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No. 118

MARCH 1973

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AND JAMES TAYLOR

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your queries answered

JACKS

Dear *Beat Instrumental*,

May I bend the ear of your Technical Department, please? I have just bought a second-hand Fender 105W P.A. amplifier, model No. CFA 7001X.

It has four input channels and reverb switch off to each channel – all my friends think it's a great piece of gear – but I have a confusing problem.

At the back, over the speaker outlets, it says: 'min 4 ohms input both jacks', and the problem is, what does this mean?

Is it that each jack must be four ohms, or that the sum of both jacks must be four ohms minimum? As it's a solid-state amp., I daren't play about with it until I know what I'm doing and I've had many conflicting opinions from both technical and non-technical people.

On a recent trip to London I was given three alternative pieces of advice; so please will you help me out and tell me where I can get some literature on this type of amp.

By the way, is it O.K. to use this amp. with organ, pianotron, vibes and WEM single-manual organ without putting something between the amp. and the keyboards. Someone said that the amp. is designed for high impe-

dance gear and keyboards are low impedance.

Yours faithfully,

**D. R. Kitchenham,
25 Barnardo Road,
Exeter, Devon.**

The total load impedance of the sockets should not, under any circumstances, drop below 4 ohms.

You can match up speakers, in cabinets or combinations, to 8 ohms per socket, although you will inevitably lose some power if you go as high as that. Always remember to try and match output and speaker impedances wherever possible.

If the impedance at the sockets ever drops below 4 ohms then you will experience a 'nasty' known as thermal runaway on the transistors which means that you'll blow the amplifier.

Thermal runaway happens so quickly that fuses cannot catch it.

As to the keyboard question, the answer depends on the impedances of the various instruments. The amp. inputs are high impedance, although you should still be able to get some sort of noise out of low impedance equipment.

REGISTER

Dear Sir,

We have formed a group and chosen the name 'Blue Suede' for it. We have just broken into 'club land' and have been told that we should register our group name – is this correct?

If so, could you please inform me of where, when and how!

Yours faithfully,

**R. Harper,
10 Sotheron Croft,
Darrington, Yorks.
Mel Collins, manager
of Argent advises: 'contact the Register of Business Names, Bush House, London, W.C.2'. Collins says that the legal side can be a bit complicated and that the job is probably best done through a solicitor, who can explain exactly what your rights in the matter are.**

For a fee of about £2, however, Bush House will send you the necessary forms, conduct a search on your behalf and if nobody else has registered the name, put it down to you.

ECHO

Dear Sir,

We have a Binson Baby echo chamber which needs

repairing and more or less a complete overhaul. No dealer in this district will carry out this service as they do not have the necessary equipment and know-how.

I wondered whether you could suggest a place we could send it to, or give us an address where we can receive spares and information on Binson echos?

Yours sincerely,

**A. McGregor,
215 Rose Street,
Gateshead.**

The address to write to is: Dallas Arbiter, 10-18 Clifton Street, London, EC2P 2JR.

SPEAKERS

Dear Sir,

I am purchasing a 100W P.A. set-up and I am having problems selecting the right speakers. I am wondering what benefit, if any, I would gain by using horns in the set-up. The group works with close harmony and plays mostly in working men's clubs. The girl singer has a voice in quite a high register and no instruments are fed into the P.A.

Yours faithfully,

**John Elliot,
61 Birkburn Road,
Kirkconnel,
Dumfriesshire.**

May we refer you to the January edition of *B.I.* in which we published an

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extensive P.A. supplement. If you have trouble in obtaining a copy just let us know.

For the type of gigs you play, horns would probably be an unnecessary expense.

SUSTAIN

Dear B.I.,

Is it not possible to achieve the tone and sustain of the Gibson Les Paul by buying a copy and replacing the pickups with Gibson humbuckers?

As a student without much to live on, a Les Paul is nothing but a dream, but with a copy and some effects (fuzz, wah, etc.) could the same sounds not be achieved for a much lower price?

By the way, can I thank you for your articles on group equipment, especially P.A. I found them extremely useful.

Yours,

**James Bisset,
Edward Salvesson Hall,
Edinburgh.**

The short answer is no! If you buy any sort of reasonable Les Paul copy then you will have to pay at least £40, as the bridge, action and strings have a great deal to do with the sound produced.

Add to that the cost of two Gibson humbuckers - another £40 or so - and

your 'effects' which you will be lucky to buy for less than £10 each, and you are talking in terms of £100.

For this sort of money you would be well advised to consider either one of the following two alternatives: either buy a good copy (there is a very good one of the Les Paul Professional recording model called a CSL and distributed by Summerfield Bros. that retails for around £90) or, take some time, study the small ads. and buy a secondhand Gibson. You won't get a Les Paul for your money but, with luck, you should get an SG, or a Melody Maker.

PICTURES

Dear Sir,

I am a reader of your magazine and a great fan of Black Sabbath, but I have no pictures or posters to hang on my wall. I have even been and asked the assistants in the record shops but they don't have any. So I am asking if you have any pictures or photographs in either colour or black and white.

Yours sincerely,

**R. Williamson,
11 Winterton Rise,
Bestwood Park,
Nottingham.**

We can't help on this

one as our staff photographer is kept pretty busy as it is! But Sabbath's recording company suggest you contact Worldwide at 39 South Street, London, W.1 for further information.

MIKES

Dear Sir,

Could you please give me some idea of what sort of mikes to use for a drum kit.

I intend to use one mike for the bass drum and two for the rest of the kit, which consists of two mounted tom-toms, one floor tom-tom, snare, high-hat and three cymbals. Is this sufficient?

Yours faithfully,

**Martin Pike,
58 Mountview Road,
London, N.4.**

Three mikes should be plenty for your purposes. You have the right idea about one for the bass drum and we suggest that you investigate the AKG range of microphones (your local dealer should be able to help). May we suggest that you place one between the tom-toms and snare, and the third suspended above the middle of the kit.

CATALOGUES

Dear Sir,

Recently, I have tried to obtain from dealers a catalogue or leaflets on Fender equipment. However, most have only had brochures for their own use, or none at all.

I would be very grateful if you could give me the appropriate address for such information.

Yours faithfully,
**James Stacey,
Billericay.**

Dear B.I.,

I am having great difficulty in obtaining Gibson, Fender and Baldwin catalogues. Can you help?

Thank you,

**B. Evans,
Coventry.**

For Gibson catalogues write to Selmer Musical Instruments, 114 Charing Cross Road, London W.C.2. For Fender information write to Dallas Arbiter, 10-18 Clifton Street, London, EC2P 2JR.

Baldwin no longer make guitars as they now handle the well-known Gretsch range of products. Further information can be obtained from the D. H. Baldwin Organ Co., Metrostore, London Road, W. Thurrock, Grays, Essex.



