kevin Ayers? I would like to know the LPs and singles which he has made or appeared on.

Yours Sincerely,
Timothy Ayre,
Downend,
Bristol.

His albums are *Shooting At The Moon* (SHSP 4005) which he recorded with his group called the *Whole World*, and *What-
evershebringswesing* (SHVL 800) which was a solo LP. He has a single out called *Oh! What A Dream* (Harvest 5064).

FEEDBACK

Dear Sir,

We are a semi-pro rock band with 100-watt instrument stacks. At present we have a Sound City 200-watt PA amp with two 4 x 12 columns fitted with 50-watt Goodmans' twin-cone speakers. We would like to improve our PA sound by adding some extra speakers or horns, or whatever.

At the moment, you see, the sound is rather dull, the speakers give a fair bass sound, but feedback occurs when treble is added, thus

reducing the volume we can use without feedback. Could you suggest the best way of improving our PA sound, bearing in mind that we have a moderately-low budget. We had thought of two 2 x 12 columns with some horns but we are not sure if this is the best way. Also, how much do you think it would cost?

Yours Faithfully,
D. Povey,
Northfleet,
Kent.

You don't say at what sort of volume the feedback occurs, but if it is a low volume, check the positioning of the speakers to the mikes. If you have not already got good, uni-directional mikes, this might be your best first step. Four by 12 should give you plenty of bass, and while horns will improve the sound, bear in mind they increase the possibility of treble feedback. In the 250-watt range, horns would probably cost you anything from £160 upwards new, although second-hand horns would, obviously, be cheaper.

SPIROGYRA

Dear *Beat*,

Could you tell us what Keith M. Jones is doing now?

He was the drummer with his own group, Flying Fortress, and then he joined Spirogyra.

Also, could you tell us what drum kit he uses?

Yours Faithfully,

Tony, Steve & Bill,
Surrey & London.

Keith M. Jones only played about five gigs with Spirogyra. He's currently keeping busy with session work and is also trying to get a new group together which, he says, will be in the jazz/rock vein. At present he's using a 20-inch bass drum, one 12 x 8 tom-tom, and two 14 x 14 floor tom-toms, all from Ludwig, a Hayman 14 x 5½-inch snare. Then there are two 15-inch Super Zyns, one 20-inch Paiste crash-ride, one 16-inch Super Zyn crash, one 18-inch Zildjian crash and a 15-inch Super Zyn hi-hat. His sticks are Premier Cs.

the tension of 12 strings, I tuned my guitar down three frets, four if you count open strings. I thought this was the case with all acoustic 12 strings but the local music shop assures me that it isn't – that one only needs to get a 12-string E-tuning set and then one can tune any 12 string up to standard E tuning with no worries about the neck. Is this so?

Also, I have just purchased a set of E-tuning, J-14 Jubilee guitar strings (Gibson product). Is it O.K. for me, with this set on, to tune my guitar up to standard E tuning or might it damage the neck/truss rod?

Yours Faithfully,

M. W. Furneaux,
Paignton,
South Devon.

It is quite possible to tune E-tuning strings up to concert pitch although many guitarists who use this gauge of string tend to tune a little lower to ease the tension on the neck. While you should not have any trouble if you tune these strings to concert, if you are worried tune them a semi-tone or even a tone lower and you'll be within the realms of safety. Most 12-strings use E-tuning; C-tuning and D-tuning strings are usually used when the guitarist needs to play in a lower register.

TUNING

Dear Sir,

I own an Eros (9356) 12-string guitar which I bought new about two years ago. Since then I have always bought C-tuning sets of Cathedral strings for it and 'capoed' up to the third fret to get a standard guitar chord. In other words, because of



The Greatest Gear Shifter from GOODLIFFE

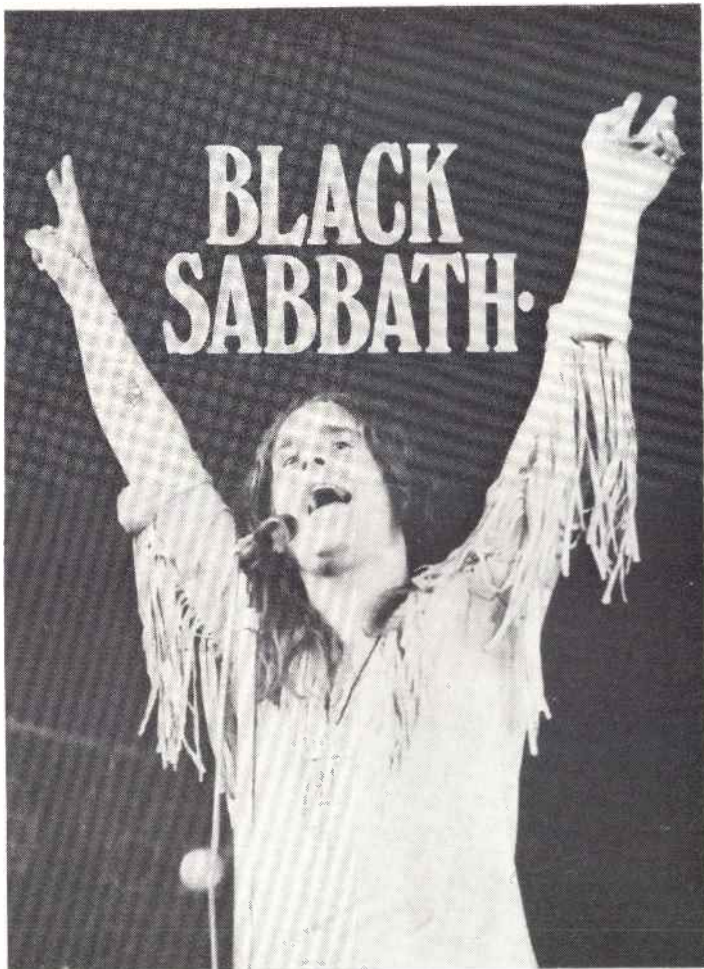
- * It's a Mercedes-Benz. * It's got security locks.
- * It's got reclining seats. * It's got a tape deck. * Plus many other advantages.

To know more about the Great Gear Shifter telephone Mr. Jack Mansfield on **01-681 3881** or send in the coupon.

TELL ME MORE!

Name _____
Address _____
Tel. No. _____

GOODLIFFE GARAGES (CROYDON) LTD 375-379 Brighton Rd.,
South Croydon, Surrey



AN UNLIKELY BUNCH OF SUPERSTARS

By JOHN BAGNALL

Exactly what elevates a band from obscurity to the heady heights of record-breaking, crowd-pulling, sell-out concert success?

This question has puzzled the music industry ever since Bill Haley first rock 'n' rolled his way to international fame back in the 1950s.

Promotion men have long toyed with lists of magic ingredients that can help a band reach the topmost rungs of stardom's ladder. This list has such terms as 'image', 'charisma', 'gimmickry', 'genius' and 'musical ability'.

NO ENVY

But when it comes to vertigo band Black Sabbath, though, the traditional parameters of success fall strangely flat. They play their own brand of music well, but there's nothing in their ability that's likely to turn a fellow musician green to the gills with envy. Nor can it be a question of image — 'downer rock' doesn't really compare to the potency of David Bowie's glam rock and Alice Cooper's psycho rock. Perhaps it's charisma, then? Again, it doesn't really apply, especially when there's Slade, the Faces and, again, Cooper for comparison.

Yet Black Sabbath *are* successful. Immensely so. In February 1970, they were just another unknown band with a first album out on the young Vertigo label. Now, bar the Stones and Yes, they're about the biggest U.K. working band that America has ever seen. Rumour has it that they've long been dollar millionaires. And, for a band that's spent most of its time the other side of the Atlantic, they haven't done badly here. They've had four best-selling albums and their fan following is of immense proportions.

RIGHT TIME

Possibly, Black Sabbath's success story comes down to the oldest cliché of them all. That is, they just happened to be the right band around at the right time.

At the end of the 1960s, after all, the Woodstock dream of love, peace and happiness was on its last

speed and acid-wrecked legs. Maybe people wanted something new to get their heads into — something a little more 'gritty'. Hard, heavy rock turned out to be the solution, with Deep Purple as the arch exponents and Black Sabbath as the high priests.

NO ANSWERS

The band themselves don't provide any answers. A more unlikely bunch of 'superstars', in fact, I don't think I've ever met. 'We're just . . . Christ, man, we're just the same as we've always been,' says Ozzie Osborne. 'I can't think of what's happened as real. We've never got into an ego thing. Why should we? People inflict ego trips on a band. We're just ordinary people.'

Just like the bunch of freaks next door, in fact. Success may change some people, but it doesn't seem to have laid its sometimes unpleasant hand on Sabbath's shoulder. They're still the lads from Brum., and that's the way they've always wanted it.

'We're just doing a job of work,' says Osborne. 'That's the only way I've ever been able to look at it. It's something I enjoy, that's all.'

'I've never done a job I haven't enjoyed — that's the only thing I'm really in it for. Music's the best thing I've ever taken an interest in.'

VOL. 4

The band had just returned from yet another Stateside tour. With *Black Sabbath Vol. 4* just in the shops and already starting to move — and the prospect of a break from Sabbath's heavy touring schedule — Osborne was relaxed and happy, even if a little tired: 'Right now, we're pretty tired of gigging. No kidding, man, we've been working our balls off over there.'

Even so, says Osborne, there's still more for them to do.

'We've been across the States, coast to coast, God knows how many times. But there's still places we haven't been,' he explained. 'That's why we keep going back.'

There's more ground to cover. We need more time to do it in.

'It's not that the scene over there is necessarily bigger than it is over here. It's just that America, as a place, is so big. You get the feeling you could fit all of England into some American back garden. That's how huge it is.'

Surprisingly, Black Sabbath – big as they are – still feel that there are new heights to reach. 'I really don't think that Black Sabbath have peaked yet,' Osborne said. 'At least, I don't like to think so. We've got a lot more ideas, a lot more music to come out. We're just beginning now to get into a richer musical thing.'

NO CHANGE

They've certainly come a long way since that first Vertigo album. Even though Osborne denies that the band has changed in any way – as far as the personalities go – the ubiquitous 'pressures of success' have, he says, made themselves felt.

'Sure, it can be very lonely if you start to think about it,' he explained. 'People lay it on you – you know, they change in their attitudes as soon as they realise who you are.'

'It can be very embarrassing. I went into a pub back home a while ago. At first they really looked down on me. You know: "who's this long-haired guy?" and all that. As soon as they found out who I was, though, it all changed. They came on the old friendly bit. That's something I don't want.'

'It gets through to you personally. I tend to be a very paranoid person – I'm very wary of people. I find myself wondering whether they're interested in what you are or who you are.'

DISLIKES

'It's a side of the whole rock thing I dislike. Sometimes it's almost like being in pain. I get really upset at times.'

He's also very aware, besides the reaction of people to him as a rock musician, of their reaction to the fact that he isn't just any rock personality – but the vocalist of Black Sabbath in particular. And Sabbath, like the Doors and other bands at the extremity of a musical life style, tend to be the butt for criticism of the most biting, personalised kind. They're well loved by the fans, certainly, but there's a lot of people ready to put them down.

'It doesn't bother me,' Osborne continued. 'You can't please everyone, and that's all there is to it. Every Black Sabbath album's been knocked when it came out. I

once used to get brought down by it, but I don't anymore. Now I think "why should one guy put his feelings on it," because one guy's opinions are just his own.

'Actually, it does bug me sometimes that one record review should carry so much weight. One bloke's word can completely condemn a record, and that shouldn't be so.'

FREEDOM

'Music's such a free thing today. There's so many different angles to it. I don't think you can say what's good and what isn't.'

It's Sabbath's music, of course, that's been slated

more than any other aspect of the band. Simple, basic, banal . . . think of any put-down in those terms, and you'll find that it's almost certainly been laid on Black Sabbath before.

Surely, though, says Osborne, it doesn't matter if their music is simple.

'That's what British rock music is all about,' he explained. 'It's simple. People don't want to be baffled by science. They want to clap their hands and leap around. Entertainment is what it's all about.'

'The volume thing's all part of it. It moves people.'

continued on page 8



Black Sabbath, l-r, Osborne, Iommi, Butler and Ward. A long way since the first Vertigo album.



continued from page 7

We use it like an instrument, the same as Elton John uses a piano to get his music across. Who can say that it is wrong?’

Perhaps the one thing that’s seen Sabbath through all the praise and criticism with their egos intact – if nothing else – is the unique personal relationship that Osborne claims for them.

FAMILY THING

‘It’s like a family thing,’ Osborne explained. ‘Black Sabbath is the tightest friendship thing I’ve ever encountered for anyone. Sometimes I just can’t believe it – that four guys could be that close. We’ve been together for four-and-a-half years, but it seems much longer. You know – it’s almost like we were brothers.

‘There’ll always be Black Sabbath. With four guys that close, we’ll always work together. We haven’t got any ambitions to do anything else.’

The friendship thing, says Osborne, comes out in their music. Particularly in the way they put it together.

‘It just kind of happens,’ he said. ‘We jam around, throw ideas about, and something comes out of it. It’s pretty incredible, the feeling you get when it all happens right. It really is a total group thing.

‘It’s the moments like that – when everything is working just right – that makes it all worthwhile. When you’ve got the good times, you can take the shit.’

Not, of course, that Sabbath have to take much shit these days. Osborne admits that Sabbath has made it possible for every single dream he’s ever had to be fulfilled. ‘And if it all ends tomorrow,’ he adds, ‘I can’t really complain. I’ve had a good time. We all have.’

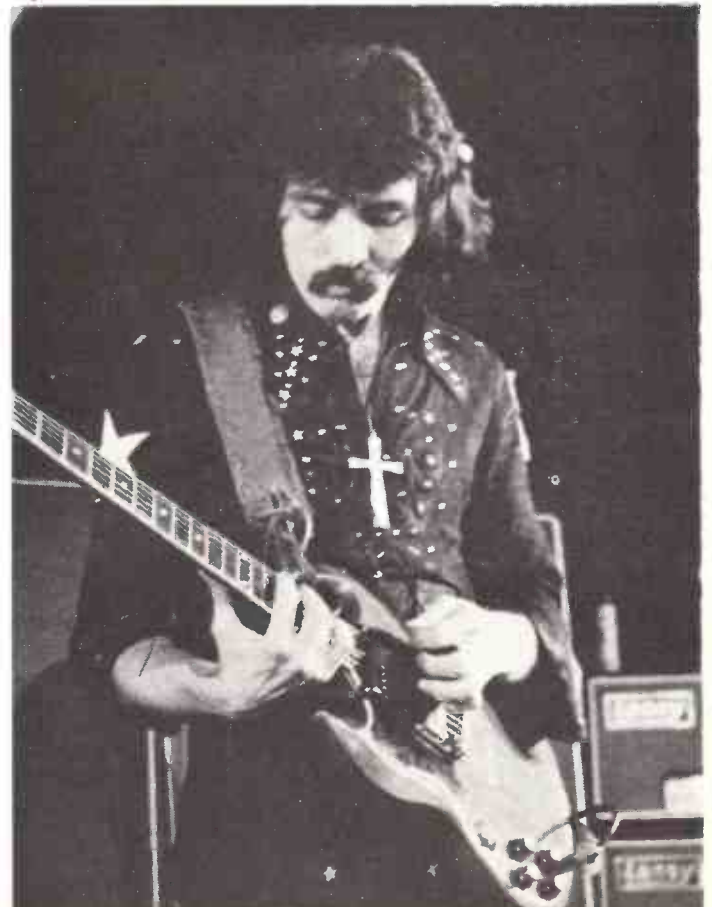
Coming from anyone in Osborne’s position, of course, such a statement could ring terribly hollow. But Osborne, you feel, is totally sincere – there’s no trace of glibness, of manufactured honesty in such a statement.

It’s an odd thing. When I set out to meet Black Sabbath, a knocking, put-down feature was already half-written in my mind. Talking to Ozzie Osborne, though, I realised that there was really nothing to knock. You either like Sabbath’s music or you don’t. There’s a lot of people in the first category, after all. They’re happy, and so are Black Sabbath. If Sabbath have anything to do with it, it’ll stay that way for a long time to come.



▲ Ozzie Osborne: Who said that playing the vibes were uncool in rock?

▼ Tony Iommi, one of the dollar millionaires. But what is the big attraction?



**macari's
FOR SYNTHESIZERS!**

ALL MODELS ON DEMONSTRATION

ARP ODDYSEY £690 ● ARP SOLOIST £595
ARP 2600 £1,380 ● EMS SYNTHI A.K.S. £420
DAVOLI SYNTH £230

COMPACT electronic piano with Honky-Tonk-Clavichord and Grand piano sounds £181.50 (including case)

ELECTRONIC ORGANS

GROUP 49 single manual, with percussion and built-in amp. £175. MISTRALE 2 manual with percussion and sustain £525

TERMS ON ALL ITEMS

20 DENMARK STREET, LONDON W.C.2. Tel:01-836 2856

The Marshall Winter Collection

Some of our current models

For instance

LEAD

A UNIT 1. 50 watt.
Comprising 1987
Amplifier and 2045
speaker cabinet.

B UNIT 2. 50 watt.
Comprising 1987
Amplifier and 2053
speaker cabinet.

C UNIT 3. 100 watt.
Comprising 1959
Amplifier and
1960/1960B speaker
cabinets (stacked)



D UNIT 4. 100 watt.
Comprising 1959
Amplifier and 2052
speaker cabinet.

E UNIT 5. 100 watt.
Comprising 1959
Amplifier and 2054
speaker cabinet.

F UNIT 6. 200 watt.
Comprising 1967
Amplifier and 2056
speaker cabinet.

G UNIT 7. 200 watt.
Comprising 1967
Amplifier and 2-2052
speaker cabinets
linked together.



Or for instance

ORGAN

A UNIT 8. 50 watt.
Comprising 1989
Amplifier and 2045
speaker cabinet.

B UNIT 9. 100 watt.
Comprising 1959
Amplifier and 2054
speaker cabinet.

C UNIT 10. 100 watt.
Comprising 1959
Amplifier and 1980
speaker cabinet.



D UNIT 11. 100 watt.
Comprising 1959
Amplifier and
2053/2053B speaker
cabinets (stacked).

E UNIT 12. 200 watt.
Comprising 1967
Amplifier and 2056
speaker cabinet.

F UNIT 13. 200 watt.
Comprising 1967
Amplifier and 2054/
2054B speaker
cabinets (stacked).

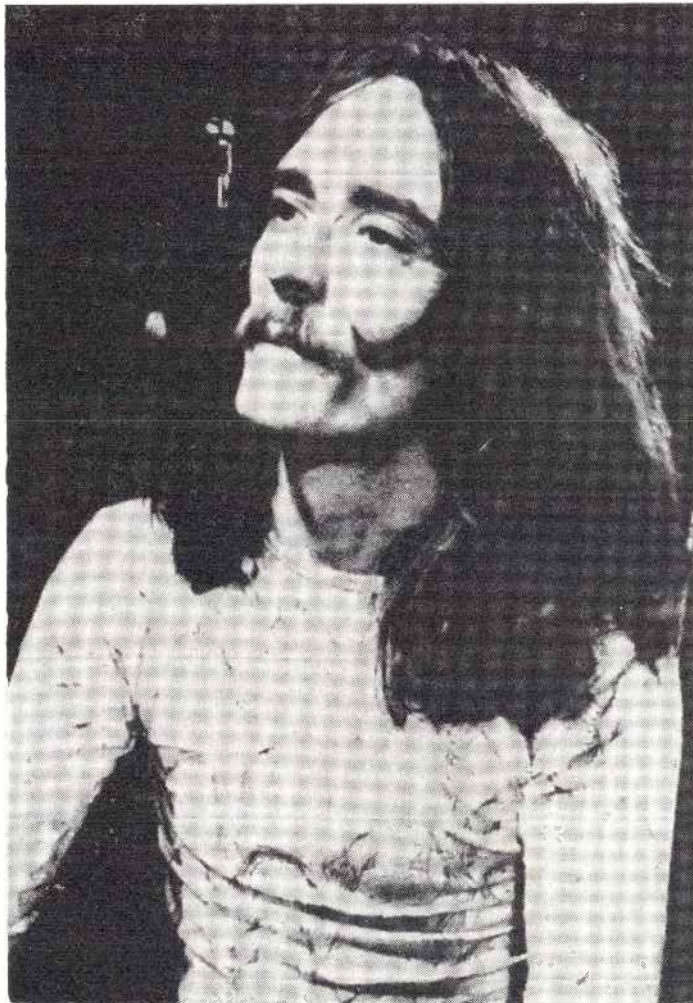
For full details write to: Name _____
Dept. A., Rose, Morris & Co. Ltd. Address _____
32-34 Gordon House Rd. London NW5 1NE.

Rose-Morris
SPONSORED INSTRUMENTS

NI/1 '81

PROFILE

CHICK CHURCHILL



Who's the first person who comes to mind when you think of Ten Years After? It's bound to be guitarist, Alvin Lee. It's been this way ever since they began hitting the high spots and their following began getting bigger and bigger.

But now another member of TYA is gaining recognition in his own right. He is Chick Churchill, organ and electric piano player.

Churchill was born in Derbyshire in January 1946, and had piano lessons whilst at school. He managed to get as far as Royal Academy Grade Eight but at the same time he hated every minute of it.

'I much preferred to go out and play football with the lads.'

He left school at 16 after failing his 'O'-level examination in music.

'That's a bone of contention,' he said. 'I passed the practical side of the Academy exams, but I just couldn't remember dates, so, I failed.'

On leaving school his piano-playing was almost forgotten about.

'I refused to play, I hated it that much. But when I was 19 I realised it could be good if I got the chance to play what I wanted and listen to what I wanted.'

After school, Churchill worked on a factory shop floor assembling car seats and then later went into an office to be trained as an accountant. He stayed there for three years, and then accepted an offer from a Nottingham group called Sons Of Adam to go to Germany to play at the Storeyville Club in Cologne.

However, disaster struck when the lead singer quit to get married a week before the group was due to leave. Without him they lasted a week at Cologne before getting the sack.

Churchill came back to England to spend three months on the dole and it was during this time that he met Alvin Lee.

'I persuaded him, somehow, that he needed an organist,' he recalled. 'I went on stage with them before a gig and played a piano that was there and was offered the job. Then Alvin asked me if I had my own piano and organ, which I hadn't.

'Anyway, they gave me a job as a roadie and I managed to save up enough money from that to buy some keyboards.'

Churchill got a second-hand Vox Continental and then joined up with the band which, at the time, was called The Jaybirds. Not long after they changed their name to Bluesyard, which lasted for two weeks, and then it was changed again to Ten Years After. By that time he was playing a Hammond.

For a rock player he lists an unusual combination of favourite musicians. They include Beethoven, Tchaikovsky, Brahms, Chopin, Jimmy Smith, Thelonius Monk, The Beatles and Simon & Garfunkel.

'I like classics now more than I ever did before. I've gone back to playing them whenever I get the time.

'I don't rate the musician where the one off creative song is all he has to offer. There are less sustained composers now and many who write great songs sit in an office to write and don't have to perform them like they used to.'

Talking about his own classical playing, Chick said that although it develops a certain technique it also inhibits the brain which is too busy concentrating on where the fingers have got to go. His stage playing is more a matter of improvisation, which presents its own problems.

'One night I will play something and think "that's good", then the following day I'm damned if I can remember it,' he said 'People who are brilliant, like Emerson, remember what they've played.'

Although classical music holds a lot of attraction for him, his main love is still rock. He describes it as part of his upbringing and environment, which makes it applicable to his personal experiences.

Ten Years After is one of the longest-lasting bands in Britain and there has been no personnel changes.

Churchill attributes this to the hard work it took to get where they are now.

'We were no overnight hype,' he said. 'In six years we've had plenty of rows and plenty of bust-ups. But for years we worked towards a goal and we could see we were getting bigger all the time. Once we got there we were more mature and didn't want to throw it all away.'

The band has just completed its 15th American tour and are due to go to the Continent in January where recordings of four or five live gigs will be done, probably by the Rolling Stones' mobile studio. It's expected that a live album will be the result.

Then, no doubt, it will be back again on the road as tours take up around ten months of the year.



PICATO STRINGS

ELECTROMATIC WIRE WOUND

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

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

In three gauges:

ULTRA LIGHT .. No. UL77 (rock 'n' roll gauge)
GREEN PACK £1.50 inc. P.T.

LIGHT..... No. 77
BLUE PACK £1.50 inc. P.T.

MEDIUM... .. No. P750
AMBER PACK ... £1.63 inc P.T.



NOW AVAILABLE
EXTRA FINE GAUGE..... No. ES77
RED PACK £1.39 inc P.T.



FROM ALL GOOD MUSICAL MERCHANDISE RETAILERS
ALL STRINGS AVAILABLE INDIVIDUALLY ★

RAINBOW

Freight Services Limited



Air Freight - Charter Flights - Transport - Storage

THIS COMPANY WAS FORMED A YEAR AGO TO DEAL SPECIFICALLY WITH GROUPS AND THEIR EQUIPMENT, TO RELIEVE ROAD MANAGERS OF THE TIME AND MANY PROBLEMS INVOLVED WITH CUSTOMS IN BRINGING GEAR INTO, AND TAKING GEAR OUT OF, THE COUNTRY. LET US TAKE CARE OF THE PAPERWORK - WE CAN ARRANGE EVERYTHING FOR YOU - FLIGHT BOOKINGS - COLLECTION FROM AND DELIVERY TO THEATRES - ALL YOU HAVE TO DO IS CALL EITHER BOWEN OR DAVE ON 01-570 0091, OR IF IT'S EVENINGS OR WEEKENDS THE NUMBER IS 01-898 5470. RING US NOW AND WE WILL SEND YOU MORE DETAILS OF OUR SERVICES BY RETURN POST.

Bridge House, 54 Lampton Road, Hounslow, Middlesex, England

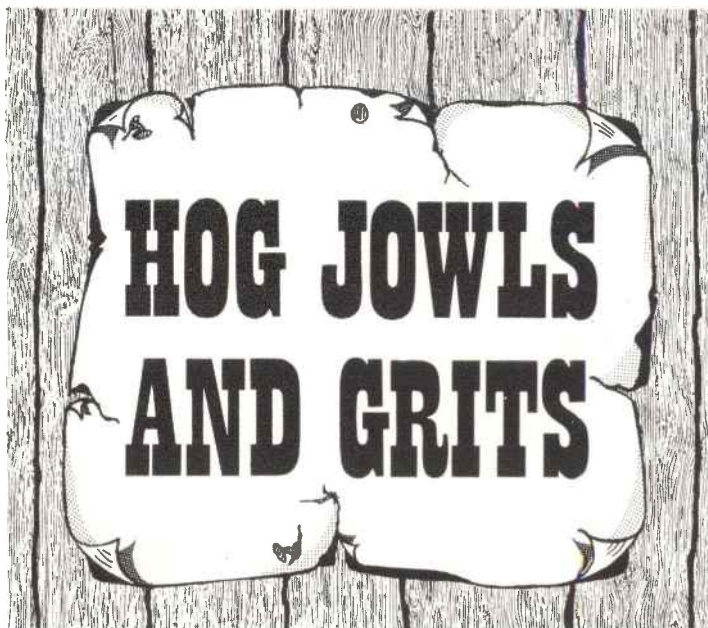
It's not the easiest task to convince the entertainment industry — and the public — of country music's potential. It's an ordeal that has faced Bryan Chalker on numerous occasions.

'The music seems to be viewed with total apathy,' he commented, relaxing for a moment from his varied journalistic and musical activities. 'A great deal of the responsibility rests with the national Press who persist in conveying a cowboy image to the music. Really, the music has never really been given a chance to prove itself.'

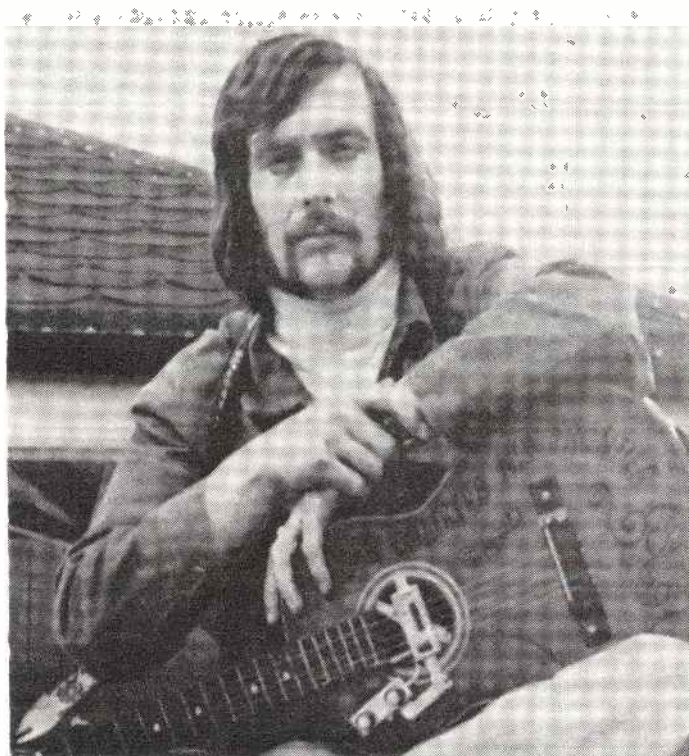
Chalker is aware of the music's intricacies. For over 12 years he has presented a life-long devotion and enthusiasm into columns of various weekly music papers. In order to combat the small, financial rewards he has worked in an assortment of necessary occupations. A commercial artist in Brighton, seven years with the Portsmouth Police Force and two days with the Pinkerton Detective Agency in Canada. He quickly retired from the Agency when he realised that he was required to carry a gun in a shoulder holster.

The rest of his two-year Canadian stint was involved as a stage hand for CBC television, where he came into contact with many of the nation's top entertainment forces. Back home again he put a musical devotion into practical use. He started taking an active part in the folk and country music scenes in the form of running clubs and playing as a solo performer. Two years ago he formed his own musical outfit known collectively as Bryan Chalker's New Frontier.

'It was a hell of a job getting an album released. The reaction from the record companies was a positive zero — they were just not interested. So we resorted to doing the job ourselves. It was an easy task. Country music and folk music should be self-producing... what I mean is that you don't need a producer if you know what you're doing. It's spontaneous music.



BRYAN CHALKER



'We knew what we wanted — all 12 songs on the album were songs that we knew very well and that we had been doing for about a year in the various clubs that we played. There was no need for anyone to tell us where to come in and where to take a break. We knew this information from practical experience so we had no need for a producer. One large company said that they

couldn't possibly produce an album for under one thousand pounds. We did *The Hanging Of Samuel Hall* for under one hundred, in fact for twenty-eight pounds! And that includes my sleeve designs, my liner notes and my production.'

The finished master was sold to Avenue Records and its success is without dispute. Since its initial release, in May 1971, the album has

sold in excess of 30,000 copies.

Since their recording debut the group, following a notable appearance on Hughie Green's *Opportunity Knocks*, have moved over to the Chapter One label. Currently they have a release available entitled, appropriately, *Bryan Chalker's New Frontier* (Chapter One CMS 1010). To the original personnel has been recruited Stan Blacker, banjo, and he joins the ranks alongside Graham Butterfield, acoustic and electric guitar, and Mic Jones, bass. To complement the sound, Chalker adds the vocal touches whilst showing prowess on an assortment of instruments which include electric lute, mouthbow, Jew's harp and harmonica.

The group has been receiving considerable attention recently but exists without a manager or agent. 'I do all the work myself. Again it's that negative response. Most of them claim that you can't sell country music without percussion. It's complete rubbish — we've been selling our sound to audiences successfully for over 18 months. It's a folksy sound but I firmly believe that people are tiring of noise that exists under the guise of music!'

Although very active in the musical product, Bryan Chalker has never let slide his journalistic activities. Now editor of a recently-created country music magazine called *Country*, he can also be heard frequently reviewing the new releases on BBC's weekly *Country Style* programme.

'Sometimes it's quite terrifying to be both a journalist and an artist. Some people are so terribly narrow-minded that they can't see that you can combine the two... perhaps you can't! Actually, I've only fell foul of this twice, when I've dared to criticise certain artists which I felt, at the time, were open to criticism. The problem is that so many people dig at the bad times but completely overlook the good times!'

By TONY BYWORTH



album reviews

COUNTRY & WESTERN ALBUM OF THE MONTH

JOHNNY CASH

AMERICA

CBS 65163

This is the concept album we wrote about in the *Hog Jowls & Grits* column in last month's *B.I.* We said it was his best LP to date and we stick by this. The 20th century folk-lore hero takes a hard look here at America's history. He begins with the breaking away from British rule in 1776, the long trek west and south, the acquisition of new territories and ends up with the news that we are reaching for the stars tomorrow. It's very ambitious and a good history lesson into the bargain. Everything about the musical document is worth listening to. Cash is a lot more sincere about his country, way of life and religion than people generally give him credit for. A sure fire winner all round.

Tracks: Side One — Opening Dialogue; Paul Revere; Begin West Movement; The Road To Kaintuck; To The Shining Mountains; The Battle Of New Orleans; Southwestward; Remember The Alamo; Opening The West; Lorena.

Side Two — The Gettysburg Address; The West; Big Foot; Like A Young Colt; Mister Garfield; A Proud Land; The Big Battle; On Wheels And Wings; Come Take A Trip In My Airship; Reaching For The Stars; These Are My People.



BRYAN CHALKER'S NEW FRONTIER

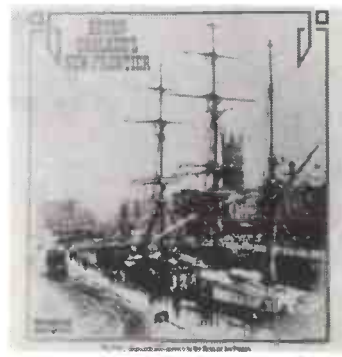
CHAPTER ONE

CMS 1010

Chalker and New Frontier are the subject of this month's C & W column and this is their second LP. There's a lot of musical lessons to be learnt from this one. One of them is the utilisation of a 'mongrel' electric lute. Says Chalker in his sleeve notes: 'It is fitted with five light gauge banjo strings and they are tuned to an open-G chord'. It's also strung upside down to accommodate his own double-thumbing method. Other instruments not generally included in a C & W band line-up are oboe and Jews' Harp, or mouthbow. Songs included here are the now-standard *Me And Bobby McGee* and *Help Me Make It Through The Night* by Kris Kristofferson, but there's also Carl Perkin's *Daddy Sang Bass* and John D. Loudermilk's *Half Breed*. It was produced by top songwriter/arranger Les Reed, who also co-wrote one number. It's a good effort by all.

Tracks: Side One — Me And Bobby McGee; Prison Grey; The Eskimo Song; Half Breed; Daddy Sang Bass; No One But I; Cripple Creek.

Side Two — Baby Docked Her Dolly; Sally Sunshine; The Champlain & St. Lawrence Line; Help Me Make It Through The Night; Beautiful Memory; Squaws Along The Yukon; Lot 109.



Glen Sherley



GLEN SHERLEY

NASHVILLE INTERNATIONAL

NAL 5003

Sherley is a discovery of Johnny Cash and was once an inmate of the famous Folsom Prison. It was while in Folsom that Cash walked on stage and said: 'Glen Sherley, here is your song' and went on to sing *Greystone Chapel*. Apparently Sherley was completely shocked because he thought that his hero hadn't received the tape of the number. It was through this song that Sherley became a recording artist. This album is a re-cording of a show he did at Vacaville prison, California and the cheering of many hundred inmates is proof enough of what an excellent LP this is. Included is his song *Portrait Of My Woman*, which top C & W artist, Eddy Arnold, made into a hit single. There's a fine solid back-up band here too, consisting of Nashville's finest session men. Sherley has the makings of another.

Tracks: Side One — Dialogue; Looking Back In Anger; Greystone Chapel; FBI Top Ten; Portrait Of My Woman; Dialogue; Mama Had Country Soul.

Side Two — Pick A Bouquet; Dialogue; If This Prison Yard Could Talk; Step Right This Way; Frisco Song; Keep Steppin'; Measure Of A Man.

SONNY JAMES & THE SOUTHERN GENTLEMEN WHEN THE SNOW IS ON THE ROSES

CBS 65273

Sonny James is not a name that'll probably mean much to many people over here but in America he's regarded as a 'giant' in the country field and with the release of this album the man who wrote the sleeve notes expects him to grow a few inches more. James has been responsible for making songs such as *It's Just A Matter Of Time*, *The Minute You're Gone* and *Young Love*, hits in the past. The title track is already a hit in America's C & W charts. He's got quite a distinctive voice and it merges well with the backing band. There's no tremendous instrumental breaks to listen to as it's mainly an overall effort, but it's pleasant all the same.

Tracks: Side One — When The Snow Is On The Roses; Suddenly There's A Valley; Every Day, Every Night; White Silver Sands; Missing You.

Side Two — Why Is It I'm The Last To Know; This Time; Is It Wrong; She's Comin' Home; Love Is A Rainbow; I'll Think About That Tomorrow



PLAYER OF THE MONTH

BLUE WEAVER

It's some years since Blue Weaver rose to the heights of singles charts success as a member of Andy Fairweather-Low's Amen Corner and later with Fairweather, playing keyboards on hits like *Gin House* and *If Paradise Was Half As Nice*. Suddenly, though, he's found himself back there in a new role – one which few people, let alone Weaver himself, would have expected.

It's as a member of the Strawbs that he's again found himself under the spotlight of chart success. Weaver joined the band, two weeks after the demise of Fairweather, just over a year ago. Now, with *Lay Down* in the top ten, a Strawbs album and film *Grave New World* behind him, Weaver is reaching a wider musical audience than ever before.

His musical career began back in his home town of Cardiff. Weaver had private piano lessons while at school and later attended the Cardiff College of Music and Drama. His first group, on leaving college, was Amen Corner. Success came quickly when *If Paradise Was Twice As Nice* made the top of the charts. But the bubble of instant success, of sell-out appearances before screaming teenage audiences, was not to last long: 'Things started to slide, I suppose, from the time of *Paradise*,' he admits. 'Fairweather was an attempt to hold on to our previous success, but it didn't really work. The band didn't last long, and I just found myself in the Strawbs. When I joined them it wasn't something I really thought about. The whole thing happened very quickly.'

'I suppose it was difficult to adjust to their music at first, particularly because I was following Rick Wakeman into the band. I had to work myself into the band very gradually.'

It's fair to say, though, that Weaver's music, with the later addition of guitarist Dave Lambert, has been an important key to the widespread acceptance and popularity that once seemed beyond the Strawbs' reach. 'I don't see myself in any of the "accepted" roles of the keyboard player,' Weaver says. 'That is, I don't set out to play rhythm or to be a soloist – not in those kind of terms. I just try to play whatever's right.'

On stage, he features a small armoury of keyboard instruments. 'I use a Viscount XK150 organ, an ARP 2500 synthesiser, a Viscount Insta-Piano electronic piano and a Mellotron 400 with two inter-changeable tape racks.'

'All the instruments are mixed through one mixer. The only real problem with featuring all of them on stage is that it's sometimes difficult to adjust your playing technique from one to the other. All of them have a different "feel", and you have to play them in a different way.'

Weaver, with the rest of the Strawbs, will be embarking on a major U.K. tour in the New Year, timed to coincide with the release of *Bursting At The Seams*, the band's forthcoming album which is currently being finished at The Manor Studios.



INSTRUMENTAL NEWS

QUAD DISCO

Zero-6 International, believed to be Europe's first quadrophonic discotheque, which is pictured below, has been equipped with a 400-watt quadrophonic

sound system developed by the Millbank Electronics Group of Uckfield, Sussex.

The discotheque forms part of a large, leisure complex in Southend-on-Sea and was opened earlier this year by disc jockey Kenny Everett.

The sound system was installed by British Relay, and consists of a control equipped with a Millbank Disco 3

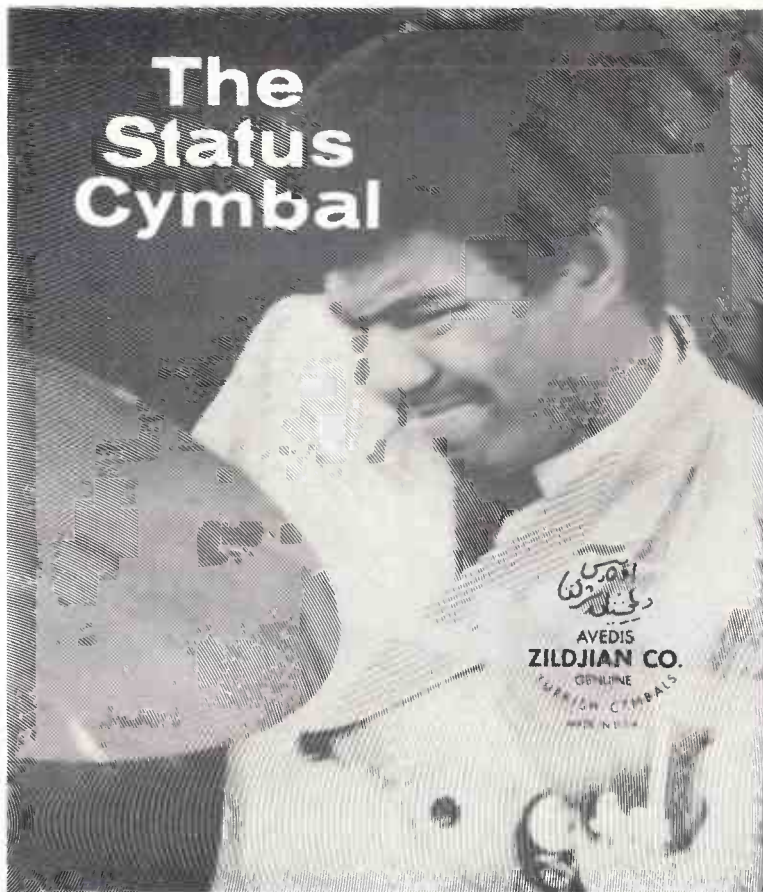
mixer and specially modified quadrophonic synthesiser, three Garrard 401 turntables with SME arms, Revox tape recorder and Beyer microphone and headset. Four Millbank 100-watt Disco speakers with integral amplifiers are suspended above the dance floor. Other features of the club include 30 effects projectors, a sunken

circular stainless steel dance floor, unisex clothes boutique and free private bus service.

Commenting on the sound system, disc jockey Adrian Allen says: 'The quality is fabulous'. Club manager, John Church, who has run clubs on the Continent says: 'I have never heard a sound system as good as this — anywhere'.



The Status Cymbal



AVEDIS ZILDJIAN the only cymbals played by Jack De Johnette

... and Buddy Rich and Roy Haynes and Gene Krupa and Shelly Manne and Max Roach and Harold Jones and Kenny Clarke and Louis Bellson and Ginger Baker and Mel Brown and Dino Danelli and Roy Burns and John and Bob Rosengarden and Charlie Persip and Del Blake and Jerry McKenzie and John Van Olden and J. C. Heard and Mousey Alexander and Dave Bailey and Ray Bauduc and Larry Bunker and Frank Butler and Frankie Capp and Kurt Bong and Charly Antolini and Kenny Clare and Ger Erich Bachtragel and Peter York and Mickey Hart and Danny Seraphine and Billy Cobham and Joe Bauer and Billy Kreuzmann and Stuff Combe and Oliver Jackson and Cozy Cole and Rudy Collins and Jimmie Crawford and Joe Cusatis and Alan Dawson and Barrett Deems and Frankie Dunlop and Nick Fatool and Vernel Fournier and Frank Gant and Sol Gubin and John Landaker and Charlie Lionel Hampton and Jake Hanna and Billy Hart and Her and Louis Hayes and Sonny Igoe and Gus Johnson and and Jo Jones and Rufus Jones and Connie Kay and John and Irv Kluger and Klaus Weiss and Nick Ceroli and Stan Don Lamond and Paul Ferrara and Pete LaRoca and Frank Cliff Leeman and Stan Levey and Roy McCurdy and Tony Sonny Payne and Ben Riley and Dannie Richmond and Ed Shaughnessy and Russ Chadwick and Zutty Singleton and Alvin Stoller and Jack Sperling and Grady Tate and and Jim Kappes and Jim Vincent and Steve Schaeffer and Tony Inzalaco and Bob Henrit and Billi Mundi and Ronnie Zito and Johnny Blowers and Les DeMerle and Jim v C. Black and Karen Carpenter and Chico Hamilton

B.I. BINDERS...



.....will hold 12 issues of Beat Instrumental to make a very attractive reference book. The binder has a rounded back and is completely covered with leather-grain plastic material.

The price of each binder is £1 plus 25p extra for post and packing and can be obtained by completing the slip below and sending it to:

Beat Instrumental
58 Parker Street
London WC2B 5QB

Please send binders at £1 each to:

Mr./Mrs./Miss

at

I enclose a cheque/P.O. to the value of £.....



THE NUMBER ONE STRING

because...

T. REX are on ROTOSOUND

Steve Currie - Bass Guitarist uses and recommends Rotosound RS66 'Swing Bass' (Long Scale).

THE WHO are on ROTOSOUND

John Entwistle - Bass Guitarist - uses and recommends Rotosound RS66 'Swing Bass' (Long Scale).

and FAIRPORT CONVENTION too!

Dave Pegg - Bass Guitarist - uses and recommends Rotosound RS66 'Swing Bass' (Extra Long Scale).

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

Or write for lists and nearest stockist to

JAMES HOW INDUSTRIES LTD.,
20 UPLAND ROAD, BEXLEYHEATH, KENT, ENGLAND

NEW! NEW! NEW!



picato GOLD STRINGS

picato

FOLK ACOUSTIC

SET 727 . . . £1.63

BLUE BASE

picato

COUNTRY & WESTERN

SET P727 . . . £1.63

AMBER BASE

picato

CLASSIC NYLON

SET 76 . . . £1.35

RED BASE

ALL COVERED STRINGS SUPER GOLDEN ALLOY WIRE WOUND. ALL STRINGS AVAILABLE INDIVIDUALLY

SETS IN BLACK PICATO BOXES WITH COLOURED BASE
GENERAL MUSIC STRINGS, TREForest, GLAM. GT. BRITAIN

INSTRUMENTAL NEWS

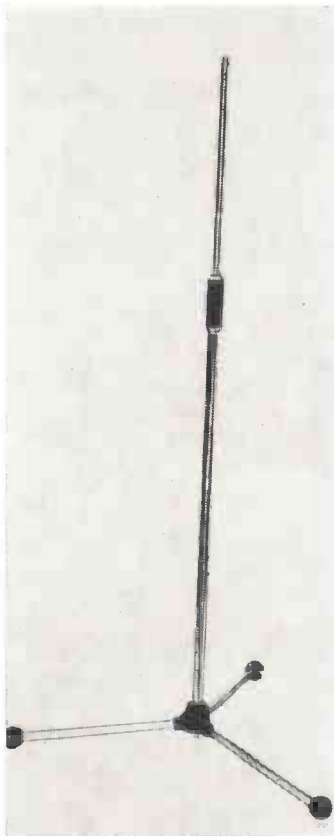
NEW LIGHTWEIGHT MIKE STAND BY VALAN ELEC.

A new, lightweight microphone stand specially designed to eliminate vibration and rattle is now available from leading music shops.

The *Junior M.S.1*, manufactured by Valan Electricals, weighs only 5 lb. and has a chrome-plated, $\frac{3}{4}$ -inch tubular stem. It extends easily and smoothly to a maximum height of 59 inches and the two sections of the telescopic stem lock are locked safely at the required height by a Collet-type locking device.

The stand will adapt to take all types of microphone and because of the base spread it is especially suited for use with a boom arm.

When not in use the *Junior M.S.1* folds to 32 inches and the base legs fold up for easy storage and transit. The recommended retail price is £6.



GODSPELL FILM IN PROCESS

Filming was recently completed on Columbia Pictures' *Godspell*, based on the international hit musical version of the Gospel According to St. Matthew. Half of the original off-Broadway cast were used for the film as well as many other players chosen from *Godspell* companies throughout the world.

Stephen Schwartz wrote the music and new lyrics for *Godspell* and also served as musical director for the film. His *Godspell* songs include *Day By Day*, *By My Side*, *All For The Best*, *Turn Back O Man*, *Bless The Lord*, *Christ The Clown* and *Beautiful City*. The film uses New York City exteriors as backgrounds for the parables, Gospel stories and teachings which make up the story of the musical.

CORRECTION

We would like to point out that although Music Enterprises Ltd. market the Wing Phasing Unit, it is, in fact, manufactured by Wing Music of Bromley, Kent.

MARSHALL BOW IN 12-CHAN. MIXER

Marshall are now marketing a new stereo, 12-channel mixer which promises to be very popular in its field.

It is called the Marshall Series II Stereo 12-Channel Mixer, and is available to special order. It features a headphone monitor module, foldback output module (for stage monitor amps), stereo output module, panning facilities, master VU meters, internal reverb unit, provision for external echo, and a 75-way socket at the rear for leading to stage box. Multi-core cable is also supplied.

The mixer works with a separate power unit. The price is available on application.



Nicholls and get together in Camberwell

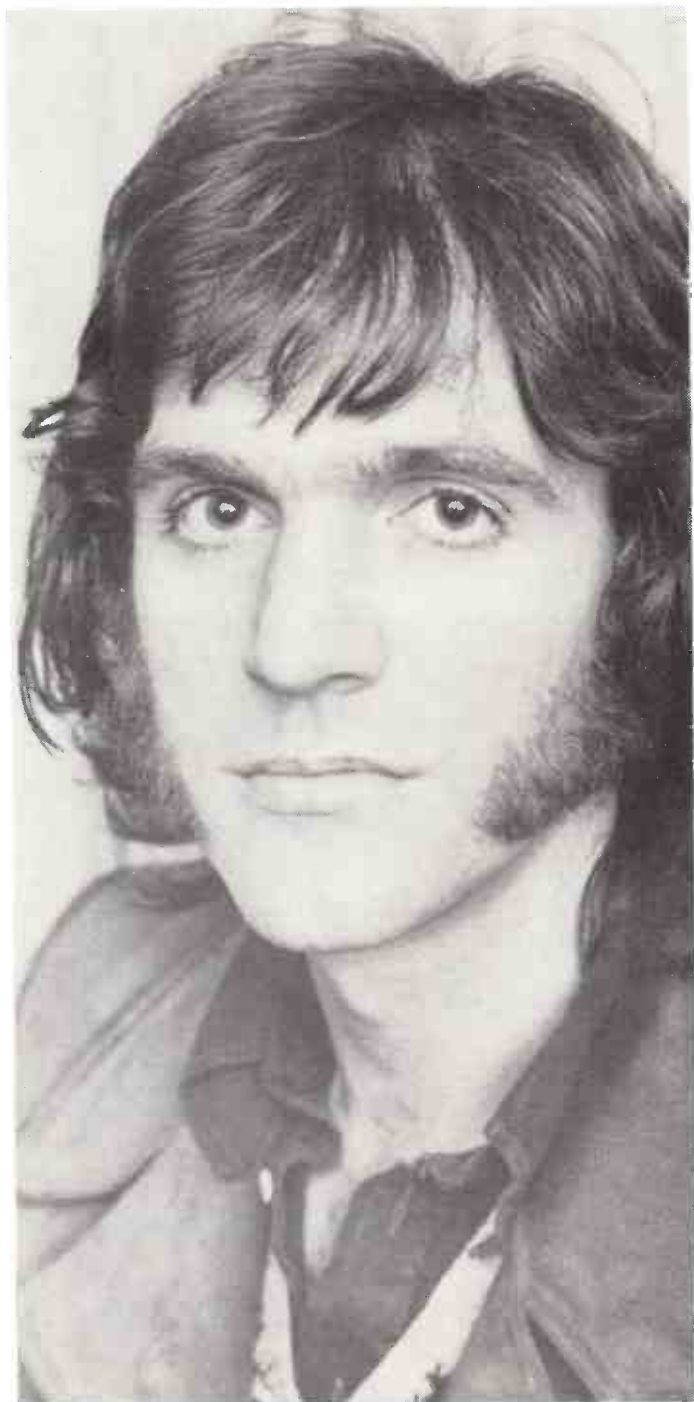
An entirely new music scene is now happening in South London with the recent opening of d.r. MUSIC ENTERPRISES new retail shop at Camberwell. Kenny Nicholls, who is turning out some fantastic gear, has appointed ME as his London agents, so come and see it at:



d.r. Music Enterprises Ltd.,
55 Camberwell Church Street,
S.E.5
01-701 2270



McTELL: LIVING ON THE STREETS OF LONDON?



Ralph McTell hadn't played a guitar before he was seventeen years old. The thing that inspired him to actually pick one up was a record by Jack Elliot, played to him by a friend at college. 'It was something about the roughness', recalls McTell, 'that made me want to be able to do the same. There was an obvious joy and enthusiasm there. Skiffle music was very popular at the time and to me Elliot's guitar playing had the same quality in that it was rough and ready.'

TRIAL AND ERROR

One of the first songs that McTell learnt to play was Elliot's *San Francisco Bay Blues*. As he'd never had any musical education in his life he decided to be his own tutor and develop a style out of trial and error. 'It's the only bit of maths I've ever done in my life', he remembers. 'I worked out all the chords through a process of elimination.'

For the next four years McTell only worked with material written by other artists. For a part of that time he was 'on the road' travelling through the continent with his guitar. At the time hitchhiking and bumming around weren't the popular activities that they have since become. In fact it's only through the pioneering work of his generation that this lifestyle has become so commonplace today.

LESS EXCITING

McTell feels that because a lot of the freedom that the beat generation fought for has come to pass, it's made things a lot less exciting for the youth of today. At one time, he remembered, hitching to India was just a far-out dream that a few eccentrics would actually go out and achieve. Now it's every other resident of Ladbroke Grove and the immensity of the challenge is somewhat reduced. 'The fun in the early sixties', recalls McTell, 'was that you were persecuted for what you were. Now you can have shoulder length hair and work

in a bank.' He feels that there's so much freedom around in society today that the very need to rebel is well accommodated within its structure. 'In order to appreciate freedom you have to be a prisoner. It's like in order to improvise you have to have rules.'

PESSIMISM

He blames his attitudes on being old (27) but he's admittedly very pessimistic about life today in spite of the fact that his generation's ideals have become a way of life. 'The freedom to f-ck your life up and abuse your body - I'm not into that. Today people are going for the over-sensational... simulated excitement. Yes, I admit I do look back a lot. I'd like to be optimistic about the future but it's hard.'

FINANCE

Almost synonymous with the name of Ralph McTell is the song *Streets of London* which he is only too willing to admit has helped him quite a lot financially. The song is now regarded as a 'standard' on the folk scene and has been recorded by sixteen other artists. Many critics have pointed out the similarities between it and *Meet Me On The Corner* by Lindisfarne. The similarity has also struck McTell but he couldn't care less... there are only a limited amount of chord progressions around! The tune for *Streets Of London* was written while he was in Paris and the song was written for a friend. 'I owe quite a good deal to that song', he says.

Ralph McTell has now signed a record contract with Warner Reprise and along with the careful guidance of his manager, Joe Lustig, this should see him permanently fixed on the concert circuit. 'I did small clubs for a long time,' says McTell. Lustig is quick to point out that the fact Ralph is sticking to concerts rather than clubs is for physical rather than economical reasons. Apparently they just can't contain a McTell following in a dingy cellar any longer.

THE OTHER SIDE OF IKE & TINA TURNER

Ike Turner is best known as the rather sinister-looking gentleman who stands back in the shadows while his extrovert wife, Tina, goes through the ultimate in sexy soulfulness, wailing her heart out with her dynamic brand of rocking R&B.

Looking suitably evil, the moustached Ike fills in between Tina's lines with some broodingly-creative guitar licks and now and then a deep-voiced vocal aside.

Off-stage though, roles are reversed and it is Ike who holds forth, proving himself to be far from mysterious but rather an out-going, friendly and ever-smiling man who loves to talk about the subject which dominates his life: music.

FOUR KIDS

The truth is that Tina would probably be happier at home looking after her four kids. To her, singing is a job and she admits it but to Ike music is a way of life.

While Tina confesses that she never listens to music at home, her husband spends most of his time buried in his private studio devising new sounds and fully earning the title of musical genius which has been ascribed to him by those in the know.

Aside from being the driving force behind Tina and, of course the Ikettes, of whom he once said he could take any girl with a voice and turn her into an Ikettes within a week, Ike Turner is renowned as the one-time talent scout who first put B. B. King and many other blues' greats on to record.

Over the years, Ike and

Tina Turner's recordings have appeared on diverse labels ranging from Sue and Pompeii to Capitol, Blue Thumb, Warner Bros. and latterly United Artists, with which company they now seem fairly settled, while Ike Turner's productions of other artists have appeared on a score of labels including several which he has run himself.

Now he has his own studios, at Inglewood, within 10 minutes' drive of Los Angeles International Airport.

'I've actually bought up half a block to give plenty of room for future expansion,' he said.

'At the moment I've got two separate 16-track facilities, one of which I reserve for myself, the other we hire out.

'Both studios have full quadrophonic sound equipment and I believe this development throws open enormous possibilities for producers with the necessary imagination.

'We have a production deal and in the past I have sent the company a master-tape with the sound exactly as I want it. They've always sent me a test pressing but until recently I've never bothered to check these. Then, one day, I did play one and found, to my horror, that in cutting the master disc they had taken all the bottom out which may be O.K. for 45s aimed for radio play but just isn't right for albums,' he said.

'So now I've invested 70,000 dollars in two lathes so we can cut our own master



▲ Tina Turner - the soul-filled housewife.

discs. That's a lot of bread to lay out but I think it will prove worthwhile because I'll be able to control the sound right from what I lay down in the studio to the finished product.

'My aim is to try to achieve on record exactly the same kind of excitement we manage to create on stage. I've got to admit that I've only ever been happy, completely happy, with every part, about one of our records, a thing called *Flocking With You* which we did recently.'

Currently, Ike has just finished work on a new Ike &

Tina record and is planning some more solo blues' things of his own as well as discs by the Turner's band, the Family Vibes and, of course, the Ikettes.

As for the studio, Ike reports that Mick Jagger recently dropped by for a jam session, Family cut a radio tape there, a couple of Columbia groups have been in and Sly Stone, Three Dog Night and Texas' Blues' guitarist, Albert Collins, have all recently cut albums there.

By Steve Turner



Elton John is a fast worker. He just about has to be because he allows himself only ten days to write and rehearse all the material before recording an album. So far things have been good for him. *Honky Chateau* was written in four days and half the songs on his next album were produced in a single day.

Making the story just that little bit more amazing is the fact that all his songwriting is done from a set of lyrics which are posted on to him by Bernie Taupin. At times he has no personal contact with Taupin and in fact *Honky Chateau* was recorded without him ever having heard the songs that had been constructed from his words. 'I get inspired by the lyrics', said Elton. 'I can see immediately what I can do with it. The song automatically comes out of the lyric.'

The new album *Don't Shoot Me I'm Only The Piano Player* was recorded at the Chateau d'Herouville in France. Elton prefers the combination of a studio that's totally removed from his home environment and also which he and the group can take over entirely for a week or two. 'I could never face the midday to midnight scene again,' he said. 'Even if we were to book into an English equivalent of the Chateau, such as Manor or Escape, we'd be tempted to go back home at the end of the day. In France we're totally out of our own environment and there are no hangers on there, no phone calls.'

Honky Chateau was the first album that Elton recorded in France and was, of course, dedicated to the Chateau d'Herouville. Since then Cat Stevens, Marc Bolan and Traffic have followed suit and recorded tracks over there. The Chateau d'Herouville is situated some 25 miles north of Paris and is a fairly desolate area. Surrounded by a moat it was at one time the home of the composer Chopin. Now, run by Michel Magne — a well-known writer of film music — it houses a slightly different type of composer. Elton likes it for 'its nice relaxed atmosphere'.

Since *Piano Player* was recorded there have been some business hassles which have put the studios out of action temporarily. Because of this Elton plans on recording his next album in Jamaica, during February. In doing this he'll be following the example of such artists as Paul Simon and The Rolling Stones.

TRIDENT

Don't Shoot Me I'm Only The Piano Player was written and recorded during the ten days before recording started. Even during this limited time they managed to come away with a couple of numbers towards the next album! The mixing of the tracks was done later at Trident Studios by producer Gus Dudgeon. 'We always prefer to leave the tracks for two to three months before we mix them down. We're so used to Trident now that we know exactly what the end product is going to sound like when we hear it played back there. It's always a good policy to leave the material for a short period before mixing because after having been so intensely involved with the recording it's difficult to see things objectively.'

Elton finds that the high-pressure method of writing is almost a necessity as he's not able to write while on the road because all his composing is done at the piano. As most of his time is taken up with touring this leaves very little alternative. 'I'm learning to play guitar', he told me, 'but it's a very slow process. Davey Johnstone's teaching me because I tried learning from a book but couldn't understand it. Strangely enough, everyone I know seems to have learnt from reading Bert Weedon's *Play In A Day!*'

PLAQUE

The new album gained its title from a plaque which Bernie bought from a junk store in America. Elton visualised it as the title for the album as soon as he saw it, although there is no song to fit the title. The opening track on the album is *Daniel* and is also going to be released as a

single on 5th January. 'It's a calypso-type number,' commented Elton, 'with Everley Brothers-type harmonies. In fact there's a strain of nostalgia running right through the album I suppose!'

The second track is *Teacher I Need You*. 'This one's a cross between Bobby Vee and the Moody Blues. The Moody Vees perhaps?' Then comes *Elderberry Wine* which was the flip side of *Crocodile Rock* followed by *Blues For My Baby And Me*. 'This is a stock Elton John number,' said Elton John. 'It could have been on any of my albums.' Side one closes with *Midnight Creeper* in which Elton tried to create something similar in feeling to Robert Parker's *Barefoot*.

The opening track on the second side is *Have Mercy On The Criminal* which he describes as his first blues number. 'It's also the longest track on the album at 6½ minutes.' Next comes a tribute to Marc Bolan entitled *I'm Gonna Be A Teenage Idol*. 'We played it to him and I think he liked it,' laughed Elton. 'He didn't hit me anyway.' This is followed by *Texan Love Story* which he describes as a 'Fairport-like' number featuring bass, drums and mandolin.

SEND-UP

Last but not one, but not least but one, is *Crocodile Rock* — the number which lifted him right into the singles' charts during December. Many people thought that it was a 'revived 45' when they first heard it, such was the authenticity of the sound. 'We tried to do a similar type of thing a few years back called *Rock & Roll Madonna*. This time I wanted to do something that was a send-up of the early 60s rather than an out-and-out rocker. I wanted it to be a tribute to all those people I used to go and see as a kid. That's why I used the Del Shannon-type vocals and that bit from Pat Boone's *Speedy Gonzales*. We also tried to get the worst organ sound possible... something like Johnny and The Hurricanes used to manage to produce. This type of song is actually a very hard thing to

write because the temptation is to try too hard and go berserk.'

Completing the album is *Highflying Bird* which is described as 'a cross between Crosby, Stills and Nash and Irma Franklin'. It's apparently set in the same tempo as *Piece Of My Heart*. During the same sessions they re-recorded *Skyline Pigeon* and intend putting it out as the B side of *Daniel*, when it's released as a single. *Don't Shoot Me I'm Only The Piano Player* is scheduled for release on 26th January.

30-VENUE TOUR

1973 should see Elton John cutting down on live performances although he is planning a thirty-venue-tour of Britain. The reason for the cut-back, besides the obvious one of the need for a break, is that he's starting his own record label called Rocket Records which should be launched during March or April.

This move will not affect Elton's position with DJM though. 'I'm not going to be recording on Rocket Records in the immediate three years of the future,' he said, making a reference to the terms of his present contract. The main idea behind the new label is that he wants to see a record company in which everyone is working in close harmony. It's going to be aimed mainly at attracting newcomers or people leaving bands to pursue solo careers.

SMALL BANDS

'Basically, what we're interested in is new talent,' he told me. 'There's thousands of me around in small bands — there must be. All I needed initially, was the encouragement.' Rocket Records has already set up its offices at 101 Wardour Street, London W1 and Elton was keen to ensure that I printed the address in *Beat Instrumental*. 'If people have got tapes I'd really like them to send them into us and we'll certainly give them a listen. I sincerely mean that.'

The people running Rocket Records will be Gus Dudgeon, Bernie Taupin and

Elton with John Reid handling the business side and Steve Brownie the creative side. 'I always wanted to start my own record company,' he said. 'Even as a kid, when I was playing my records, I'd be looking at the label spinning round and dreaming of having my own company.'

The Beatles had very high hopes when they began their Apple venture but, of course, a lot of these were dashed within the first twelve months of the company's existence. Elton feels that everyone has learned from Apple and this provides a better chance for the future. 'Everybody has benefitted from the Beatles' mistakes,' he said. 'What had looked good on paper for them didn't work out in reality. Everyone has idyllic dreams but not everyone is able to make his dreams work out. They suffered from hangers-on and I think the clothes shop proved to have been a mistake.'

The day after my interview Elton was scheduled to return to his old school to give a talk to the boys. He was looking forward to it, although he wasn't quite sure whether to call the headmaster 'Sir' or 'Jim'. Eventually he decided on Jim as being more appropriate for the occasion. He was hoping that he'd be asked a lot of questions as he didn't really consider himself to be a speaker. Most of all he was looking forward to seeing all his old teachers... the one's that asked him whether he was making the right decision when he quit school two weeks before his 'A' levels to take a job as a tea boy.



BEATING OUT THOSE RHYTHMS ON A DRUM

PART FIVE OF PETE YORK'S SERIES.

THIS MONTH BASS & CYMBALS

Last month we had a good look at the triplet feel which was the rhythmic basis of popular music since the early days of jazz and blues. As I hope you have found from playing last month's exercises, the rhythm has a satisfying, fluid, forward motion to it. When played by rhythm sections working together the result is often hard swinging of a frightening intensity. The attraction of this

meant that it survived the rhythmic revolution which the coming of rock brought about, and the two forms exist together.

However the rhythmic possibilities in rock are vast and, as players increase their facility, more open up all the time.

Some time back I described the basic rock beat and here it is again followed by some progressively difficult

variations. You will see that the bass drum does a lot. In jazz the rhythmic emphasis was on cymbals but rock music is played at such volume that the solid foundation must come from the drums which is why the bass drum has become so important and why many rock drummers use the matched grip to play heavy accents on the snare. You will see that all these examples have the right stick playing eight to the bar on the closed hi-hat. For those of you who don't read too well just pay close attention to the positions of the bass drum beats and you should see where they fall in relation to the hi-hat. When you are familiar with these beats you might try playing the eighth notes on the ride cymbal and playing the hi-hat with the foot on the second and fourth beats of the bar. That will get your left foot working with your right.

• Li hat.
• snare drum.
• bass drum.

there are four rhythmic levels going on simultaneously. There is a feeling of two to the bar, four to the bar, eight to the bar and 16 to the bar. This kind of double timing, and even double, double timing was just not possible with the triplet feel because the swing would be disturbed. But with straight eight rock patterns the more you chop them up the funkier they sound. If the tempo is right you can even play sixteenths on cymbal with the right hand, although the technique for doing this without the hand falling off is something I shall have to come to later. It's also interesting how close a lot of rock groups get to Latin American music and the so-called Afro-rock is closer to Cuban. They are all based on these rhythmic subdivisions I have described. Listen to Santana, Osibisa and Mongo Santamaria.

I recently met a drummer

You will have seen that, in those beats, which are typical of those in common use,

WHAT CAN I DO? THAT TRANSISTOR AMP IS ONLY FOUR OR FIVE MONTHS OLD, AND ITS OBSOLETE ALREADY. WHY DON'T THEY KEEP THEIR PRICE?

SPECIAL OFFER TRANSISTOR AMPLIFIER WAS £120 NOW ONLY £30

ITS PROGRESS...

TRANSISTORS ARE CONSTANTLY BEING DEVELOPED AND RE DESIGNED, SO THAT WITHIN A FEW MONTHS THE TRANSISTORS IN YOUR AMPLIFIER COULD BE OBSOLETE!! THAT MEANS THAT REPAIRS ARE DIFFICULT AND EXPENSIVE. THE RESULT IS THAT TRANSISTOR AMPLIFIERS HOLD THEIR PRICE ONLY AS LONG AS THE TRANSISTORS ARE OF THE CURRENT PATTERN...

YEAH - I KNOW

BUT THAT'S ONLY PART OF THE PROBLEM... TRANSISTOR AMPLIFIERS ARE EXPENSIVE TO REPAIR, BECAUSE OF THEIR PRINTED CIRCUITS AND ENGINEERS ARE RELUCTANT TO WORK ON THEM. TRANSISTORS ARE VERY SENSITIVE TO SHAKES, IMPEDANCE MISMATCHES, AND IF THEY ARE NOT ACCURATELY OILANCED THEY DELIVER FAR IN EXCESS OF THE POWER THEY WERE DESIGNED FOR

WE NOTICED THAT ORANGE DON'T MAKE A TRANSISTOR AMPLIFIER

NO! AND WE WON'T UNTILL TRANSISTORS HAVE REACHED A PEAK OF PERFECTION; CAN BE SOLD AT A REASONABLE PRICE AND ARE ACCEPTED BY TOP GUITARISTS...

THIS IS THE ORANGE VALVE VAULTS, WHERE WE HAVE STOCKPILED HUGE RESERVES OF VALVES FOR THE FUTURE

1974 SPECIAL THIS SUPERB VALVE AMP - ORIGINAL! £275 COLLECTOR'S ITEM

SEE HOW VALVES MAINTAIN THEIR VALUE - EVEN APPRECIATING THATS BECAUSE VALVES HAVE BEEN TRIED AND TESTED BY ENGINEERS FOR YEARS AND HAVE REMAINED CONSTANT!

MANUFACTURERS AND TOP GUITARISTS BOTH HERE AND IN THE U.S.A, AND ON THE CONTINENT TOO, AGREE THAT VALVES PRODUCE THAT SUBTLE SUSTAINED SOUND WHICH TRANSISTORS, DESPITE COMPLEX CIRCUITRY DESIGNED TO SIMULATE IT, CAN NEVER QUITE REPRODUCE...

YOUR RIGHT I CAN'T THINK RIGHT NOW OF A TOP GUITARIST AT THIS MOMENT WHO USES A TRANSISTOR GUITAR AMPLIFIER

RIGHT! AND THAT IS WHY WE AT ORANGE WILL CONTINUE TO USE VALVES, BECAUSE WE CATER FOR THE DISCERNING MUSICIAN WHO REALLY CARES ABOUT HIS SOUND!

ORANGE

ORANGE VALVE AMPLIFIER

WHY YOU, TRANSISTORS ARE GOOD FOR MIXING AND PRE AMP EQUIPMENT, AND SMALL AMPLIFICATION FOR BACK ROOMS, STEREO RECORD PLAYERS ETC. BUT THEY DON'T SEEM TO BE ABLE TO PRODUCE THAT ELUSIVE ROCK SOUND JUST YET!

THAT SETTLES IT!

I'M GOING STRAIGHT TO 3-4 NEW COMPTON STREET W.C.2 AND INVEST IN A SOLID, RELIABLE, ORANGE VALVE AMPLIFIER, I MAY JUST BE BUYING MYSELF INTO ROCK HISTORY!

SENSIBLE MAN VALVE AMPS ARE AN INVESTMENT

called John with a cymbal problem. He was playing with a group known as Life who played a rocking set before Eddie Hardin and myself, at a college gig. They got the crowd going well for us and afterwards, as drummers do, we talked. His problem was a very common one, he had bought an expensive cymbal and within six months it had cracked in two places. The treatment that cymbals receive in groups is often cruel. They are sensitive, craftsmen-made instruments and yet they are often screwed down tight on stands so that the vibrations have no escape and the cymbal virtually shakes itself to death. Also they are struck direct blows with telegraph poles in all the wrong places. This particular cracked cymbal had not suffered so much but all the same it was finished. I hasten to add that this was not an Avedis Zildjian product because they have long been aware of the need for a cymbal to withstand the onslaught of a fired-up rocker. The new cymbal is called ROCK 21 and solves all your difficulties regarding the right choice of cymbal for the group.

It is 21 inches in diameter and is quite heavy with an extra deep cup. This gives a high penetrating ride sound and also a great tone when playing the cup with the shoulder of the stick. The cymbal is thick and strong and yet tapers somewhat thinner towards the edge, giving a big crash sound. It really fills a gap in the cymbal range and thanks to Avedis Zildjians for dreaming it up. Incidentally, it is advertised as 21 inches of explosive power! The mind boggles.

Anyway, whilst on the subject of cymbals, I think some general advice on choosing, and what's available, should be welcome.

Hi-hat cymbals are most important. You need a good, tight, crisp sound when the pedal is operated and the cymbals must blend well when played with sticks. A very heavy cymbal on the bottom, as in the Avedis Zildjian New Beat hi-hats, gives the best sound in my opinion but your own needs may be for something else. There may be cymbals of different sizes paired together or even bottom cymbals with a flanged edge. When buying, try them on a pedal, preferably your own, play them with your own size and weight of stick and listen to them from some feet away while somebody else plays them. Ride cymbals should be chosen again by listening and playing with your sticks. The cymbal should ring or have overtones but these should never obscure the rhythm you are playing with the tip of the stick, even at full volume. Heavy cymbals vibrate less so you can hear the ping of the sticks more. Ride cymbals which also crash are somewhat thinner, more of a medium weight.

Crash cymbals need to respond very quickly, reaching full vibration and decaying fast. They don't ring on for long but they should have a good range of overtones. They are thin to medium thin and vibrate a lot which makes them unsuitable for rhythm playing.

These are the most used cymbals although there are specials which I will deal with next time.

In concert. On disc.



Peter York uses Beverley.

"I've used Beverley for some time now, and they always give me the sound I want. In concert with Hardin & York I use the first set-up listed, but I find the second ideal for that crisp recording studio sound. Avedis Zildjian cymbals and Regal Tip sticks give that extra touch."

Stage:

24" bass drum
One 13" x 9" Tom-Tom
Two 16" x 16" Tom-Toms
14" Snare

Studio:

18" bass drum
One 12" x 8" Tom-Tom
One 14" x 14" Tom-Tom
14" Snare

BEVERLEY
The Sound of Success

BH
&

Please send me details on the full range of Beverley Drums & Accessories

Name (please print)

Address:

BI



Boosey & Hawkes (Sales) Ltd

Deansbrook Rd, Edgware, Middlesex, HA8 9BB



**DON'T MISS
PETE YORK'S
DRUM TUTOR
NEXT MONTH**

THE A & R MEN



'What many groups don't realise is that we need them as much as they need us' says Decca's Frank Rodgers (4th right with members of Lt. Pigeon)

Frank Rodgers was taking his first holiday in 18 months when *Beat Instrumental* turned up at his North-West London house to ask him about the A & R department at Decca Records.

'The last time I thought about taking a holiday the Lieutenant Pigeon record happened so I had to forget about the rest and concentrate on that one. It's now sold more than 1½ million copies,' he said.

The *Mouldy Old Dough* single story is rather unique. Rodgers, brother of singer Clodagh, first acquired the master in the late Autumn of 1971 and he released it in February 1972. At first it was a dismal flop and so it was shelved. Then it was re-activated after he had heard some reports that it was selling quite well in Leicester, of all places. Again it flopped nationally and no radio plays could be had. Again it was shelved. Then another report came in that it was selling like hot cakes in Belgium and was heading for the top ten over there. So it was re-released and this time it caught on.

Mouldy Old Dough was recorded on a Sony ¼-in. tape recorder in Nigel Fletcher's Coventry home. It was, however, mixed at London's SWM studios, as were two other cuts made at the same time.

One of the other tracks

was recently released as the follow-up. Called *Desperate Dan*, it's almost a direct milk but with a lot more piano and guts. A third single will be released later, as will the group's first LP.

When Rodgers negotiated with the group they stipulated that they wanted no advance royalties. All they wanted was a guarantee that their single would be released and any money due to them after that.

'They're going to make a lot of money out of that single. By the time everything is in, PRS and so on, they should get about £50,000 or more.'

Another signing connected with Rodgers was that of Peter Skellern. His single, *You're A Lady*, has already sold more than 250,000 copies. But that's not all. Two covers have already been made, one of them by Andy Williams.

Rodgers is now putting a great deal of energy behind Thin Lizzy, an Irish band who have recently been getting some excellent reviews. Their latest single, *Whiskey In The Jar* is selling quite well in their homeland and a recent tour with Slade should assure fair success for them here.

For some reason many groups are scared of Decca Records and regard it as a great lumbering giant with vast departments and panels of people dealing with just one release.

'People are very nervous when they come to me,' Rodgers said. 'What the managers and groups don't realise is that we need them as much as they need us.'

A great many people go to see Rodgers and many numbers of tapes are sent in every month. Rodgers estimates he receives about 35 a week and he listens to them all. Much of his time at the office is spent going from tape machine to tape machine playing back all that is sent to him. He said he prefers to receive 7½-in. tapes.

'A great many people trying to get into the record business still think that record companies pay out vast sums of money in advances. I think the days of thousands of pounds being handed over are gone. The managers usually want the money to put the band on the road, buy transport, equipment and so on. We used to give money to them but not any more. We prefer to sign groups who already have their equipment and are working. There's no point in writing out cheques to groups to make records if no one has heard them live.'

'Obviously, we're looking for hit groups and records. Every record company is. But we prefer to sign groups with staying power and who can produce four or five good chart singles. Another thing is that we're not only involved in singles. There's also a very lucrative album

market and many of the single chart groups are getting hit albums too, Gary Glitter, Slade and T. Rex.

'1973 is going to be a good year for albums. Decca is going to have a campaign in the spring and there's going to be a lot of good product, including the first LP from Lieutenant Pigeon.'

Rodgers has been involved with show business since he was 16. For a while he worked with his sister Clodagh, managed an Irish five-piece band for a while and then he split for Europe.

While living in Germany for four years he managed tours of American artists, including Ben E. King, The Original Drifters, Hank Locklin, Jody Miller, Orlons, Jeanie C. Riley and Del Reeves. Then he returned to England and after being out of work for three months joined the Decca promotion department. After two years there he took over the A & R department and worked with Wayne Bickerton (now at Polydor).

He's learnt a lot since taking over the Decca label and now knows what will sell and what won't. 'Good artists and good records, he said, are hard to find. Every band thinks they're good but sometimes we have to tell them that they're not as good as they thought and that they should go away and cultivate their act and music and come back at a later date.'



The New Mercedes-Benz Truck Centre, Borehamwood

Mercedes-Benz Truck Centre,
Telephone: 01-953 8111. Telex 923452.
Chester Rd., Borehamwood, Hertfordshire.

Nearly a quarter of the country's new commercial vehicles are registered in the South-East. Which makes it the most important area in the country for the truck business.

That's why we've opened a brand new Mercedes-Benz Truck Centre at Borehamwood in Hertfordshire.

First of all, the Borehamwood Centre is wholly-owned by Mercedes-Benz (Great Britain). This gives us tight control on quality and efficiency. At the same time it gives you a chance to get an answer to your problems straight from the manufacturer.

We've also made sure that Borehamwood is fully equipped to meet the demands of your business. Take the service facilities we've installed. We've put in the latest and most efficient equipment, like our electronic engine tester.

Then we've planned the Centre's layout so that your trucks get maximum attention in minimum turn-round time. And our mechanics have plenty of breathing-space to do their work.

All our mechanics are hand-picked for the job. We looked for the best in the industry, hired them and put them through an intensive training course. So Borehamwood has got the know-how as well as the facilities to give you the best service.

There's also a spare parts centre at Borehamwood. If either you or we want a spare part, the supply is where it's needed - on our doorstep.



There's something else we've built in at Borehamwood. Attention. Attention to you, your problems and your trucks.





STUDIO PLAYBACK

STRAWBS AT MORGAN

With *Lay Me Down* still high in the charts the Strawbs have been back in the studios to record an album. The band themselves produced the sessions with Dave Cousins as guiding light. The basic tracks were laid down at Morgan

Studios and then finished off 'down at the Manor'. The release date, although not yet finalised, is expected to be sometime during the latter part of January.

Donovan has been making a return to the recording

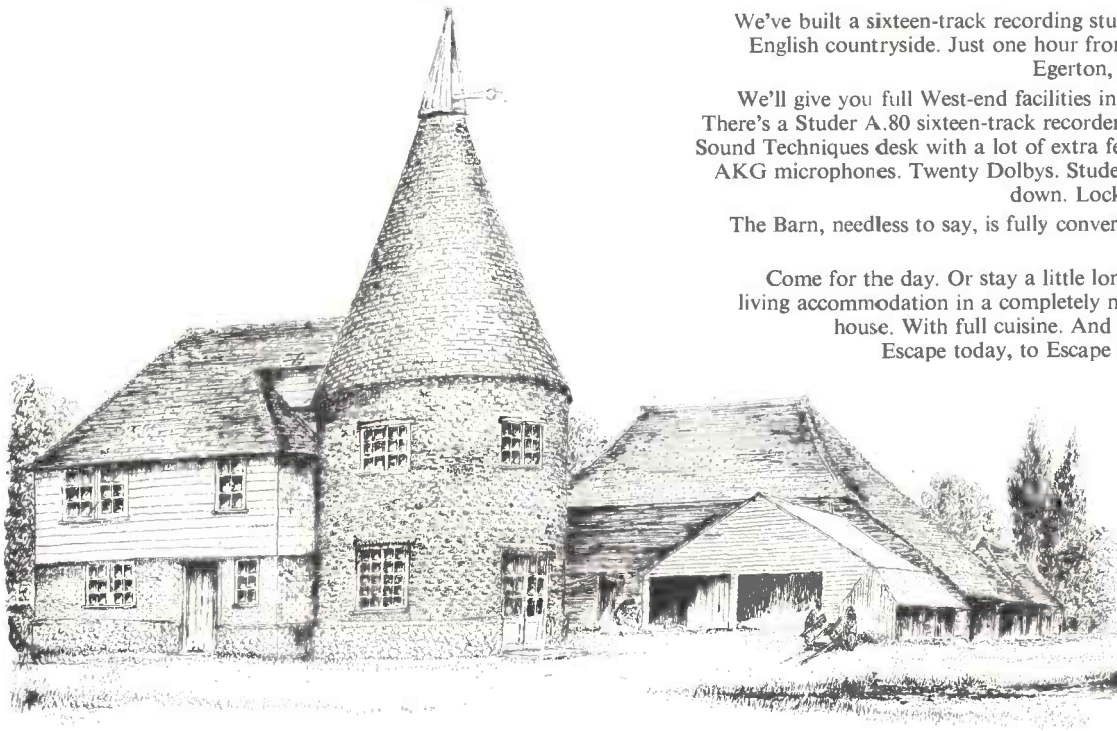
scene. Recently he's been in Morgan studios with his producer Mickie Most to record an album. This will be his first release with his new record company—CBS. Mike Bobak engineered.