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HOW MUCH MAGIC HAS WOOD'S WIZZARD

If you really go for classifying bands, save yourself a mental seizure and don't try it with Wizzard.

Anyone setting out to buy their new album who has Ball Park Incident firmly entrenched in a mental pigeon hole, is in for quite a surprise.

Wizzard have the most unlikely combination of musical styles to emerge for a long time, and is without doubt the best thing that Roy Wood's frequently underrated talent has produced to date.

On the new album, Wizzard's multi-instrumentalists give 40 minutes of rock, jazz and brass band music, complete with a classical cello movement thrown in.

'We're trying a lot harder than the Move'

Roy Wood has long been known for writing in a wide variety of styles and his new band has the capacity to play any of it.

Ball Park was released because of its commercial potential.

'To get good money and recognition in Britain,' said Roy Wood, 'the quickest way is singles.'

Ball Park started off selling more than any of the Move singles did when they came out and has now won them a silver disc for 250,000 sales; which, incredible as it may seem, none of the Move singles ever did.

'I think it has sold more because Wizzard is new,' said Wood, 'people have got more interest in it. With the

Move, they got tired of the same old sound and the same old people.

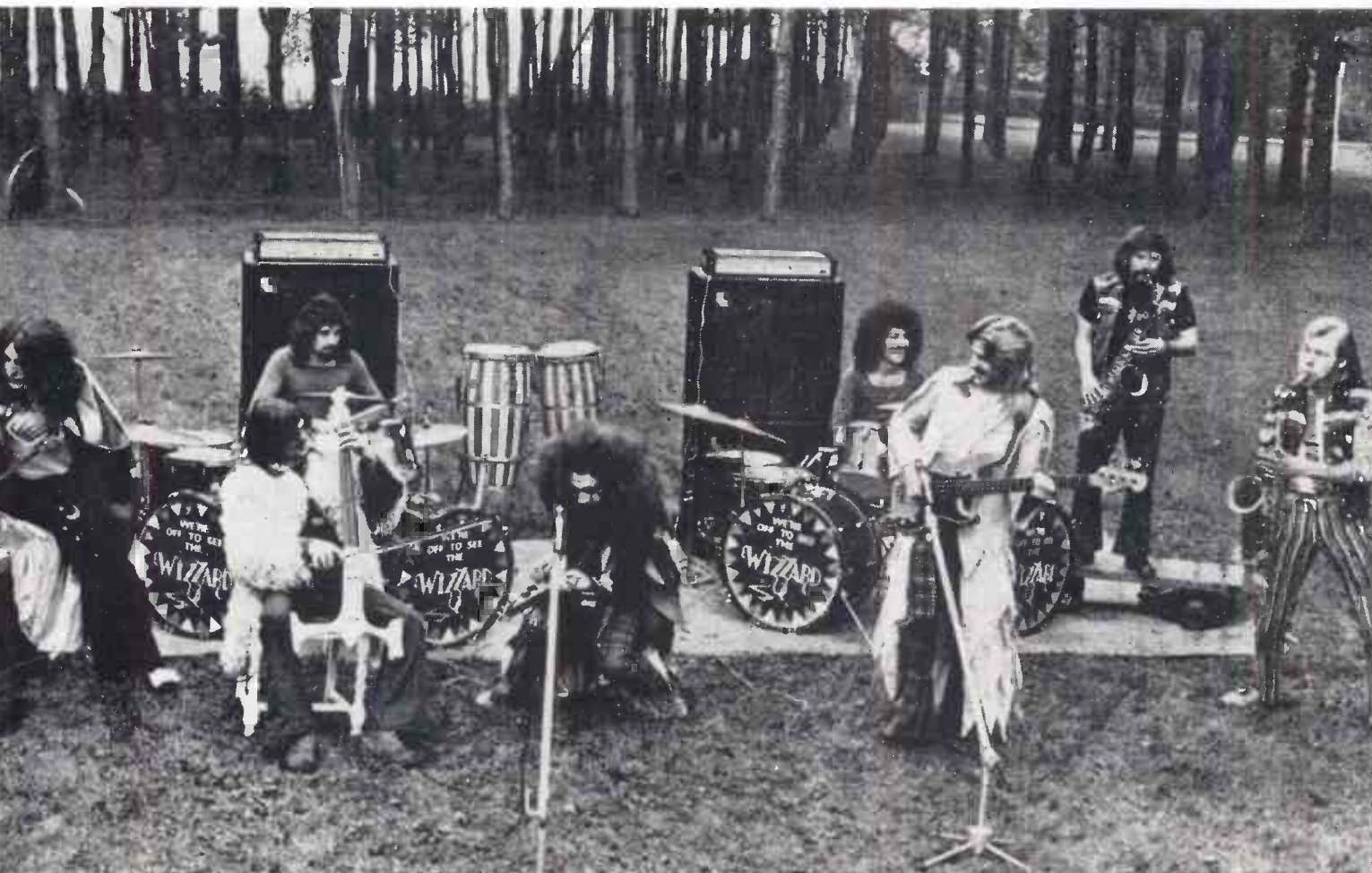
'Wizzard are trying a lot harder than the Move. After they hit, the Move rested on their laurels a bit. Wizzard are so keen, we would jump off the top of Harrods even, if we had to.'

The plan of campaign for the band begins well and truly with the two-month American tour they are on at the moment.

'The album has given us a chance to experiment and is designed to appeal to the L.P.-buying part of the public.

'We are aiming at the American market as an album band. Unlike the Move, we have no singles image to live

Wizzard assembled in the fresh air just before their British tour.



down in the States. Once we have made it there, we will make it in England as an album band, as well.'

If the band are as successful across the Atlantic as omens would seem to indicate, another tour there will be arranged this year.

Wizzard are an eight-piece band, with a list of instruments that is daunting to say the least. Among many, Roy Wood plays a Fender Stratocaster, a Gibson Flying V, a Gibson flattop, a B&H B flat bass tuba, a Besson oboe, an antique cello, Coral electric sitar, and Pennsylvania bass saxophone.

INSTRUMENTS

Bill Hunt plays piano, harpsichord, french horn and numerous other brass instruments, Mike Burney plays alto-saxophone and Hammond synthesiser, Nick Pentelow saxophone, Carl Melogrima Beverley drums and congas, Keith Smart Beverley drums (both drum kits have Paiste cymbals), Rick Price Fender Precision bass and Fender five-string bass, and Hugh McDowell cello.



Roy Wood - now in fine voice and with a band to match.

Wizzard are probably the first band ever to have two drummers on stage, both playing double drum kits (each kit has two bass drums) at the same time.

This came about because

Wood saw them together in a band called Mongrel, where Keith Smart was playing drums and Carl Melogrima congas.

'When I heard them,' said Wood, 'they were such a

tight rhythm section, thought it would be nice to keep it together. They both play different styles, Carl is more slam-bammy while Keith is more jazz. Their styles knit very well.'

On stage the band have the drum kits either side of the stage and the visual presentation is very good. The band goes to a lot of trouble to entertain their audience with sight as well as sound.

ENTHUSIASM

'The days are past of the jeans and tee shirt brigade,' said Wood, 'that go on and play and if no one else likes it it's too bad.'

'The public need to be entertained. We try to infect the audience with our enthusiasm.'

At the moment, the stage act is more orientated to rock than the album as time has been short and it has been impossible to fit in any rehearsals.

'When we get the time,' said Wood, 'we will put more light and shade in the act.'

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- 421-8H - £47.50



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Address.....

A couple of slow numbers are being worked out at the moment for the stage act and they will possibly include four members of the band making up a woodwind section.

Inevitably, Roy Wood is attracting most of the attention at the moment.

'They are bound to take more notice of me for a while, but after a time they will realise that we are a bunch of good musicians. We are still compared to the Move at the moment and as soon as we shake that off people will see what we are.

'Bill swings off the rafters so, after a while, they are bound to notice him.'

Many people have asked Wood if he intends to stick with Wizzard and his answer is always a definite yes.

'With the Move I felt the need to expand and got bored with it. With Wizzard everyone's pulling in the same direction. There's a great atmosphere in the band. We mix socially and if we have a spare evening we go out drinking together.

'I left ELO (the Electric Light Orchestra) because Jeff Lynne needed his own identity. I have already had a solo album, which I played all the instruments on; it was a bit like the John Barry Seven and the Lord Rockingham's XI, in sound.

'Bob and Hugh came with me from ELO.'

Because in all the previous bands the vocals were shared, vocals have been a problem to start with.

'It's a strain at the moment, belting out rock all night, as I haven't been used to it. If we do four gigs four nights on the trot, my throat packs up completely and I can't speak.'

When the practice time comes up, the vocals will be spread out more among the members of the band.

Most of the numbers on the present album have been written specially for it and were all penned in a short space of time.

'I'm a little lethargic,' he said, 'I get lazy sometimes.'

Not long after the band was formed, the Wembley Rock Festival came up and they had two weeks in which

to write and rehearse the act. Incredibly, the sax players joined the band two days before they appeared in front of the Wembley thousands.

'When it comes to writing it's a case of having to. I've got a commercial mind. Mind you, commerciality changes and trends change; I've almost dried up a few times.

'I've never thought of leaving the musical profession and I don't think I ever will.'

Many songwriters have their own method of composing and Wood is no exception.

'I always write at night,' he said. 'During the day you can be writing something important and somebody will ring up or drop in and it's all gone down the drain.'



'I usually start writing about one o'clock in the morning until eight o'clock. Then I go to bed and get up at three or four in the afternoon.

'I don't write to a format. I try to start on verses, tune and arrangement all at the same time. I won't start on the second part of the song until the first part is finished.'

A lot of people take Roy Wood's appearance with foreboding until they actually meet him.

'I'm a bit mad, but I'm not a maniac; in fact I'm not a terrible extrovert.'



Top: Keith Smart, Carl Melogrma.

Above l: Nick Pentelon.

Above r: Bill Hont.

Left: Aitch McDowell.

Right: Rick Price.

Below: Mike Burney.



'I suppose the panto image on stage is to give vent to my feelings. I'm basically a bit of a quiet bloke - unless I'm let out with the rest of the band, then we're just a bunch of yobboes.'

Wizzard's stage amplification is as follows:

PA, six RSD Bass Bins with 2 x 15-in. Altec speakers to each; eight Vitavox horns; three RSD monitors, with 1 x 15-in. Electrovoice and one vitavox horn; eight 100D HH power amps; seven 50TPA HH power amps; 24-channel RSD mixer, with all facilities, including grouping and variable electronic crossover. The System is rated to 2000 watts. Other amplification includes ten Laney 4 x 12-in. enclosures, Laney amplifiers and HH amplifiers.

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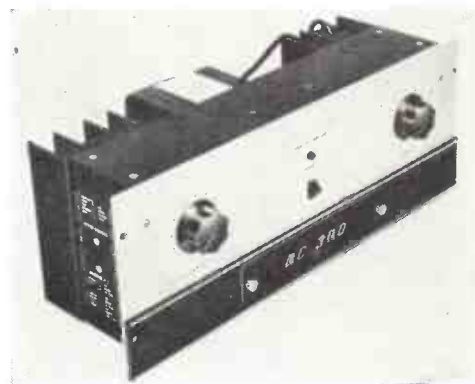


D.150 The 330 watt Amplifier

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

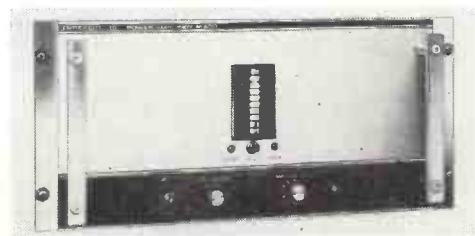


DC.300 The 500 watt Amplifier

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.

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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.

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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.



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PROFILE

CHRIS FARLOWE



Chris Farlowe was almost half-an-hour late for his appointment with *Beat Instrumental*. But his unpunctuality meant more time to study the items on sale in his military relics store in Islington's Upper Street.

For instance, there were the markings and abrasions on a wartime German army helmet that needed investigating. What kind of man wore such a thing?

I also had time to read through a few magazines, newspapers and books published in various places in Germany before and during the war. Mostly they contained portraits of the country's favourite leaders of the time, Goebbels, Goering and, naturally, Hitler himself.

Farlowe's shop, called *Call To Arms*, emanates a strange atmosphere. Whilst violently opposed to the system that ordered the articles to be worn, read and used, I somehow couldn't, and didn't want to leave when the proprietor emerged through the glass door.

Farlowe looks the type

who might own a military gear establishment. He's particularly nationalistic and says he'd be the first one to sign up if our shores were threatened. He admires patriotism in any sense. He does not, however, live every minute of war and its relics, unlike his shop manager who chatted to me about this and that, mainly that, whilst I waited.

To Farlowe, *Call To Arms* is a sideline and a place where he can go to think about what he's doing in his other world – the music world.

'The shop is a total escape for me from show business. During my Colosseum days, Jon Hiseman told me that he used to live the band for 24 hours a day because he had nothing else to think about. He said he envied me because I had some extra activities in which to channel my thoughts,' said Farlowe, over some coffee and sandwiches, in a small cafe around the corner.

He paused for a moment to show me a ring he was wear-

ing. It was silver and bore the insignia of the Nazi party, the Swastika.

'She gave it to me,' he said, pointing at the woman behind the counter in the cafe. 'She's Italian but won't tell me where she got it from. Will you?' He shouted the last two words so that the lady could hear him. She knew immediately what he was talking about but just laughed it off and repeated what she'd told him many times before.