Dave Greenslade, ex-Colosseum, has his new band together featuring Tony Reeves on bass and they've been recording their first album under the collective

name of Greenslade. Producer was Stuart Taylor and Mike Bobak engineered.

Other recordings recently completed at Morgan have been by Edgar Allen, Congregation, Jimmy Stevens, Edgar Broughton, Plevna, Up With People, Memphis Slim, Mike Wallis, The Sapphires, Kitsch, Jonathan King, Blue Mink, Lulu and Camel.

ESCAPE STUDIOS



We've built a sixteen-track recording studio in the heart of the English countryside. Just one hour from Central London. At Egerton, in the Weald of Kent.

We'll give you full West-end facilities in a genuine Kent Barn. There's a Studer A.80 sixteen-track recorder. A specially-modified Sound Techniques desk with a lot of extra features. Neumann and AKG microphones. Twenty Dolbys. Studer recorders for mixing down. Lockwood Gold monitors.

The Barn, needless to say, is fully converted and soundproofed throughout.

Come for the day. Or stay a little longer. There's luxurious living accommodation in a completely modernised Kent Oast-house. With full cuisine. And a homely atmosphere.

Escape today, to Escape Studios. You'll like it.

Island Farm, Egerton, KENT

Tel: Smarden (023 377) 514 or Egerton (023 376) 259

SOFT MACHINE AT CBS STUDIOS

Soft Machine Six has just finished production at CBS Studios. A double album set it features two live sides taken from concerts they gave on their recent British tour and two sides of studio material. The studio engineer was Roger Beale and Ad- vision's Gary Martin was responsible for engineering the live tracks for which the Pye Mobile Unit was employed. The release date for *Soft Machine Six* is 8th February and the label is CBS.

The Canadian trumpeter, Maynard Ferguson, has just completed an album with CBS executive producer, Mike Smith, at the control panel. The engineer was Mike Ross. Home, the CBS brass-rock band, have been recording an album which they've produced themselves. Bernie O'Gorman engineered.

Jim Price, the brass player of Rolling Stones fame, has been using CBS studios to mix his follow-up album to *Sundego's Travelling Orchestra*. The production of the album has been by Price himself and the engineering by Joe Zagarino and Richard Palmer.

Other artists using CBS studios during the past month include FF & Z, Gary Moore Band, Equals, Osibisa, Kim Fowley, Sam Gopal, Christie, Biggles and Rosko's new discovery, Smooth Loser.

MANOR TO LAUNCH OWN RECORD LABEL

Manor studios are planning to launch their own record label in the spring of 1973. To be entitled *Virgin* (as in Virgin Records) they intend to keep things very restricted during its formative period. The first artist to be released on the label is to be Mike Oldfield who was formerly with Kevin Ayers' band. Apparently he plays all the instruments on his album (which was recorded at Manor, of course) and the result is described as being 'very symphonic' and we are assured that it will invoke a lot of reaction.

Badfinger have been producing themselves on a new

album which will be released by Apple. Tom Newman engineered the sessions which he describes as being 'very funky' and the result should be marketed early in the new year.

Paul Samwell-Smith has been producing Claire Ham- mill on a new album for Island Records. Members of the one-time Smith Perkins & Smith were featured during the sessions as was Cat Stevens' keyboard player Jean Roussel.

The Strawbs spent two days finishing off an album and the Edgar Broughton Band spent three days on a similar project.

4-TRACK RECORDING

£6 AN HOUR

MULTICORD STUDIOS

46 FREDERICK STREET, SUNDERLAND
(0783) 58950

Contact Ken McKenzie

IBC: STATUS QUO'S NEW LP DONE THERE

Undergoing reduction at IBC Studios have been tapes of a concert given by Derek and The Dominoes at New York's Fillmore East in the early part of 1972. Out of the nine tracks that will form the double album, one is a previously-unrecorded number written by Clapton entitled, *Got To Get Better In A Little While*. Also featured is the number Clapton recorded with Blind Faith *In The Presence Of The Lord* and Delaney and Bonney's *Roll It Over*. Many of the numbers feature extended guitar work by Clapton and are, therefore, longer recordings than have before been released by the Dominoes. *Let It Rain* for instance lasts for almost 18 minutes.

The release date of the album to be entitled *In Concert* is expected to be 1st March although an earlier release date is scheduled for the U.S. It will be on Robert Stigwood's new label RSO and will be amongst the label's first three releases along with *Life In A Tin Can* by the Bee Gees and Joseph and *The Amazing Techni- colour Dreamcoat* by Tim Rice and Andrew Lloyd-Webber. Distribution will be by Polydor in the U.K. and by

Atlantic in the U.S.A. Tracks on the *In Concert* album will be as follows: side one - *Why Does Love Got To Be So Sad, Got To Get Better In A Little While*. Side two - *Let It Rain, In The Presence Of The Lord*. Side three - *Tell The Truth, Bottle Of Red Wine*. Side four - *Roll It Over, Blues Power, Have You Ever Loved A Woman?*

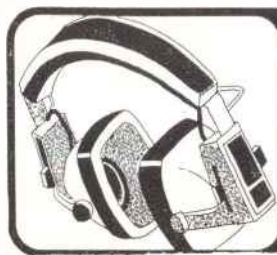
Status Quo recorded their latest album *Piledriver* with engineer Damon Lyon-Shaw. The band themselves looked after the production side. Producer Jimmy Horowitz has been responsible for Andy Bown's latest solo album while Andy Knight engineered. Bown has been recording with Chris Spedding, Barry DeSouza and Nico Ramsden and the resulting album should be released early in the New Year on the Mercury label.

IBC are currently undergoing some construction changes. A new stereo disc-cutting channel is being brought in along with a brand new Neumann set-up which cost in the region of £25,000. The immediate future sees the development of the control room in studio A plus the construction of further studios in the basement area.

DE LANE LEA MOVE IN PROJECTION UNIT

The main studio at the De Lane Lea Music Centre has been closed down during recent weeks while extra projection has been moved in for their sound to film unit. Because of this there has been little recording activity. The reason for the development was that C.T.S. (Cine Tele Sound studios) have merged with De Lane Lea although maintaining their company name.

The only work that has been done over recent weeks at De Lane Lea has been the underscoring for Liza Minelli's latest film *Marco Polo*.



STUDIO PLAYBACK

ISLAND STUDIOS USED BY FREE FOR NEXT LP

Free have been using Island Studios to record their latest album *Heartbreaker* from which their current single *Wishing Well* was taken. The album, I am told, will surprise a few people as it's a little different from previous Free recordings. A lot of this is attributed to the change in line-up. At the time of *Heartbreaker* Free are Rodgers, Kossoff, Kirke, Tetsu and Rabbitt. The album was produced by the band and engineered by 'Digger'.

An offspring from Free, entitled The Sharks, have also been recording at Island. In their case, however, the sessions were not so intense – in fact they were put on initially for the education of the music Press who The Sharks wanted to inform of their abilities. Journalists were invited down to the studios to 'get Sharked' during the early hours of the morning. Recording proper takes place at the end of December and live gigs at the end of January. The Sharks are 'Snips', Andy Fraser, Chris Spedding and Marty Simon.

American artist Lee Hazle-

wood has been in to complete 12 tracks towards an album. The tracks were produced by Jimmy Bouen and engineered by Frank Owen. Canadian rock band Crowbar completed an album during their visit to England. Production was by the band themselves.

Worldwide Management, who are responsible for the affairs of such bands as Gentle Giant and Black Sabbath, have a 'new discovery' by the name of David Reed and he's been recording an album of his songs along with a session band put together for the occasion. The producer of the sessions has been Vic Smith while John Burns engineered. As yet it's not certain which label the album will be released on.

Roger Waters of the Pink Floyd has been using Island for recording purposes recently but a veil of secrecy surrounds the actual project. Perhaps a solo Waters' album?

Other artists who've recorded at Island recently include Chicken Shack, Scott English, Greyhound and Vinegar Joe.

BOWIE BACK AT TRIDENT

Following his highly successful tour of the United States, David Bowie is back in Trident Studios with producer Ken Scott. Bowie initially intended playing seven gigs in the U.S. but due to the impact made this was extended to a total of 17 stretching from coast to coast. The final concert was at New York's Madison Square Garden and then the home journey was completed by sea as he's allergic to aircraft.

Apparently Bowie has been travelling by road in the U.S. for the same reason, and this has provided him with plenty of spare moments in which to write. The first results of this were shown with the release of the single *Jean Genie* which was both written and recorded 'on the road'. Both of Bowie's highly rated albums *Hunky Dory* and *Ziggy Stardust* were recorded at Trident under the watchful eye of Ken Scott.

Recording is scheduled to take place during December,

January and February – the most likely result to be a double album and a single album.

John McLaughlin's Mahavishnu Orchestra have been in Britain recording at Trident. Ken Scott engineered and produced the sessions which were spread over five days.

Gus Dudgeon, besides working on Elton's follow-up to *Honky Chateau*, has been producing American singing artist Pamela Poland. Ken Scott has been the engineer on both sessions. Pamela Poland's album is to be released in the New Year by CBS.

Al Stewart's follow-up to *Orange* has been recorded with John Anthony as producer. Mike Stone has been engineering the sessions and the album will be released by CBS.

Other artists using Trident over the past weeks include Ralf, Colin Scott, Salena Jones and Byzantium.

HISEMAN'S TEMPEST AT AIR LONDON

Jon Hiseman's first band since the termination of Colosseum 12 months ago have been recording their first album at Air London studios. The new line-up is named Tempest and the results of the recording sessions should be out towards the end of January. Jon produced the album himself and it will be

released on the Bronze label.

Spartacus R., former bass player with Osibisa, has also been recording at Air recently. The album is self-produced and no release date is scheduled at the moment.

Paul McCartney's band, Wings, have been recording an album while the music score to Ringo's latest film, *Countdown*, has also been recorded at Air London.

Also seen recording: Spike Milligan, Rolph Harris, Electric Light Orchestra, Medicine Head, Tony Bramwell, Allan Clarke, The Little Angels Of Korea, John Williams and Procol Harum.

STUDIO 2 NOW OPEN!

£10 PER HOUR STEREO
£8 PER HOUR MONO
REHEARSAL £3 PER 4 HOUR PERIOD

Send for free leaflet
WEST OF ENGLAND SOUND LTD.
38 BARCOMBE HEIGHTS, PAIGNTON
0803 50029

MUSICAL INSTRUMENT SALES & MARKETING

Experienced, Creative Personnel required, of proven success, who are prepared to travel or live abroad to work in Overseas Subsidiaries of Largest Musical Instrument Producer and Wholesaler in Europe. Successful applicants will be in age bracket 25/35 and will have first-class experience in the field of musical instruments.

Remuneration will be by negotiation, but only applicants interested in earning a minimum of £3,000 per annum need apply.

Write to the Marketing Director, Dallas Arbiter Ltd., 10/18 Clifton Street, London, E.C.2.

GIRLS IN ROCK

GLADYS KNIGHT

Glamorous, sexy in a sultry yet lady-like manner, Gladys Knight sings with such soulful purity that she really should be rated right up there alongside Aretha Franklin as a true Queen of Soul.

It is astounding then to look at this youthful, slender and truly majestic thrush and realise that Gladys Knight and The Pips celebrated their 20th anniversary in show business last September.

Having just completed a sensational tour of the United Kingdom, which included a tremendous TV special appearance, Gladys Knight could well be primed to at last assume the kind of status here which she has long been granted in America.

Her incredible, slow-paced yet smouldering reading of Chris Kristofferson's *Help Me Make It Through The Night* could well do for her what *The First Time Ever I Saw Your Face* achieved for Roberta Flack.

'Yes, I'd sure love to have a really big hit in Britain,' she says, 'We've toured here twice and we love it. The atmosphere is far more real here, you don't have that tension which pervades in America.'

Currently, Gladys Knight and The Pips are one of Tamla Motown's best-loved acts but their early hits came on other labels: 'We had moved up to Detroit to live so it seemed logical to sign for Motown when the offer came,' she explained.

The Pips are actually her brother, Merald, and her two cousins, William Guest and Edward Patton.

Gladys was just eight years old when the group was originally formed in their home-town of Atlanta, Georgia. She had already



won a talent contest at the age of four and her mother was besieged with offers for radio and TV shows, all of which were turned down because she wanted to ensure that her daughter got a proper education.

However, she encouraged Gladys to keep singing and the youngster joined the Mount Moriah Baptist Church Choir in Atlanta.

In the evening she'd sit on the porch harmonising with her brother and cousins and they called themselves the Pips, after another cousin, James Wood, who was nicknamed Pip.

Soon they were playing at school dances and rock 'n' roll shows and their first record, *Every Beat Of My Heart*, was released in 1961

and sold three million copies. Somehow, though, they were cheated out of the financial rewards which were due them: 'It makes me sick to think of the royalties we lost but I'm glad the song did so well because it ensured us of a steady flow of stage work for a long time afterwards.'

In 1963, they recorded *Letter Full Of Tears*, still one of their most popular songs, and then three years later came the move to Motown. *Everybody Needs Love* made action and *Take Me In Your Arms And Love Me* even made a dent in the British charts. But classics like *End Of The Road*, *Friendship Train* and *Nitty Gritty* somehow missed out over here while her definite rave-up version of *Heard It Through*

The Grapevine failed to make the charts while Marvin Gaye's slower version was a monster hit.

'In fact we recorded the song first and it gave us an American hit,' she explained.

Indeed, the group suffered heavily from other versions of the songs they recorded, not from outside competition but from within Motown and particularly from the Temptations for often both groups were given the same material to record.

'That's why I'm now keen on getting far more into songwriting - that way there will be less chance of us suffering from other versions of our recordings.'

Currently, though, their faith is pinned on *Help Me Make It Through The Night*, a song numerous other artists have already tackled. There is not, however, another version in the same mould and Gladys Knight and The Pips could easily turn what is already a pop standard into a monster hit record - something it has already been for them in the States.

Besides writing for herself, Gladys is also getting a steady supply of material under way for other acts. Already Martha Reeves, Jnr. Walker, The Four Tops and the Supremes have recorded her compositions.

'Getting royalties was really a shock because writing was never my main thing. I'd always done it just for fun. But when it happened it was dynamite,' she smiled.

'I suppose now I'd really like to win a reputation as a songwriter but first I want to succeed at what I'm doing now and build the mass following for the group which has been our dream for so long.'

the JAZZ men

ELVIN JONES

Just as the late Jimmy Blanton with the Duke Ellington Orchestra in the latter thirties and early forties opened a new approach to bass playing, so Elvin Jones has done the same for drumming.

SELF-TAUGHT

A completely self-taught musician, Jones formulated his style of playing having listened to records and seeing drummers in action with dance bands. 'In the early forties I came to the conclusion that a lot of drummers, when they came to play a drum break would take both hands off the cymbals to make the break and this interrupted with the 'time' flow,' he said. 'So I figured most of these breaks could be done with one hand so that nothing would be interrupted with the consistency of the time pattern. In my mind I thought that was the way it should be and just concentrated on it.'

In fact Jones' concept of playing drums has been employed by him from the very start of his career. It's not a question of his once having played *à la* Jo Jones or straight four in the bar rhythm. His unique style gradually developed to the time he was drummer with the late John Coltrane Quartet

in which he received great acclaim.

'As far as recordings are concerned, I've been on some where it wasn't advisable for me to take the sort of liberty which is in my usual playing. A lot of bandleaders are a little reluctant to accept my sort of concept,' Jones said with a chuckle. 'I've been warned a few times, but the way I play has always been my concept and although I've brought it to a logical development, I think there's still a great deal to be done. I'm not of the opinion that I'm the only one who can do it or make the only contribution in this direction. I believe there's a great deal to be done, but at least the path is clear.'

Having achieved so much in opening new frontiers in drumming, Jones is still striving for fresh approaches but doesn't think what he has done is yet 'old hat'.

CHALLENGE

'I don't think there's been that much of an adaptation of this particular style for it to be taken for granted,' he maintained. 'It's a tremendous challenge to a drummer and to the individual who tries to apply himself to this particular method. As easy as it may look, it's a very difficult way of playing. For this reason, I

'I remember the days when drummers were always the "dodos" of the band. They couldn't read and with few exceptions they were the whipping boys. Now I'm pleased to say that this has all changed.'

don't think it will become a thing of the past. It's another form of co-ordination without sacrificing anything that has gone before. In addition, it requires a bit more thought and a lot more concentration.'

Any extension of his style, Jones feels, would have to be done in the various time structures and metres which is a project he sometimes does but thinks is still too 'new' to be used regularly. 'Too experimental.'

For Jones, drumming in general has taken a whole new dimension. He feels drummers in all fields of music are more complete as musicians. 'They really understand the function of the instrument,' he says. 'The sounds drummers are getting bears this out. It says a great deal for the drummers' mentality and musical ability. This is happening not only with jazz players but those in pop music as well.

'I remember the time when drummers were always the "dodos" of the band. They couldn't read and except for a few rare exceptions they were like the whipping boys in the bands. But I'm pleased to see this has all changed now.'

The first drum kit Jones owned was a Ludwig. But he's been using Gretsch drums since the late fifties. 'I

think they have excellent tonal quality. I think they have the best tone of any manufactured drum. This is because of the way the shell is made — it's an absolutely perfect circle. They take great pains to see the standard is maintained and I think this is the reason for their tone quality. The sticks I use were designed by myself and are known as the Elvin Jones 6D model made by Gretsch — so I get them free!'

Jones advocates drummers should develop good practice habits in order to execute through their body whatever ideas they think of. They should also learn the basic principles of drumming so if they are required to read a part they won't lack confidence.

'If you can afford it, by all means go to a teacher,' Jones suggested. 'As I was self-taught, I probably spent more time on the fundamentals than I should have, not having the advantage of having a teacher. Of course it can have its disadvantages too as you can have bad teachers. There're some bad methods about but the right sort of inquiry will turn up the right sort of teacher to suit the individual.'

'The drummer's function today is more important than it ever was before and drums are more of a melodic instrument than just a mere metronome. There are drummers and there are *drummers*. I don't believe every drummer is suited to be a soloist. There are some, who not by training, are time-keepers. This is a very essential talent to have.'

A drummer who doesn't develop into a soloist should not feel bad about it as his function is just as important as that of the soloist type of drummer.

'The ability for a drummer to 'swing' is something which is inherent in an individual. It has a lot to do with the person's psyche. It can be acquired and a person can develop an insight into music by becoming interested enough in it so he can understand what the music really is all about.'



album reviews

JAZZ ALBUM OF THE MONTH

PAUL DESMOND

CRYSTAL ILLUSIONS

A & M AMLB 51037

Much of the music being laid down here by the brilliant alto-sax man who used to be in Dave Brubeck's famous quartet which split in 1967 is of the Latin American type. About half the tracks were composed by Brazil's Edu Lobo or Milton Nascimento. There's an increasing interest in subtlety these days and I would think that this album is the actual definition of the word. As a soloist, Desmond's lyricism and sensitivity are famous. He's a naturally sensitive and reserved person anyway and his temperament shows itself in ample quantities here. It can be likened in some places to Sergio Mendes and Brazil '77 or Stan Getz (of Desifinado fame) – just one of two phrases here and there. But it's a brilliant example of melodic music.

Tracks: Side One – Lady In Cement; Someday My Prince Will Come; North By Northeast; Autumn Leaves; Summertime.

Side Two – From The Hot Afternoon; Circles; Faithful Brother; To Say Goodbye; Crystal Illusions.

GEORGE MELLY

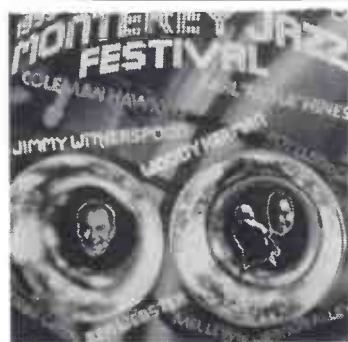
NUTS

WARNER BROTHERS WB K 46188

George Melly is one of the great characters in the jazz world. To some his voice is the greatest that was ever belted from a stage or into a recording machine. To others he's just wasting his time and has always done so. We don't think he's one of the greatest but he's definitely got that indefinable something that has made him so popular. This album was recorded live at Ronnie Scott's London club and was engineered by Bob Auger, who's more of a genius, perhaps, than Melly. Auger engineered our last LP of the Month by Buddy Rich. The numbers are mainly good jazz solids and the band that backs him, called The Feetwarmers, are in fine form.

Tracks: Side One – Dr. Jazz; T'ain't Nobody's Business; Sugar; Sam Jones' Blues; If You's A Viper.

Side Two – There'll Be Some Changes Made; I Want A Little Girl; Nuts; Nobody Knows You; Viper Mad.



VARIOUS ARTISTS

1959 MONTEREY JAZZ FESTIVAL

EMBER CJS 834

Featuring some of the biggest jazz musicians of the past ten or so years, including Earl 'Fatha' Hines, the pianist of much renown, Woody Herman, Roy Eldridge, Coleman Hawkins, Ben Webster, Vernon Alley, Mel Lewis and Urbie Green. Each was a master in his own right and if you've got time to spare listen to each set separately. The recording was done live at a huge amphitheatre and during the three days of the festival more than 40,000 people apparently attended, surely indicating the immense popularity of jazz in those days. Jazz festivals in America and also here and Europe, are still incredibly well attended. More and more rock musicians are turning to listening to jazz masters such as those featured here, for inspiration.

Tracks: Side One – Ain't Nobody's Business; When I Been Drinkin'.

Side Two – No Rollin' Blues; Good Rockin' Tonight; Big Fine Girl.

BUCK CLAYTON SEPTET

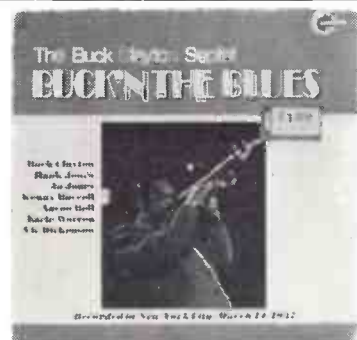
BUCK'N THE BLUES

VANGUARD VRS 8514

It's the total line-up rather than the individual names that makes this album the worthwhile one that it is. Only people, however, who are truly interested in jazz and its modern history will appreciate artists such as Vic Dickenson, trombone; Earle Warren, alto sax; Hank Jones, piano; Kenny Burrell, guitar; Aaron Bell, string bass; Jo Jones drums and Clayton himself on trumpet. Clayton is a fine arranger and his scores have been used by Count Basie, Duke Ellington, Benny Goodman, Harry James, to name but a few of the biggest ones. The contents are basically blues and blues-orientated numbers, including five written by Clayton himself. Although recorded way back in March 1957 the numbers are still valid. For a lesson in rhythm you should buy this.

Tracks: Side One – Buck Huckles; Claytonia; Cool Too; Squeeze Me.

Side Two – Good Morning Blues; Ballin' The Jack; Blues Blasé; The Queen's Express.



B.I. FOCUS ON P.A. EQUIPMENT

The past year has seen many changes in the world of the musician, and not the least of these is the biggest boom in the number of bands playing that this country has ever seen. Inevitably, with the increase in both quantity and quality in the pop field, the demand for high quality equipment has increased to match. No longer can a band start with three AC30's and a couple of crystal mikes. The standard of the equipment bought today is limited only by the money available.

There are two important conditions that a group PA system should fulfil. Firstly, it should have sufficient power to project the vocal sound of the band to all parts of the audience. Secondly, it should give this power while maintaining the highest level of sound quality.

High-power group PA systems built to these requirements have only been easily available for the past couple of years. Early explorers in the world of 'heavy' music tended to forsake quality in favour of volume, and the mounting power of instrument amplification tended to

out-strip the advances made in PA design and manufacture.

In the past few years both groups and the manufacturers have come to realise that sound quality means more to the listener than sheer volume, regardless of the size of the venue. To provide the audience with relatively distortion-free music, a power reserve was needed, as a 200-watt PA running at half volume is streets ahead of a 100-watt system running full blast.

High quality PA has been demanded also because of the tendency of bands towards the performance of music that requires fine control over sound output. This has led to the use of the mixer/pre-amp/power amp system, where separate power and mixing units are used. Vocal tracks are fed into the mixer together with mikes or line sources taken directly from high quality instrument stacks. The mixer output is fed through a pre-amp stage into power amplifiers (usually master plus slave combinations) which drive the speaker networks. The advantages of this system lie in the flexi-

bility, effects facilities and control that it allows.

Also, because of the trend towards complex musical construction, the importance of good vocal reproduction has grown. The vocal complexity of some bands has relegated the instrumentation down to a fill-out backing. The lone singer-songwriter has also added to the trend.

With this type of pressure it is inevitable that the PA design and quality has had to rise to the occasion.

The modular system, described earlier, has almost universally been adopted. It gives the group the advantage of being able to start with a basic system – say a small mixer, one slave and a pair of matched columns – and add to it as the need arises. Such systems can be increased until the group feels the reserve of power available, which could be anything up to 3,000 watts, is sufficient.

It is worth noting that scientific-quality components are now adopted for even standard amplification systems. Many units are now built to laboratory standard audio characteristics – and many systems can now accurately be called hi-fi. Horn units are frequently included in PA systems, and cabinets are acoustic enclosures rather than wooden boxes.

This PA supplement is an attempt to show the standards that PA designs have now reached. We have selected manufacturers that produce the best quality systems and components for group use. Due to the vast amount of material available, it has been impossible to include complete ranges or detailed specifications. However, all the manufacturers will be happy to answer any serious inquiries and provide full details of their products.

Although the list is divided into Group PA and Studio Equipment, there is, inevitably, an overlap between the two fields. Some of the manufacturers are, therefore, listed in one category although their services are applicable to both.

**Beck Amplification Ltd.,
Lister Road, Welling-
borough NN8 4EE. Tel:
093-33 4126**

Beck are a relative newcomer to the field of voice amplification, and specialise entirely in Public Address equipment. The equipment is of high-fidelity standard, and is rapidly gaining popularity in a field where standards rise every day.

The range includes:

Six-channel, 150-watt amplifier. Separate volume, treble and bass controls per channel and master gain control. Also separate echo control per channel and input for external echo unit. Price (in white) £155.00

Six-channel, 200-watt amplifier. Similar to above but more powerful. Price (in white) £180.00

12-channel, 400-watt amplifier. For the larger band. Price (in white) £370.00

Four-channel, 100 watt. The same features as the six-channel. Price (in white) £112.00

Six-channel, 125 watt. As above. Price (in black) £132.00

Six-channel, 70 watt. Price (in black) £89.00

Beck manufacture their own speaker enclosures which feature custom Goodmans units including a mid-range cone and horn tweeters in a pressurised cabinet. They are:

PA single. In black. Price £52.00

PA twin. In white. Price £98.50

**B. L. Page & Son Ltd.,
18/19 Wood Street, Don-
caster, Yorks. Tel: Don-
caster 69707**

B. L. Page & Son are the sole U.K. distributors of the German Dynacord amplification equipment. It is only recently that this high-quality equipment has been readily available in this country, and several leading bands have already adopted it. B. L. Page do not distribute to the general market, they prefer to maintain high quality at a reasonable price by avoiding the normal wholesale/retail network.

B. L. PAGE & SON

U.K. DISTRIBUTORS FOR . . .



DYNACORD & ECHOLETTE

AMPLIFIERS - SPEAKERS, MIXERS,
SYNTHESISERS
AND ECHO-UNITS

MICRO-FRETS

'PERSONALISED GUITARS'



EVANS — DRUM HEADS

GRETSCH DRUMS and ACCESSORIES

M.B. MICROPHONES - condenser and moving coil

B. L. PAGE & SON

10-18 WOOD STREET, DONCASTER, YORKS
Telephone: Doncaster 69707

B.I. FOCUS ON P.A. EQUIPMENT

Dynacord is built to the highest standards with specially-made components. The range includes:

Eminent 1. Mixer amplifier with 4 inputs, full controls per channel and master controls. 40 watts. Price £147.00

Eminent 11. As above but with two special inputs for keyboard mixing. 80 watts. Price £165.00

Gigant. High power mixer amplifier. 6 inputs plus 2 special. Full controls, 160 watts. Price £288.00

Ech/reverb units:

Magic-HS reverb. Price £54.00

Echocord-Mini. Echo/reverb. Price £149.40

Echocord-super 75. Echo/reverb. Price £198.00

A1000, 150-watt slave amplifier. Price £210.00

Loudspeaker columns:

D310H. 80 watts. Price £186.00

S100. 80 watts. Price £147.00

HS10. 25-watt pressure chamber. Price £75.00

S46. Price £90.00

The Dynacord range also includes microphones and connectors, etc., and full details are available on application.

**Boosey & Hawkes Ltd.,
Deansbrook Road, Edgware,
Middx. HA8 9BB
Tel: 01-952 7711**

Boosey & Hawkes distribute the well-known Laney range of equipment. It is already much used by many bands who have found that it provides high-quality sound at a reasonable price. Unfortunately, the Laney range is being redesigned at the moment, so although serial numbers and prices are available details of the new range have not yet come through. They will, however, be featured in *Beat Instrumental* as soon as they are.

The range includes:
L.60PA public address amp. Price £86.75

L.100PA public address amp. Price £117.75

L.212PA public address columns. Price per pair, £113.15

L.412PA public address columns. Price per pair, £173.50

L.412PA super public address columns. Price per pair, £121.35

L.215HPA public address columns. Price per pair, £282.00

LV.11 reverberation unit. Price £46.50

C.30PA Cabaret P.A. Ensemble. Price £113.15

**Burman Sound Equipment, Handyside Arcade,
Percy Street, Newcastle upon Tyne NE1 4PZ. Tel: 0632 27208**

Burman, although a relatively new name in the PA field, have been in existence for some years — a period spent in developing their modular system for PA use. They now

offer the musician a high standard of sound quality and music power at a reasonable cost. The musician can add further power and control units as necessary.

The range includes:

M.2000, four channels, eight inputs, full controls on each channel, full mastering facilities can take slave units up to 2000 watts. Price £298.15

MPA pre-amp module, four channels, eight inputs for use with slave. Price £48.00

MPA/R similar to MPA but with reverb. Price £69.00

SL.100 slave unit, 100 watts. Price £105.00

Loudspeakers: all speaker enclosures use the specially-designed Burman XP5012 driver units:

LS.212 2 x 12 inch, 100 watts. Price £64.50

LS.412 4 x 12 inch, 200 watts. Price £115.20

Carlsbro Sound Equipment, Lowmoor Road Industrial Estate, Kirkby-in-Ashfield, Nottingham. Tel: 062-36 3902

Featured this month, our Custom-built mixers



See you in Frankfurt
on 25th February?

BRITISH AMPLIFICATION

JOHNSON

MADE IN LONDON ENGLAND

The Big Name in Big Electronics

Semi-professional instruments offering a wide range of functions at an economical price. The £350 instrument illustrated (high and low impedance) is in nightly use at one of the Midlands' largest ballrooms.

PER CHANNEL

- ★ Volume, treble, bass
- ★ Mid reverb echo
- ★ Headphone and/or meter monitoring
- ★ Slider faders
- ★ High and/or low impedance

OVERALL

- ★ Meter and/or headphone monitoring
- ★ Master slider fader ★ Master presence
- ★ Exclusive "SHAPE" control

OUTPUTS

- ★ Tape recording
- ★ Stage monitoring with tone controls
- ★ 1 volt-600 ohms

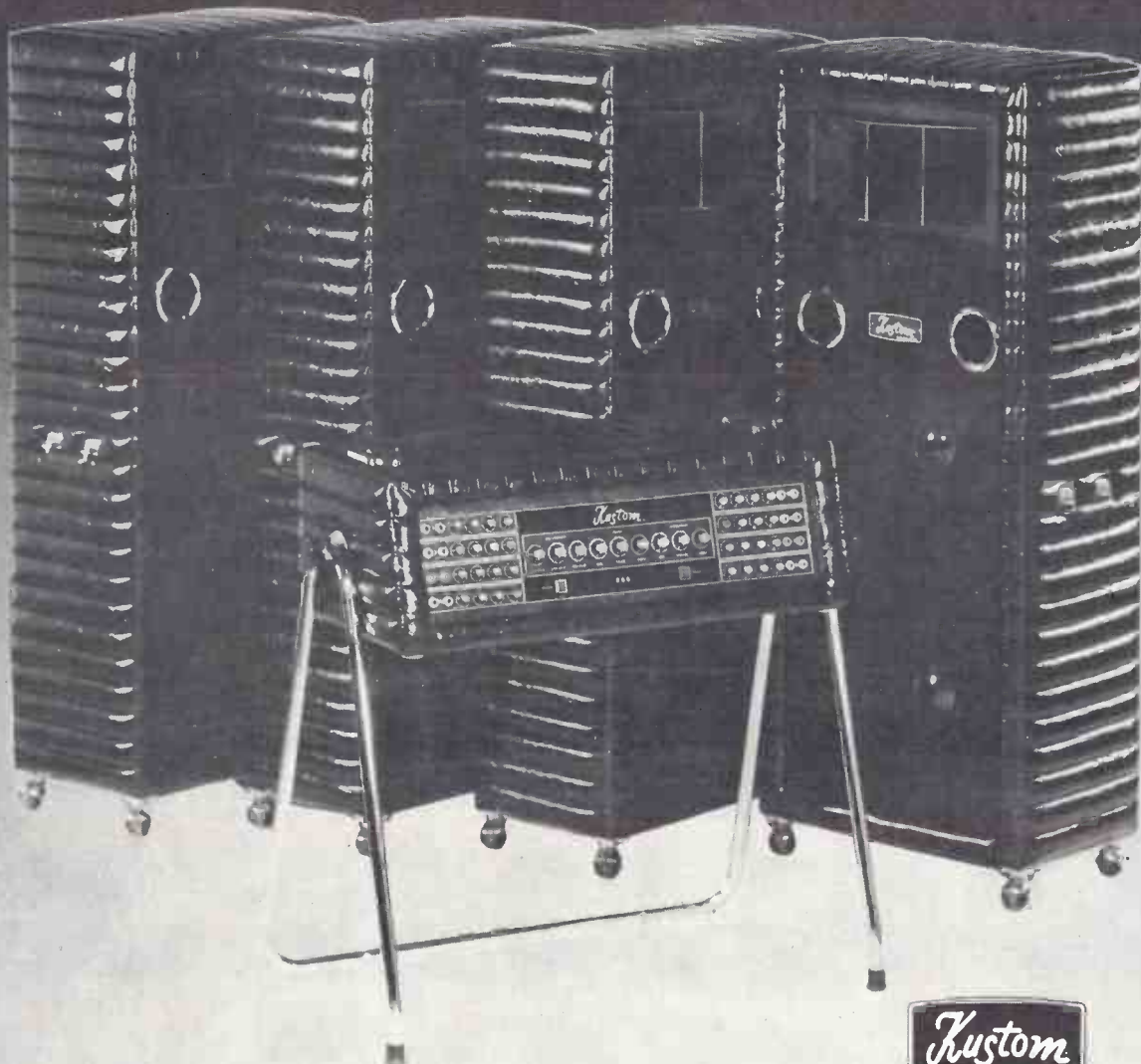
Johnson Triumph House · 122 Brighton Road · Purley · Surrey CR2 4DB · Tel: 01-660 2327

The Kustom PUBLIC ADDRESS

The most advanced, most versatile and most reliable systems ever built.

Designed and engineered to give you presence. Every breath, pause and tonal quality is heard and comes across alive. Your voice is projected as it really is!! You sound like you. Choose from 9 models from 150 to 600 watts, 8 to 16 inputs. Master Volume, Bass, Treble, Reverb and Anti-feedback controls. Plus individual channel controls.

It's all together with all the features ever needed for professional performances. See your nearest Kustom dealer soon, and get with America's number one seller.



Kustom

.....has the advantage.

B.I. FOCUS ON P.A. EQUIPMENT

Carlsbro manufacture a comprehensive range of PA equipment well suited to the requirements of a working band. The equipment is reasonably priced, yet maintains the high, sound quality demanded by today's music. The range includes:

60/5 PA. Sixty watts, five high-Z channels each with volume, bass and treble controls, master controls and slave output. Price £95.00

60 PA reverb. Sixty watts, four inputs, separate volume controls; master, volume, bass, middle and presence, plus reverb. Price £101.00

100 PA reverb. This amp. has the same features as above, but gives a 100-watt output. Price £118.00

100/7 PA. One hundred watts, seven inputs, all high-Z, each with volume, bass and treble controls, master volume, treble and bass. Reverb or echo may be added. Price £129.00

200/7 PA. This is a 200-watt version of the 100/7. Price £159.00

100 PA Slave and 200 PA Slave. Up to 10 slave amps can be connected to one master, and with the 200 slaves, over 2000 watts can be obtained with no loss of quality. An independent balance control is on each slave and acts as volume for

monitoring. Price 100 PA Slave £99.00, 200 PA Slave £128.00

Horn units:

Model 2. Pair, designed for use with 4 x 12 inch, 160-watt cabinets. Price £85.00

Model 4. Pair, designed for use with 4 x 12 inch, 240-watt cabinets. Price £142.00

Speakers:

1 x 12 inch PA. 60-watt pair. Price £88.00

2 x 12 inch PA. 80-watt pair. Price £95.00

2 x 12 inch PA. 120-watt pair. Price £115.00

4 x 12 inch PA. 160-watt pair. Price £165.00

4 x 12 inch PA. 240-watt pair. Price £217.00

1 x 15 inch Twin Horn. 100-watt pair. Price £192.00

2 x 12 inch One Horn. 120-watt pair. Price £145.00

Reverb unit. Solid State with full controls. Price £44.00

Cleartone Musical Instruments Ltd., 27 Legge Lane, Birmingham B1 3LD. Tel: 021-236 6100

Cleartone Musical Instruments are the manufacturers of the Park range of amplification. The range is designed to provide the group musician with good quality equipment at a fair price. The range of Park equipment covers all the requirements of group work. The PA range includes:

75-watt PA amplifier. Four inputs/2 channels. Price £85.70

150-watt PA amplifier. Eight inputs/4 channels. Price £148.57

250-watt Slave amplifier. Price £177.90

Eight-channel Mixer. V.U. monitoring. Price £177.90

2 x 12 inch PA. Columns, 100 watts. Price £108.80

4 x 12 inch PA. Columns, 200 watts. Price £192.51

4 x 12 inch H.F. Horn cabinet, 240 watts. Price £164.05

Horn cabinet, 3 x H.F. horns. Price £62.80

Park have recently issued a series of mini-mixers for low-power amplification, where a full-size mixer is not needed. They are:

1024 Mini-mixer. Four-channel, battery operated. Price £26.35

1025 Mini-mixer. Four-channel, mains operated. Price £30.00

1041 Mini-reverb. Six-channel, with reverb. Price £51.92

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

Dallas Arbiter Ltd., 10/18 Clifton Street, London EC2B 2JD. Tel: 01-247 9981

Dallas Arbiter supply the Sound City range of amplification equipment, which is well suited to the requirements of the professional group and represents high quality at a reasonable cost. A recent addition to the Dallas Arbiter range is the JBL equipment, which is designed for the top musician who can afford the best. The

JBL range starts with the 1 x 12 inch SB120 enclosure which gives 100 watts with the same standard of reproduction as a full multi-speaker enclosure for a price of £119. Due to the complexity of the JBL equipment it would be impossible to comprehensively print details here, but Dallas Arbiter will be pleased to help with any serious inquiries.

The Sound City range includes:

PA 200 Plus. Six-channel mixer/amplifier. Full controls on each channel with master controls. Output to reverb unit. 200 watts. Price £146.63

PA 50 Plus. As above but without reverb output. 50 watts. Price £76.65

PA 120. As for 200 model but 120 watts. Price £109.97

Sound City 20. Three inputs, full controls. Price £33.33

PA 140 Column. 4 x 12 inch, 160 watts. Price per pair, £205.36

8333. Monitor cabinet, 1 x 12 inch. Price £34.88

8340 Mixmaster. Ten-channel mixer. Full controls. Price £260.40

8330 S120 Slave amplifier. 120 watts. Price £77.31

Davoli (U.K.) Ltd., Davoli House, Coronation Road, London NW10. Tel: 01-965 8646/7

Davoli are a newcomer to the amplification field in this country, although they have been one of Italy's top-selling lines for 30 years. They provide a comprehensive range



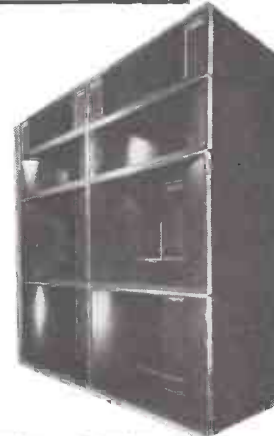
ULTIMATE FOR SOUND REPRODUCTION

TURNER

Turner Electronic Industries now have in stock this magnificent Sound Equipment and would be pleased to demonstrate this to you.