'She probably knew a German during the war but won't say,' he said. 'Terry!' he shouted in a way that any Teuton would have been proud to hear, 'if you won't tell me where you got it from, give me a buttered bun instead'.

Farlowe was enjoying himself and the break from *Atomic Rooster*. There was a big tour coming up and he'd just finished recording his first solo album. He was leaving London for Germany the following day – on business.

'I work regularly for a while then have a break. Usually I get some songs written and then go back into the studio to sing them. The group's got a new lead guitarist now and we're all getting it together with him.'

The new guitarist, Johnny Mandala, replaced Steve Bolton.

Farlowe's solo album, which he recorded 'with a few friends', is soon to see the light of day. I, personally, am looking forward to hearing it. He's got a voice in a million and a lot of people, many of them now stars, are of that opinion too.

He's in his early 30s now but his face is still relatively unlined. He'd appear a lot younger if he dropped a couple of stone because, at

present, he resembles Luftwaffe head, Reichsmarshal Hermann Goering in the 1940s.

Farlowe began playing music in 1957 in the John Henry Skiffle Group. In those days he sang under his real name – John Henry Deighton. A guitarist in that band was called Tal Farlowe and he just adopted the surname.

'I didn't change my name for sensationalism in the way that Gerry Dorsey changed his to Engelbert Humperdinck. If I had wanted to have been moulded into a singer like him I'd have wanted to be called Ripper, or something.

'Anyway, after I began calling myself Chris Farlowe we formed the Thunderbirds. That name came from an American car which we were all crazy about.'

Chris Farlowe And The Thunderbirds had a good reputation and they played alongside the Rolling Stones before they hit the top.

'The Thunderbirds were one of the best bands ever to come out of England,' he said. 'The people that played with us were incredible. We had Tony 'Boozer' Ashton as the organist, Albert Lee as guitarist, Johnny Wise on drums and The Mouse on bass. I think he was one of the first left-handed bass players in this country. Later on we had Carl Palmer, Peter Robinson, Paul Buckmaster and Bruce Wardell in the group.'

The Thunderbirds broke up in 1969 but not before they'd enjoyed a great deal of success as a touring band. Farlowe not only led the band around various countries but also made two much lauded singles from which he earned virtually no money.

It was in the mid-1960s that Mick Jagger wrote a song called *Out Of Time* and

he wanted Farlowe to record it. The record was on the now defunct Immediate label and it sold more than half-a-million copies. Another Jagger song recorded by Farlowe was called *Yesterday's Papers*. It, too, sold well, but the singer again earned no money.

'I'm told that *Out Of Time* was one of the best ever songs in the 1960s. Some people even call it a classic. The Immediate episode was a complete joke. One of the Gunnell brothers got me signed to it. Before that I was on Columbia and always got regular royalty statements. I don't think I ever saw one from Immediate.'

SPLIT

Such was the effect on Farlowe that he split up The Thunderbirds and took off for New York to see if he could do any better. He stayed there for about 18 months and recorded plenty of material under the direction of Jerry Ragavoy. On some of these tracks were Janis Joplin and Joe Cocker.

'I got on well with Janis Joplin because we both used to drink Southern Comfort. We recorded quite a bit of stuff but it was never released. I don't ever want them released.'

The so-called Underground scene was beginning to take off in America during Farlowe's stay but he said he wanted no part of it and pre-

ferred to watch what was going on from the outside.

'Life in New York was very heavy. Everyone was killing themselves, including friends of mine. It made me even more determined not to get involved with what was going on. Whatever happened taught me lots of lessons. One of these was after someone had spiked my drink, one evening, with LSD. I was out for about two days after. The lesson was never to buy a drink when anyone was standing around. I think everyone was spiking everyone then.'

He left New York and returned to his native London after ending his management partnership with the Gunnells.

'I honestly thought about giving up show business when I came back. I was sitting there one day, thinking what to do next, when Jon Hiseman and Dave Green-slade walked in and asked me to join Colosseum. I just started again. I didn't think I'd be able to give music up anyway. To me music is like having diarrhoea and not being able to get rid of it.'

His spell with Colosseum was fairly uneventful. He earned a lot of money, although he says he's getting more with Rooster. After the break-up of that band, some stories started going around that it was his fault. Naturally he denies this.

'The Press said that Colos-

seum were, at the end, all pulling in different directions. The split wasn't caused by any one person. I suppose we'd gone as far as we could. We were all musicians of different tastes. Jon (Hiseman) was a fantastic drummer but was violently opposed to turning the group into a rock band, even though I sang rock and some of the other guys could, too. If anyone had told Jon that one day he'd be leading a rock band he'd have laughed in their faces. What's he doing now? He's leading Tempest and they're playing rock music.'

Farlowe's long career in show business has made him particularly cynical and his regard for some of the 'new wave' performers isn't that high.

MAGIC

'I heard that Gary Glitter said the other week that he (Glitter), Marilyn Monroe and Marc Bolan or T. Rex had something called magic that made them great. As far as I'm concerned the only magic Glitter's ever had was when someone gave him a box of chocolates. I think Slade are quite good but Bolan and Glitter, well, my cat's got more talent.'

'I don't think I could ever go back to commercialism. It really pisses me off. I want to sing what I want to sing. If someone asked me to sing *Out Of Time* I'd tell them to

go to the toilet. I think they're re-releasing that record too. I'm sure it'll be a hit. I can tell you one thing, if *Top Of The Pops* wanted to have me on, singing it, well... I know it would be a hit though. If *Nights In White Satin* and *Shotgun Wedding* can make it so can my record. After all, it was voted one of the best songs around at the time.

AVANT GARDE

'I've come a long way since then. I've come a long way since Colosseum. So, would you really expect me to go on television and sing a song like that - especially after me singing avant garde jazz, rock and so on?'

Farlowe's feelings about the charts are such that if a track from his forthcoming solo album was to be released as a single and it hit, it would be great because it would mean he'd be able to do his own thing and still be successful.

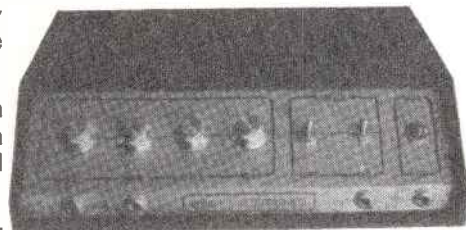
If nothing happened, though, I'd go back to the drawing board and try again. Why give anything up just because something didn't turn out the way you expected. I've learned enough and made enough mistakes in the past to let something like that not get on top of me.'

And if he did want to give it all up there's always the military shop, jackboots, *Der Sturmer's*, *Volkischer Beobachter's*, SS jackets and banners.

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If you ask various people in the music industry what they think of Chet Atkins you'll probably get quite an assortment of answers. To some Atkins is the guitarist. To others he's the record producer and creator of the now-legendary Nashville Sound. Others know him as RCA Division Vice-President, or 'Mr. Nashville'. All the labels fit admirably. But ask Chet Atkins himself and he'll draw the line — pure and simply. He sees himself as a straight guitar picker and no more.

'All I ever wanted to be was a guitar player,' he told *Beat Instrumental* while relaxing for a few moments in the peace that followed the turmoil and hustle of Nashville's recent annual Disc Jockey Convention.

'I don't practice enough these days,' he continued, 'and I don't write enough. I have neglected the very thing that has made me what I am today. I now want to concentrate on my playing and put some of my other duties to one side. What I would really like is to have a hit record.'

Chet Atkins, though, understates his prowess as a musician. This past August he celebrated his twenty-fifth anniversary recording with the RCA Victor company. In the process he's notched up around 200 recording dates and put his guitar work down on over 700 titles. It's a career that has moved from Country to the Classics, Negro Spirituals to Spanish Melodies, Sigmund Romberg to Lennon and McCartney. Along the way he's amassed such hit C & W titles as *Country Gentleman*, *Windy and Warm* and *Yakety Axe*.

ACHIEVEMENTS

He has spent twenty-five years in the music business with achievements that can rarely be equalled by anyone. But he'll rarely speak about it: modestly he shakes the whole thing off as something that just happened!

'I never really tried to get a job with RCA . . . it just happened. I had been helping



CHET ATKINS



my boss, Steve Sholes, on various sessions and he just let me have more and more of a hand in it. Eventually he would just send me material down from his New York office and, rather than come to Nashville himself, ask me to make the records. I just fell into the job because Mr. Sholes got so lucky with his promotion in New York.'

Musically, Nashville was, in the early fifties, a barren place. RCA built their first studio there around 1955 and then started cutting records. The artist list was small: Chet Atkins started producing the records of Johnny and Jack, Hank Snow and Jim Reeves. One of his first major successes was Don Gibson's *Oh Lonesome Me*

● I NOW WANT TO CONCENTRATE ON MY PLAYING AND PUT SOME OF MY OTHER DUTIES TO ONE SIDE. WHAT I WOULD REALLY LIKE IS TO HAVE A HIT RECORD. ●

in 1958.

Times, though, have changed. He started heading RCA's Nashville operation and built up the company. He brought artists like Floyd Cramer, Connie Smith, Dottie West, Roger Miller and Boots Randolph to the roster and started to impress people that country music could — and did — sell. Today the company boasts two main recording studios, a country stable of about forty artists, eight producers to put the product on record and numerous other people who keep the machine functioning.

But ask Chet Atkins about his part in the development and you'll get the usual answer. At one stage, when

the country music scene was just developing out of its infancy, he was producing records at a breakneck speed.

FUN

'I enjoy making records because it's kinda fun — especially if you have the musicians like we have in Nashville. They're really helpful. But anyone can make a hit record in Nashville if you just keep your mouth shut and listen to the musicians. They know what it's all about. Of course, you've also got to know a good song from a bad one.'

'I don't have so much time for producing these days. In the old days you could finish a session in three hours. Now you have sixteen-track recordings, vocal overdubbings and mixing. Everything takes far longer.'

NASHVILLE

To numerous people the Chet Atkins name rings synonymous with the Nashville Sound. In 1965 he recorded *Make the World Go Away* with Eddy Arnold and used a full orchestra for accompaniment. He sold a country artist — and a country song — to a vast public who, up until that time, would never go near country. Atkins swears that he was never the innovator of such an idea but, nevertheless, it was the start of a new, important development in the music that was to reap vast fortunes.

To a certain extent he blames himself for the loss of musical heritage. 'It has lost a lot of its origins and I've been guilty of hurting the music as much as anybody else. But you're in the business to sell records and you just can't keep doing the same old thing. Fortunately, the industry have artists around like Loretta Lynn, Charley Pride and Porter Wagoner who are keeping their music close to the traditions.'

The future? Well, Atkins wants to avoid some of the record company's pressures and concentrate upon being a guitar player. He also wants to find that elusive hit record!



album reviews

COUNTRY & WESTERN ALBUM OF THE MONTH



CHET ATKINS PICKS ON THE HITS RCA VICTOR LSA 3121

Atkins, as the feature on the previous page says, is the boss of Country music and the Nashville Sound. It's his complete lack of ostentation that makes the LP so attractive. His technique had the office staff – also guitarists – sitting back in their seats and making such comments as: 'That's really nice'. They even made bets about which guitar he was using. One said it was the famous Gretsch White Falcon, another plumped for the familiar Gibson. Both were right. He uses every chord but everything is so relaxed. He knows he can play well but doesn't have to prove his point. It's a guitarist's album and a perfect one if you want to learn to play the instrument and want to hear how certain things are done. Although the tracks are not true C&W, he does give them his own treatment, with plenty of licks and lilt throughout.

Tracks: Side One – The Masterpiece: After Midnight; Song Sung Blue; An Old Fashioned Love Song; Amazing Grace.

Side Two – Sweet Caroline; I'd Like To Teach The World To Sing; Vincent; Love Theme From The Godfather; Me And Julio Down By The Schoolyard.

LYNN ANDERSON LISTEN TO A COUNTRY SONG CBS 65164

Lynn Anderson is said to be America's first lady of Country & Western music. That she might well be but this isn't one of her better albums. It's a lot more rocking than other LPs she's made. The first track, *Listen To A Country Song*, is an up-tempo number with a solid Country backing. It was written by Loggins & Messina but for some reason the singer doesn't suit the song. Some other songs are written by her husband, Glenn Sutton, subject of our column last month. He's a fair writer but tends to stick to one or two themes. After a while the album gets rather tedious and if it wasn't for the vocal backing efforts of the Jordinaires and the Nashville Edition it would virtually be a waste of time.

Tracks: Side One – Listen To A Country Song; Reason To Believe; There's A Party Goin' On; Everybody's Reachin' Out For Someone; If You Can't Be Your Woman; Just Keep It Up.

Side Two – Fool Me; Take Me To Your World; You're Everything; It Don't Do No Good To Be A Good Girl; That's What Loving You Has Meant To Me.



THE JONNY YOUNG 4 COUNTRY PRIDE PHILIPS 6414 314

The Jonny Young Four were, last year, voted Best Country Group Of 1972 by a world's leading Music Trade Paper, indeed a great compliment for them. They deserve it too, as this sample of their work is excellent and it would please me to be able to see them live on stage. There's quite a cross-section of material contained here, from Eddie Cochran's *Summertime Blues* and *C'Mon Everybody*, to Rodgers and Hammerstein's *You'll Never Walk Alone*, and some others by the great Hank Williams. There's also a good example or two of their own work. It's really worth listening to.