TELEPHONE 01-567 8472

Turner Electronic Industries, 175 Uxbridge Road, London W.7

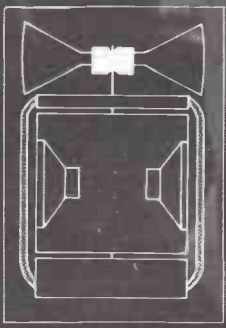




R.S.D. 215A-Type. Horn loaded. Bass cabinet. Frequency response 30-20000 Hz. Power Rating 300 Watts R.M.S. 1000 Watts Peak to Peak. SPL not less than 130db at 50' from source sweep 100 Hz 1600 H3.
 R.S.D. 215AR-Type. Folded Horn bass cabinet. Response: 30 Hz to 1000 Hz. Power Rating 300 Watts R.M.S. 1000 Watts Peak to Peak. SPL not less than 125db on 50' sweep at 600 Hz.



R.S.D. S 40 M.D./Hi-frequency Horn. Response 600 Hz to 18000 Hz. Power Rating 40 Watts R.M.S. 100 Watts Peak to Peak. SPL not less than 98db at 50' from source sweep at 1000 Hz.



R.S.D. Mk. III MIXER. Modular microphone channels, any number as required. Two master output modules. One foldback output module (for storage monitors). One echo master module. One internal monitor module. Housed in teak finished case. Supplied in wooden travelling case. Mic. channel module controls: Signal input attenuator. Mic. channel gain. Echo gain. Switch for Echo 1 or Echo 2 or Echo 3. Treble lift and cut (-15db @ 15KHz). Bass lift and cut (switchable to operate on 50, 100, or 200 Hz) (-15db). Presence (middle) lift (switchable to operate at 0.4, 1.0, 2.2, 3.5 or 7.0 KHz) 12db. Pan left and right. Channel on/off and internal monitor switch. Meter. Main fader (sliding potentiometer). Noise figures: - Relative input noise: Better than -125dbm. Quiescent S/N Ratio: All faders down to 80dbm. Average setting for use: S/N Ratio 75dbm.

Rotary Speaker Developments
 58a Turners Hill, Cheshunt, Herts.
 Tel. Waltham Cross 22542

B.I. FOCUS ON P.A. EQUIPMENT

of equipment to cover the needs of every musician from the semi-pro. to the top professional.

The range includes:

Mixer 6. Six-channel, ten inputs, giving 80 watts. Full controls and tape echo. Price £276.27

Mixer 6. 160-watt version. Price £352.80

Mixer 8. Eight channels, extra input for recording. Slave and monitor outputs. Price £420.00

Stereo Mixer 12. Four-channel stereo output. Features foldback, monitoring, VU meters, reverb, etc. Price £758.62

8092K. 50-watt mixer-amplifier, four channels, slave output, input for extra mixer. Price £97.07

Slave amplifier. Any size at £1 per watt, usually supplied in 150-watt banks.

DL.45. 50-watt cabinet with 2 x 10 inch and 2 x 8 inch. Price £55.07

Vulcan 100. 100-watt cabinet with 4 x 12 inch. Price £161.20

DK.120. 100-watt cabinet with 1 x 15 inch, and two horns. Price £161.20

DK.200. 200-watt cabinet with 2 x 15 inch, two mid horns and two top horns. Price £284.48

DJ Electronics (Hackney) Ltd., 122 Balls Pond Road, London N1 4AE. Tel: 01-254 5779 & 4861

DJ Electronics, the largest manufacturers in the U.K. of discotheque equipment, have been established in their field for some years now. The company also leads in the making of high-power amplification and effects lighting equipment.

They have recently brought out a range of amplification suitable for the PA needs of group musicians.

The range includes:

DJ.70S. 70-watt PA mixer-amplifier. Four channels with separate volume controls and full master controls. Price on application.

DJ.100. Solid state, 100-watt power amplifier. Price on application.

DJ.500/700/1000. 50, 70 and 100 watts respectively. Four-channel mixer amplifiers with slave sockets for output increases of up to 1000 watts. A range of matching slaves is available. Price on application.

General Electro Music (UK) Ltd., Hudsons House, Brunswick Place, London N1 6EG. Tel: 01-253 8962/3

General Electro Music supply the LEM range of public address amplification equipment. It is of Italian design and has been selling well in its native country. It has been marketed in this country for the past six months or so and has already begun to sell well. It provides the musician with a wide range of equipment at a competitive price.

The range includes:

Baby Lem. Six-channel mixer with full controls and echo. Amplifier gives 150-watt output. Price £193.00

Pro Lem. Six-channel mixer with echo as above. Choice of 100-watt and/or 180-watt power module amplifiers. Price £148.00 (amplifiers extra, see below).

100-watt power module. Price £82.00

180-watt power module. Price £112.00

LP.60. Cabinet with 2 x 12 inch plus 2 Tweeters. Price £89.00

LG.100. Cabinet with 4 x 12 inch plus 4 Tweeters. Price £144.00

LG.300. Cabinet with 2 x 15 inch, one horn and six-way crossover. Price £209.00

LEM also supply a range of cases and stands to supplement their range.

HH Electronic, Industrial Site, Cambridge Road, Milton, Cambridge CB4 4AZ. Tel: 0223 65945

HH Electronic are a fairly new

name in the PA field and they make a wide range of amplification that fills the needs of the professional musician at a competitive price. Prices include waterproof black covers.

Their range includes:

MA.100. 100-watt amplifier with ten inputs on five channels. Full controls on all channels, plus master volume and presence. Also featured is Hammond reverb on each channel. Price £119.00

M.100 S. Same as the M.100 but without reverb facilities. Price £100.00

S.130. Slave amplifier, giving 130 watts. Price £77.00

2 x 12 inch, 70-watt PA standard. Price £65.00

2 x 12 inch, 70-watt PA dual concentrics. Price £79.00

4 x 12 inch PA columns. These are not on release yet, and prices will be given when available.

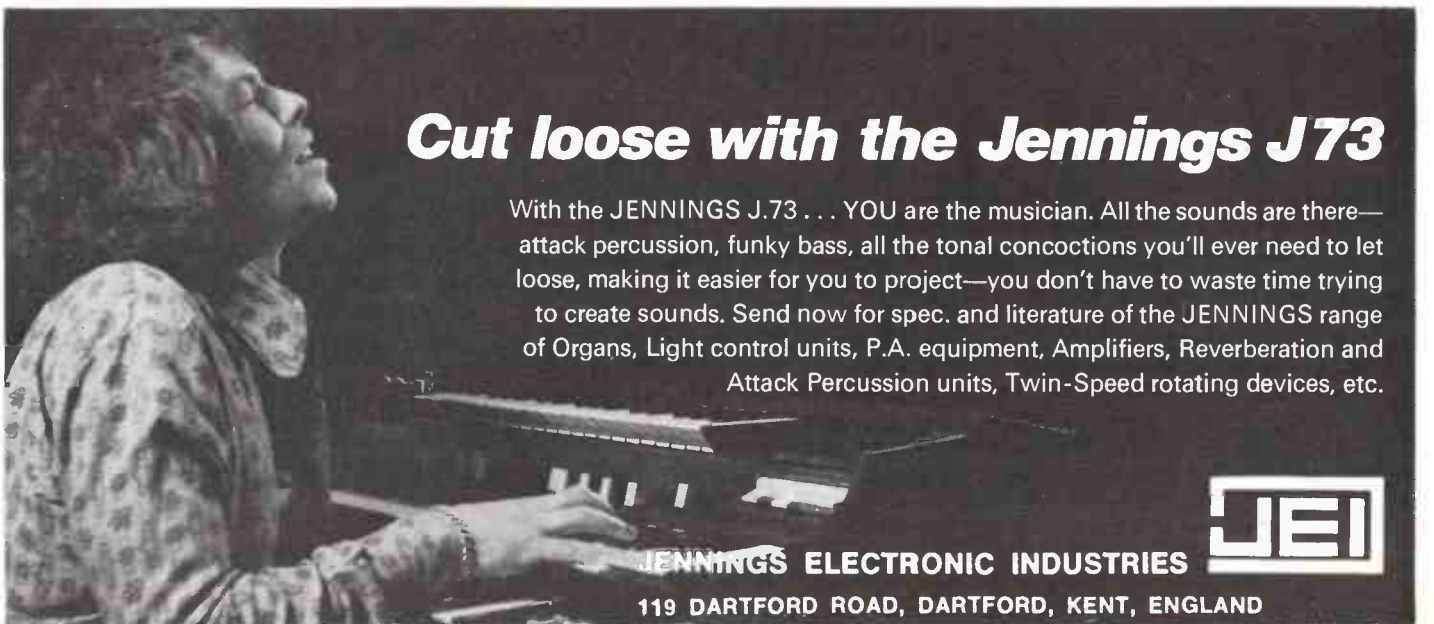
Hiwatt Equipment Ltd., Park Works, 16 Park Road, Kingston-on-Thames, Surrey. Tel: 01-549 0252/3

Hiwatt have a reputation for professional amplification systems and a lot of their equipment is regularly used by top bands. The latest development of the Hiwatt range is the 400-watt range, which is capable of around 1000 watts peak power.

The range includes:

Cut loose with the Jennings J73

With the JENNINGS J.73 . . . YOU are the musician. All the sounds are there—attack percussion, funky bass, all the tonal concoctions you'll ever need to let loose, making it easier for you to project—you don't have to waste time trying to create sounds. Send now for spec. and literature of the JENNINGS range of Organs, Light control units, P.A. equipment, Amplifiers, Reverberation and Attack Percussion units, Twin-Speed rotating devices, etc.



JENNINGS ELECTRONIC INDUSTRIES



119 DARTFORD ROAD, DARTFORD, KENT, ENGLAND

P.A. 200 Amplifier
 £170. H.100 P.A.
 Cabinets £333 PER
 PAIR.



simms-watts
PRESENTS

RCF

**HORNS
 AND
 SHIMMERING
 SOUND
 SPEAKERS**

These cabinets represent the ultimate in directional sound penetration giving tremendous clarity over the full frequency spectrum. Each cabinet contains 1 x 15" RCF Speaker rated at 100 watts, and 1 RCF Sectoral Horn unit designed for angular distribution of mid and high frequencies. These contain a new and revolutionary high power driver rated at 100 watts RMS over its designed frequency range.

A 3-position cross-over switch is incorporated as standard. Use in pairs with the Super 200 P.A. Amp. Dimensions 36" x 24" x 18".



P.A. 100 AMPLIFIER WITH FOUR 1 x 12" COLUMNS. A REALLY PORTABLE AND POWERFUL P.A. SYSTEM. GET THIS SET-UP AND SAVE THE EXPENSE OF A NEW TRUSS FOR YOUR ROADIE.

I DO NOT WANT TO BUY A NEW TRUSS FOR MY ROADIE — PLEASE SEND A FREE BROCHURE

NAME

ADDRESS

simms-watts

8 BARTON ROAD, BLETCHLEY, BUCKS.

B.I. 12

B.I. FOCUS ON P.A. EQUIPMENT

DR.512. Six-channel amplifier giving 50 watts. Price £87.00

DR.112. Six-channel amplifier giving 100 watts. Price £108.00

DR.203. Six-channel, 200 watt. Price £162.00

DR.406. Ten-channel, 400-watt amplifier. Price £285.00

SE.4124. 4 x 12 inch, 50-watt column speaker. Price £84.00

SE.4125. 4 x 12 inch, 100-watt column speaker. Price £99.00

SE.4126. 4 x 12 inch, 150-watt column speaker. Price £112.50

SE.4127. 4 x 12 inch, 200-watt column speaker. Price £148.50

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

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

The range includes:

Super Reverb 61. Eight inputs, four channels. Vibrato and reverb facilities, 2 x 12 inch speakers, 80 watts. Price £268.05

Orgaphon 60N. Four inputs. Vibrato and reverb. 80 watts. Price £245.00

OTS.100. 2 x 12 inch high-efficiency speaker cabinet. Handling capacity 100 watts. Price £163.95

Hohner also distributes the Peiker range of microphones.

These cover all the requirements of the musician at a reasonable price:

DD.105 HL. Price £8.90
DD.121 HL. Price £5.65
TM.17 Hi-Fi. Price £32.00
TM.91 HL. Price £8.30
TM.102 N. Price £21.55
TM.40 Hi-Fi. Price £34.75

J. B. Lansing

The complete J. B. Lansing range of PA amplification equipment, which is of top professional standard, is marketed by Feldon Audio Ltd., who are featured in the studio equipment section of this supplement. Full details of the range are available from them.

Jennings Electronic Industries Ltd., 117/9 Dartford Road, Dartford, Kent. Tel: Dartford 24291

Jennings manufacture a comprehensive range of amplification equipment designed for the group musician. Their PA equipment is designed to provide a unit system, with all the facilities required of a PA at a reasonable price.

The range includes:

PA.100. Six-channel mixer-amplifier. Full channel and mastering controls. 100 watts. Price £120.00

PA.50. Four inputs with full controls. 50 watts. Price £90.00

LS.410. 4 x 10 inch line source column speaker. 50 watts. Price £50.00

LS.412. 4 x 12 inch column speaker. 100 watts. Price £75.00

John Hornby Skewes and Co Ltd., Salem House, Main Street, Garforth, Nr. Leeds. Tel: Garforth 5381

Hornby Skewes do two PA set-ups as part of their Miles Platting range, both are a fairly new introduction to the market and offer a good sound for a competitive price.

They are:

PA.50. 50-watt PA amplifier, six inputs with separate treble, volume and bass controls. Master fader control

and standby switch. Price £83.14

PA.100. Similar in appearance and specification to the PA.50 but with 100-watt output. Price £102.07

PA.50-S column speakers with 2 x 12 inch Celestions. Price per pair, £104.90

PA.100-S column speakers with 4 x 12 inch Celestions. Price per pair, £169.14

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

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

The range includes:

1208/1A. 'Voice of the Theatre' 100-watt cab. system. Price £130.00

1208/1B. Similar to 1A but with bi-amplifier. Price £260.00

1208/2A. 30-watt horn enclosure. Price £160.00

1210/AX. 100-watt, six-channel mixer-amplifier with reverb. Price £360.00

2B1.2G. 150-watt, 2 x 12 inch cabinet. Price £135.00

2B1.2GH. 200-watt, 2 x 12 inch cabinet. Price £150.00

2B1.5G. 200-watt, 2 x 15 inch cabinet. Price £170.00

2B1.5GH. 300-watt, 2 x 15 inch cabinet. Price £185.00

2B1.5B. 200-watt bass cabinet. Price £200.00

2B1.5BH. 300-watt bass cabinet. Price £215.00

418/8H. 150-watt speaker only. Price £64.00

421/A. 100-watt speaker only. Price £64.00

Macinnes Laboratories Ltd., Stonham, Stowmarket, 1P14 5LB. Tel: Stonham 486

Macinnes market the world-famous Crown International amplifiers, which are now sold under their new name, Amcron. These amplifiers were originally designed as laboratory equipment and are, consequently, of the

CHARING CROSS ROAD
DENMARK ST.
TOTT CT. RD. TUBE
CENTRE POINT BUILDING
NEW OXFORD ST.

BEVERLEY	LANEY
PREMIER	ANGELICA
ZILDJIAN	HARMONY

For Details and for Brochures Pop in or write to:

**ST. GILES MUSIC CENTRE
16-18 ST. GILES HIGH ST. WC2
TEL -01-836 4080**

**We've spent our time
developing our standards in
amplification.
Now that we are satisfied we'd
like you to try it.**



BURMAN

BURMAN SOUND EQUIPMENT

Handyside Arcade Percy Street Newcastle upon Tyne NE1 4PZ
Telephone 0632 27208

B.I. FOCUS ON P.A. EQUIPMENT

highest standard available.

These amplifiers are highly adaptable, and will give the highest performance regardless of the use to which they are put. The range includes:

D-60. A dual-channel amplifier with 60 watts per channel. Price £97.00

D-150. Power amplifier with 140 watts on each of two channels. Price £199.00
DC-300. Dual-channel with 340 watts on each. Price £360.00

M600. Single-channel power amplifier giving 1000 watts. Price £730.00

Top class driver units are also supplied:

M15C. 15 inch speaker taking 100 watts. Price £26.50

M18A. 18 inch de-luxe, taking 200 watts. Price £79.00

M15E. 15 inch 100 watts. Price £26.50

Orange Musical Industries Ltd., 3/4 New Compton Street, London WC2. Tel: 01-836 7811/2/3

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

The range includes:

250-watt PA valve amplifier. Six channels, full controls per channel plus socket for use of slave. Price £390.00

120-watt PA valve amplifier. Full controls. Price £135.00

Six-channel Compact Mixer. Features full controls and echo send and return socket. Price £143.00

250-watt Slave. Valve amplifier. Price £262.50

120-watt Slave. Valve am-

plifier. Price £112.50

1500-watt Slave. Called the Killerwatt. Price £630.00

Bouncer 1 x 15 inch horn-loaded 'E' cabinet, ideal for PA. Price £180.00

4 x 12 inch PA columns. 120 watts. Price £119.00 (plug-in horns £75 per pair extra)

Rodgers Studio Equipment Ltd., 1 Westminster Road, Wareham, Dorset BH20 4BD. Tel: 092-95 3311

Rodgers Studio Equipment specialise in a custom-made Public Address System that is of an extremely high efficiency. Due to its efficiency it can give anything up to 400 watts over the rms rating on music peaks. The system is supplied complete with a studio standard custom mixer.

The system consists of:

Model 3. 300-watt amplifier module. Two of these are used in the 600-watt system. Price on application

Model 4. Double bass bin. These are open bin JBL type. Price on application.

Model 5. Single bass horn cabinet. Price to be advised.

Model 6. Combined middle and treble horn cabinet. Price on application.

Mixer. Ten-channel minimum, normally up to 25 channel although this can be increased to spec. Price on application.

Processor Module. Sometimes known as a synthesiser module. Designed for easy addition to the system. Price on application.

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

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

2003 Master PA with four inputs and four channels,

separate tone and volume on each channel. 100 watts. Price £134.00

1968. Eight inputs, four channels with master controls and 100-watt output. Price £129.00

1985. Four input, two channel amp. giving 50 watts. Price £89.00

2043. Column speakers, 2 x 12 inch and 2 x 10 inch taking 200 watts. Price per pair, £187.00

2047. Column speakers, 1 x 12 inch and 1 x 10 inch taking 100 watts. Price per pair, £123.00

1983. Column speakers, 2 x 12 inch taking 100 watts. Price per pair, £120.00

Unit 24. 20-watt set-up with amp. and columns. Price £108.50

Unit 25. 50-watt set-up with amp. and columns. Price £212.00

Unit 26. 100-watt set-up with amp. and columns. Price £257.00

Unit 27. 100-watt set-up with amp. and columns. Price £316.00

Professional PA equipment:

2050. Nine-channel PA mixer. Extra channels can be added at £27.50 a channel. Price £273.50

2051 PA slave amplifier giving 250 watts. Price £194.00

Marshall also manufacture a range of line source PA equipment, which is as follows:

2009. 100-watt master. Price £148.00

2010. 50-watt master. Price £90.00

2011. 20-watt master. Price £54.00

Line source speakers in columns are available for these amplifiers in 6, 10, 15, 18 and 24-watt ratings.

Rosetti & Co Ltd., 138-140 Old Street, London EC1V 9BL. Tel: 01-253 7294

Rosetti hold the exclusive distribution rights for the Shure range of microphones, PA equipment and other accessories. They will be happy to assist the musician in the selection of suitable equipment. For details of the range

see under Shure.

Rosetti also deal with the Simms-Watts systems, but only on the export side.

Rotary Speaker Developments, 58A Turners Hill, Cheshunt, Herts. Tel: Waltham Cross 22542

RSD have, in their short time of existence, established a big reputation for their custom-designed mixer and sound systems. Their cabinets employ a totally original design concept of rotary speakers. They specialise in designing and manufacturing a system to the individual requirements of the customer.

Their range includes:

RSD 215E. Bass bin. 150 watts. Price £225.00

RSD 215A. Bass bin. 300 watts. Price £255.00

RSD 215AR. Bass bin. 300 watts. Price £269.00

RSD S40. Mid-Hi frequency horn. Price £130.00

RSD A80. Mid range multicell. Price £375.00

RSD JBL. Twin Tweeter units. Price £125.00

The chassis and cases for RSD mixers are sold separately from the modules, to allow the customer to select the exact number of modules desired. The prices given are therefore only examples.

12-channel mixer. Price £570.00

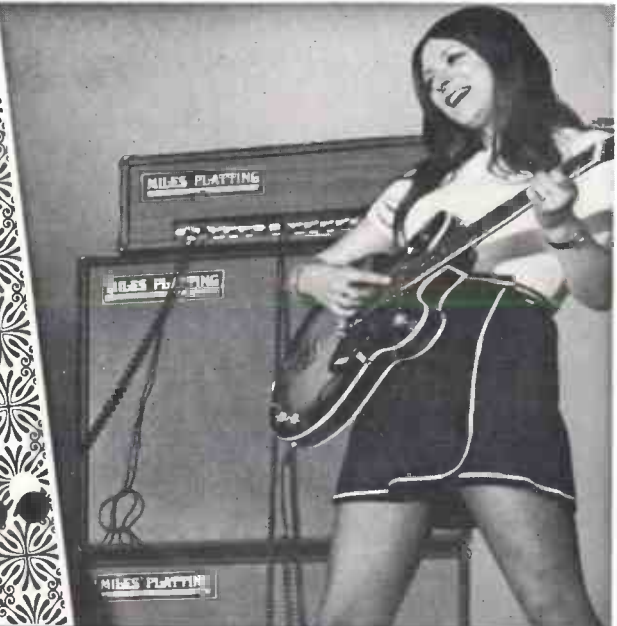
20-channel mixer. Price £900.00

The modules chosen separately include microphone, output, foldback and echo types. RSD also supply stage reels of 12-channel multicore cable.

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

Henri Selmer are one of the oldest-established companies in the musical instrument field. Their experience in the manufacture of amplification equipment has developed over a long period. As a result, their equipment represents high quality and is ideally suited to the requirements of the smaller band who need a reasonably-priced, efficient PA system.

THE SOUND SENSATION OF THE 70'S.



MILES PLATTING

AMPLIFICATION EQUIPMENT



GUYS LIKE IT TOO!

To:
 JOHN HORNBY SKEWES & CO. LTD.
 SALEM HOUSE, GARFORTH, Nr. LEEDS

TRADE DISTRIBUTORS:
hornby skewes

PLEASE SEND ME 'MILES PLATTING' LEAFLET. I enclose 3p stamp
 NAME
 ADDRESS

1973 STARTS WITH THE CARLSBRO SOUND



60/5.P.A.

The 60/5.P.A. has five high impedance channels, and like the more powerful 100w and 200w masters offers the same professional mixing, and master controls including slave output.

To start 1973, Carlsbro asked Beat Instrument prize from the range professionals use.

Carlsbro Sound Equipm



200/7 P.A. 100/7 P.A.

Seven high impedance inputs, each with volume, bass and treble controls allowing full mixing and maximum control for any combination of microphones. Master volume, treble and bass gives the extra facility of adjusting the tone and volume without re-adjusting all the channels. Reverb or echo may be added.

Presented from

**Carlsbro Sound
Lowmoor Road
Estate,
Lowmoor Road
KIRKBY-IN-ASH
Notts,
England.**

Tel: Kirkby-in-



200 Slave

Up to 10 slave power amplifiers can be connected to one master. When using 200 watt slaves, over 2,000 watts can be obtained without any loss of quality. An independent balance control is on each slave and acts as volume for use as a monitor.



THE MAJOR BONUS FROM EQUIPMENT

Sound Equipment have
to present a magnificent
sound equipment that

with clear, concise sound

Equipment,
Industrial

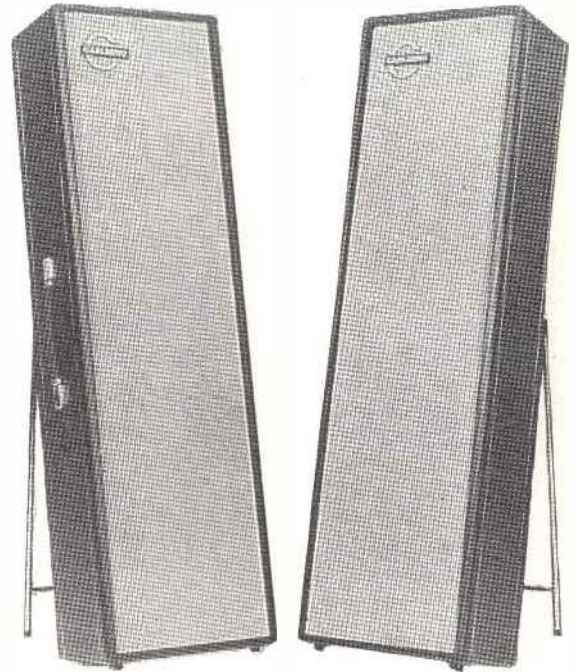
FIELD,

shfield 3902

3 x 12" Columns (120 watts) Pair

Specially designed as a high power
handling column unit for use with the
100 watt P.A. amplifier. Also suitable
for monitors when used with slave
amplifiers.

Height 48½" (123.17 cms)
Width 14½" (36.83 cms)
Depth 9½" (22.86 cms)
Weight 59 lbs (27 kilos)



2 x 12" P.A. (80 watts) Pair 2 x 12" P.A. (120 watts) Pair

Ideal for 60 and 100 watt P.A. ampli-
fiers. (Recommended for Disco.)

Height 30½" (77.51 cms)
Width 16" (40.64 cms)
Depth 10" (25.41 cms)
Weight 44 lbs (20 kilos) 80w
52 lbs (24 kilos) 120w



1 x 15" Twin Horn (100 watts) Pair

Satisfactory for all P.A. requirements
producing hi-fi results with remarkable
clarity. Specially recommended for
professionals.

Height 33½" (85.10 cms)
Width 22" (55.88 cms)
Depth 12" (30.50 cms)
Weight 70 lbs (32.00 kilos)



B.I. FOCUS ON P.A. EQUIPMENT

Their range includes:

PA 100/6 SV Reverb. Six independent, high-input channels with full control facilities. Master gain control. Reverberation on two channels, output to echo unit on two channels. 100-watt output. Price £129.00

PA 100/4 SV. As above but four channels and no reverb. Price £94.00

AP 100. General purpose, high pressure cabinet. 4 x 12 inch speakers to handle 100 watts. Price £99.00

AP 50. As above but 2 x 12 inch to handle 50 watts. Price £68.00

TV-60 PA. 4 x 12 inch column speaker. 60 watts. Price £73.00

TV-35 PA. 3 x 10 inch column speaker. 35 watts. Price £44.00

TV-20 PA. 25-watt column speaker. Price £55.00

Selmers also manufacture and market a wide range of PA accessories and supplementary equipment, including microphones, stands, booms, leads and interconnections.

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

Like many of the companies listed in this feature, Shure manufacture a range of audio equipment too extensive to be listed in detail. Their products are broadly divided by two categories. The Professional Entertainer series includes microphones, mixers and accessories designed for live use, and very suitable for group work. All the equipment is of the highest quality of design and audio output and is, therefore, equally suitable for studio use.

The range includes:

Microphones:

Unidyne-11 B55SW. Price £36.00

Unidyne-B B515SA. Price

£19.80

Unidyne-111 B545. Price £36.00

Unidyne-1V B548. Price £42.00

Unisphere-1 B565. Price £40.80

Unisphere-A B585SAV. Price £31.80

Unisphere-B B588SA. Price £27.00

All these microphones are supplied in carrying cases with cable and swivel adaptor.

Mixers:

Reverberation Mixer. M68RM-2E. Price £63.60

Microphone Mixer. M68 FC-2E. Price £48.60

Vocal Master Series:

VA300S. Speaker column. Price £150.26

VA301S. Monitor speaker. Price £107.33

VA302E. Control console. Price £336.00

PM300E. Slave amplifier. Price £132.00

The Shure range covers many other studio products including stereo amps. and pre-amps., broadcast production master units, power supplies, leads and interconnections, cases and stands. The U.K. distribution of Shure products to the musician is handled by Rosetti & Co.

Simms-Watts Ltd., 8 Barton Road, Water Eaton Industrial Estate, Bletchley, Bucks.

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

The range includes:

PA 70. Four-channel mixer-amplifier. Full controls and master facilities. Echo output. 70 watts. Price £76.72

PA 100. Full controls, four channels and eight inputs. 100-watt output. Price £117.25

PA 200. Six-channel, full mix with master controls. Price £170.50

APU 200. 200-watt PA slave amplifier. Price £147.25

Speakers; All cabinets

have specially-designed high efficiency drivers:

1 x 12 inch, 70 watts. Price £85.25 per pair

4 x 8 inch, 70-watt cols. Price £108.00 per pair

2 x 12 inch, 100-watt cols. Price £142.60

Add-on-horns for 100-watt system. Twin horn unit. Price £69.75

4 x 12 inch, 200-watt PA cols. Price £248.00 per pair

H100. Horn cabinets for 200-watt system. Price £333.25 per pair

The rest of the Simms-Watts range includes microphones and other PA accessories.

Sola Sound Ltd., 102/122 Charing Cross Road, London WC2H 0JG. Tel: 01-836 2856/7

The Sola Sound PA system is designed to meet the needs of the semi-professional musician and give good value for money. Although the items of the system are available separately, it has been very successful as a complete 100-watt set-up. The prices are:

100-watt PA amplifier. Six channels, each with treble, bass and volume controls and a switchable reverb. Also master volume and reverb. Price £110.00

Slave Unit. 100 watt, slave designed for inclusion in the system to double the power. Price £65.00

4 x 12 inch PA columns. Four Celestion speakers, 100 watts per column. Price (pair) £185.00

2 x 12 inch PA columns. Smaller version. Price (pair) £110.00

Reverb Unit. Price £35.00

The complete set-up is called the Auditorium PA Set-Up.

Sound Advice Installations Ltd., 358 Preston Road, Standish, Wigan. Tel: 025-73 3796

SAI are one of the few firms that specialise in speaker enclosures, to supplement those firms that specialise in amplification equipment. SAI enclosures are of the highest quality and use all the major speakers, depending on the

purpose of the enclosure. From them the musician gets the highest quality at a reasonable cost. SAI are also well known for their custom cabinets, which are made to the individual specification of the customer.

The PA speakers are:

3 x 10 inch PA column. 60-watt pair. Price £70.00

4 x 10 inch PA column. 80-watt pair. Price £87.00

1 x 12 inch PA cabinet. 50-watt pair. Price £67.50

2 x 12 inch PA cabinet. 100-watt pair. Price £97.00

4 x 12 inch PA staggered column. 200-watt pair. Price £170.00

Horn units can be added to the last two, a two-horn unit for £87.50 and a four-horn unit for £147.00

2 x 12 inch plus two horns. All in cabinet, 100-watt pair. Price £169.00

Triumph Electronics Ltd., 118/122 Brighton Road, Purley, Surrey CR2 4DB. Tel: 01-660 2327

Triumph Electronics manufacture the well-known Johnson range of amplification. Their speciality is the custom-built mixer, and they will be happy to quote for manufacture of a group's exact requirements. Triumph also market a separate range of silicon amplifiers which have a big following. The standard Johnson mixers are being redesigned at present and details will be printed in *Beat Instrumental* as soon as they are available.

The range includes:

J100 PV. 100-watt PA valve amplifier with six inputs, full controls and master gain. Price £103.60

J100 PVR. Same as above but with additional reverb. Price £114.67

J100 SV. Slave amplifier, 100 watts. Price £79.33

Triumph 100-watt silicon PA amplifier. Price £95.00

Triumph 100-watt silicon slave amplifier. Price £49.29

J/ECHO. Echomaster. Price £61.78

J/REV. Reverbmaster. Price £14.88

The Tonemaster and Soundmaster mixing units are being redesigned.

“Nothing above”



You deserve to hear that said of you—if you're good.
But bad sound makes bad vibes. And unhappy audiences. You see, we've been making superb PA's for over 40 years now. That's experience. Which means better sound for you... Well... Shall we say it? The best.

From 50 to 8000 watts. And still at the top.
And we don't excell only in PA's. Guitar cabinets, too. 150 to 300 watts. And mixers —6 to 28 inputs. And...

Well, we've got over 3000 products.
Say, how about popping in? You'll hear.
Altec. A sure way to success.



Altec®

Sole UK Distributors
LING DYNAMIC SYSTEMS LTD.
Baldock Road, Royston, Herts.
Tel. Royston 42424

Send for full details

name _____
address _____

BI-173

B.I. FOCUS ON P.A. EQUIPMENT

The four PA speaker units marketed by Triumph differ in the speakers used, although the cabinet is the same.

2 x 12 inch cabinet with Rola-Celestion G12M units. Price £60.14

2 x 12 inch cabinet with Rola-Celestion G12H units. Price £69.13

2 x 12 inch cabinet with Fane units. Price £51.62

2 x 12 inch cabinet with Goodmans 12P units. Price £64.80

Turner Electronic Industries Ltd., 175 Uxbridge Road, London W7 3TH. Tel: 01-567 8472

Turner are a relatively new name in the amplification field and are already particularly well known for the exceptional stereo stage systems that they have built for a number of name bands. These systems are built together in units and provide the very best in reproduction at a not exorbitant price.

The Turner range includes: T100. 100-watt Stereo Power Amplifier with illuminated V.U. meters. Price £125.00

M12-S. 12-channel stereo mixer. Facilities per channel are as follows: volume, presence, sensitivity, treble, bass, echo, pan and foldback. Price £725.00

PA speakers:

LFH 15 J. 15 inch bass horn. 50 watts. Price £150.00

MRH 50. Mid range horn. 50 watts. Price £125.00

HFR 50. h.f. horn, triple drivers. 50 watts. Price £150.00

MON 12 H. 12 inch monitor and h.f. horn. 50 watts. Price £160.00 per pair

CX/2. Three channel stereo electronic crossover. Price £85.00

Turner also supply a comprehensive list of cannon connectors.

Vitavox Ltd., Westmoreland Road, London NW9 9RJ. Tel: 01-204 4234

Vitavox manufacture loud-speaker drivers, enclosures and microphone equipment for all kinds of audio work. Their enclosures are used by many bands as stage equipment; they also supply drive units to many amplifier manufacturers and provide PA equipment for outdoor and festival use.

As with all the companies listed in our PA Supplement, their list is too extensive to be reproduced in full.

Their range includes:

Series 220 Multicells.

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

'E'-type. General PA use. Three cell. Price £151.00

'E'-type. General PA use. Eight cell. Price £160.35

'S'-type. Hi-efficiency. Ten cell. Price £171.60

'S'-type. Hi-efficiency. Fifteen cell. Price £315.00

Auditorium range:

A variety of high-quality cabinets and enclosures designed for a variety of amplification purposes.

Bass-bin. 2 x 15 inch. Price £375.25

Bitone 6200. Six-cell h.f. unit. Price £269.50

Mini Bitone. Studio model. Price £136.10

Major Bitone. Studio model. Price £357.40

Driver units include:

Ceramic magnet loud-speakers. Price, various

S2 Pressure unit. Price £78.10

GP1 Pressure unit. Price £28.30

Microphones:

Type B54. Full range. Price £22.35

Type B64. Full range. Price £25.40

Vitavox produce a full range of accessories for all their equipment and provide a comprehensive maintenance service. Spares are available for all units and Vitavox speakers have the added attraction of being the only group speakers produced with truly fully-replaceable cones - which can be fitted by a roadie in a matter of minutes.

Vox Sound Ltd., 9 Gees Court, London W1. Tel: 01-493 8738

Vox are at present redesigning their range, which will be available in the new year. News of the changes will be published as soon as they are available.

Watkins Electric Music Ltd., 66 Offley Road, London SW9. Tel: 01-735 6568/9/0

The name of WEM is now almost synonymous with the concept of high-power add-on systems for PA use. They helped to pioneer the mixer-slave system that is now almost standard for high quality/high power group PAs. They also market the Festival system. The range includes:

PA 40. Two channels. Full controls. Forty watts. Price £58.00

SL 40. Slave, 40 watts. Price £51.00

PA 100. Same specification as PA 40, 100 watts. Price £98.50

SL 100. Slave, 100 watts. Price £86.50

Vendetta. Festival-design speaker column, containing 2 x 12 inch bass/mid range units plus 2 x 10 inch middle/high units plus two h.f. horns. Price £115.00

PA speaker columns:

1 x 12 inch, 40 watts. Price £31.50

4 x 10 inch, 50 watts. Price £50.00

4 x 12 inch, A. Price £73.50

4 x 12 inch, A super. Price £86.00

4 x 12 inch, B. Price £108.00

4 x 12 inch, C. Price £102.00

X32 Horn column. Price £57.00

Audiomaster. Five-channel mixer with full controls, hi-lo inputs, gain control, master volume and monitoring facilities, and reverb. Price £240.00

Band Mixer. Eight-channel mixer with full controls. Stereo switching facilities. Forty and 100-watt models available. Price, £95.00 (40 watt) and £135.00 (100 watt)

X29. Multihorn balanced enclosure. Price £225.00

Festival Stack. 2 x 15 inch bass enclosure. 4 x 12 inch mid-range enclosure. 6 x 10 inch treble unit. Two-sectoral h.f. horn units. Price (complete) £480.00

Western Organ Studios, 19 Union Street, Bristol 1

Western Organ Studios are fast gaining a reputation for their marketing of top-rate American amplification equipment. There are two ranges of top-rate PA equipment, Kustom with the famous life-time guarantee and the comparatively new Kasino range, which is professional standard with a highly portable mixing console.

The ranges include:

Kustom:

150PA. 150-watt PA system with eight inputs on four channels. Two columns have eight 8 inch special design speakers. Price £407.13

303PA. 300-watt system, six channels, 12 inputs, full controls and reverb on all channels and full master controls including anti-feedback control. Tuned columns with 4 x 15 inch speakers and matched h.f. horns. Price £723.90

603PA. 600 watts, eight channels, 16 inputs, full controls on master and each channel. Four columns with eight 15 inch speakers and four matched horns. Price £1,327.39

605PA. Similar to the 603 but with J. B. Lansing speakers and electronically-matched horns. Price £1,657.38

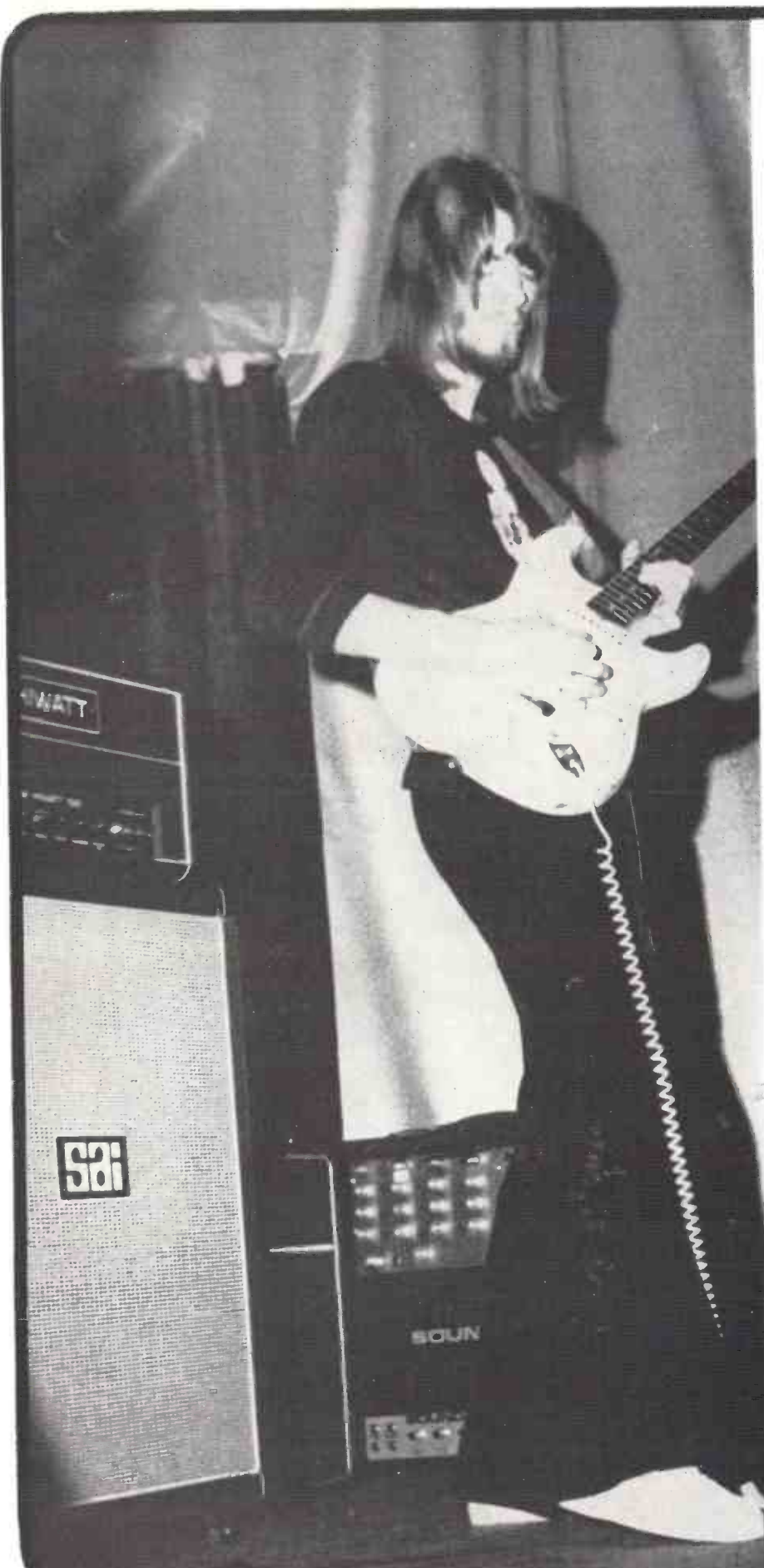
Kasino:

Lounge model. Eight input, 250-watt system. Complete controls including VU meter. Price £724.00 (high-Z), £791.72 (low-Z)

Theatre model. Similar to Lounge model but with added horns in the columns. Price £944.26

Arena model. 500-watt system, 16 channels with full controls, and four columns. Price £1,158.36 (high-Z), £1,293.18 (low-Z)

Stadium model. Similar to the Arena model but with horns in the cabinets. Price £1,598.28 (high-Z), £1,733.10 (low-Z)



S.A.I.