Tracks: Side One – You're Just More Than A Woman; Tomorrow Never Comes; Summertime Blues/C'Mon Everybody; I'll Just Wait Around; Turn From This Man; Country Pride.

Side Two – Violets; You'll Never Walk Alone; Wedding Bells; Kenny Price; How Much More Can She Stand; P-r-i-s-o-n.

ROY DRUSKY GOOD TIMES, HARD TIMES MERCURY 6338 123

Drusky is quite a familiar name and often comes to England for concert performances. He's very competent and his style is fairly unique. He's a lot more talented than he's actually given credit for, however. His professionalism shows through mainly on one track, Kris Kristofferson's evergreen, *Help Me Make It Through The Night*, and the lesser-known *For The Good Times*.

Tracks: Side One – All My Hard Times; I'm Letting You Go (Goodbye); If You Think I Love You Now (I've Just Started); For The Good Times; At Times Everybody's Blind; A Long Way Back To Love.

Side Two – I Still Love You Enough (To Love You All Over Again); You're Shaking The Hand; Everything A Man Could Ever Need; Please Don't Let Me Love You Any More; You're My World; Help Me To Make It Through The Night.



INSTRUMENTAL NEWS

THE NEW DC 300A BY AMCRON

A new version of the famous Crown DC 300 power amplifier – as used by top bands and studios throughout the country – has been announced by Crown International/Amcron of Elkhart, Indiana.

The DC300A, as the new model is known, will now operate into 1 ohm loads and will drive any load, including totally reactive loads, without

fuss – and without the previously-incorporated Hysteresis/Normal switch.

Also done away with are the DC protection fuses because a new sophisticated, protection circuit has been developed which exhibits no flyback pulses, thumps, or shutdown.

The DC300A will now deliver 425 watts rms into 2 ohms, 500 watts rms into

2.5 ohms, 350 watts rms into 4 ohms, 200 watts rms into 8 ohms and 110 watts rms into 16 ohms from each of its two channels. It will provide 100 watts rms into a 1-ohm load, a feature which will be welcomed by vibration engineers!

Harmonic distortion is now specified as being below 0.05% from DC to 20,000 Hz and below 0.05% IM distortion (typically 0.02%) from 0.01 watt to 150 watts. Hum and noise is 110 db below 150-watts level.

When converted for mono operation, which is now effected by means of a simple internal plug-in, the DC300A will deliver 650 watts rms into 4- or 8-ohm loads.

The number of output transistors has been doubled and the safety margin greatly increased. The input circuitry now employs ICs, and the DC300A has undergone a complete chassis redesign, with a new front panel to match the IC150/D150 models. Price £380.

NEW SOLID STATE BY SNS

A new solid-state sound system by SNS Communications Ltd., of Bourne-mouth was announced this month. To be launched at the International Frankfurt Fair, the Chorale system is designed for high quality P.A. work. Features include six inputs for microphones or instruments with individual, slide gain controls.

A typical Chorale system – retailing from £455 upwards, according to specification – comprises a control console finished in black leatherette, incorporating a solid state, 125w RMS amplifier and two column speakers, finished in polished wood.

Though simple to operate, the console has a high degree of flexibility and sophistication. Each of the six channels offers slider controls on the gain, bass, treble and reverb facilities together with high or low sensitivity switched inputs. There are also master volume and overall reverb controls.



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INSTRUMENTAL NEWS

MELLOTRON AGENCY for DALLAS



Dallas Arbiters have just completed successful negotiations for the sole agency on Mellotrons in this country.

The Mellotron is a keyboard instrument containing recorded instrumental sounds on tape, and it has achieved great success in the U.S.A. in augmenting live performances of bands.

Among artists who have used the instrument, both

for stage and recording purposes are — The Rolling Stones, Moodies, Yes, King Crimson, Led Zeppelin, Barclay James Harvest, John Lennon, Cat Stevens and George Harrison.

In its standard form, each Mellotron contains pre-recorded sounds of violins, cellos, flutes. A track selector control enables the player to mix and balance the sounds on adjacent tracks.

Additional instrumental sounds available are: brass, vibes (with and without vibrato), jazz flute, church organ, choir (eight in total), female voice (four in unison), male voice (four in unison).

Recent development of the instrument has increased both its range and reliability and artists can now have any sound they want recorded and then incorporated for performance.

NEW RANGE

The existing range of Millbank amplifiers will be discontinued at the end of March and a new family of integrated and power amplifiers have been announced to replace them.

The company's product rationalisation programme has meant the re-styling of many models; and among the new ranges there are 30, 50 and 100-watt amplifiers specially designed for sound recording studios.

ARMSTRONG

Dan Armstrong has just introduced two new guitars, both of which will be presented at the Frankfurt Trade Fair.

Both feature one humbucking pick-up on a slide scale which is capable of producing an infinite range of sounds. It is built in solid mahogany and will retail in the region of £165.