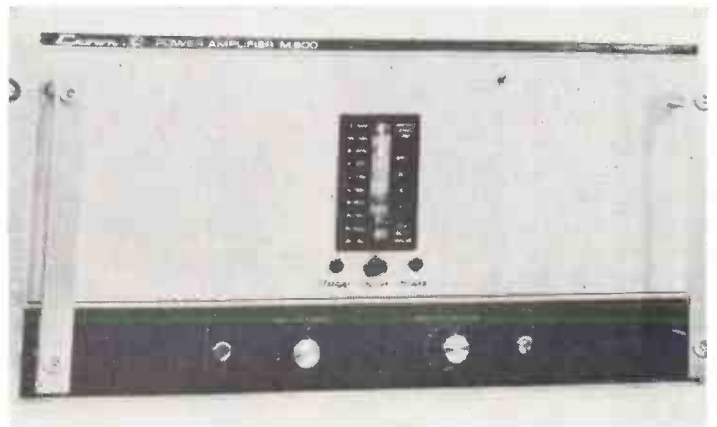
Group
amplification
and
professional
services.

Sound Advice Installations
Co. Ltd.,
358 Preston Road, Standish
Nr. Wigan WN6 OP2
Tel: 02573-3796 or 2390

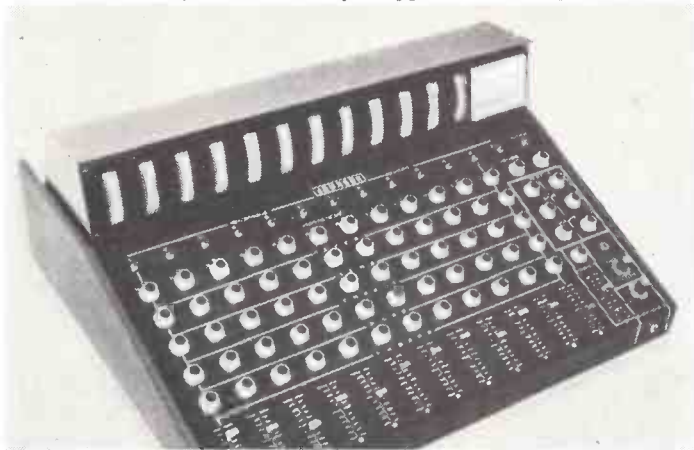
*This photograph shows the
lead guitarist of Caliban*



One of the new Laney Klipp series of amps.



The M600 Crown amp.



The Johnson 12-channel group mixer.



DJ Electronics' PA amp.



The Orange PA 120 amp.



The Marshall 1959 100w amp. and cabinet.



200w six-channel amp. by Simms-Watts.



Model C50 50w combination amp. by Miles Plating with two 12 in. Celestion speakers.

MA 1005 H||H

CONTROLS. Treble and Bass, Lift and Cut controls with a volume control on each channel. Master Presence and Master Volume control. Push button switches for the Hammond Reverberation unit on each channel with Master Reverb control. (MA 100 only)

POWER CAPABILITY. 130 Watts rms. undistorted output.

FIVE CHANNELS. with a total of ten High Impedance inputs, two per channel.

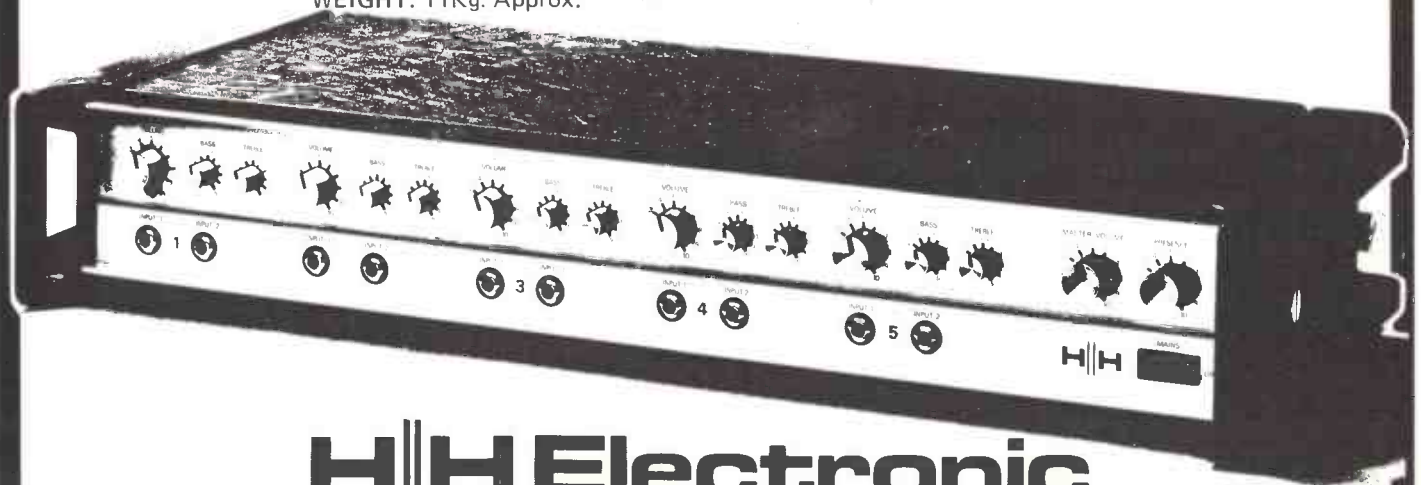
DISTORTION. Total harmonic distortion. Mixer and power amplifier. Any input. Typically 0.05% @ 1KHz at 100 Watts. Total harmonic distortion, mixer stages. Below the limits of measurement.

NOISE. Master volume set (0) -85dB. Master volume maximum, any one channel volume set maximum. Tone controls set (0) -70dB.

FRONT PANEL. Mains on/off switch illuminated type incorporated with electro-luminescent front panel effect hi-lighting all controls.

DIMENSIONS. 26 3/8 x 4 1/2 x 11 1/2 length, height & depth (670x108x292mm)

WEIGHT. 11Kg. Approx.



H||H Electronic

Industrial Site, Cambridge Road, Milton, Cambridge CB4 4AZ

After talking to Peter Skellern, you're left with the impressions that he knows his music inside out and that he's also a very unassuming and sensitive person who's not spoiled by his recent big hit.

A perfectionist in his music, Skellern achieved in 1972 a fraction of the success that is due to him. This came with his debut single *You're A Lady* and the release of his first album with the same title. The album has had great reviews from the critics and contains a very high standard of songwriting.

SOLO

He is by no means one of those overnight wonders. His track form is very impressive and starts when he was nine years old when he started classical piano lessons. He was born in Bury, Lancashire in 1947 and was educated at the Derby School in Bury. 'I joined the school brass band on trombone when I was 12,' he recalled. 'At the same age I was a church choir boy. As a kid I used to play trombone in a trad jazz band at parties.' It says something of his knowledge of music that by the time he was 16 he joined the National Youth Brass Band and was appointed organist and choir master at St. Paul's Church of England in Bury.

'I left school at 18 and went to the Guildhall School of Music and Drama in London where I studied piano and composition for three years. I left with an A.G.S.M. after my name and played a few classical piano recitals. After that I joined a group called March Hare and stayed with them for two years. We played the usual kind of thing — top ten material, waltzes, gigs at the London Hilton, The Speak-easy, village dances. . . . In fact anything that came along! The group split up and for two years I spent the time in writing and playing solo in restaurants.' That now brings us up to 1972.

'Because of my classical training, it took me some time to settle in with March Hare. It was probably the

The classical mind of Peter Skellern

case of too much knowledge being a bad thing and I had to forget a lot of the things I had learnt.

There are many musicians around who think a thorough knowledge of music is a bad thing as it tends to limit the player when it comes to free expression. In Skellern's case it was simply a question of disregarding many of the rules he'd learnt in his classical education in music. 'Admittedly it took me some time before I could come to terms with playing Rock 'n' Roll,' he acknowledged, 'but now I think Rock 'n' Roll and classical music in me is coming together. In a way I'd like to be the heaviest Rock 'n' Roll guy in the world. This might happen if I can find the best elements in people like Joe Cocker and Leon Russell's music and learn from that. With that sort of music it's more a 'feel' than anything else.'

Skellern has been composing music virtually since he was a kid — especially classical music. It's only been over the past two years that he's turned his mind fully to writing pop music. As he says: 'It took me a long time to work out where I was going. At College, I wrote Debussy-type music but I wanted to write modern type of material. I decided I wasn't too interested in Western European classical music and came to the conclusion pop music was the new music. Just as Chopin and Beethoven composed music for the masses in their time, so nowadays pop music speaks for the majority of the people. Pop music has got everything possible going for it due to mass media and instant communications. And I believe it's as difficult to make really good pop music as it is to make good classical music. One thing I really

believe and that's you can't produce abnormally great music if the composer is normal. Take some of the accepted great classical composers like Beethoven, Tchaikovsky, Wagner, Schumann, etc. — they were all abnormal in one way or another.'

As an artist, some people put down Skellern's voice as being too monotonous but it's really a matter of personal choice. To other ears, his voice is ideally suited to the kind of material he writes — the love-lorn song based on personal experiences. 'Everything I've ever written has been based on one of my experiences. I wrote *You're A Lady* at the beginning of 1972 and it's based on a relationship I had with an old girl friend when I was still at school. With the associations I'd had with brass bands, the song was just right with the hint of nostalgia it needed.

'The only songs I've got down are those which are inspired and every bar means something. For me real modern music is the theme music from *Shaft*. People should analyse three bars of that just the same as people analyse three bars of a Beethoven Sonata.

ROCKER

'You couldn't call me a Rock 'n' Roller as I've been spending the past four years learning to play Rock. On the album *Roll On Rhoda*, although a rocker, is more of a fantasy thing to my mind with the rockers with their greasy hair, drainpipe trousers and so on.'

If there's one thing he abhors, it's snobbery in music. 'At one stage you were either a classical, jazz or pop musician and whatever you were, you didn't mix with the other two,' he said. 'Now musicians are much broader minded and in your music you feed off everything else.'

That Classical training is still with Skellern even though he's put it to good use in the pop field. He sums up his composing thus: 'To write an out and out pop song doesn't interest me one bit. I just want to write good music which will last and not bad music.'



BIG PRIZE TO BE WON IN B.I.'s WINTER COMPETITION

THE WINNER WILL RECEIVE A CARLSBRO
P.A. AMP. AND CABINETS WORTH OVER £300

The prize is the superb 100/7 PA amplifier and two cabinets, each incorporating one 1 x 15 in. speaker and two horns.

To win this valuable prize all you have to do is answer the following questions correctly:

A

- 1) What was the first group that John Lennon played with?
a The Moondogs; b The Silver Beetles; c The Quarrymen
- 2) Who is the drummer of Humble Pie?
a Jerry Shirley; b Jon Hiseman; c Tim Reeves
- 3) What musician recently left Osibisa to form his own group?
a Loughty Amao; b Spartacus R; c Dudu Pukwana
- 4) What is Emperor Rosko's real name?
a Frank Packamac; b Mike Pasternak; c Joe Rickenback
- 5) What was the Rolling Stones' first British chart entry?
a 19th Nervous Breakdown; b Route '66; c Come On
- 6) Which member of the Who is known as 'The Ox'?
a John Entwistle; b Roger Daltrey; c Keith Moon
- 7) Jimi Hendrix was discovered in New York by...
a Andrew Loog Oldham; b Chas Chandler; c Mickie Most
- 8) Which member of Crosby, Stills & Nash was once with The Hollies?
a Dave Crosby; b Steve Stills; c Graham Nash
- 9) Reggae singer Johnny Nash was born in...
a Jamaica; b Texas; c Trinidad
- 10) The bass player of Mungo Jerry is...
a John Pope; b John Godfrey; c Steve Currie

In the event of a tie the winner will be decided by the answer to question B.

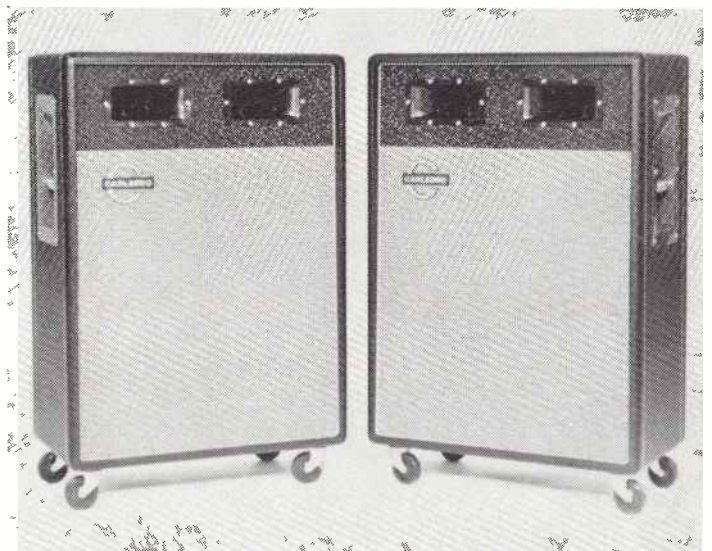
B

Pick three of the words below which you feel best describes Wing's latest single, Hi, Hi, Hi. Insert your answers on the reply card in order of preference.

The words are: (a) progressive; (b) backward; (c) futuristic; (d) suggestive; (e) ambiguous; (f) adventurous; (g) brilliant; (h) far out; (i) McCartney-ish; and (j) modern.

TO ENTER

1. List your answers on the reply card which you will find inserted in this issue of *BEAT INSTRUMENTAL*.
2. Write your name and address – in capital letters, please – in the appropriate space on the readers' reply card, together with the instruments you play and your age.
3. Tick any catalogue you would like from the instrument manufacturers or other advertisers listed on the card.
4. Post your entry to arrive at our offices by 1st February, 1973. DON'T FORGET TO AFFIX A 3p STAMP ON THE CARD.
5. Each reader can only send in one entry.
6. The Judges' decision is final and no correspondence will be entered into after the competition.
7. The winner of the £300 prize will be given in the April issue of *BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO*.



BEAT V.A.T. with A.K.G.

There is no tax on microphones
until 1st April 1973

NOW IS THE TIME TO INVEST
IN AKG MIKES

- * Excellent value for money.
- * Used by more and more clubs
and halls.
- * More and more groups use
them too.
- * Tremendously popular on TV.
- * We could go on and on!

Shop! Group! Club!

FIND OUT MORE; ring Sue or
Josie for details; 01-229 3695.



AKG EQUIPMENT LTD

182-184 CAMPDEN HILL ROAD . LONDON . W.8. 7AS

A COMPANY WITHIN THE A.K.G. GROUP

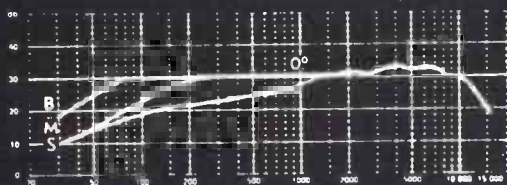
D1200 for the discerning vocalist



3 patterns;

- * sharp directional
- * flat
- * extra bass
- * all impedances
- * cannon or DIN connector
- * serviceable on site
- * moisture-proof top grille

FREQUENCY RESPONSE CURVE:



BASS: full unattenuated frequency range with emphasis on the bass sounds, strong proximity effect

MEDIUM: partial bass-cut giving rise to clear reproduction of mid-frequency range. Particularly suitable for instrumental and orchestral

SHARP: Acute bass roll-off. Ideal for locations with high power amplifications where acoustic feed-back is likely to occur

SPOTLIGHT ON STUDIO EQUIPMENT

As with the PA systems, the standard of studio equipment has improved in leaps and bounds in the past couple of years.

With the advent of computer age electronics, the standards of design and component have reached an impeccable high. The modern studio aims, and usually succeeds, in putting down an exact recording of the initial sound and the sound that comes from the record is limited only by the quality of the pressing and the equipment used to play it back.

The modular system has probably been the biggest breakthrough. The desk is no longer an inviolate piece of furniture. It can be adapted and changed to specific requirements of the moment,

and enlarged if it becomes of insufficient size. The design of smaller and more efficient synthesiser modules has meant that many effects a group may wish to achieve can be provided by the engineer. With the growing complexity of the field it would take far more space than is available to comprehensively list all the equipment now available in this field from the rapidly-growing number of equipment companies.

In this supplement we have examined some of the companies that we consider to be leaders in their field. A broad indication of their specific field has been given, and all of the companies will be glad to answer any serious inquiries.

**A.K.G. Equipment Ltd.,
Eardley House, 182/184
Campden Hill Road, Ken-
sington, London W8 7AS.
Tel: 01-229 3695/6**

A.K.G. are manufacturers of professional quality microphones and microphone accessories. They are one of the best known and most frequently used for studio work and broadcasting. Their range is extremely comprehensive and covers every microphone application. They have also had great success in the PA field in the past few years.

Their range includes:

D1000C. Highly directional for PA/musicians, complete with stand adaptor and cable. Price £37.00

D1000E. Same as the 'C' but with Cannon connector. Price £39.00

D224C. Highly directional double-system dynamic microphone. Frequency response compares with condenser mic. Suitable for high-quality PA and general studio use. Price £59.50

D224E. With Cannon connector. Price £59.50

C451E. F.E.T. microphone using a basic pre-amp and interchangeable capsules. Cannon connector. Multi-channel power units available. Price £50.50

D1200. Improved D1000 with extended frequency response and pattern selector. Price N/A

The full A.K.G. range extends to over thirty models. Many are produced in different specifications to suit a specific application. A.K.G. will be happy to provide further details and advice. There is also a complementary range of accessories and further equipment, including power units, headphones, cables, interchangeable capsules, floor/desk/boom stands, suspensions, windshields and transformers.

**Bias Electronics Ltd.,
Unit 8, Coombe Trading
Estate, 112/120 Coombe
Lane, London SW20 0BA.
Tel: 01-947 3121**

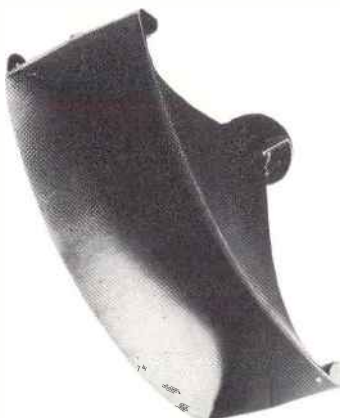
Bias manufacture the BE

1000 tape recorder which is rapidly establishing itself as a professional recorder. Designed to withstand the high work load of a studio, it features a precision-cast deck, an electronic servo tape tension system, plug-in open face head block, plug-in electronic modules, switchable NAB/CCIR with gain-bias and front EQ controls. Price: Stereo Transportable £534.00; Mono Transportable £481.00

Bias have just introduced a ½ inch range based on the BE1000 and known as the BE2000 series.

BE2000/4TSC. One of the range, features four-track console, sel/sync, and VU

HEARING IS BELIEVING ...



**THE INCREDIBLE CN157
HIGH FREQUENCY
DISPERSIVE HORN BY**

VITAVOX

Contact us and become a believer in these and our whole range of equipment.



VITAVOX
Limited

**WESTMORELAND ROAD
LONDON NW9 9RJ
TEL. 01-204 4234**

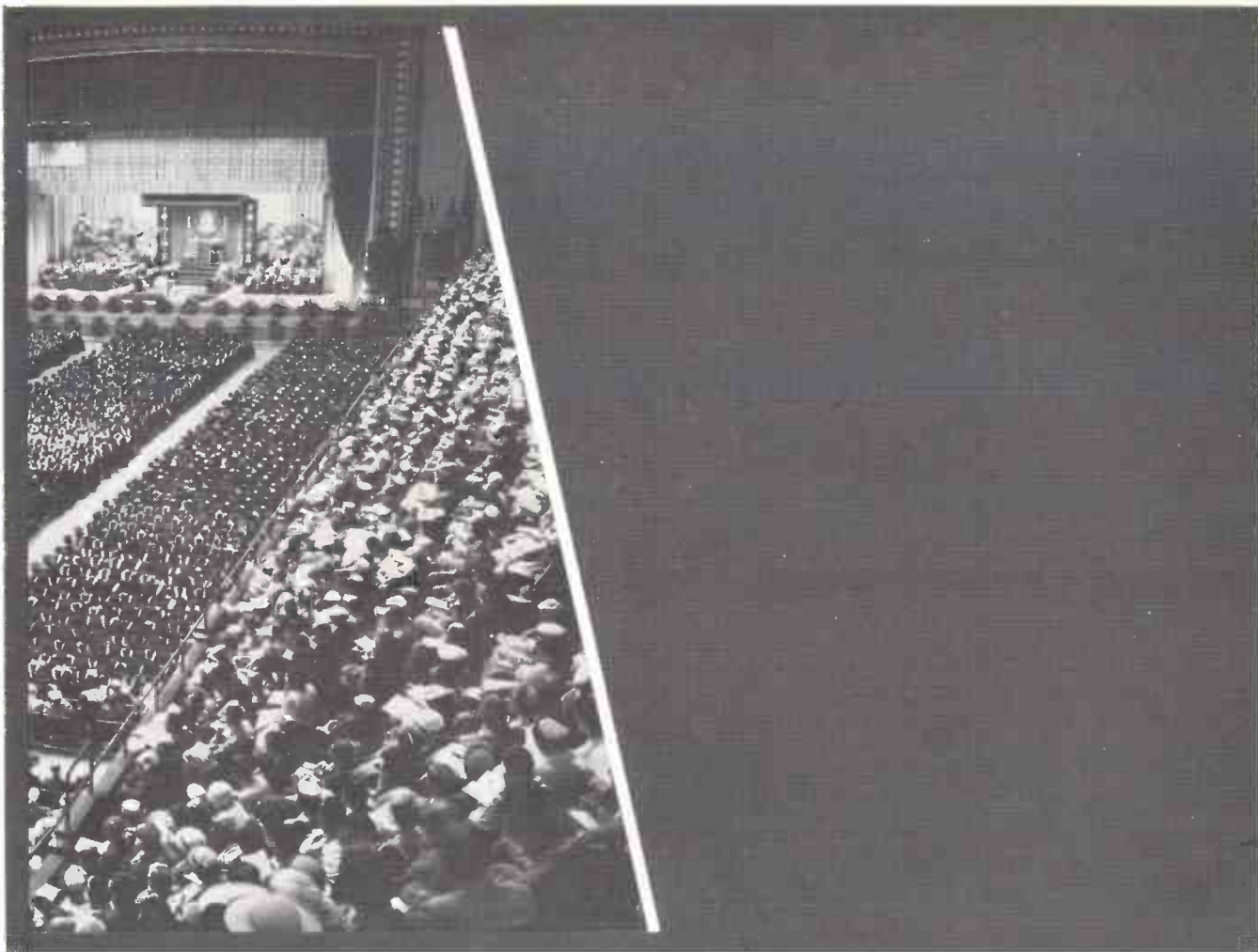
Name

Company or Group

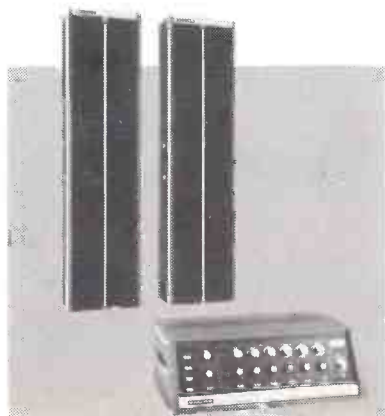
Address

B.I.

15L/S

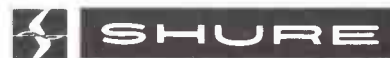


Vocal Master of Ceremonies



There are precious few ceremonies, functions, meetings or entertainment events that *Shure Vocal Master Sound Systems* can't cover — regardless of room size or apparent acoustic difficulties. The Vocal Master is designed to project the voice with intelligibility and authority to the rear of large areas without overwhelming the listeners up front. It's versatile, easy to operate, and totally reliable. It's the system that earned its reputation for superb sound amplification by meeting the standards of professional entertainers — and is now used in hotels, churches, schools, executive meeting rooms and entertainment facilities from Land's End to John O'Groats in preference to built-in "custom" systems costing *many* times more.

Shure Electronics Limited
84 Blackfriars Road
London SE1 8HA, Telephone (01) 928 3424



HIWATT

p.a. horn stack system



System SE 2151R/ SE 2122H

This system comprises the Hiwatt Bass Bin SE 2151R and the Hiwatt horn enclosure SE 2122H.

Twelve-inch loudspeakers provide the mid-range output with the horn unit handling the treble range only.

The bass end is adequately provided for up to 850 c/c by the modified port loaded cabinet SE 2150.

SPECIFICATION

Power rating	200 Watts RMS
Loudspeakers	2 Hiwatt specified 15" Type 15319 2 Hiwatt specified 12" Type 122230 1 Horn Unit Type 920
Cross over frequencies	850 c/s and 4250 c/s via a passive (3 way) series cross-over net work
Overall frequency response	40 c/s-20,000 c/s
Overall dimension (stacked)	79"H, 28"W, 18"D
This system is ideally suitable for Discotheque applications (also excellent results are obtained with Bass guitar and Organ)	
Recommended power driver	1 Hiwatt STA 200 amplifier (1 Hiwatt STA 400 amplifier for a 400 watt PA system)

Send for full specification and details of all HIWATT systems to:

HIWATT

EQUIPMENT LTD.
Park Works, 16 Park Road,
Kingston-on-Thames, Surrey, England
Tel: 01-549 0252/3

meters. Designed for studio use. Price £1,498.00

Bias make a range of mixers, including the BE104 and the BE106, simple mono four- or six-channel mixers with balanced inputs and VU meter. BE104 is £65.00 and the BE106 is £85.00.

Another item at the other end of the Bias range is the BE300 series, a modular system where the modules plug in and the printed circuits in the modules plug in as well so that channels can be easily converted from, say, a microphone input to a magnetic pick-up. It can be supplied as individual modules or on a custom-built basis. Sample price: BE300 eight-channel, two output mixer with EQ Talkback, echo send and PPM metering. Price £550.00.

Calder Recordings Ltd., Regent Street, Hebden Bridge, Yorkshire. Tel: Hebden Bridge 2159

Calder Recordings produce the Calrec range of professional quality microphones. These models are built to the high standards required of

studio equipment, but are also manufactured at a price that makes them very suitable for group PA work. As well as providing a comprehensive servicing and repair service for their own equipment, also handle the U.K. servicing and maintenance of Beyer equipment.

Calrec microphone models include:

CM450 Dynamic. Moving coil, unidirectional. Very high sensitivity. Strong construction, balanced line working. Response tailored for good presence. Now available with Cannon sockets. Price £27.00

CM654 Transistor Capacitor. Cardoid. Tailored bass response for close vocal use. Price £34.95

CM652 Transistor Capacitor. Cardoid. Full frequency range. Specially designed for accurate directional pattern. Price £34.95

CM600 Transistor Capacitor. Omni-directional. General purpose. Price £29.70

There is a full range of supplementary equipment for the 600, 652 and 654 models. The impedance of the microphones can be matched to suit any amplifier.



One of the Amity professional tape recorders marketed by Orange.

AMCRON AMPLIFIERS

formerly
Crown International

POWER · QUALITY · RELIABILITY
such as you have never known before

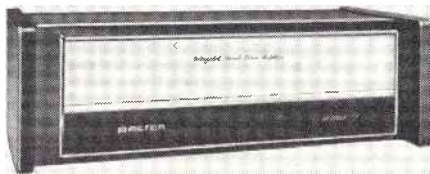
In Amcron Amplifiers you will recognise Crown International. The change of name avoids possible identity confusion. Nothing else is altered, so if the amplifier you buy shows the name 'Crown', or 'Amcron', you will still be buying the best amplifier of its kind in the world regardless.



D.60 The 100 watt Amplifier

Two channel power amplifier with RMS output of 40 watts per channel into 8 ohms, 62 watts into 4 ohms, or 100 watts used mono into 8 ohms load. Fantastically low distortion – less than 0.05% total harmonic at 30 watts per channel into 8 ohms; less than 0.05% IM from one hundredth to 30 watts into 8 ohms. Hum and noise 106dB below 30 watts RMS. The D.60 finds increasing use as an ideal PA unit for theatres, clubs, discos, etc. 17" x 8 $\frac{3}{4}$ " x 1 $\frac{3}{4}$ ".

£96.00

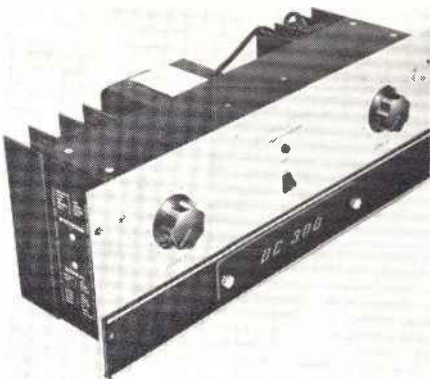


D.150 The 330 watt Amplifier

Two channel power amplifier to deliver 100 watts RMS per channel into 8 ohms, 140 watts RMS into 4, or 330 watts RMS used mono into 8 ohms.

Power response ± 1 dB from 5Hz to 20,000Hz at 75 watts out per channel into 8 ohms, at which power hum and noise are 110dB below. Distortion – Total harmonic less than 0.05% from 20 to 20,000Hz. Inter-modulation – less than 0.05% from one-hundredth to 75 watts RMS. Built-in safeguards against mis-use, etc. Price (less front panel @ £15 extra)

£199.00

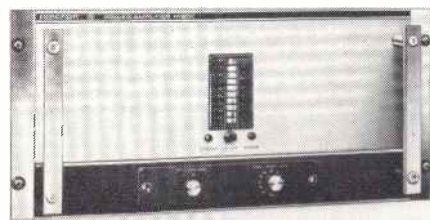


DC.300 The 500 watt Amplifier

Two channel model to deliver 340 watts RMS per channel at clip point into 4 ohm loads, or 190 into 8. Used mono, output is in excess of 500 watts into 8 ohms.

Total harmonic distortion at 300 watts per channel into 4 ohms is 0.02%, whilst the rest of the technical features read like an electronic engineer's dream of heaven! Example – power response – zero Hz to 20,000 Hz. Within ± 1 dB at 150 watts per channel into 8 ohms. Hum and noise 100dB below. Built-in safeguards against mis-use; minimal programme delay on switch-on, and, of course, absolute reliability, however hard you use it.

£360.00



M.600 The 1,000 watt Amplifier

Newest addition to the Amcron (Crown International) pedigree range, the M.600 is a single channel giant to deliver 1,000 watts RMS into 4 ohms or 600 watts RMS into 8. Like all Amcron power amplifiers, this is a genuine laboratory standard instrument with very many refinements to provide power and versatility in use. Two may be combined to provide a 2,000 watt output.

£730.00

The models shown above cover almost every requirement of quality reproduction. Detailed leaflets on these amplifiers, which are eminently suitable for studio work, groups, P.A., etc., gladly sent on request.



MACINNES LABORATORIES LTD. STONHAM, STOWMARKET. IP14 5LB.
Telephone Stonham (044 971) 486.

STUDIO EQUIPMENT

The rest of the Calrec range includes the 1000 series of professional capacitor microphones and accessories. Prices: CM1001 £52.75 (omnidirectional); CM1050 £52.75 (full range cardoid); CM1051 £52.75 (bass roll-off cardoid).

A successful, recent addition to the Calrec range is the CM655, designed specially for hand-held vocals use. The special-design wind-shield/pop filter allows a higher gain before feedback than any other on the market. The price is £39.70.

Calder Recordings also design and produce custom-built modular equipment — mixers and consoles — for studio purposes.

Feldon Audio Ltd., 126 Great Portland Street, London W1N 5PH. Tel: 01-580 4314

Feldon market such a large range of equipment that it is impossible to print all of it here. They distribute products to all fields of the audio market.

The range includes:

Scully Professional Recorders. Scully recorders are American built to the highest standards. The range is designed to meet all the re-

quirements of studio work.

Scully 270 series. Professional studio reproducer, 1/4 inch tape, disc brakes. Solid state plug-in amplifiers. Automatic torque tensioning. Price £1,100.00

Scully 280 series. Professional solid state recorder. Up to 12 tracks on 1 inch tape, available. Full monitoring and equalisation. Price £1,150.00

Scully 100 series. Studio tape recorder. Up to 16 tracks on 2 inch tape. HTL integrated circuitry. Full equalisation. Add-on VU monitoring. Price £7,500.00

Scully 284 series. Eight- and 12-channel, 1 inch master tape recorder. Three-motor drive, solid state. Price £6,450.00

JBL Professional Series

JBL manufacture an extensive range of professional speaker drivers and enclosures designed for all fields of audio work. They also manufacture power and pre-amp amplifiers, mixer-pre-amps, monitoring equipment and equalisers. A new addition to their range is a complete set of plug-in (variable) one-third octave filters for acoustic/equipment equalisation.

Feldon also market the MCI range, which includes 16- and 24-track recorders at £8,004 and £11,450 respectively, and 16- and 24-track matching mixing consoles at £10,140 and £13,050 respectively.

MCI also produce an Auto



A Calrec module mixer.

Locator for point search to within a 1/4 inch of tape movement for £600.

The Eventide Clockworks range includes:

Instant Phaser with manual, auto and variable threshold phasing. Price £250.00

Digital Delay Line. Twenty

milliseconds to 400 milliseconds. Price £1,500.00

Other product ranges marketed by Feldon include:

Autophon, DBX & Bowen Noise Reduction Systems, NTP (audio electronics and mixer consoles), and the JBL audio range.

BIAS ELECTRONICS CAN EQUIP A STUDIO

at very low cost, but very high performance



£984 Stereo

£1,995 4 track

BE 300 2 OUTPUT 8 CHANNEL MIXER
BE 1000 STEREO TRANSPORTABLE
BE 300 4 OUTPUT 8 CHANNEL MIXER
BE 2000 4 TRACK CONSOLE WITH SYNC.

We can also supply your K.M.A.L. microphone stands

AND A



FOR

BIAS ELECTRONICS LTD
UNIT 8, COOMBE TRADING ESTATE
112-120 COOMBE LANE
LONDON SW20 0BA 01-947 3121

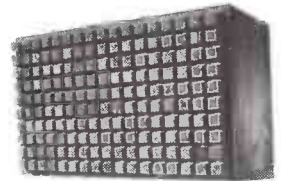
JBL

James B. Lansing

...**COMPLETE** THE ONLY ANSWER

IN THE HOME –

JBL CENTURY L100



ON STAGE –

JBL PA13075



IN THE STUDIO –

*JBL 4320
STUDIO MONITOR*



IN THE AUDITORIUM –

JBL (UK) SC1A SYSTEM



AT THE CONCERT –

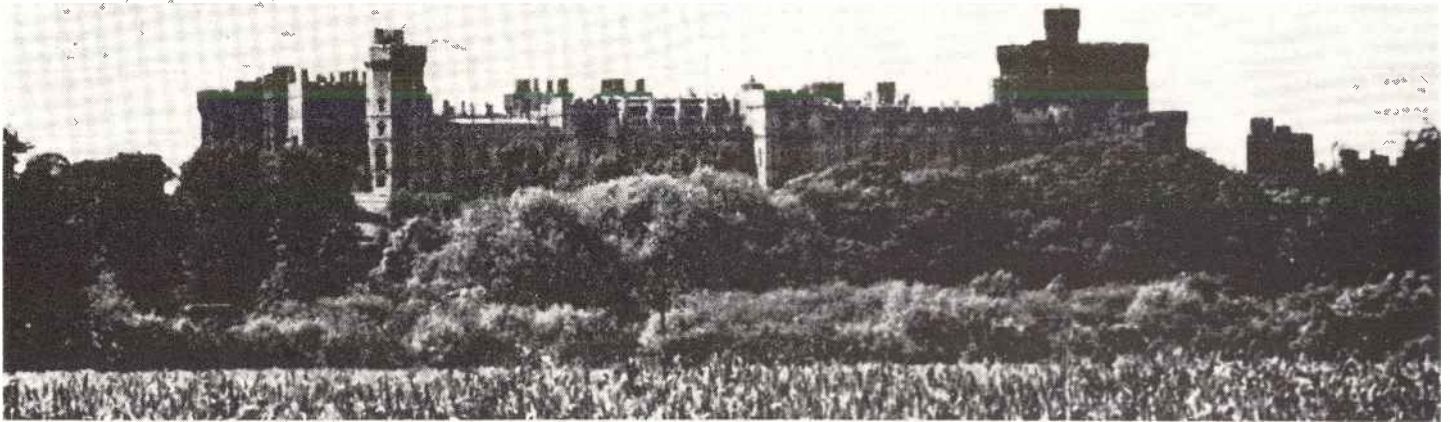
JBL Professional Horn Systems

FELDON AUDIO Ltd.

126 GT. PORTLAND ST., LONDON W1N 5PH

Tel: 01-580 4314 Telex: 28668

Alice HAS EXPANDED



OUR NEW WINDSOR PREMISES ARE NOW IN FULL PRODUCTION

Tel. WINDSOR 51056/61308

Alice (STANCOIL LTD.)
38 ALEXANDRA ROAD
WINDSOR · BERKS · ENGLAND

YOUR STUDIO STARTS HERE.

TEAC 4-CHANNEL

A new studio recorder built to industrial standards for professional use.

- ★ 4 Totally independent channels
- ★ 8 Inputs
- ★ Sel sync on all channels
- ★ Fully transportable
- ★ Unparalleled mixing flexibility
- ★ $7\frac{1}{2}/15$ i.p.s.
- ★ Finance available through UDT
- ★ Price £492

SOLE U.K. DISTRIBUTOR:

**INDUSTRIAL
TAPE**

APPLICATIONS 105 High Street, Eton, Windsor, Berks. Tel. Windsor (95) 52663



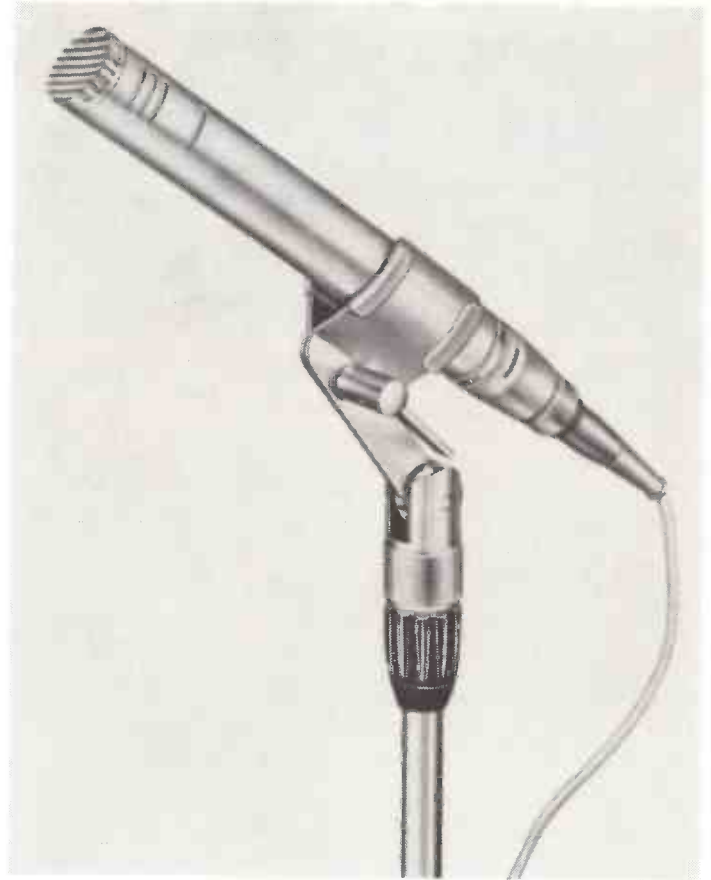
Freehurst (Trackplan) Ltd., 87 Wardour Street, London W1V 3TF

The concept behind Freehurst's Trackplan system is unique on the professional market. Founded a year ago, Freehurst exist to provide a complete studio service. Not only will they provide the highest quality equipment, but they will advise on every aspect of studio construction.

The system is based on the Trackplan eight-track desk on which the standard 16-track desk and the one off custom designs are based. The console features ten input channels, with a number of facilities independent to each, including linear faders, mic/line switch, auto remix,

switchable microphone gain, line gain, bass/mid/top lift and cut, pre- or post-fade listening and full equalisation controls.

Monitoring is by two 50-watt power amplifiers, with a separate stereo output for reduction. Visual monitoring is supplied by eight VU meters with two PPM meters for reduction. To simplify the operation of the desk, all connections are made by means of a push-button matrix, a feature which enables routine checks to be made at a glance. Channels can be grouped in different combinations to suit any specific recording project. A complete range of ancillary equipment is provided. Full details

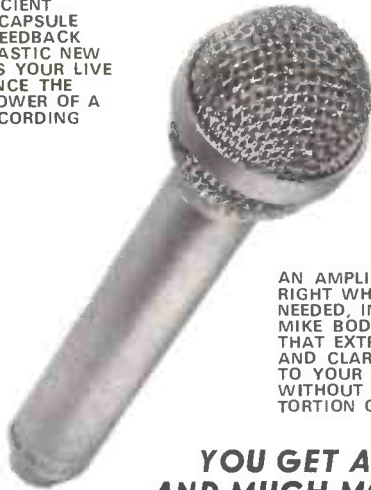


One of the 224 series of AKG microphones.

THE GREATEST THING SINCE THE ELECTRIC GUITAR (and 200 watt stacks)
A CONDENSER MIKE SPECIALLY DESIGNED FOR THE BUSINESS!

**WHAT'S SO SPECIAL ABOUT A CONDENSER MICROPHONE?
 READ ON ...**

SUPER EFFICIENT CARDIOID CAPSULE REDUCES FEEDBACK TO A FANTASTIC NEW LOW, GIVES YOUR LIVE PERFORMANCE THE CUTTING POWER OF A STUDIO RECORDING



STRONG MESH HEAD WITH BUILT-IN WINDGAG RESISTS DENTS AND DROPPING

AN AMPLIFIER, RIGHT WHERE IT'S NEEDED, IN THE MIKE BODY, GETS THAT EXTRA PUNCH AND CLARITY BACK TO YOUR AMP WITHOUT DISTORTION OR LOSS

YOU GET ALL THIS AND MUCH MORE FROM

THE BRAND NEW CM 655 BY



Rush details of all CALREC AUDIO PRODUCTS to:

PRODUCED IN THE U.K. BY CALREC AUDIO LTD., HANGING-ROYD LANE, HEBDEN BRIDGE, YORKS. PHONE: H.B. 2159
 DISTRIBUTORS FOR SCOTLAND AND SOUTHERN ENGLAND: BEYER DYNAMIC (G.B.) LTD., 1 CLAIR ROAD, HAYWARDS HEATH, SUSSEX. PHONE: 51003

Trackplan
introduce the most efficient, durable and sophisticated P.A. systems IN THE WORLD

for further information telephone
Ron Neuson
 FREEHURST LIMITED 87 WARDOUR STREET LONDON W1V 3TF
01-437 0067

STUDIO EQUIPMENT

of the system are available for professional inquiries from the above address.

F. W. O. Bauch Ltd., 49 Theobald Street, Boreham Wood, Herts. Tel: 01-953 0091

F. W. O. Bauch are the sole U.K. distributors for a wide range of professional studio products. Their list is far too extensive to reproduce but they will be happy to supply further details. Among the products they market are:

Studer Professional Tape Recorders. Model B62 $\frac{1}{4}$ inch range from £730 upwards according to specification. Model A80, this series ranges from £1,470 (mono $\frac{1}{4}$ inch) to £14,310 (24 track, 2 inch).

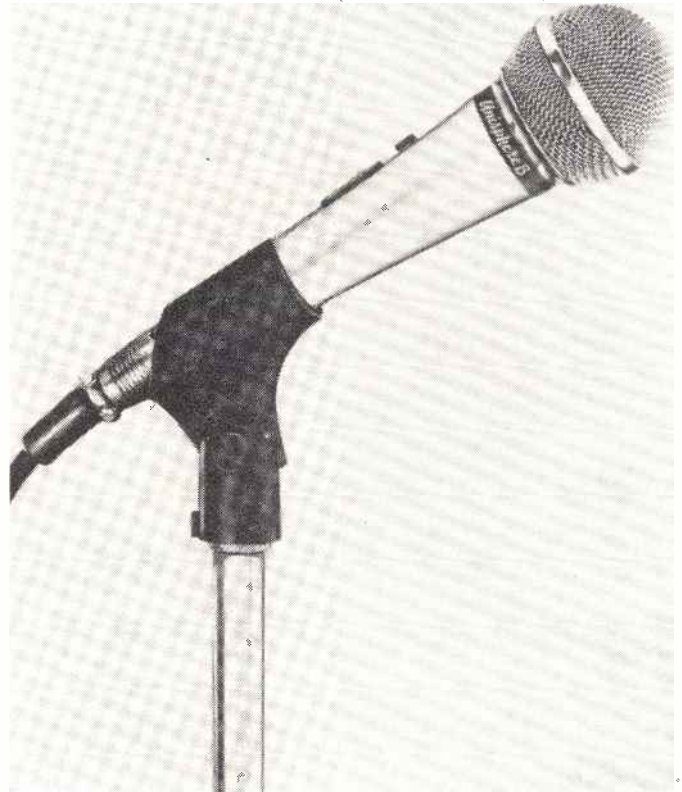
Studer Mixing Consoles. Prices range from Model 089 (six-channel stereo) at £3,500 to Model 189 (16-channel, eight track) at

£10,175, according to specifications. Neumann FET80-series condenser microphones and accessories. Microphones range from the KM-83 at £73 to the SM69-FET at £251. Accessories include power supplies, cables, suspensions, capsule extension tubes, windshields, stand mounts, stands and boom assemblies and maintenance/accessory kits. Of course Neumann also manufacture the VMS disc-cutting system.

Switchcraft Audio Connectors. The range of Switchcraft audio connectors covers the requirements of all branches of studio work. Products vary from simple phono jacks to comprehensive microphone connecting units available in three, four, five or six poles.

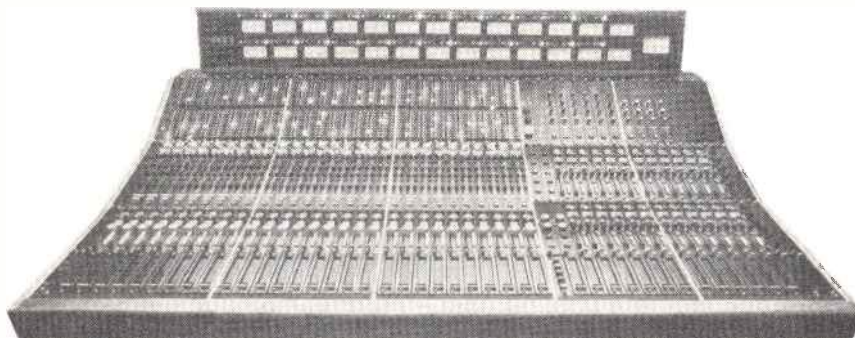
EMT Electronic Equipment. EMT manufacture a wide range of studio units, including such models as the new EMT440 electronic delay system, the EMT240 'mini-plate' and the EMT928 professional turntable. Prices on application.

Also marketed is the range



A Shure Unisphere microphone.

The recording equipment created by engineers for engineers



Trident Audio Developments Division

Trident House, 17 St Anne's Court, Wardour St., London, W1 01-734 9901/4
4-10 North Road, Islington. N7. 01-609 0087 (4 lines)

For further information contact Malcolm Toft

IMAGINE YOUR MIKE IS A BRAND OF FIRE.

There you are, with the spotlights streaming toward you. You move. And the mike is a beacon.

You stand still. And you radiate.

This new phenomenon in microphones is called Resloglo.

Ultra violet dynamite. With superlative fidelity.

Isn't it time you did more than just sing



RESLOGLO

Reslosound Ltd., London Road, Romford
RM7 9LJ. Telephone: Romford 61926.

I would appreciate a leaflet

Name

Address

STUDIO EQUIPMENT

of EMT audio cables. ARP Electronic Music Synthesizers. The ARP range of synthesizers marketed by Bauch includes the Modular Studio System 2500, the portable 2600P (£1,210) and the new Odyssey (£525).

Gotham Delta-T 101 Digital Audio Delay System. This modular system is the first all-electronic audio time delay device. Minimum system (one output delay 40ms) £1,454. Maximum system (five outputs 320ms) £3,942. Klein and Hummel Studio Monitor Loudspeakers. Complete with amplifiers. Prices: OY £245; OZ £693; K&H Universal Equaliser (UE1000) £860.

United Recording Electronic Industries. The UREI range of professional studio equipment includes levelling amplifiers, limiting amplifiers, the Model 963 digital metro-

nome (£471) and the Cooper Time Cube delay unit (£555). Also available is the Little Dipper filter set at £299.

Alison Research. The range includes the well-known Kepex Keyable programme expander, the Gain Brain Limiter and the VCA-1 voltage control amplifier.

Industrial Tape Applications, 105 High Street, Eton, Windsor, Berks. Tel: Windsor 52663

Industrial Tape Applications distributes electronic equipment with particular emphasis on specialised tape machines for professional users.

Their main product is the Teac Industrial Recorder. It is a four-channel machine with VU meters on each channel, and has good facilities for multi-tracking and mixing.

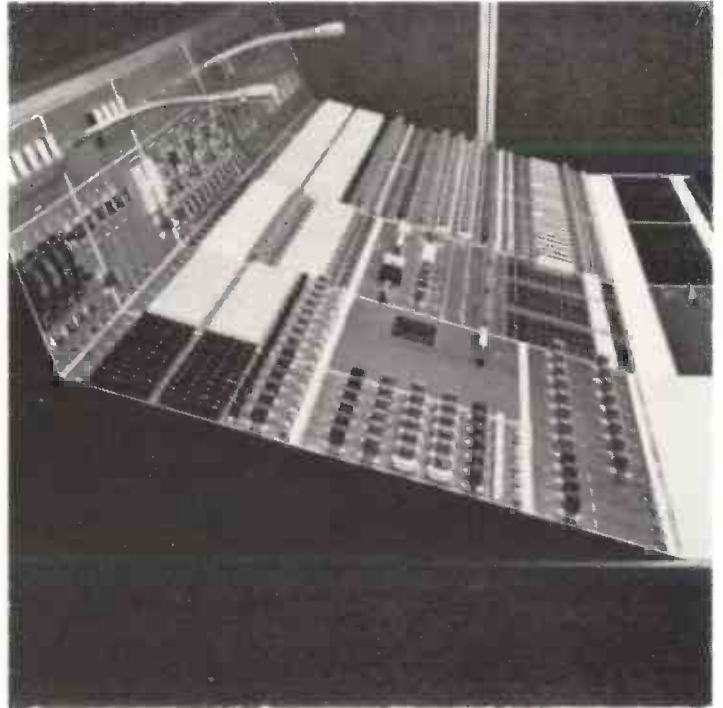
Despite its standard, its price is far below that of any other four-track machine - £492.

Industrial Tape Applications will be happy to answer further inquiries on their range.

Orange, 3-4 New Comp-ton Street, London WC2. Tel: 01-836 7811

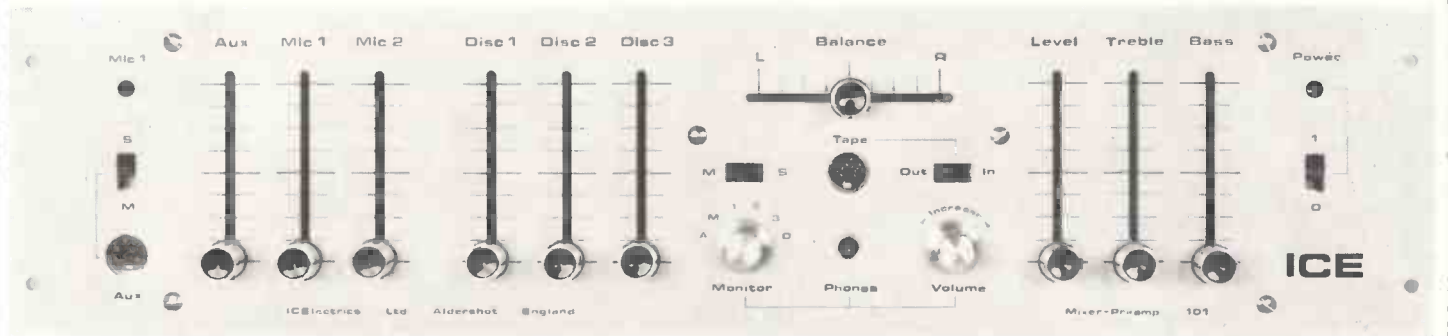
Orange markets the Amity Schroeder range of profes-

sional tape recorders, monitor amplifiers, VFO units and studio monitoring amplifiers and loudspeakers. They will be happy to answer inquiries.

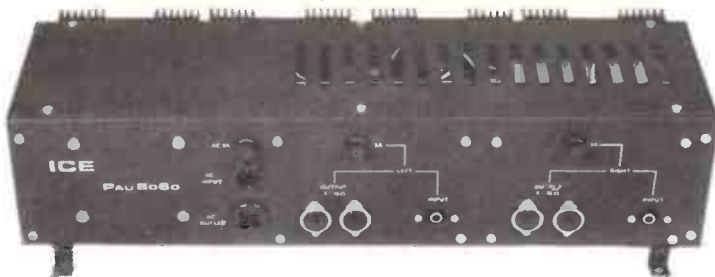


A 24-channel 16 output console by Neve, designed and built for Nova Studios.

SIX-CHANNEL STEREO DISCOTHEQUE MIXER



BUILD YOUR TOP QUALITY DISCO USING THE SMP 101 MIXER AND THE PAU RANGE OF STEREO POWER AMPLIFIERS.



PAU 60+60 60 Watts RMS Per Channel
PAU 30+30 30 Watts RMS Per Channel

(NOTE: The SMP 101 will drive 4 Power Amps. Total 480 Watts.)

Console Kits also available
(2 or 3 decks)

Hear a demonstration at our showroom
or send for details.

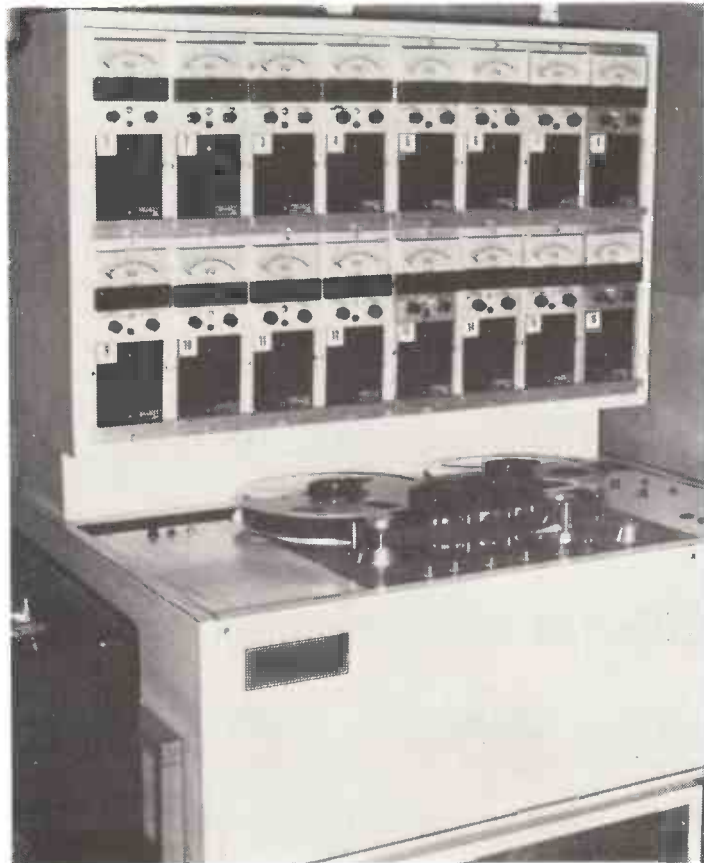
**ICElectrics Ltd.,
15 Albert Road,
ALDERSHOT (0252-28513)
Hants.**

TRADE INQUIRIES WELCOME



The BE 1000 recorder from Bias Electronics.

The Orange 16-track recorder. Claimed to be the first to operate on one-inch tape.



*Compact studio monitor
Type OY
as selected by
Theatre Projects
Sound*

KLEIN + HUMMEL

*F.W.O. Bauch Limited
49 Theobald Street
Boreham Wood Herts.
Tel: 01-953 0091*

STUDIO EQUIPMENT

Reslosound Ltd., Spring Gardens, London Road, Romford RM7 9LJ. Tel: Romford 61926

Reslo are a well-known manufacturer of professional quality microphones and accessories. They manufacture a wide range of microphones for every purpose, and are particularly popular in the PA field.

Their range includes:

Dynamic – Cardioid

Model /80 Superstar 80, a high quality music microphone suitable for hand use, close working, without overload, free from breath pops, etc. DIN connector, Hi, Lo and Med. Z.

Model UD.1. General purpose, high quality microphone, suitable for close speaking, Hi, Lo and Med. Z, latest L models have DIN connectors.

Models UD.3 and UD.4. Similar to above but head only models for use with flexible stems. UD.3, Hi, Lo and Med. Z but UD.4 Med. Z only and has bass roll-off for clear, incisive speech.

Dynamic – Cardioid, Special Entertainers' Model

Resloglo. This model is similar to the Superstar 80 in all electrical characteristics and impedances but has the

handle tube finished in stoved, fluorescent enamel which glows vividly under ultra-violet light. Two colours available – Yellow or Orange.

Noise Cancelling

Model NCRB. Ribbon microphone, high speech quality under noisy surroundings, close use only. Lo Z only.

Model SL.2. Slim line dynamic noise cancelling microphone, clear speech under very noisy conditions, close use only. Lo or Med. Z.

Reslo also manufacture a range of Public Address equipment up to 70 watts with a matching range of enclosures.

Rupert Neve & Co. Ltd., Cambridge House, Melbourn, Royston, Hertfordshire SG8 6AU. Tel: Royston 60776

Rupert Neve are manufacturers of professional quality mixer/control desks and related studio equipment. They specialise in building custom

desks to the individual specification of the client.

The range includes:

PSM Portable Mixing Console. Fully portable professional mixer. Twelve channels with full facilities. Double input and output groups, studio foldback groups, auxiliary output groups. Cue mixing amplifiers. Two output monitor system. Talkback microphone. VU monitoring. Can be supplied with fewer tracks. There are also many other features.

BCM 10/2 Mixing Console. Fully transportable professional mixer. Ten channels. Two output groups. Stereo/mono operation. Echo output group, studio foldback group. Cue mixing amplifier. Twin output monitoring. Many other features.

S16/4 Sound Mixing Console. Sixteen-channel studio mixer. Full facilities including limiter/compressors, reverb groups, foldback/cue groups,

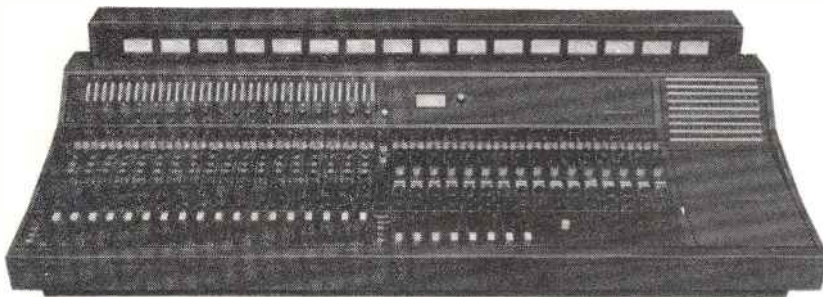
pre-fade, patch network, etc.

S24/8 8026 Sound Mixing Console. Twenty-four-channel mixer with full equalisation. Quadraphonic recording as well as 8- and 16-track recording.

S24/16 Console. The newest addition to the range, 24 input channels, 16- or 24-track recording. Available with multiple options.

1073 Channel Amplifier. The heart of the Neve desk. A line source input amplifier. Low noise operation at low distortion levels. High, mid, and low frequency correction and high pass filter. Many other features.

1081 Channel Amplifier. A new addition, high frequency control and two mid-frequency controls. Twenty-two selectable frequencies. Low frequency control and high and low pass filters. More versatile than the 1073, and can be supplied on custom desks.



A studio desk designed by Trident Audio.

Beat Instrumental's main feature next month

is on the 'World of the Guitar'.

This will include detailed information on

all the most popular brands

Stancoil Ltd., 15 Sheet Street, Windsor, Berks. Tel: Windsor 61308

Under the name of Alice, Stancoil have been engaged in the design and manufacture of high quality recording and PA mixing equipment for the past four years.

During that time they have introduced two distinct and separate mixing systems to fulfill the requirements of large studios and small recording installations/PA installations.

Type TM (Trackplan) Mixing System:

A fully modular and highly versatile mixing system designed primarily for use with multi-track tape machines in a medium-sized studio environment.

SM Series Mixers:

Very successful medium-size audio mixer. Gives highest professional quality inexpensively for small recording studios and larger PA installations.

Prices vary from £528 for a six-input, two-output mixer, to £1,260 for a ten-channel, four-output mixer with all necessary studio functions. The system is suitable for any number of channels and up to eight-output groups.

In development and ready for marketing at the end of 1973 is the SM2M Mixing System which combines the low cost and reliability of the SM series with the fully modular approach of the TM series.

Stancoil also market a large amount of back-up equipment, and will be happy to answer serious inquiries.

Trident Audio Developments Ltd., 4-10 North Road, London N7. Tel: 01-609 0087

Trident manufacture two ranges of high quality professional mixing consoles. The 'B' series, under the name Triad, is designed to provide professional facilities to the smaller studio or major working band. It uses the modular concept and the desk is designed so that it can be expanded at a later date by adding extra modules as required. It is a sensibly-priced, comprehensive mixer for the smaller studio with plans for future expansion.

Standard features of the 'B' series include a 180-socket jack field, monitor echo send and return, push-button speaker and several other facilities normally only found on a more expensive design.

The Triad 'A' series is designed for the large, professional recording studio. It offers a permanent installation with up to 24-track facilities. Special features include full graphic equalisation on all channels, complete flexibility of channel use and switchable PPM/VU metering. A maximum number of desk functions are on automatic operation (by pressing a button). Patching is, therefore, kept to a minimum.

The fully modular layout



The Calrec CM655 microphone.

of both series enables one engineer to operate the largest desk. Circuit design, using only the highest quality components, takes full account of the important op-

erating criteria and offers such features as wide overload margins and wide frequency responses.

BY STEVE JACQUES

WHEN YOU'RE PROFESSIONAL ENOUGH TO DEMAND THE BEST SOUND EFFECTS UNITS — THAT'S WHERE WE COME IN

We manufacture a range of studio quality sound effects units designed and built to last you from your first gig until you play that chart-topper for the thousandth time. All our units feature the latest Silicon Epitaxial Transistor circuitry for reliability and performance, and clever design ensures a battery life in excess of a thousand hours. They are beautifully finished in matching custom-built cabinets, specially heat-covered in scuff-resistant material. For looks and sound they are unbeatable, and each unit carries our exclusive labour-free guarantee for **Two Years**.

Solid State Professional Top Boost Unit	£17.80
Solid State Professional Vibrato Unit	£19.95
Solid State Professional Fuzz Unit	£18.75

Want to know more? For details of these and other units in our range, please write to:

M.M. ELECTRONICS, 25 SILVER STREET, OTTERY ST. MARY, DEVON

SONGWRITER OF THE MONTH

MIKE CHAPMAN & NICKY CHINN

We are the best pop-song writers in the country at the present time,' say Mike Chapman and Nicky Chinn. 'We've turned out more hits over the past year than anyone else.'

A sweeping statement indeed, but it is, nevertheless, quite true. I can think of no other songwriter or songwriting team that has had as much success over the past couple of years as Chinn and Chapman, composers of all the hit singles by Sweet and the Australian folk-pop trio, New World.

Not only do Chinn and Chapman think they are the best around but RAK Records' boss, Mickie Most, thinks so too. I'm sure that the top men at RCA Records haven't any complaints either. After all, Sweet have sold more than 6½ million singles and many thousands of albums and New World have, during their relatively short career here sold almost a million singles and albums for Most.

Proof of their success — gold and silver discs — hang on the wall of Chinn's Mayfair flat, which is sufficient evidence of fortune itself. The apartment also serves as the offices for Chinnichap, their record production and publishing company, and a demo 'studio'. The lounge houses a veritable battery of recording and playback equipment but mainly it's the Revox and Tannoy speakers that first catch the eye.

'We like to do the basic demos here before we go into the studio with the group. We can save a lot of time this way and also iron out any flaws before we start re-



cording properly,' Chinn said.

At present Chapman, a former musician himself, and Chinn, the wealthy, third son of an even wealthier father, are currently working on writing with Sweet, the group's third album.

'It'll be a concept album and will show the way Sweet have developed over the past couple of years. The nine or ten tracks will all be connected in some way.'

Another Sweet single, deliberately released after Christmas to avoid the usual deluge and what freak hits there might be, is coming out at the beginning of this month. Entitled *Blockbuster*, it's different enough to miss the charts but good enough to be their biggest hit to date.

Chapman feels that Sweet are developing in the same way that The Beatles did although he said he obviously

can't liken their various talents. He said that Sweet's *Funny Funny* single showed the group at a *Love Me Do* level, *Coco* was their *She Loves You* stage, *Alexander Graham Bell*, although a flop but also one of their best records, was written at a time when Chinn and Chapman thought the group ought to change their style a little. They learnt a lesson. *Poppa Joe*, Chapman thinks, showed Sweet to be at a *P.S. I Love You* stage of development, *Little Willy* was *Ticket To Ride* or *I Want To Hold Your Hand*, *Wig Wam Bam* was their *Hard Day's Night* and *Blockbuster*, if it takes off, could be the step towards their own *Sgt. Pepper*.

'After *Sgt. Pepper* the Beatles' personalities changed. Sweet have, like them, also been changing their approach to music.

When their next LP is finished we hope they'll be in an *Abbey Road* type of bag.

Chinn and Chapman started working together in June 1970. Chapman had just split from a group called Tangerine Peel and Chinn had recently stopped working for his father and had partnered Mike D'Abo in some writing ventures.

Their story is rather unique. They both knew how they wanted to go about getting known and, therefore, a minimum amount of hawking around publishing houses was done.

'We decided we wanted to get to Mickie Most as he was best.

Both Chinn and Chapman said they deliberately stayed away from the many small companies and feel many new aspiring songwriters should do the same. To these people they give the following advice: 'A contract to write songs means absolutely nothing. It costs the publisher nothing and he probably hands out contracts to anyone going into his office. The best way to go around things is to study the scene as we did and choose only the best and most reputable. If you really want to sign a contract have a good, long look at it first and get some expert advice.

'If a publisher really has strong faith in the writer's works he should offer to give him his own publishing company and then work for it. This way everyone gets a much better deal. We gave Sweet their own company because they're writing a lot more now and taking it more seriously,' Chapman said.

**THEATRE
PROJECTS**

**THE
FRIENDLY
STUDIO**

Theatre Projects Sound Limited
RECORDING STUDIO 11/13 Neals Yard
London WC2H 9DP Tel 01-836 1168

STUDIO SPOTLIGHT ON THEATRE PROJECTS

Deep in the heart of London's theatre and fruit market land is a narrow alley called Neal's Yard. What historical connections it has with the other streets in the area which bear the name of notables that once were seen



A shot of the intricacies of the Electro-sonic control desk at Theatre Projects in London.

around – the Duke of Monmouth (Street) and Lord Shaftesbury (Avenue), to name but two – is not quite known. But one thing is quite certain; the street is going to be a much visited place in the months ahead.

Almost at the entrance of the yard is Theatre Projects, fast becoming one of the most used recording studios in the music and theatre business.

The man who runs Theatre Projects Sound, one of the divisions of this expanding organisation, is David Collison. He has been specialising in sound since 1959. His first big musical job was the direction of the sound balance for Lionel Bart's *Blitz* show in 1962. This led to providing sound for a spectacular revue in Las Vegas, and later for Expo '67 in Montreal, Expo '70 in Japan, Madame Tussauds, and many West End shows, including *Mame*, *Cabaret*, *Sweet Charity*, *Fiddler On The Roof*, *Trelawny*, *Company*, *Applause*, *I And Albert* and *Jesus Christ Superstar*. The last show was, he says, the most complicated sound job he has ever had to tackle.

'With a 100-input mixing desk and 80 microphone channels it must be the biggest sound system ever installed for a show in Britain,' he said.

Theatre Projects has been in Neal's Yard since 1966 but the studio didn't become fully operational until about 1969.

'The place was formerly a banana warehouse and we took over a corner of the basement. I remember it being about 18 inches deep in water at the time,' he said.

'There was a big, rusty chute coming down from a trap door into the middle of what is now the studio floor. There was a sump pump that was already there and we spent hours and hours working it to try and dry the place out. All in all it took about six months to sort it out. In the meantime we had to hire other studios to carry on our work. One of the studios we used was IBC.

'Whilst we were doing the sorting out we were also

designing the studio. We wanted a film projection room and a dubbing theatre but it was difficult to design the dubbing room and not get any noise from the studio.

'The man who ran our consultancy department really designed the structure and we also borrowed heavily on friends at the BBC who were also in this line.

'The first thing we did was exclude the sound from the upstairs which housed a lighting equipment company and which also made a lot of noise.

'So, we built a brick structure all the way around the basement and this supported a ceiling with about six tons of sand in a sort of tray to eliminate the sound from upstairs. A lot of the sand we had to put in by hand. Anyway, that was the basic shell. After that we built another complete structure of walls and ceiling which gave, in fact, a floating structure. The floor is on joists which in turn rest on rubbers. The walls are wood with plaster asbestos and Stillite in them.

'Having done all that we did some acoustic tests and then set about acoustically treating the place as necessary,' Collison said.

One area of the studio was made dead by putting on mid-frequency absorbers. Other areas feature bass and high-frequency absorbers. A corner features a 'live' area with a wooden floor and a concrete wall with acoustic screens designed and built by Collison and fellow workers, on top.

The screens have wing nuts and relective units can be added to alter the direction and tone of sound. The studio has an irregular area of 600 sq.ft. and can accommodate up to 22 musicians at a pinch.

Theatre Projects' control room houses a lot of equipment not generally found in other stations.

'We used to have two big Lockwood speakers in the days when we were a four-track place. We replaced those with four Klein and Hummel integrated studio monitors, model 0Y, which came to us from F. W. O.

Bauch. I think they are the best speakers I've ever heard. People don't believe us when we tell them.'

The control desk was made by Electrosonic and built to Theatre Projects' own specifications. It has two foldback groups, reverb on monitoring and, in general, everything that the biggest studios in London have, including panning, channel insertion points, matrix monitoring, full equalisation in every channel, and so on.

The tape machines are from Leever-Rich/Richardson and comprise one-inch, eight-track; half-inch, four-track plus quarter-inch mono and stereo with variable speed.

The recording machines can use self-sync and replay simultaneously and give the facility to listen to the actual replay head while the artist has a self-sync feed. A lot of other machines can't do this. We can set each machine for four different equalisations – DIN, NAB and two more alternative settings. We can also get DIN for one type

of tape and NAB on another at the same time. We set up the machines for two different types of tape for two different equalisations. This is because we are not only a pop studio.

Other features of Theatre Projects include EMT plate, limiters, an incredible library of sound effects and a Bechstein grand piano. Special sound effects can be created to order. The studio, as has already been said, is provided with a projection room incorporating 16 mm. projection with rock and roll, and fully-coated 16 mm. sound recording on four Sepmag machines. 35 mm. transfer can also be undertaken (tracks 1 and 3). Microphones are from AKG and STC. Collison describes them as perfect.

'A vast majority of the work done here is now of the popular type. A lot of musicians come here to do their vocal and rhythm tracks and then go to another studio for the addition of strings, brass and so on – on a 16-track machine.



The control room: in the foreground is the Electrosonic desk and behind are the Leever-Rich/Richardson recording machines.

**All good wishes to
Theatre Projects (Sounds) Ltd
from AKG, suppliers of quality
condenser and dynamic microphones**



**AKG EQUIPMENT LTD
(The microphone people)
182/4, Campden Hill Road,
Kensington, London, W8 7AS
Telephones 01 - 229 3695**



STUDIO SPOTLIGHT *continued*

The Studio Manager and Chief Engineer at Sound Projects is Michael Moor. Born in Bournemouth in 1943. After some technical training he joined a company which specialised in outdoor PA work before moving on to the studios of Radio Luxembourg. He stayed there for eight years, working with every top name in the music business including John Lennon, Paul McCartney and the Rolling Stones. Personalities who have passed through his studio at TP include Labi Siffre, Peter Skellern, The Strawbs, The Settlers, Lex Goudsmit, Twiggy, Jack de Manio, Dave Cash, David Jacobs, Michael Aspel, Gerald Burrel, Bernard Cribbins, Sir Laurence Olivier, T. Rex,

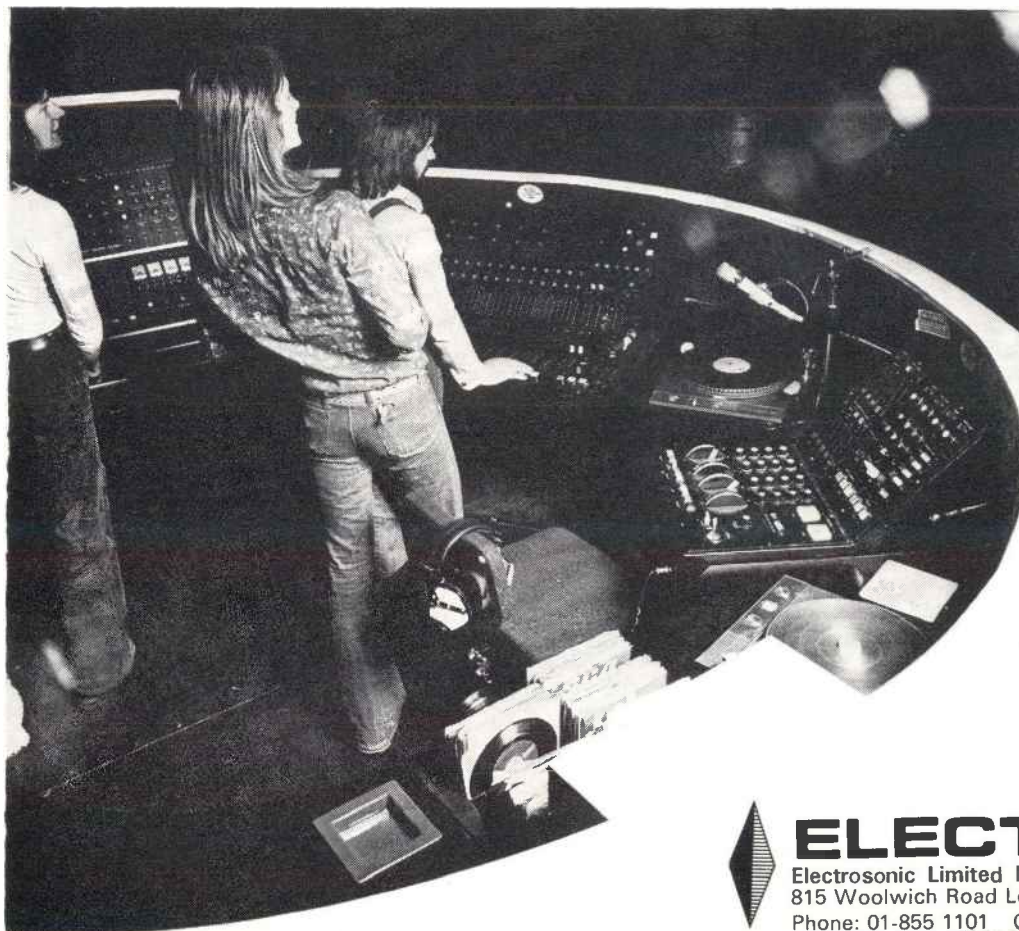
Lindisfarne and many more.

Peter Jackson is the Technical Manager of TP. After leaving school he spent four years at Southampton University reading Electronic Engineering for his B.Sc. and Acoustics for an M.Sc. He also spent a great deal of time at the University's Nuffield Theatre. He left there in 1970 and joined the BBC as a direct entrant engineer in the television service where he was involved in the maintenance of vision mixing and monitoring equipment, and monochrome and colour cameras. He joined TP Sound in 1971 and became responsible for the maintenance of all the studio and hire department's equipment and for the development of new equipment.

Theatre Projects is a group of companies embracing all the technical and production aspects of the theatre and its allied field. Theatre Projects Lighting Ltd., is the lighting design company and also deals with equipment hire, sales, projection and special effects. Theatre Projects Sound Ltd., is the sound consultancy and embraces the sound effects library, recording studio, special effects, equipment hire and sales. Theatre Projects Consultants Ltd., are the qualified electrical, mechanical, lighting and sound consultants designing technical aspects of theatres, studio and so on. Theatre Projects Audio-Visual and Conference Services are a production team geared to work in the conference, exhibition, promotion and fashion show field. Theatre Projects Associates Ltd., are a team of production specialists presenting West End shows.

continued on page 76

RECORDING STUDIO SPOTLIGHTS ARE ONE OF BEAT INSTRUMENTAL'S MOST POPULAR FEATURES. THIS YEAR WE HOPE TO INCREASE OUR COVERAGE OF GENERAL AND IN-DEPTH STUDIO ACTIVITY AROUND THE COUNTRY.



ELECTROSONIC –

Designed and manufactured the integrated sound, lighting and projection system at the **HARDROCK, MANCHESTER**

The Hardrock Control Console is shown on the left.

ELECTROSONIC –

Are also proud to acknowledge their association with Theatre Projects, in respect of design and manufacture of their own studio mixer, and specified theatre control equipment.

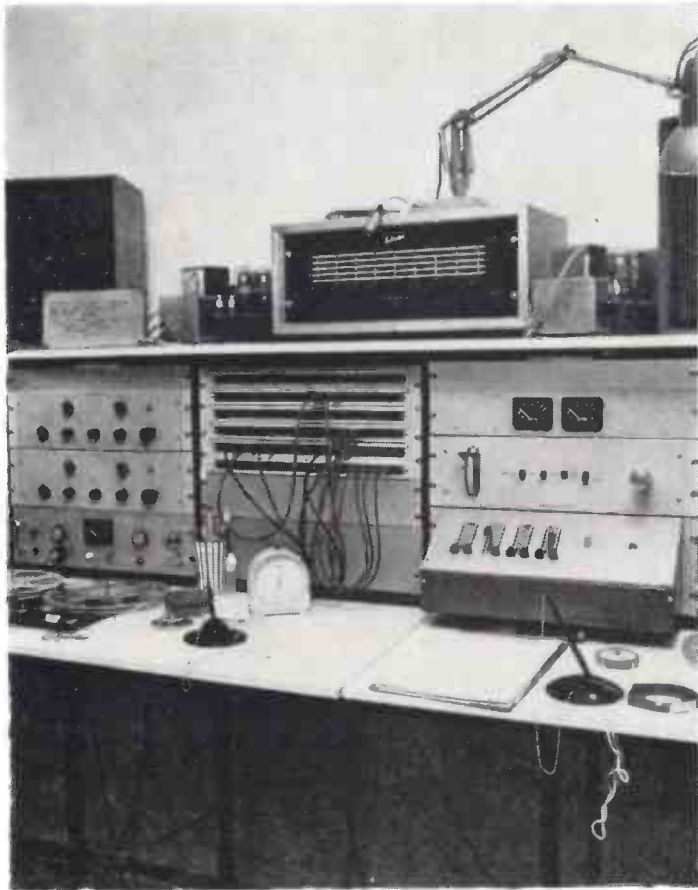
ELECTROSONIC –

Have supplied lighting and projection systems for: Emerson Lake and Palmer – Pink Floyd – The Who – Yes – The Rolling Stones – Family – King Crimson.



ELECTROSONIC

Electrosonic Limited Electronic Control and Audio Systems
815 Woolwich Road London SE7 8LT
Phone: 01-855 1101 Cables: Multiplex London SE7



▲ The "noise" room where different sound effects can be added to recorded tracks.

▼ The main studio, featuring AKG and STC mikes and Bechstein piano. Not a banana in sight.



ARP Synthesisers
 Creativity
 Versatility
 Stability
 Flexibility
 Repeatability
 Portability

TONUS ARP

F.W.O. Bauch Limited
 49 Theobald Street
 Boreham Wood Herts.
 Tel: 01-953 0091

SPOTLIGHT continued STUDIO

STUDIO

Monaural Recording £8 per hour.

Stereophonic Recording £10 per hour.

Four-track Recording £12 per hour.

Eight-track Recording £17.50 per hour.

SELF-SYNC.

Four track £8 per hour.

Eight track £10 per hour.

REDUCTION

Four track to Mono or Stereo £10 per hour.

Eight track to Mono or Stereo £14 per hour.

Eight track to four track £16 per hour.

DUBBING, MIXING, EDITING

Quarter-inch tape £4.50 per hour.