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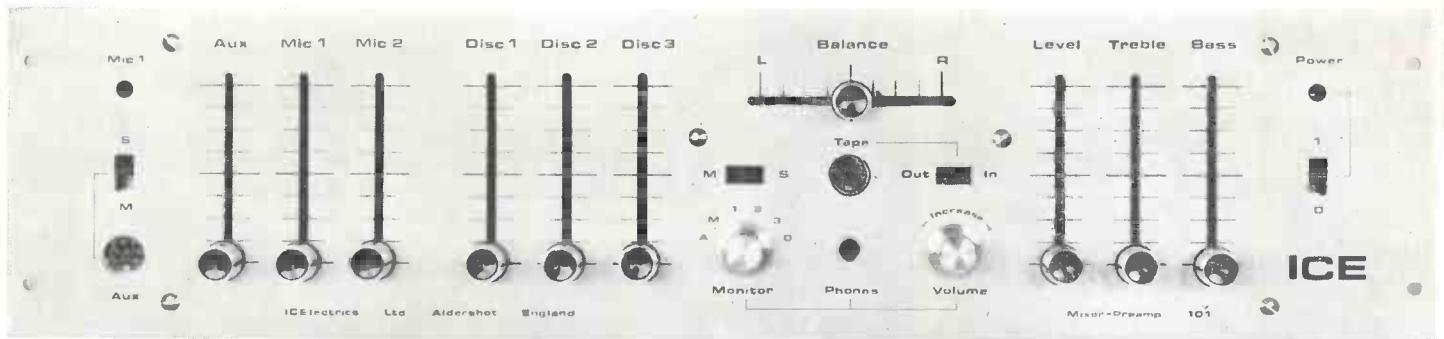
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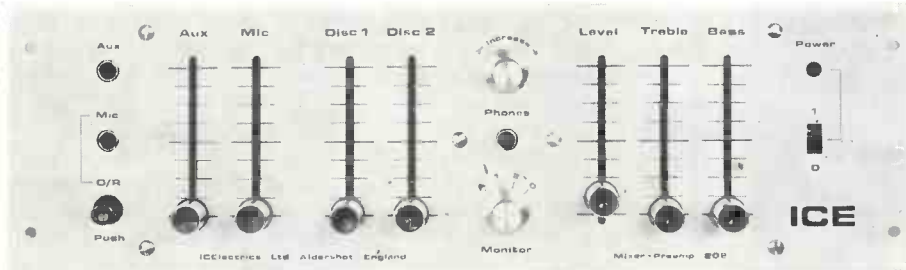
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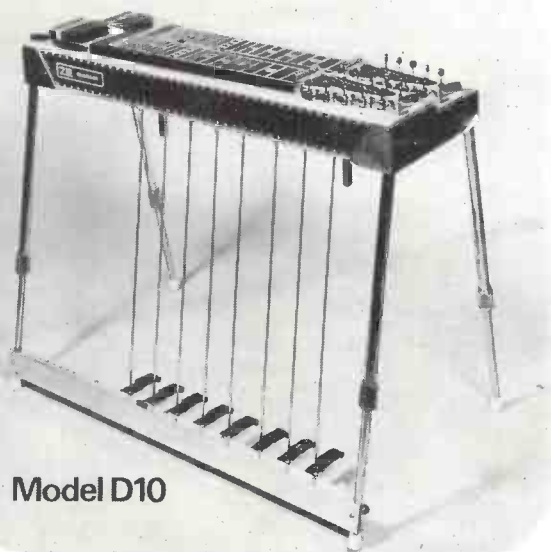
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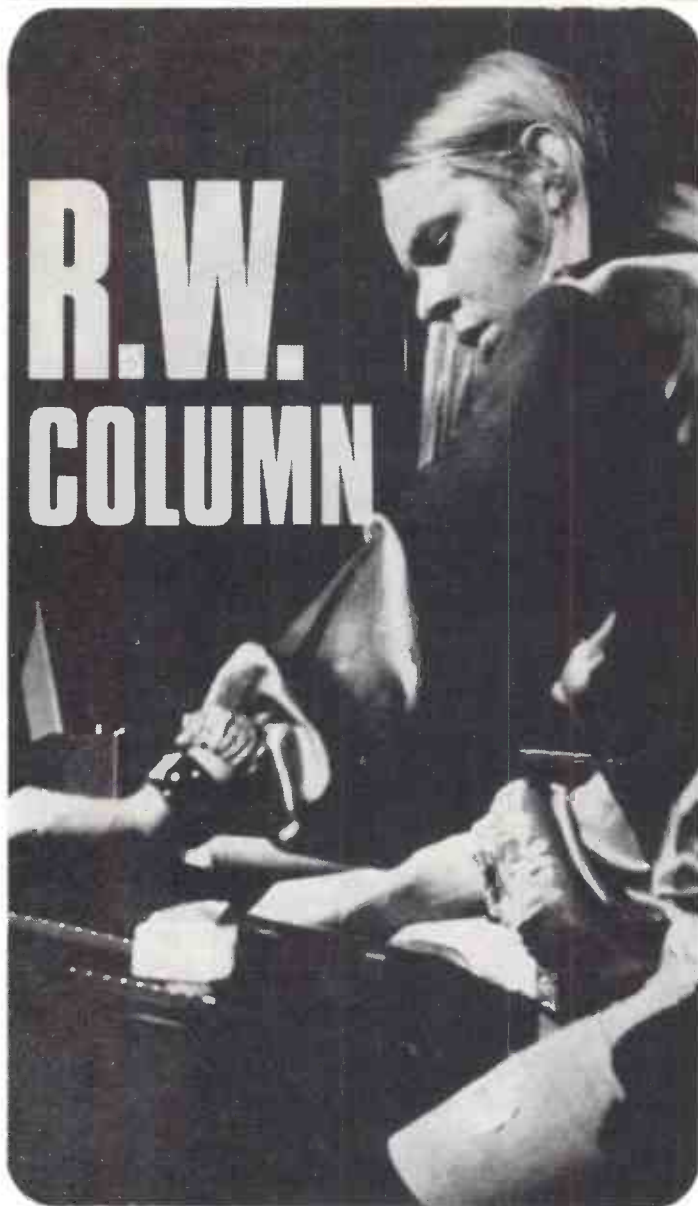
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To begin on a happy note, I'm glad to report that the police have recovered a vast majority of our equipment which was stolen last December. Thanks. I think it was through some bright 'Junior Police Five' spotter that we got it back.

Included in the returned equipment were two custom-altered Mini-Moog synthesizers, which seems appropriate as this month I'm going to devote most of the column to Moog synthesizers. During our sixth American tour, last November, I was privileged to be given a guided tour of their factory in Williamsburg by Dr. Robert Moog himself. I was very impressed, not only by the high standard of workmanship and care taken in detail (e.g. each component was put on test for periods of not less than a thousand hours), but more so by the interest shown in the musician.

STAGE

On stage I use two Mini-Moogs. I prefer using these to, say, a IIc or IIIc model for many reasons, the main ones being convenience in transporting them around on tours and the fact that you have polyphonic sounds available to you with the use of two keyboards. However, I always had reservations toward their vulnerability during live performances, re-

garding interference from radio frequencies and other small details such as if they failed to operate it was impossible to determine whether the problem was after the output stage in the Mini-Moog or was, in fact, a specific fault within the instrument itself. Tuning of the oscillator proved hard on 'bouncy stages', so fine tuners were badly needed.

The Moog people seemed very interested in my suggestions and actually adapted our models to our specifications, which included fine tuners, better screening to ward off foreign interference and a series of lights and meters to indicate if there was something wrong and in which section lay the fault.

PEOPLE

Moogs also have people going to see groups, both on stage and in the studio, who use their equipment. They take careful note of any suggestions for improvement offered by the musicians. I find it a great pity that other companies who build amplification and instruments don't do the same. But, I suppose, you can never have this because there are so many middle men involved in the selling and marketing of equipment that the vendor has a million to one chance of ever having actual contact with the manufacturer.

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STUDIO PLAYBACK

McPHEE of GROUNDHOGS AT CENTRAL SOUND: PLUS THE SWEET

Groundhog Tony McPhee was back in the producer's chair at Central Sound studios recently, working on tracks for a new four-piece band called Ro-Ro.

Lead guitarist, Alan Ross, who worked with John Entwistle on the Rigor Mortis sessions, is joined by ex-East of Eden bassist, Andy Sneddon, Rigor Mortis veteran Graham Deakin on drums, and new keyboards man Eric Brown.

Ro-Ro cut four tracks for an LP for E.M.I. due out towards the end of March, and their single, *Blackbird*, released late in February, was also produced by McPhee.