Half-inch tape £5.50 per hour.

One-inch tape £6.50 per hour.

The above rates do not include the cost of the tape.

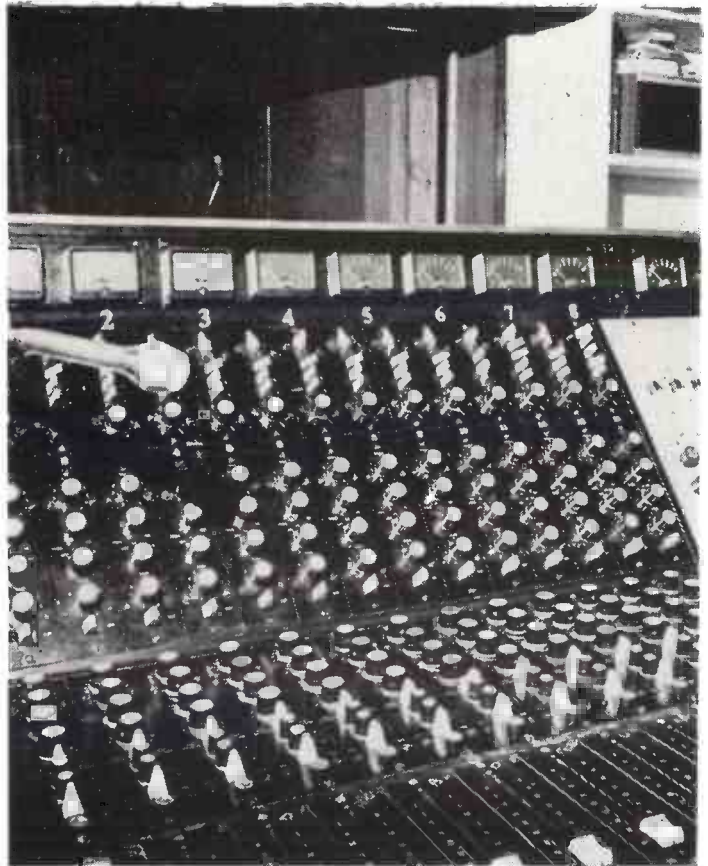
TAPE CHARGES

Quarter inch, 2,400 ft., £4.50.

Half inch, 2,400 ft., £8.

One inch, 2,400 ft., £15.

The full address of
**Theatre Projects Sound
Ltd. is: 11-13 Neal's Yard,
Monmouth Street, Lon-
don WC2. Tel. No: 01-836
7678 and 1168.**



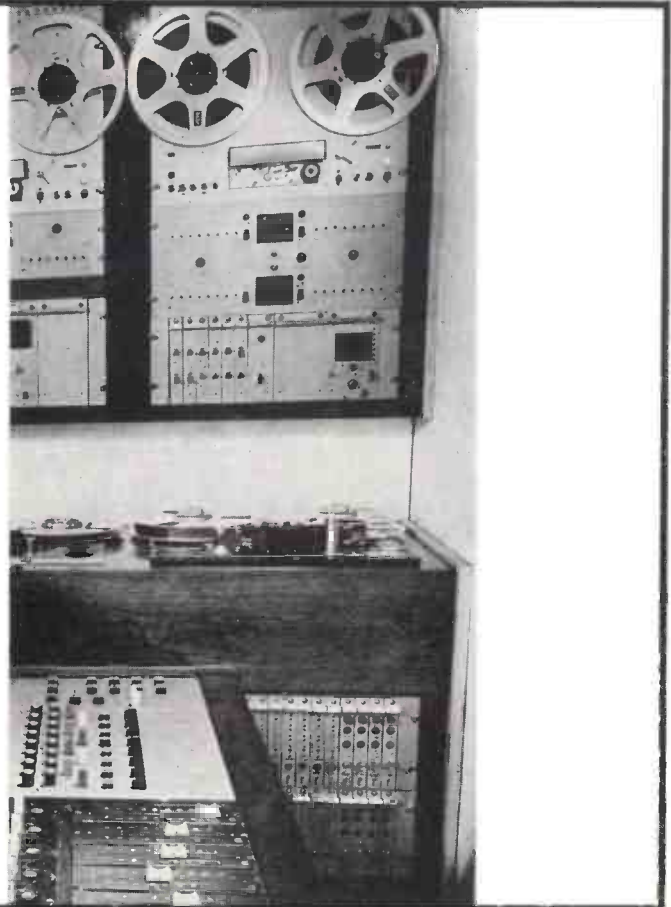
A close-up shot of the Electronic desk . . . as good as any in one of the big London studios.

Custom Built Tape Systems
incorporating modular tape
electronics and our new range of
plug-in tape modules.



**j. richardson electronics
limited**

57 Jamestown Road, London N.W.1 01-267 0723/4874



ROSKO WRITES

Rosko writing to you once again and at the precise moment we're on our way North to the Hard Rock in Manchester and the disco there that's known as The Village.

If you're a dabbler in deejaying or a fully-fledged semi-pro or pro and happen to be anywhere in the vicinity of the place you could do well to have a look inside as there is some very interesting equipment there.

For instance, there's one of the most advanced cartridge jingle players around at the moment. It's called the Rapid Cue and comes from California. The advantage of this little piece of machinery is that you can hit a button and it'll really speed things up for you. You don't have to wait for your cartridge to come around and cue up. It's a bit dear though, so unless you have a few bob to spend, like about £600-£700 for a record-playback, you'd best forget it.

As for the Rosko Road Show, it's a very exciting period for us. We've just started learning how to use our new lighting system and have just got hold of a 6,500-watt, multi-light show which will travel with us.

Being a DJ is one thing but it doesn't mean you know how to do lighting and I'm finding it quite an education trying to keep on top of this because there are millions of buttons to push to get all kinds of effects going.

It looks as though we're finally going to see the light, re. the development of the Rosko Jingle Master, which will be a British-manufactured cartridge machine for DJ's radio and studios. We hope to be able to put a machine in the market for a price that'll be easily affordable as opposed to the current models which are either cheap and unreliable or expensive and almost too professional for what you'll

need them for.

Right, now a helpful hint for the DJ who has his equipment but doesn't seem to be getting enough top on it, which I know is rare. But, if you are using a really 'basey' sound and you'd like to have a nice top unit I can strongly recommend a little unit made by Carlsbro. It's four little horns mounted in a box and they give you a very nice high riding, top sound, specially if you're into Tamla records. You'll find that you can change the direction of the box in case it's a little piercing and you can always aim it off in one direction or another. But it would normally fit quite nicely on top of your existing equipment so check with your dealer and ask him to show you the Carlsbro horn unit box.

The next of the latest news is about the forming of a second Rosko Road Show, which looks to be in the tea leaves and this one will be exactly like the big one which I use, except that it'll have less power. As opposed to being 1,500 watts, it'll probably be more like 400 watts, but with super quality cartridge machines and so on. Complete with van and roadies this will be available on a hire basis and will be mainly for people already doing a DJ show and who know how to use the equipment.

Very recently I came across a few queries from a lot of you, out there, who are wanting to know how to get involved in doing voice-overs, that is, putting your voice on the commercials on television and how that works, and doing radio work and the same type of thing.

Well, normally what is required is first of all you have to join a union called Equity. Otherwise you could be in trouble, or someone else could be in trouble. Equity will protect you and ensure that you get paid your royalties because, not only do you

get a fee for initially doing it with your voice under normal circumstances, but there is also a *pro rata* pay scheme so that everytime, depending on the area where the commercial is shown, you receive a royalty. So, consequently, you might get, say, £25-£50 for going into a studio and putting your voice on a commercial for product X, but then every time product X is shown on national television during peak times, you could get an additional £25 and that works out quite nicely. That is why such people as Jimmy Young, Tony Blackburn, Jimmy Savile and Terry Wogan do commercials on television. They are doing the visual bit, but if you listen to the voice behind the commercial you can also spot a favourite DJ here and there.

Now, once you are a member of Equity, and you've paid your fees, the next thing to do is send your audition tape in the same way that you might send a tape to Radio One. But this time send it to an advertising agency. The big ones, like Masius Wynne Williams, Haddons, McCann

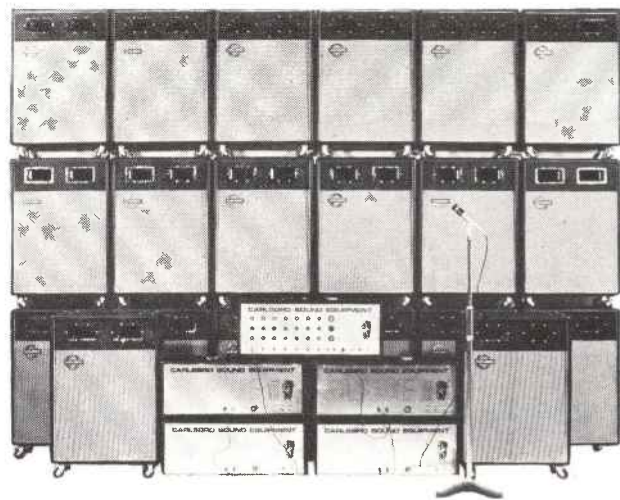
Erickson and so on are the best. When you make your tape you can do it at home on a cassette machine or a normal reel-to-reel. Make sure that everything is clear and that the quality is good. Then put your name and address on it and post it off to one of the agencies. They listen and if they think you are interesting they'll get in touch and who knows, you could be starting off on a whole new career.

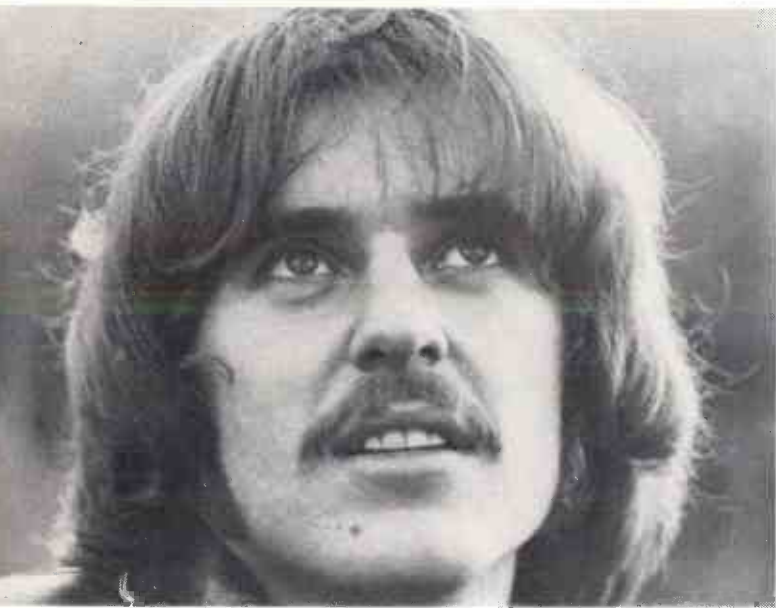
Technical data on the same subject: If you want to do this and you're really serious about it, the best thing to do is go into a small studio somewhere and have them do it on professional equipment along with proper small spools and the full track tape as opposed to putting it on the 3 $\frac{3}{4}$ -in. tape, using a four-track machine.

This way you'll give a much better impression as well. You might even enclose a photo too. You can never tell; you might end up doing visuals.

Well, there you go and that's all from your favourite son.

THE EMPEROR'S CHOICE ~ CARLSBRO





TOOTH GETTING RESPOOKED!

According to my rather battered copy of *A-Z Guide to London*, Willesden High Street seems to be in Harlesden, while Harlesden High Street (or is it Harlesden High Road?) cuts a broad swathe through the middle of Willesden. To get to Willesden you take the Stanmore Park branch of the Bakerloo line to Willesden Green. To get to Harlesden you climb aboard the Watford Junction branch of the Bakerloo line (changing for British Rail at Queen's Park) and disembark at Willesden Junction. Or you can stay on the Bakerloo line and get off at Harlesden. And, if bread is available, you can always go by cab. Failing that, there's a bus from Golders Green and then walk, or...

Anyway, all of this explains how I contrived to arrive at Terry's Club, Harlesden High Street (which does, as it happens, turn out to be in Harlesden after all) a little under two hours late for my interview with the newly-formed Spooky Tooth.

Fortunately, the band were

still there, rehearsing for their debut tour of the States which happens sometime in the early New Year. Gary Wright and Mike Harrison, the surviving members of the original Spooky Tooth, were busy swapping their distinctive vocal harmonies on a Neil Young chorus line: 'Don't forget the lead melody is different to the backing,' Wright was saying. 'Try it with a little more soul,' Harrison threw back, proceeding to demonstrate an alternative vocal riff. Suffice it to say that Harrison and Wright are singing together as well as ever.

Their vocal work, most Spooky Tooth fans would agree, was the essential ingredient of the band which, in the late '60s, helped to pioneer the first strains of heavy rock music in this country. Then the line-up was Harrison and Wright (keyboards), Luther Grovesnor on guitar, Greg Ridley on bass and Mike Kellie on drums. They put together albums like *All About* . . . , *Spooky Two* and the ill-

fated *Ceremony*, featuring a compelling blend of self-penned music (*Sunshine Help Me*, *Evil Woman*, *Better By You*, etc.) and the work of other writers (including Janis Ian's *Society's Child* and the Bee Gee's *New York Mining Disaster*) to which they added the glossy veneer of their own arrangements.

The band broke up following a disastrous tour of America and the critics' adverse reaction to *Ceremony*, a musical experiment that sadly failed. The split came at a time when Spooky Tooth were just short of receiving full recognition for the depth of their influence on the then-contemporary music scene (it's probably true to say that more musicians cite Spooky Tooth as a musical influence than any other late-sixties' English, progressive band). Ridley went off to join Humble Pie, Wright went into record producing, writing, and leading the short-lived Wonderwheels. Grovesnor departed on a solo career, Harrison produced the disappointing *Last Puff* album and then went into solo work and Kellie went off to join a succession of other bands (he now plays with Frampton's Camel).

FIRST STIRRINGS

The first stirrings of the new Spooky Tooth actually came when Wright, tired of studio work put together Wonderwheel. The reasons, he told me at the time, were that he 'wanted to get back into playing'. After a few personnel changes he emerged last spring with the makings of a tight, working unit and an album that showed a return to the funkiness of his keyboard/vocal work with Spooky Tooth (a feeling that was missing from his first solo album). At the time I interviewed him again and pointed out the 'Spooky Tooth feel' of his music. He gave little hope to my suggestion that the band might reform one day: 'I won't say that I will not work with any of Spooky Tooth sometime in the future,' he said. 'But I can't see any possibility of it at the moment.'

That was a few months ago, and now he's working again with Harrison under the name of the old band. Wright's quick to point out, though, that the re-joining of their musical forces is not in any sense a step backwards to the late sixties: 'We only do two old Spooky Tooth songs,' he said. 'The rest? Well, we've got a lot of material and we're sorting it out now. Both Mike and I have moved on musically from the old band. We're more into melody. . . . 'There's only one way in which this band is similar to the old Spooky Tooth,' Harrison interrupted, 'And that's the fact that Gary and I are singing and playing together.'

U.S. - BOUND

The rest of the band, in that sense, are Mick Jones (guitar), and Bryson Graham (drums) — the core, in fact, of Wright's Wonderwheel, with a bass guitarist yet to be chosen. They've been rehearsing with Harrison for a couple of months. 'We're in no hurry to get anything together,' Wright explained. 'We're just working on the material and letting the band develop.' At the time I met them, no album or U.K. tour was even being thought about — just that debut U.S. tour. 'We've chosen to open in the States,' said Harrison, 'because the band always were big there, bigger than we were in England. Somehow we never quite broke through here.'

It'll be the summer at least before the new band find whether they'll make it in this country this time around. That's the earliest, according to Harrison, by which we can expect an English tour. I've got to admit I'm not quite sure of their motives in re-titling the band Spooky Tooth — not when Wright and Harrison are so adamant in their assertions that they're not intending to return to the music of the original band. But time will tell, and I'm quite sure that Spooky Tooth the Second have some good music in store.

LANEY 'KLIPP' AMPS

from Boosey & Hawkes
at amazingly low prices

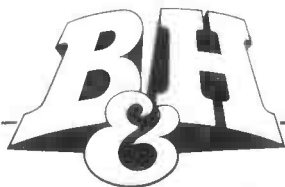


Klipp gives you the choice. Crystal clear Country & Western or funky hard rock. A choice like you've never had before.

Klipp gives you controlled sustain from one watt upwards simply by leaning on the strings.

Klipp control is available in the new Laney 100 watt and 60 watt amps.

These Groups are right on with Laney
ROY WOOD'S WIZZARD • GROUNDHOGS
ARGENT • BLACK SABBATH
HARDIN & YORK • ELECTRIC LIGHT ORCHESTRA



Please send me the facts on Klipp Amps
together with a Klipp sticker

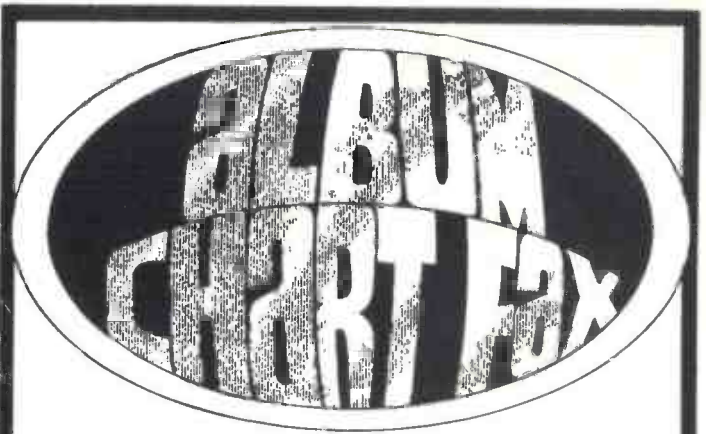
Name _____

Address _____

B2

Boosey & Hawkes (Sales) Ltd

Deansbrook Rd, Edgware, Middlesex, HA8 9BB



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

American Pie – Don McLean

RP – Freeman. S – American. E – Flye. MP – United Artists.

Back To Front – Gilbert O'Sullivan

RP – Mills. S – Audio International. E – Rynston. MP – MAM.

Black Sabbath Vol. 4

P – Meehan. S – Record Plant L.A. E – Caldwell/Smith.
MP – Copyright Control.

Caravanserai – Santana

RP – Santana/Shrieve. S – American. E – Kolotkin/Larner.
MP – Various.

Catch Bull At Four – Cat Stevens

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

Close To The Edge – Yes

RP – Yes/Offord. S – Advision. E – Yes/Offord.
MP – Yessongs.

Exile On Main Street – Rolling Stones

RP – Miller. S – Stones Mobile. E – Various. MP – Essex

Foxtrot – Genesis

RP – Hitchcock S – Island E – Burns MP – Charisma.

Glitter – Gary Glitter

RP – Leander. S ... Mayfair. E – Hudson. MP – Various.

Homecoming – America

RP – America. S – L.A. E – Stone. MP – Warner Bros.

Never A Dull Moment – Rod Stewart

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

Roxy Music

RP – Sinfield. S – Command. E – Hendrikson.
MP – Buggane Music Ltd.

School's Out – Alice Cooper

RP – Ezrin. S – American. E – American. MP – American.

Slade Alive – Slade

RP – Chandler. S – Command. E – O'Duffy. MP – Various

The Slider – T. Rex

RP – Visconti/Bolan. S – Various. E – Hansson. MP – Wizard/
Warrior.

Trilogy – Emerson, Lake & Palmer

RP – Lake. S – Command. E – Hendrikson.
MP – Buggane Music Ltd.

**The Rise And Fall Of Ziggy Stardust And The Spiders
From Mars – David Bowie**

RP – Bowie/Scott. S – Trident. E – Scott. MP – Titanic/
Chrysalis.

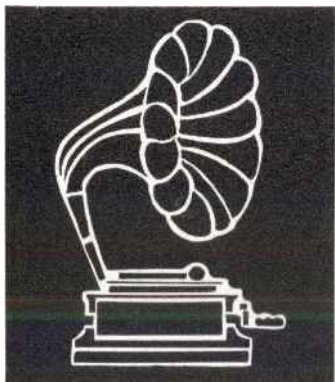
War Heroes – Jimi Hendrix

RP – Kramer/Jansen S – Electric Ladyland E – Kramer/Jansen
MP – Various.

Who Came First – Pete Townshend

RP – Townshend S – Eel Pie Sound E – Townshend MP – Var-
ious.

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



album reviews

ALBUM OF THE MONTH



AMERICA HOMECOMING WARNER BROTHERS K 46180

To my mind Crosby, Stills, Nash and Young were one of the most important outfits to burst on to the scene in recent years. When each decided to go their individual ways a vacuum was created and there was no shortage of candidates to fill it. However, it does seem now that America have it sewn up. This album, recorded in Los Angeles, confirms their talent. The harmonies are extremely tightly woven and full use is made of the three acoustic guitars (two six- and one twelve-string). The album contains their current single *Venture Highway* and a revised version of *Everyone I Meet Is From California* now titled *California Revisited*.

Tracks: Side One – Ventura Highway; To Each His Own; Don't Cross The River; Moon Song; Only In Your Heart

Side Two – Till The Sun Comes Up Again; Cornwall Blank; Head And Heart; California Revisited; Saturn Nights.

GILBERT O'SULLIVAN BACK TO FRONT MAM SS 502

Gilbert O'Sullivan must surely be one of the most talented songwriters to emerge over the past few years. His success lies in the fact that he's not 'like' anybody else – even his image defies comparison. This album contains more orchestration than did *Himself* and this is provided by Johnnie Spence. Lyrically, O'Sullivan is out on his own – nothing's too commonplace to fit into his songs and at times the effect is rather like an example of The Theatre Of The Absurd. Careful management has assured that Gilbert will be around for decades to come. *Back To Front* is a goodie.

Tracks: Side One – Intro; Hope You'll Stay; In My Hole; Clair; That's Love; Can I Go With You; But I'm Not; Outro.

Side Two – I'm In Love With You; Who Was It; What Could Be Nicer (Mum The Kettle's Boiling); Out Of The Question; The Golden Rule; I'm Leaving; Outro.



CAROLE KING RHYMES & REASONS ODE 77016

There seems to come a point in the career of every established songwriter where the material they are creating is merely a repetition of the style upon which their greatest success was established. Carole King, although unquestionably a truly great songwriter, seems to have reached this point with *Rhymes & Reasons*. The listener is not left with anything memorable as with her previous two albums. Ultimately, Carole King has become a pale imitation of Carole King.

Tracks: Side One – Come Down Easy; My, My She Cries; Peace In The Valley; Feeling Sad Tonight; The First Day In August; Bitter With The Sweet.

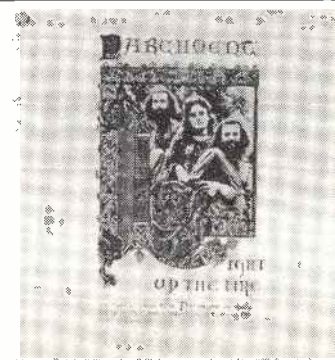
Side Two – Goodbye Don't Mean I'm Gone; Stand Behind Me; Gotta Get Through Another Day; I Think I Can Hear You; Ferguson Road; Been To Canaan.

PARCHMENT LIGHT UP THE FIRE PYE NSPL 18388

This is Parchment's first album. Using guitar, mandolin, slide guitar, sitar, and dulcimer, they manage to display their versatility through the 12 tracks which range from rock (*Better Than Yesterday*), pop (*Light Up The Fire*), traditional folk (*Till The Morning Comes*), comedy (*Zip Bam Boo!*) and even an old favourite (*Pack Up Your Sorrows*). It's a truly refreshing album and isn't caught in any particular trend. Excellent production by John Pantry. Recorded at IBC and Morgan.

Tracks: Side One – Light Up The Fire; Till The Morning Comes; Roundabout; Where Can I Find You; Love Is Come Again; Ship Out On The Ocean.

Side Two – Zip Bam Boo!; True Summer; Do You Love Me?; Son Of God; Better Than Yesterday; Pack Up Your Sorrows.



GROUNDHOGS**HOGWASH****UNITED ARTISTS UAG 29419**

The Groundhogs have distinctly uncluttered music to offer. While so many bands overwhelm the ear with overtracking and orchestral accompaniment, the Groundhogs reverse the procedure and rely on good material and the musical instruments at their disposal. This album is for the fan to sit and groove to rather than dance and rave to, not unless, of course, you're into their sort of thing and don't mind making a spectacle of yourself.

Tracks: Side One – I Love Miss Ogyny; You Had A Lesson; The Ringmaster; 3744 James Road.

Side Two – Sad Is The Hunter; S'one Song; Earth Shanty; Mr. Hooker, Sir John.

**J. GEILS BAND****FULL HOUSE****ATLANTIC SD 7241**

The cover of this album is confusing for the poker player as three jacks, a king and a queen are not a full house. Whether this is a mistake or a profound sense of humour remains to be seen. This LP harks back a little to the old r&b in places; it's a 'live' album and an enthusiastic audience creates plenty of atmosphere. Geils really does play some very nice guitar although I didn't take to the organ sound very much. Seth Justman who plays the organ does better with the piano.

Tracks: Side One – First I Look At The Purse; Homework; Pack Fair And Square; Whammer Jammer; Hard Drivin' Man.

Side Two – Serves You Right To Suffer; Cruisin' For Love; Looking For Love.

CAT STEVENS**CATCH BULL AT FOUR****ISLAND ILPS 9206**

We're a little late with this one as it's been in the charts now for quite some time. However, just in case you missed it *Catch Bull At Four* contains far more contrast than Stevens' previous offerings and is also more aggressive in its atmosphere. Musicians used on the album are Gerry Conway, Alun Davies, Jean Rousel and Alan James besides, of course, Cat himself. Del Newman's string arrangements on *18th Avenue* and *Silent Sunlight* are as impressive as ever and show why he's become one of the most sought-after arrangers in the business. What more can I say about the album except that it's brilliant – Cat Stevens' style.

Tracks: Side One – Sitting; Boy With A Moon And Star On His Head; Angelsea; Silent Sunlight; Can't Keep It In.

Side Two – 18th Avenue; Freezing Steel; O Caritas; Sweet Scarlet; Ruins.

**JAMES TAYLOR****ONE MAN DOG****WARNER BROTHERS K 46185**

Sweet Baby James does nothing to surprise us on this album. He seems to have got himself into a creative rut and the main criticism of his material would be the strong similarity between every song he writes. People that helped James out include Carole King, Carly Simon (now Mrs. Taylor), Linda Ronstadt and John McLaughlin. The main thing missing from *One Man Dog* is any sense of melody.

Tracks: Side One – One-Man Parade; Nobody But You; Chili Dog; Fool For You; Instrumental 1; New Tune; Back On The Street Again; Don't Let Me Be Lonely Tonight.

Side Two – Woh; Don't You Know; One Morning In May; Instrumental II; Someone; Hymn; Fanfare; Little David; Mescalito; Dance; Jig.

SANTANA**CARAVANSERAI****CBS 65299**

The Santana of *Caravanserai* don't seem to bear much relation to the Santana that whipped up a storm at Woodstock. They've mellowed a lot for sure and the music they're producing is gentler and far closer to jazz than rock. For me, all the things I loved about Santana are the things they've discarded in this progression. But I'm sure that new admirers will be recruited from the jazz scene. The album was produced by Carlos Santana and Mike Shrieve.

Tracks: Side One – Eternal Caravan Of Reincarnation; Waves Within; Look Up (To See What's Coming Down); Just In Time To See The Sun; Song Of The Wind; All The Love Of The Universe.

Side Two – Future Primitive; Stone Flower; La Fuente Del Ritmo; Every Step Of The Way.



**STEALERS WHEEL****STEALERS WHEEL****A & M****AMLS 68121**

This record is attracting a lot of rave reviews, and here is another one. Rab Noakes was with Stealers Wheel when they formed and has now gained recognition in his solo career – particularly his tour with Lindisfarne. This might be a cue for the band to get the accolade they richly deserve. Leiber and Stoller have produced this as well if not better than anything they ever did for Presley. Call this band folk, rock or what you will, but try to listen to them with a fresh ear. Many critics have described them as sounding like the Beatles – buy the album because they sound like Stealers Wheel

Tracks: Side One – Late Again; Stuck In The Middle; Another Meaning; I Get By; Outside, Looking In.

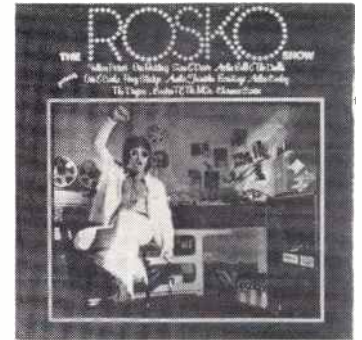
Side Two – Johnny's Song; Next To Me; Jose; Gets So Lonely; You Put Something Better Inside Me.

THE ROSKO SHOW**ATLANTIC K 40432**

It's your very own portable Emperor Rosko turning a sampler album into a whole show. As the tracks are all from 'best of' albums this is really the best of the best of soul music. The fact that Rosko's there in between numbers really adds to the continuity of the set and injects a 'live' feeling to things. A great album in every way and a piece of history to boot! Rosko's also writing for *Beat Instrumental* these days. Yeh! Sock it to 'em one time.

Tracks: Side One – Everybody Needs Somebody To Love (Wilson Pickett); Satisfaction (Otis Redding); Soul Man (Sam And Dave); Here I Go Again (Archie Bell); Soul Finger (Bar-Kays); Sweet Soul Music (Arthur Conley).

Side Two – Tramp (Otis And Carla); When A Man Loves A Woman (Percy Sledge); I Say A Little Prayer (Aretha Franklin); Come On Over To My Place (The Drifters); Green Onions (Booker T.); Looking For A Fox (Clarence Carter).

**GORDON LIGHTFOOT****OLD DAN'S RECORDS****WARNER REPRIS K 44219**

Fellow countryman of Joni Mitchell, Leonard Cohen and Neil Young, Mr. Gordon Lightfoot seems to have been the one that lost out. This is surely not through lack of talent though as a listen to *Old Dan's Records* will emphasise. More likely it's through the lack of a defined image that could be processed through the rock-biz machine. Lightfoot's got a good few albums behind him now and one wonders how long he can go on being satisfied with being under-rated. Tracks worth listening to: *Farewell To Annabel*, *You Are What I Am*.

Tracks: Side One – Farewell To Annabel; The Same Old Obsession; Old Dan's Records; Lazy Mornin'; You Are What I Am.

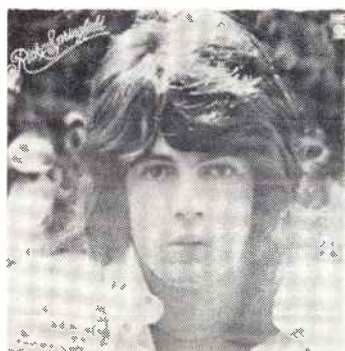
Side Two – Can't Depend On Love; My Pony Won't Go; It's Worth Believin'; Mother Of A Miner's Child; Hi' Way Songs.

PARTRIDGE FAMILY**A PARTRIDGE FAMILY CHRISTMAS CARD****BELL 214**

Sugar-coated pop at its best . . . or worst. I couldn't really believe that David Cassidy's admirers really want to hear their hero churning out such lumps of history as *White Christmas*, *Jingle Bells* and *Rockin' Around The Christmas Tree*. Still, I suppose it's true that weenie boppers aren't really old enough for nostalgia and they'll grow up thinking that Irving Berlin wrote *White Christmas* especially for David. Artistically speaking, I can't really say that the Partridge Family add any new dimensions to this dated material.

Tracks: Side One – My Christmas Card To You; White Christmas; Santa Claus Is Comin' To Town; Blue Christmas; Jingle Bells; The Christmas Song.

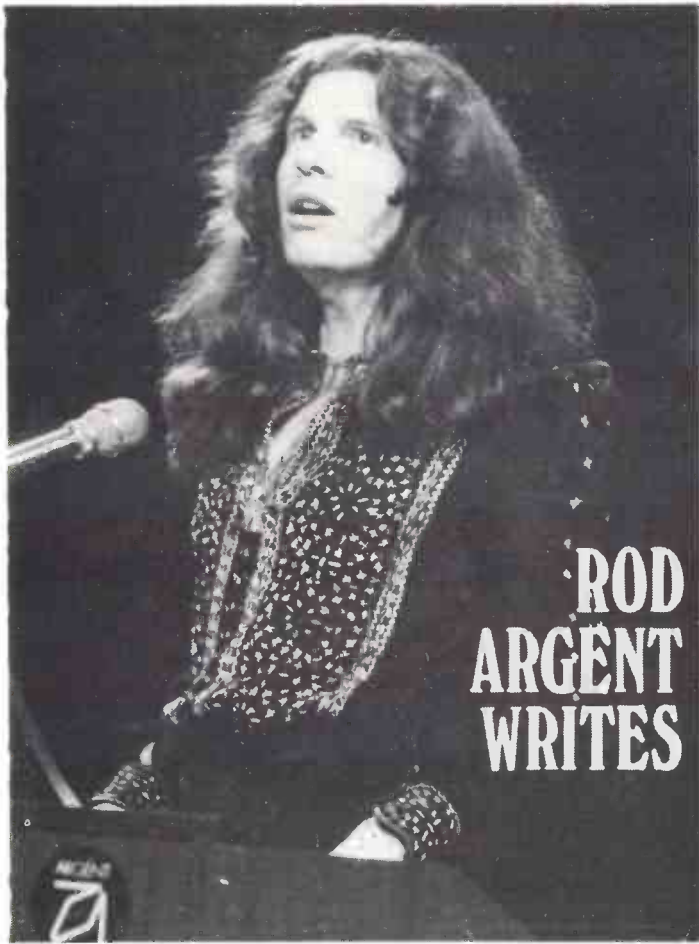
Side Two – Rockin' Around The Christmas Tree; Winter Wonderland; Frosty, The Snowman; Sleigh Ride; Have Yourself A Merry Little Christmas.

**RICK SPRINGFIELD****CAPITOL EA-ST 80001**

Rick Springfield is a talented new songwriter with the looks of a Cassidy or an Osmond. Here, on his first album, he shows us that he's not just a pretty face. All the compositions are by Springfield himself and the production was by Robie Porter. Del Newman, described in the credits as Arranger Fantastique, really shines in his string arrangements. The album was recorded during February of this year at Trident Studios. Included is his million-seller, *Speak To The Sky*.

Tracks: Side One – Mother Can You Carry Me; Speak To The Sky; What Would The Children Think; 1000 Years; The Unhappy Ending.

Side Two – Hooky Jo; I Didn't Mean To Love You; Come On Everybody; Why?; The Ballad Of Annie Goodbody.



ROD ARGENT WRITES

The first organ music I ever heard was as a kid of about ten. I used to sing in the choir of St. Alban's Cathedral, and after seeing the service would often climb the old iron staircase to sit among the hundreds of pipes which made up the massive organ, while the organist,

one of the finest in Europe, would thunder out some huge Bach fugue.

That sort of experience — in a setting which had heard organ music for maybe a thousand years — made a great impression on me, and whenever I think of organs, even now, that's the sort of

sound I instinctively hear. One of my great regrets is that it's not possible to take a massive, church organ on to the stage.

The use of the organ in anything other than classical music was made possible by the development of the electronic instrument. The most widely known and used of these is, of course, the Hammond. I think this is due to a couple of reasons. Firstly, Jimmy Smith virtually took the instrument out of its church-home background and adapted it for a more raunchy existence. Secondly, the instrument itself has more adaptability than any other. The drawbar system, which enables the player to select his own gradations of sound and tone, gives the instrument its biggest advantage over its competitors. Also, the larger models possess the only vibrato I've ever heard which is usable in rock music.

The biggest problem for musicians moving over from piano to organ — and because of obvious economic reasons this is usually the order of things — is the change in technique required. Many people don't realise how different their approach must be until they do change. The piano is a very dynamically-expressive instrument which responds to pressure and touch, while each note on the organ will sound ex-

actly at the same level, no matter how hard or softly you might hit it. Of course, there is some measure of control in the swell pedal, but it is not touch control.

The other main difference between the two instruments lays in the sustaining power of the organ. This opens a whole world of harmonic possibilities to the man who has only played the piano. For instance, simply playing a chord on the organ, and sustaining one of its notes while changing to another chord, will give an effect impossible on the piano. The range of tonal colour is enormous, and means you can approach it more like an orchestra than an instrument.

Perhaps the greatest problem for the organist in rock music is knowing what role he is to play; where he will fit in. Unlike the guitar, around which the evolution of rock has revolved, the organ has no easy slot. If there is no guitar in the band there is less of a problem, but most organists, working with a guitar, must devise an approach which will highlight their instrument while still complementing the rest of the band.

This is a worthwhile task because as the problem is slightly different in each case, the effort may easily result in the band sounding more original and distinctive than it otherwise would.

Echo, Blues Harp or Chromonica..

...HOHNER make them the best sounding, easiest playing harmonica you can own.



HOHNER
KEYBOARDS · GUITARS · AMPS · DRUMS
WE ALSO MAKE HARMONICAS

Osmond Brothers: The real appeal



The Osmond Brothers: No dismissal as 'mindless puppets'.

It's easy to dismiss the Osmonds as mindless puppets created and manipulated by hard-faced commercial interests with the sole intention of making money. But it's rather unfair to do so.

True, the six brothers — nine-year-old Jimmy, now being in the group — have been at the centre of one of the most carefully-planned publicity hype campaigns in pop history, true their Press agent paid 40 girls to stand outside their London hotel and scream during their first visit here, several months back.

But though they have received undoubted guidance from their parents and their early mentor, Andy Williams, though they temporarily lapsed into a Motown/Jackson Five rip-off to make the transition from merely TV regulars to big record sellers, they really do have genuine talent and the ability to make it on their own strength alone.

Now the fans need no urging to turn up and scream. The Osmonds' latest British tour produced scenes of fan

mania unheard of since the hey-day of the Beatles and there was so much screaming going on at the concerts that they needn't have bothered singing You could not hear them!

ENJOYMENT

Along with the aforementioned Jackson Five and David Cassidy, the Osmonds are sweeping pseudo-intellectualism aside and bringing some much needed, simple enjoyment and excitement back into the pop scene by touching the heart-strings of today's young record buyers who, for the most part, don't want to know about what mean guitar licks Clapton plays but think Donny's cute.

Naturally, amid all the big hype and the scream-scene, the Osmonds' true musical worth is easily overlooked or, worse, simply dismissed.

Since Donny is the one with the most appeal, it's his image of early teen immaturity and innocence which is projected. But it's as well to remember that lead guitarist, Alan Osmond is 22,

rhythm guitarist, Wayne Osmond is 20, and bass player, Merrill is 18, hardly young by rock group standards.

At 16, even drummer Jay is far from the youngest of his ilk in a big-time outfit. It's also worth remembering that it's Merrill who sings lead on many of their records, rather than Donny.

With such a wide age-range, they are able to present quite a diversity of pop styles as anyone prepared to listen with an open mind can find out. Indeed, their latest single *Wild Horses* is straight, heavy-rock, the kind of thing you would expect from far different groups, while Donny dug back 20 years for Jimmy Young's sentimental teen ballad *Too Young* as his most recent solo hit.

'Between us we've got an extremely wide range of musical tastes and I think that is what is going to enable us to develop and survive in this business,' explained big brother Alan, who proves the group really is in charge of its own destiny and isn't just manufactured, since he now

produces all their records himself.

'We've recently set up our own label, Kolob Records, and I'm on the look-out for new talent, while within the family we've got not just one but four distinct acts to project

'First off, there's the group itself, then there's Donny as a solo artist, little Jimmy as a solo artist and now our little sister, Marie, has cut a Country and Western record.'

Previously, Osmond product was produced by the renowned R&B specialist, Rick Hall, at his Fame Studios in Muscle Shoals, Alabama but, says Alan, 'We've always had a lot of control over what songs we have recorded and how they have been treated.'

Alan, personally, is very glad to see all the old songs coming back: 'I think it's nice to have pop standards. Those songs can come across as completely fresh, new things to the kids of today.'

'As far as Donny was concerned, *Too Young* was a totally new song, he'd never heard before and I think that's the way the kids took it too.'

TWO LEGS

Besides digging back into the pop songbook, the Osmonds are writing new material as well. Explained Donny: 'When Alan, Wayne and Merrill write songs they are putting their personal feelings as youngsters into them. I think that's why we get across to the kids far more easily than some of the rock groups.'

'To the kids we are just projections of themselves. They can easily relate to us.'

Relate they certainly do, even to the extent of 1,000 kids getting up at 5 a.m. to greet their arrival at London Airport three hours later, to making a round-the-clock vigil outside their London Hotel, to throwing ropes over balconies in an attempt to get to them, even, as one young American girl did recently, to the extent of jumping from the upper circle of a theatre and breaking two legs in the process!

BEAT INSTRUMENTAL'S GUITAR PRICE GUIDE

PLEASE NOTE: ALL PRICES ARE RECOMMENDED RETAIL SELLING PRICES AND ARE SUBJECT TO ALTERATION BY INDIVIDUAL STORES.}}

ANGELICA

2841 Classic	*10-15
2842 Classic	*12-15
2851 Classic	*17-15
2853 Classic	*19-75
2855 Classic	*25-25
2857 Classic	*22-50
2845 Folk	*17-00
2846 Folk	*24-30
2847 12/s Folk	*27-90
2871/0 Folk	*50-40
2872/0 Folk	*79-20
2873/0 Folk	*108-00
2875/0 Elec	*63-00
2876/0 Elec	*54-00
2878/0 Bass	*63-00

(All prices *subject to 7 1/2% increase)

ARNOLD HOYER

Elvis Presley 9309 Folk	125-00
Django Reinhardt Folk	199-00
9155 Folk	87-00
9176 12/s Folk	99-00
9308 Concert Folk	99-00

ARIA

John Pearse Folk	41-35
John Pearse Folk, Jm.	48-60
1695 Classic	46-91
1697 Classic	40-34
1676 Classic	35-64
1674 Classic	32-83
1674 Classic	28-13
1680 Classic	27-18
3002 Classic	101-43
3003 Classic	130-54
3004 Classic	145-57

AVON

3403 Elec	36-00
3404 Elec	35-00
3405 Bass	36-00
3406 Elec	34-50

CONTESSA

HG-10 Elec	44-05
HG-12 Elec	46-90
HG-10 Elec	62-50
HG-110V Elec	72-50
HG-160 Bass	102-30

DI GIORGIO

Signorina Classic	*27-75
Estudante Classic	*29-60
Classico Classic	*37-00
Topo Autur Classic	*48-00
Bel Som Classic	*59-20
Vibrante Classic	*74-00

(All prices marked * subject to increase of 7 1/2% until further notice, due to floating £)

EARTHWOOD

EG-II Folk	228-60
EB-II Acoustic 4/s Bass	228-60

EGMOND

Hitch-hiker Folk	14-95
Hitch-hiker Jm Folk	19-95
Kentucky Folk	16-00
Toledo Student Folk	6-99
Jumbo Folk	22-95
Double Six 12/s Folk	25-55
Jumbo de luxe Folk	31-50
12-string de luxe Folk	35-00
Booming Jumbo Folk	18-99
Lucky Seven Elec	21-75

EKO

Rio Brave Folk	57-00
Rio Bravo 12/s Folk	62-80
Ranger Folk	29-90
Ranger 12/s Folk	42-40
Ranger Folk Elec	48-00
Ranger 12/s Folk Elec	53-45
Ranger Folk Jm	34-80
Colorado Folk	17-10
Ranchero Folk	23-50
Ranchero 12/s Folk	31-00
Studio L Folk	15-60

EMMONS

Pro D10 10/s D/neck P/steel	859-00
Pro S10 10/s P/steel	605-00
Pro S12 12/s P/steel	705-00
SS8 8/s P/steel	248-00
SS10 10/s P/steel	400-00
ES8 8/s P/steel	198-00
ES10 10/s P/steel	210-00
GS10 10/s P/steel	395-00

ETIPHONE

FT145E Folk	56-75
FT146 Folk	63-35
FT150E Folk	69-95
FC22 Classic	49-95
FT165E 12/s Folk	77-40
EC20 Classic	47-25
FT130E Folk	51-00
FT135E Folk	62-50
EA260E Bass	78-50
EA250E Elec	72-90
ET278 Elec	76-35
ET280E Bass	66-95
ET277 Elec	72-00
ET285 Bass	77-75
ET270E Elec	59-50

EROS

9578 Elec	55-80
9579 Elec	53-55
9587 Elec	67-50
9585 Bass	67-50
9586 Bass	67-50
9353 Folk	31-50
9353/E Folk Elec	38-70
9356 12/s Folk	38-35
9356/E 12/s Folk Elec	45-55

FENDER

Jaguar Elec	331-53
Jazzmaster Elec	304-60
Stratocaster Elec W/ Trem	261-08
Stratocaster Elec	225-86
Telecaster Cus./Elec	213-43
Telecaster Stan./Elec	186-49
Jazz Bass	244-50
Precision Bass	205-14
Telecaster Bass	217-58
Bass VI	279-74
Bass V	277-66
800 10/s P/steel	652-71
2000 10/s P/steel	1110-63
400 P/steel	478-66
Shenadoah 12/s Folk	252-79
Villager 12/s Folk	161-62
Malibu Folk	134-69
Newporter Folk	101-54
Palomino Folk	169-91
Mustang Bass	182-34
Semi-Acoustic Telecaster Elec	277-66
Rosewood Telecaster Elec	327-39
Coronado II Elec	207-21
Telecaster Blond Elec	232-07
Musicmaster Elec	113-02
Musicmaster Bass	94-19
Fretless Bass	227-93

FRAMUS

5/194	35-00
5/195	57-00
J/113	103-60
5/198	42-00
5/196	180-00
Stereo Elec	63-00
J/370	38-00
J/155	147-00
5/120	99-00
5/380 Bass	99-00
5/355	99-00

FUZZY

S10 10/s P/steel	330-00
D10 10/s D/neck P/steel	485-00

GEISHA

9645 Classic	9-65
9646 Classic	10-80
9644 Classic	17-50
9648 Folk	17-00

GIANNINI

SN20 Classic	14-35
GN50 Classic	16-15
GN60 Classic	17-94
GN70 Classic	21-53
GN80 Classic	25-12
GN90 Classic	28-70
GN100 Classic	44-85
GS240 Folk	21-53
GS380 Folk	32-29
GS350 Folk	25-12
GS460 Folk	32-29
GS570 Folk	39-47
GS680 Folk	44-85
CRA6S Craviola	44-85
CRA6N Craviola	39-47
CRA12S 12/s Craviola	50-23

GIBSON

Barney Kessel Reg. Elec	464-00
Barney Kessel Cus. Elec	529-00
Johnny Smith D Elec	699-00
Johnny Smith DN Elec	709-00

Johnny Smith N Elec	689-00
Johnny Smith S/burst	679-00
Super 400 CES Elec	739-00
Super 400 CES S/burst	729-00
Byrdland Elec	579-00
Byrdland S/burst Elec	569-00
Crest Elec	503-00
L-5 CES Elec	630-00
L-5 CES S/burst Elec	620-00
L-5C Folk Elec	506-00
L-5C Folk Elec S/burst	503-00
Super 400C Folk Elec	584-00
ES-175D Elec	322-00
ES-150 Elec	299-00
ES-345 TD Elec S/burst	367-00
ES-340 TD Elec	329-00
ES-355 TD-SV Elec	545-00
ES-335 TD Elec	288-00
ES-320 TD Elec	204-00
ES-330 TD Elec	249-00
ES-325 TD Elec	225-00
Les Paul Rec. Elec	365-00
Les Paul Triumph Bass	299-00
Les Paul Custom Elec	249-00
Les Paul de luxe Elec	279-00
SG Custom Elec	329-00
SG de luxe Elec	229-00
SG Pro Elec	199-00
SG-100 Elec	121-00
SG-200 Elec	137-00
SG-250 Elec	162-00
L-5-S Elec	515-00
SG Standard Elec	239-00
SG Special Elec	205-00
SG-2 Elec	159-00
SG-1 Elec	145-00
EB-0 Bass	209-00
EB-3 Bass	244-00
SB-300 Bass	153-00
EB-3L Long Scale Bass	250-00
EB-0L Long Scale Bass	222-00
CG-00 Long Scale Bass	153-00
SB-350 Bass	165-00
SB-450 Long Scale Bass	165-00
EB-4L Long Scale Bass	235-00
EB-2D Bass	301-00
J-100 Custom Folk	295-00
J-200 Artist Folk	393-00
J-300 Artist Folk	559-00
Dove Custom Folk	339-00
Heritage Custom Folk Hummingbird	254-00
Blue Ridge Custom Folk	226-00
SJ de luxe Folk	217-00
J-50 de luxe Folk	188-00
J-45 de luxe Folk	180-00
J-40 Folk	163-00
J-55 Folk	215-00
Les Paul Jumbo Folk	336-00
J-160E Custom Folk	237-00
B-25 de luxe	176-00
LG-0 Folk	108-00
B-20 Folk	151-00

Blue Ridge 12 Custom 12/s Folk	272-00
B-45-12N de luxe 12/s Folk	239-00
B-25-12N de luxe 12/s Folk	199-00
LG-12 12/s Folk	129-00
Citation Elec	1404-00
Citation Natural Elec	1414-00
C-200 Classic	190-00
C-300 Classic	226-00
C-400 Grand Classic	283-00
C-500 Grand Classic	339-00

HAYMAN

1010 Elec	147-47
2020 Elec	175-45
3030 Elec	141-19
4040 Bass	155-00

HOFNER

HS-4580 Elec	104-00
Congress Folk	42-00
Hawaiian Artist Elec Steel	47-50
Hawaiian Standard Elec Steel	36-50
HS-173V Elec	81-00
HS-174 Elec	113-00
HS-175 Elec	92-00
HS-164V Elec	60-00
HS-4579 Elec	120-00
Galaxie Elec	98-50
HS-185 Artist Bass	76-00
HS-186 Bass	93-00
HS-187 Bass	108-00
HS-189 Bass	101-50
HS-182 Bass	68-00
Violin Bass	83-00
Professional Bass	57-00
Western Folk	56-50
Western 12/s Folk	66-50
Western Folk Elec	72-50
Arizona Folk	42-50
Arizona 12/s Folk	47-50

HOHNER ELEC

SG2 Elec	38-85
SG200 Elec	44-30
SG2000 Elec	50-60
SG1B Bass	37-85
LP200G Elec	54-75
TF200 Elec	41-35
SE2B Bass	35-70
SE2T Elec	30-10
3V1V Bass	49-85
SP1 Elec	21-10
FTZT Elec	24-35
AT2T Elec	24-40
MB200B Bass	38-90
SA148 Elec	31-45
PM302 Elec	47-70
PM302B Bass	49-45
911 Elec	28-95
XK250/251/252 Fretless Bass	159-80
LG23R Elec with built in Rhythm	80-45
500 Student Folk	8-25
SG104 Student Folk	9-90
SG105 Student Classic	10-50

GRAMMER

H-10 Merle Haggard Folk	298-80
G-50 Johnny Cass Folk	298-80
G-30 Folk	252-00
G-20 Folk	266-40
S-30 Folk	216-00
S-20 Folk	221-40

GUILD

D-25M Folk	131-40
D-35NT Folk	162-00
D-40NT Folk	185-40
D-44M Folk	221-40
D-50NT Folk	253-80
D-55NT Folk	316-80
G-37M Folk	185-40
F-30NT Folk	118-80
F-30NT Folk	149-40
F-40M Folk	221-40
F-47NT Folk	221-40
F-50R Folk	365-40
F-112NT 12/s Folk	169-20
F-212NT 12/s Folk	216-00
F-212XL 12/s Folk	259-00
S-50 Elec	115-20
S-50HB Elec	126-00
S-100 Elec	183-60
S-100S Elec	198-00

S-100SC Elec	226-80
JS-1 Bass	162-00
JS-1I Bass	198-00
JS-1IS Bass	212-40

HAGSTROM

9430 Elec	99-90
9431 Bass	99-90
The Swede Elec	147-50
The Swede Bass	147-50
9375 12/s Folk	85-00
9375/E 12/s Elec Folk	100-00
9374 Folk	80-00
9374/E Elec Folk	100-00
Isabella Classic	49-95
Senorita Classic	34-95

HARMONY

Grand Concert Folk	*52-20
Jumbo Folk	*63-90
Jumbo de luxe Folk	*90-00

(*Plus 7 1/2% surcharge)

HARPTONE

L-6N Folk	168-40
L-6NC Folk	183-60
L-12N 12/s Folk	183-60
E-6N Folk	144-00
E-12N 12/s Folk	158-40
E-6NC Folk	158-40
Z-6N Folk	210-60
RS-6NC Custom Folk	243-00

HAYMAN

1010 Elec	147-47
2020 Elec	175-45
3030 Elec	141-19
4040 Bass	155-00

HOFNER

HS-4580 Elec	104-00
Congress Folk	42-00
Hawaiian Artist Elec Steel	47-50
Hawaiian Standard Elec Steel	36-50
HS-173V Elec	81-00
HS-174 Elec	113-00
HS-175 Elec	92-00
HS-164V Elec	60-00
HS-4579 Elec	120-00
Galaxie Elec	98-50
HS-185 Artist Bass	76-00
HS-186 Bass	93-00
HS-187 Bass	108-00
HS-189 Bass	101-50
HS-182 Bass	68-00
Violin Bass	83-00
Professional Bass	57-00
Western Folk	56-50
Western 12/s Folk	66-50
Western Folk Elec	72-50
Arizona Folk	42-50
Arizona 12/s Folk	47-50

HOHNER ELEC

SG2 Elec	38-85
SG200 Elec	44-30
SG2000 Elec	50-60
SG1B Bass	37-85
LP200G Elec	54-75
TF200 Elec	41-35
SE2B Bass	35-70
SE2T Elec	30-10
3V1V Bass	49-85
SP1 Elec	21-10
FTZT Elec	24-35
AT2T Elec	2

SHO-BUD	
6141 10/s D/neck P/ steel.....	780-00
6140 10/s P/steel.....	580-00
6139 10/s P/steel.....	340-00
Maverick P/steel.....	340-00
SUZUKI	
3060 Classic.....	75-08
3055 Classic.....	52-38
3054 Classic.....	28-80
1665 Classic.....	21-37
1664 Classic.....	19-71
1663 Classic.....	16-87
TANTARRA	
4197 Classic.....	24-30
4195 Classic.....	15-12
2010 Classic.....	22-50
S116N Folk.....	N/A
1307 Folk.....	17-50

1324 Folk.....	19-50
1325 Folk.....	21-50
TATRA	
9198 Classic.....	14-85
9225 Classic.....	17-25
Hi-spot Classic.....	10-50
Hi-spot Folk.....	9-99
TERADA	
S.616N Classic.....	15-95
C.103N Classic.....	17-40
G.703 Classic.....	19-70
G.705 Classic.....	19-70
G.706 Classic.....	29-05
800 Classic.....	27-85
1200 Classic.....	35-20
1200 Classic.....	35-20
G.720 Classic.....	64-35
Fl.202 Folk.....	25-25

FW.502 Folk.....	39-15
Fl.942 Folk.....	36-25
FW.504 Folk.....	49-50
FW.505 Folk.....	49-50
W.513 12/s Folk.....	47-85
TORRE	
Student Classic.....	9-42
Chica Classic.....	10-31
Scala Classic.....	11-93
Torre Classic.....	11-93
Supremo Classic.....	12-65
Spagnola Classic.....	14-35
Viva Classic.....	19-91
Granada Classic.....	23-14
VARSIITY	
Metal-strung Student.....	*8-10
Nylon-strung Student.....	*9-00
(* Plus 7 1/2% surcharge)	

VITTORO	
Small Classic.....	*9-99
Full-size Classic.....	*16-25
(* Plus 7 1/2% surcharge)	
VIVA	
Viva 1 Folk.....	7-19
Viva 2 Folk.....	7-99
Viva 3 Folk.....	8-70
Viva 4 Folk.....	11-50
YAMAHA	
S50A Folk.....	21-50
FG75 Folk.....	25-60
FG110 Folk.....	33-10
FG140 Folk.....	39-90
FG150 Folk.....	42-35
FG180 Folk.....	45-75
FG230 12/s Folk.....	57-90
FG300 Folk.....	82-75

FG500 Folk.....	107-25
G50A Classic.....	24-25
G60A Classic.....	26-80
G85A Classic.....	28-50
G100A Classic.....	32-15
G130A Classic.....	37-00
G170A Classic.....	43-80
GC-3 H/made Classic.....	106-25
GC-5 H/made Classic.....	152-00
GC-10 H/made Class.....	205-50
Z.B.	
Student S10 10/s P/ steel.....	420-00
Professional S10 10/s P/steel.....	590-00
S11 11/s P/steel.....	650-00
S10 10/s D/neck P/ steel.....	590-00
D10 10/s D/neck P/ steel.....	833-00

D10/11 10/s + 11/s	
D/neck P/steel.....	893-00
D11 11/s D/neck P/ steel.....	
955-00	
ZEN-ON	
W160 Folk.....	49-15
W300 Folk.....	55-35
W200 12/s Folk.....	52-25
ZENTA	
P1 Elec.....	18-65
FTI Elec.....	21-95
FT27 Elec.....	28-05
FT208 Bass.....	41-25
TF208.....	43-95
SE27 Elec.....	35-45
SE2B Bass.....	41-75
SG27 Elec.....	48-60
SG1B Bass.....	46-55

AMPLIFIERS, P.A. SYSTEMS AND SPEAKER CABINETS

B. L. PAGE	
DYNA CORD	
Perfect combo.....	225-00
Twen 17-watt combo.....	69-00
Bassting T bass amp.....	102-00
Imperator bass amp.....	141-00
B1000 bass amp.....	225-00
Hi-Fi Favorit 11 m/amp.....	**
Hi-Fi Favorit 11 m/a.....	165-00
Imperator amp.....	141-00
G2000 guitar amp.....	249-00
Eminent 11 PA amp.....	147-00
Eminent 11 PA amp.....	165-00
Gigant PA amp.....	324-00
A1000 Slave amp.....	210-00
D350 80-watt box.....	159-00
D3000 160-watt box.....	267-00
HMS 100 radiator.....	111-00
HMS 1000 radiator.....	215-00
D3000 bass box.....	267-00
D580 bass box.....	174-00
D55 bass box.....	96-00
D150 guitar box.....	**
D380 vocal box.....	240-00
VOCAL COLS:	
D310H 80 watts.....	186-00
S25, S45, S60.....	**
S100 80 watt.....	147-00
H510 125 watt.....	75-00
S46.....	90-00

LS212 100-watt 2 x 12.....	64-50
LS412 200-watt 4 x 12.....	115-20
GB0412 200-watt 4 x 12.....	116-10
12.....	116-10
GB0215 100-watt 2 x 15.....	98-40
CARLSBRO	
LEAD, BASS, ORGAN AMPLIFIERS	
60 TC.....	82-00
100 TC.....	114-00
200 TC.....	149-00
60 TR.....	102-00
100 TR.....	124-00
60 TC twin.....	132-00
60 TR twin.....	159-00
PUBLIC ADDRESS:	
60/5 PA.....	95-00
60 PA reverb.....	101-00
100 PA reverb.....	118-00
100/7 PA.....	129-00
200/7 PA.....	159-00
100 PA slave.....	99-00
200 PA slave.....	128-00
LEAD, BASS, ORGAN SPEAKER UNITS:	
2 x 12, 60 watt.....	71-00
2 x 12, TS 60 watt.....	71-00
4 x 12 small, 80 watt.....	88-00
4 x 12 small, 120 watt.....	111-00
4 x 12 large, 80 watt.....	92-00
4 x 12 large, 120 watt.....	116-00
1 x 18, 100 watt.....	82-00
1 x 18, 200 watt.....	133-00
2 x 15, 100 watt.....	108-00
4 x 15, 200 watt.....	183-00
1 x 15 twin horn, 50w.....	96-00
PA SPEAKER UNITS:	
1 x 12 PA, 60w pair.....	88-00
2 x 12 PA, 80w pair.....	95-00
2 x 12 PA, 120w pair.....	115-00
4 x 12 PA, 160w pair.....	165-00
4 x 12 PA, 240w pair.....	217-00
1 x 15 twin horn, 100w pair.....	192-00
2 x 12 one horn, 120w pair.....	145-00
Horn Unit (2), 120w pair.....	85-00
Horn Unit (4), 240w pair.....	142-00
CLEARTONE	
PARK	
1001, 75-watt amp.....	85-70
1002, 150-watt amp.....	142-29
1003, 150-watt amp.....	148-57
1005, 100-watt amp.....	118-23
1006, 250-watt slave.....	177-90
1007 mixer.....	177-90
1008 lead cab.....	103-59
1009 bass cab.....	103-59
1010, 2 x 15 cab.....	95-48
1011, 1 x 18 cab.....	75-33
1012 Altec lead cab.....	140-00
1013 Altec bass cab.....	130-00
1014 h.f. horn cab.....	164-05
1015 horn cab.....	62-80
1016, 4 x 15 cols.....	192-51
1017, 2 x 12 cols.....	108-80
1018, 28-watt combo.....	90-32
1019, 50-watt combo.....	144-38

SOUND CITY:	
8300, 20/20 p.a.....	33-33
8301, 50-watt lead.....	65-10
8302, 50-watt bass.....	65-10
8324, 50-watt organ.....	65-10
8303, 50-watt p.a.....	76-65
8304, 100-watt lead.....	91-64
8305, 100-watt bass.....	91-64
8325, 100-watt organ.....	91-64
8306, 100-watt p.a.....	109-97
8307, 200-watt lead.....	129-97
8308, 200-watt bass.....	129-97
8326, 200-watt organ.....	129-97
8309, 200-watt p.a.....	146-63
8330, 120-watt slave.....	77-31
8310, 2 x 10 p.a. col. pair.....	N/A
8319, lead cab.....	67-81
8320, bass cab.....	67-81
8321, organ cab.....	67-81
8312, 2 x 12 p.a. col. pair.....	106-56
8313, lead cab.....	95-91
8314, bass cab.....	95-91
8322, organ cab.....	95-91
8315, p.a. col. pair.....	172-25
8316, lead cab.....	110-44
8317, bass cab.....	110-44
8323, organ cab.....	110-44
8318, p.a. cols.....	205-36
8329, horns.....	69-75
8331, p.a. 60.....	46-50
8332, horn cab.....	50-30
8334, horn cab.....	166-63
8333, mon. cab, 50w.....	34-88
8334, mon. cab, 100w.....	62-00
8327, concord amp.....	134-27
8328, combo 60.....	136-71
8350, slider amp.....	39-99
8337, concord reverb.....	179-03
8336, concord bass.....	134-27
8335, concord 80w.....	195-68
8351, bass slider.....	39-99
8340, mixmaster.....	260-40
8345, echomaster I.....	234-52
8346, echomaster II.....	272-96
J. B. LANSING:	
D120F, 80 watt.....	64-88
D130F, 80 watt.....	72-32
D140F, 100 watt.....	74-40
SB110, 50-watt enc. on app.....	119-40
SB120, 80-watt enc.....	119-40
SB130, 80-watt enc.....	134-62
SB230, 160-watt enc.....	242-00
BB140, 80-watt enc.....	139-39
BB240, 160-watt enc.....	252-24
PA130, 80-watt enc.....	235-68
PA230, 160-watt enc.....	336-00
PAL, 80w horn cab.....	170-00
PAL, 160w horn cab.....	300-00
PAO 75, tweeter.....	64-00
IMPACT:	
1015, 60-watt amp.....	69-75
1017, 120-watt amp.....	91-65
1011, l/o cab.....	95-91
1016, p.a. col. pair.....	172-05
1016A, p.a.....	53-86
1018, bass cab.....	77-50

b/o.....	147-47
Lied TD160, 160w.....	231-47
b/o.....	256-67
Lied 200 super, 160w.....	256-67
b/o.....	256-67
Lied 200 bass, 160w.....	256-67
b/o.....	256-67
B50, 50w cab.....	67-20
B60, 60w cab.....	82-13
Lied 100B, 100w cab.....	156-80
B150, 150w cab.....	166-12
San Remo, 200w cab.....	176-40
Lied 160, 160w cab.....	214-67
J4, 15w combo.....	40-00
J8, 30w combo.....	74-48
Tempest 25, 25w.....	64-48
Didactic 6, 35w com- bo/p.a.....	99-00
DJ ELECTRONICS	
DJ Group 300, 150w.....	120-00
DJ Group 300, 150w.....	110-00
slave amp.....	54-45
DJ100, 100w slave.....	45-10
DJ105, 30w p.a. amp.....	69-30
DJ705, 70w p.a. amp.....	61-87
DJ500, 50w p.a. amp.....	74-25
DJ1000, 100w p.a. amp.....	86-90
Discmaster, 100w slv.....	65-50
Prince, 50w cab.....	40-00
Consort, 100w cab.....	60-00
Majestic, 100w cab.....	80-00
Sovereign, 100w cab.....	90-00
ELECTROSONIC	
Custom-built, prices on application	
GEN. EL. MUSIC	
LEM & GEM	
Baby Lem mixer amp.....	193-00
LP.60, cab.....	89-00
LG.100, cab.....	144-00
LG.300, cab.....	209-00
Pro Lem mixer.....	148-00
Power Module, 100w.....	82-00
Power Module, 180w.....	112-00
Len 911, bass amp.....	258-00
Lem 912, guitar amp.....	268-00
Venus G20.....	42-00
Mars G30.....	59-00
Mars B30.....	59-00
Saturn GR50.....	129-00
Saturn B50.....	62-00
Bass 80.....	148-00
Explorer 80.....	152-00
Vanguard 60.....	149-00
Variosound R80.....	268-00

DR.406, 400w p.a.....	285-00
SE.4121, 50w, 4 x 12.....	87-00
SE.4123, 100w, 4 x 12.....	97-50
SE.4122, 150w, 4 x 12.....	109-50
SE.4128, 200w, 4 x 12.....	145-50
SE.4124, 50w, 4 x 12.....	84-00
SE.4125, 100w, 4 x 12.....	99-00
SE.4126, 150w, 4 x 12.....	112-50
SE.4127, 200w, 4 x 12.....	148-50
HÖHNER	
Orgaphon 24 MH.....	108-15
Orgaphon 33 MH.....	159-00
Orgaphon 55 GB.....	226-50
Orgaphon 60 N.....	245-00
Orgaphon SR76.....	239-95
Super Reverb 61.....	268-05
Solo Uni-amp.....	46-70
Box 80 cab.....	99-60
Filter for Box 80.....	13-75
OTS 100 cab.....	163-95
HORNBY-SKEWES	
MILES PLATTING	
V.100, 100w amp.....	85-75
V.50, 50w amp.....	69-96
PA.50, p.a. amp.....	83-14
PA.100, p.a. amp.....	102-07
V.50-S, 50w 2 x 12 in. cab.....	63-96
PA.50-S, 50w 2 x 12 in. cols, per pair.....	104-90
PA.100-S, 100w 4 x 12 in. cols, per pair.....	169-14
C.30, 30w combo and 1 x 12 in.....	101-22
C.50, 50w combo and 2 x 12 in.....	119-74
ZENTA	
Z.50/6789ex, 50w.....	105-23
combo and 1 x 12 in. Z.50, R/8507ex, as previous + reverb.....	131-86
CD.15.5N, 10w.....	45-22
and 1 x 12 in. and light show.....	66-50
CD.6.SN, 6w.....	24-50
and 1 x 8 in.....	24-50
CD.6.STD, as previous and trem.....	30-25
Z.3, 3w.....	19-33
1 x 6 in.....	19-33
IC ELECTRICS	
PAU 3030, stereo, 30w p.c.....	66-60
PAU 6060, stereo, 60w p.c.....	78-80
ADM 60/3, 60w p.a.....	78-80
MP, 101, stereo mixer pre-amp.....	98-80
JENNINGS	
AC 15, combo.....	47-00
AC 40, combo.....	150-00
J 40, combo.....	140-00
J 100, combo.....	217-00
J 100/D, combo.....	225-00
B 50, combo.....	153-00
B 100, combo.....	200-00
B 50, amp.....	82-00
B 100, amp.....	105-00
J 100, amp.....	115-00
J 200, amp.....	185-00
AC 100, amp.....	130-00
J 50, cab.....	69-00
B 1, cab.....	95-00
B 2, cab.....	95-00
B 3, cab.....	71-00
D 4, cab.....	110-00
PA 50, p.a. amp.....	90-00

PA 100, p.a. amp.....	120-00
LS 410, col.....	50-00
LS 412, col.....	75-00
LYNG DYNAMICS	
ALTEC	
SC Guitarist, b/l/o, 147w.....	120-00
Power Module, slave, 85/100w.....	75-00
Altec 1210AX, 100w p.a.....	360-00
Altec 1212AX, 100w p.a.....	300-00
Altec 1214AX, 100w p.a.....	360-00
1220AX mixer price.....	N/A
2 x 12G, 150w.....	135-00
2 x 12GH, l/o/p.a., 200w.....	150-00
2 x 15G, l/o/p.a., 200w.....	170-00
2 x 15GH, l/b/o, 300w.....	185-00
2 x 15B, b/o, 200w.....	200-00
2 x 15BH, b/o, 300w.....	215-00
1208/1A, 100w bass bin.....	130-00
1208/1B, 100w bin + amp.....	260-00
1208/2A, 30w horn enc.....	160-00
MACINNES	
CROWN INT/AMCRO	
IC150, stereo pre-amp.....	128-00
D60, 60w amp.....	97-00
D150, 140w amp.....	199-00
DC300, 340w amp.....	360-00
M600, 1000	

Unit 12, 200w lead	445-00
Unit 13, 200w lead	438-00
Unit 14, 50w lead	216-50
Unit 15, 50w lead	203-50
Unit 16, 100w lead	238-50
Unit 17, 100w lead	269-50
Unit 18, 100w lead	281-50
Unit 19, 200w lead	513-00
Unit 20, 50w bass	157-50
Unit 21, 100w bass	260-50
Unit 22, 100w bass	358-00
Unit 23, 200w bass	513-00

OTHERS:

2040, 50w combo	159-50
2041, 50w two piece	194-00
2048, 50w amp	102-50
2059, 100w two piece	269-00
2046, 25w combo	98-00
1930, 10w combo	75-50
2003, 100w PA amp	134-00
1968, 100w PA amp	129-00
1985, 50w PA amp	89-00
2043, 200w PA cols	187-00
2047, 100w PA cols	123-00
1983, 100w PA cols	120-00
Unit 24, 20w PA s/u	108-50
Unit 25, 50w PA s/u	212-00
Unit 26, 100w PA s/u	257-00
Unit 27, 100w PA s/u	316-00
2050 PA mixer	273-50
2051 PA 250w slave	194-00
2056, 250w PA cab	262-00
2055, 125w PA cab	401-00
2057, horn unit	137-00
2052, lead/organ, 125 watt cab	153-00
2053, lead/organ, 100 watt cab	109-00
2054, lead/organ, 125 watt cab	128-00

LINE SOURCE PA:

2009, 100w amp	148-00
2010, 50w amp	90-00
2011, 20w amp	54-00
2008, 6w col.	15-50
2007, 10w col.	27-00
2006, 15w col.	32-50
2005, 18w col.	36-00
2004, 24w col.	44-00

MAURICE PLAQUET

AMPEG:	
V4, 120w stack	530-00
V2, 60w stack	360-00
SVT, 300w system	N/A
VT22, 100w combo	320-00
V4B, 100w bass sys.	485-00
B25B, 55w bass sys.	N/A
B15B, 60w combo	N/A

ACOUSTIC:

271, 375w lead sys.	590-00
371, 365w bass system	545-00

ORANGE

250w PA amp	390-00
120w PA amp	135-00
250w slave	262-50
120w slave	112-50
1500w slave	630-00
250w amp	292-50
120w graphic amp	112-00
80w graphic amp	105-00
80w graphic combo amp	158-00
Bouncer, 100w cab	128-00
Bouncer, PA cab	180-00
PA cab	180-00
PA 120w col.	119-00
120w stack box	119-00
250w stack box	198-00
Reflex box	180-00
Bass box	98-00

RSE

RSE Model 3, 300w amp	N/A
RSE Model 4, double bass horn cab	N/A
RSE Model 5, single bass horn cab	N/A
RSE Model 6, mid/treble horn cab	N/A

SAI

3 x 10 in. col.	70-00
4 x 10 in. col.	87-00
1 x 12 in. cab	67-50
2 x 12 in. cab	97-00
4 x 12 in. cab	170-00
4 x 12 in. M.	87-50
4 x 12 in. H.	97-50
4 x 12 in. M slope.	87-50
4 x 12 in. H slope.	97-50

SELMER

Zodiac 50 SV	79-75
Zodiac 100 SV	99-00
Compact 15 SS	39-90
Compact 30 SV	82-50
Compact 50R SV	129-00
PA 100/6 SV	129-00
PA 100/4 SV	94-00
Treble 'N' bass 100 SV	83-00

Treble 'N' bass 50 SV	65-00
Treble 'N' bass 50 SVR	75-00
Chieftain 200 amp	149-00
Chieftain 100 horn enc.	95-00
Chieftain 100 bass cab	95-00
Chieftain unit comp	329-00
Goliath 100 Mk II	69-50
Goliath 50 Mk II	62-50
All-purpose 100	99-00
All-purpose 50	68-00
TV 60 PA col	73-00
TV 35 PA col	44-00
TV 20 PA col	55-00

SIMMS-WATTS

Ike Isaacs Pro combo	144-15
Ike Isaacs Pro reverb	159-65
PA70 amp	76-72
PA70 col (pair)	85-25
PA cols 4 x 8	108-00
AP100 I/b/o amp	108-50
GE100 graphic amp	139-50
PA 100 amp	117-25
PA cols 2 x 12 (pair)	142-60
Add-on-horns, twin horns	69-75
AP200 I/b/o amp	153-45
PA 200 amp	170-50
APU200 p.a. slave	147-25
PA cols, 4 x 12 (pair)	248-00
H100 super horn cab	333-25
AP 4 x 12 I/b/o cab	108-50
TT 4 x 12 bass cab	133-30
SLH 4 x 12 I/o cab	189-87
SL lead cab	99-20

SOLAR SOUND

100w amp	90-00
50w amp	65-00
100w PA camp	110-00
50w combi.	85-00
Coloursound amp	22-50
Slave unit	65-00
4 x 12 lead cab	85-00
4 x 12 bass cab	110-00
2 x 12 gen. cab	47-50
4 x 12 p.a. col (pair)	185-00
2 x 12 p.a. col (pair)	110-00

TRIUMPH

JOHNSON	
J5V, 5w combo	22-35
J15V, 15w combo	40-00
J30V combo	79-60
J50V combo	86-00
J100 UV amp	94-50
J100 PV p.a. amp	103-60
J100 PVR p.a. amp	114-67
J100 SV slave	79-33
J100 SS slave	49-29
J100 SS/C slave	43-71
J/412 M cab	96-88
J/412 H cab	112-38
J412 F cab	79-80
J412 G cab	103-16
J412 SM cab	95-95
J412 SH cab	110-45
J412 SF cab	78-90
J412 SG cab	101-82
J/212 M cab	60-14
J/212 H cab	69-13
J/212 F cab	51-62
J/212 G cab	64-80

TURNER

T100 amp	125-00
M12-5 mixer	725-00
LFH 15 J bass horn	150-00
MRH 50 mid-range enc.	125-00
HFR 50 h.f. enc	150-00
MON 12 H mon. and h.f. (pair)	160-00
CX/2 crossover	85-00

VOX

Complete range being revised at present will be inserted as soon as available.

W.E.M

Dominator Mk. III	52-50
Dominator bass Mk. I	64-50
Power Musette Mk. II	52-50
ER 40 amp	58-00
PA 40 amp	58-00
SL 40 slave	51-00
Mon. rev. combo amp	130-00
Mon. rev. amp top	75-00
ER 100 amp	98-50
PA 100 amp	98-50
SL 100 slave	86-50
Band mixer, 40w	95-00
Band mixer, 100w	135-00
Audiomaster mixer	240-00
Super Dual 12	54-50
Super 40	52-00
Starfinder 100 bass	65-00
Starfinder 100 Twin 15	79-00
Super Starfinder 4 x 12 in.	112-00

X40 Reflex bass	133-00
1 x 12 in. PA speaker	31-50
4 x 10 in. col.	50-00
6 x 10 in. col.	81-50
Club System H.	55-00
Band System H.	55-00
Club System 2 x 12 in.	38-00
Vendetta	115-00
4 x 12 in. A col.	73-50
4 x 12 in. A super col.	86-00
4 x 12 in. B col.	108-00
4 x 12 in. C col.	102-00
2 x 12 in. B cab	59-00
X32 horn col.	57-00
X29 multihorn enc	225-00
Festival stack	480-00

WESTERN ORGAN STUDIOS

KUSTOM BASS SYSTEMS:

2-12B-1	266-06
---------	--------

250 BASS AMPLIFIERS:

2-15B-1	346-10
3-15B-1	409-20
2-15AB-1	420-33
3-15AB-1	520-57
2-D140F-1	449-23
3-D140F-1	563-90
1-188Horn-1	397-24

500 BASS AMPLIFIERS:

4-15B-1	591-96
6-15B-1	718-17
4-15AB-1	740-46
6-15AB-1	940-90
4-D140F-1	798-18
6-D140F-1	1027-56
2-18B-1	694-24

150 GUITAR SYSTEMS:

2-12G-1	245-46
2-12G-2	276-36
1G+1H-1	288-34
1G+1H-2	319-29

250 GUITAR AMPLIFIERS:

4-12G-1	346-10
4-12G-2	387-32
4-12G-4	428-59
2-15G-1	346-10
2-15G-2	387-32
2-15G-4	428-59
2-15A-1	407-94
2-15A-2	449-23
2-15A-4	490-47
2-15L-1	428-59
2-15L-2	468-83
2-15L-4	511-08
2G+1H-1	409-20
2G+1H-2	450-47
2G+1H-4	491-70
2A+1H-1	471-07
2A+1H-2	512-33
2A+1H-4	553-56
2L+1H-1	491-70
2L+1H-2	532-96
2L+1H-4	574-20

500 GUITAR AMPLIFIERS:

8-12G-1	591-96
8-12G-2	633-20
8-12G-4	674-44
4-15G-1	591-96
4-15G-2	633-20
4-15G-4	674-44
4-15A-1	715-69
4-15A-2	765-93
4-15A-4	798-18
4-15L-1	765-93
4-15L-2	798-18
4-15L-4	839-44
4G+2H-1	718-15
4G+2H-2	759-39
4G+2H-4	800-67
4A+2H-1	841-90
4A+2H-2	883-14
4A+2H-4	924-78
4L+2H-1	883-14
4L+2H-2	924-78
4L+2H-4	965-65

PA AMPLIFIERS:

595PA	345-27
795PA	447-54
150PA	407-13
302PA	509-43
303PA	723-90
304PA	847-66
305PA	888-90
602PA	918-21
603PA	1327-39
604PA	1574-89
605PA	1657-38
PA Monitor	161-30

BASS CABINETS:

2-12B	147-27
2-15B	169-53
3-15B	232-65
2-15AB	243-78
3-15AB	344-03
2-D140F	272-65
3-D140F	387-33

1-18B	210-79
X2-15B	255-75
X3-15B	318-84
X2-15AB	330-00
X3-15AB	430-23
X2-D140F	358-88
X3-D140F	473-55
X1-18B	297-00

GUITAR CABINETS:

2-12G	126-63
1G+1H	169-55
4-12G	169-55
2-15G	169-55
2-15A	231-42
2-15L	252-03

2G+1H	232-65
2A+1H	294-53
2L+1H	315-15
X4-12G	255-75
X2-15G	255-75
X2-15A	317-62
X2-15L	338-24
X2G+1H	318-85
X2A+1H	380-73
X2L+1H	401-36

PACOLUMNSPERPAIR:

595PA	181-50
795PA	240-05
150PA	193-88
302/602PA	260-67

303/603PA	425-70
304/604PA	549-44
305/605PA	580-68
Charger bass amp	202-53
Commander lead amp	256-20
Challenger lead amp	141-50

KASINO PA SYSTEMS:

Lounge model high-z	724-30
Lounge model low-z	791-72
Theatre model high-z	944-26
Theatre model low-z	1011-68
Arena model high-z	1158-36
Arena model low-z	1293-18
Stadium model high-z	1598-28
Stadium model low-z	1733-10

Index to Advertisers

AKG Equipment Ltd.	54, 55, 73
Bauch, F. W. O. Ltd.	67, 75
Bias Electronics Ltd.	60
Boosey & Hawkes (Sales) Ltd.	23, 79
Burman Electronics	41
Calder Recording Ltd.	63
Carlsbro Sound Equipment	44, 45, 77
College Entertainments	4
Dallas Arbiter	28
Electrosonic Ltd.	74
Escape Studios Ltd.	26
Feldon Audio Ltd.	61
Freehurst	63
General Electro Music	2
General Music Strings	11, 16
Goodliffe Garages Ltd.	5
H. H. Electronics Ltd.	51
Hiwatt Equipment Ltd.	58
Hohner, M. Ltd.	83
Hornby Skewes, John & Co. Ltd.	43
How, James Industries Ltd.	16
ICElectrics Ltd.	66
Industrial Tape Applications	62
Jennings Electronic Industries Ltd.	38
Johnson Amplification	34
Ling Dynamic Systems	47
Macari's	8
Macinnes Laboratories	59
Mercedes-Benz	25
M. M. Electronics	69
Multicord Studios	27
Music Enterprises	17
Orange Equipment	22
Page, B. L. & Son Ltd.	33
Rainbow Freight Services Ltd.	11
Reslosound Ltd.	65
Richardson Electronics	76
Rose Morris Marshall	9
Rotary Speaker Developments	37
S.A.I. Ltd.	49
St. Giles Music Centre	40
Selmer, Henri & Co. Ltd.	OBC
Shure	57
Simms-Watts Ltd.	39
Stancoil	62
Theatre Projects	71
Trident Audio Developments	

Alan Bown is an Olds man

For Alan Bown, only the best is good enough. That's why he plays Olds. Like so many other big name brass players.

Olds—the top brass



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

Please send me your
 Olds Brass brochure.

NAME _____

ADDRESS _____

Selmer BI/1/73
 shapes today's music