Mystery surrounds Mike D'Abo's recent eight-hour session at Central, and Lynsey de Paul was heard recording her contender for the Tokyo Song Festival.

Sweet have been busy mastering a future release, Roberta Flack has been using the studios for rehearsal, and

YES AT ADVISION; AND A SUCCESS STORY

producer Phil Wainman has been in cahoots with Duster Bennett on over-dubbing and mixing sessions.

A name has not been given yet to a new band working on ATV music for the Polydor label. A single, produced by Ron Roker, written and arranged by Gerry Shurley, is due to come from the sessions however. Another artist/song writer seen producing at Central was Pete Brown, at work for Chrysalis.

A success story to begin this month's report from Advision is that of former tape-operator Geoff Young. He has been making a reputation for himself as an up and coming engineer on recent sessions with one of the original 'soul' artists, Major Lance — at present cutting an album with Advision.

Lance's single, *On The Right Track*, released at the beginning of February, was also done at Advision.

ESCAPE

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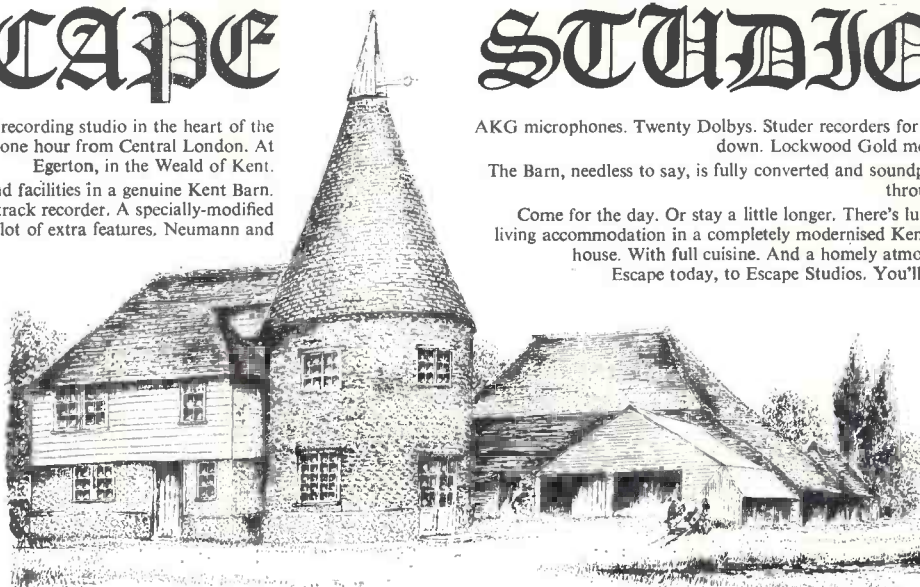
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STUDIOS

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Yes have been working on tracks for their next album, some of which will be 'live', produced and engineered by Eddie Offord – who else?

A chip off the Yes block, and a fine keyboards man in his own right, Tony Kay, has been putting his new band, Badger, through their paces in the studio for a debut album.

Jeff Haslam has been producing his own tracks, engineered by Martin Rushent; and Roger Cameron has been engineering on sessions produced and performed by Jack Jones.

ELO have been laying down tracks for their forthcoming E.M.I. album, *Curved Air*, in their new format, have been working with engineer Martin Rushent, Keith Emerson has been busy mixing his solo album and 'the Killer' himself, Jerry Lee Lewis, has started work on another album.

And Geoff Young's success story continues, under the aegis of Jonathan King who has been producing his own sessions at Advision.

DEREK & THE DOMINOES: LIVE SESSIONS FROM THE FILLMORE

'Derek and the Dominoes' live Fillmore East sessions are currently being mixed at I.B.C. studios. No release date has been given as yet but there will be many fans eager to hear from Mr. Clapton – or Derek as he is sometimes known! – following his recent comeback, staged by Pete Townshend, at the Rainbow.

I.B.C.'s thus tenuous link with the Who was strengthened a little this month when the New Seekers went into the studios there to cut their forthcoming album and

single, both entitled *Pin Ball Wizard* – should be interesting to hear how they develop Pete Townshend's theme.

Master copies of the discs will be cut in the new disc-cutting room which opened for business in the middle of February. Denis Blackham will be in attendance on the Neumann stereo, mono and acetate cutting machine.

Mike Claydon engineered on the latest Bee Gees album, which the lads produced themselves, and Mike also worked with producer Bill Shepherd on a new Vicki

Leandros single.

Among others gracing the Portland Place studios were producer Jimmy Horowitz, working on an album for Andy Bown, engineered by Andy Knight, and Gary Benson, busy on his album for Young Blood Records on which Damon Lyon-Shaw engineered.

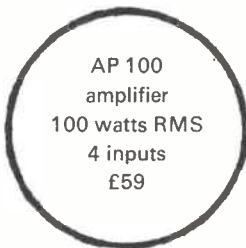
Mixing tracks sent over from the States – a producer Dave McKay – name of the band and the projected LP is *Up With The People*.

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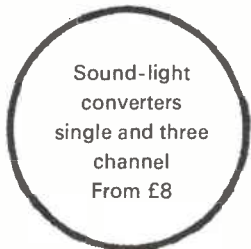
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STUDIO PLAYBACK

TOTTENHAM HOTSPUR AND HOT SPUR BOOGIE

The Tottenham Hotspur first eleven have been busy at Pye studios recently, cutting a single called, *Hot Spur Boogie*. Mickey Dallon produced the sessions, but there was no one available to tell us how many action-replays the lads had to have in order to get it 'in the can'.

Russ Conway has been working with producer John

McLeod and engineer Terry Everett, for his forthcoming album due out on the Pye label, and Young Blood records have been using the studio for sessions with Don Fardon, Mac and Katie Kissoon, and Steve and Bonnie.

Pye's mobile unit has also been busy trucking around Leicester, Newcastle, Manchester and Birmingham to

record live tracks for Uriah Heep's next LP. They also recorded Hawkwind and Man at their gigs in the Rainbow, Edmonton and another venue in Liverpool.

HATCH

Tony Hatch has been producing his orchestra at sessions engineered by Ray Prickett, and Savoy Brown have been working under the aegis of producer Barry Murray and engineer Terry Everett.

URIAH HEEP, RARE BIRD AND BLACKFOOT SUE

Uriah Heep have spent a lot of time – and booked even more – at Lansdowne studios where they are to mix tracks for their forthcoming live album.

Malcolm Roberts put down tracks for his new single there and the Palmer Brothers have used the studio to record vocal tracks.

Among others at Lansdowne recently have been Roger Whittaker – making a new album – Rare Bird – mixing an album on which they are doing the production; and Blackfoot Sue.

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CAROLE PEGG IN ACCIDENT, SESSION MEN 'TAKE THE AIR'

Due to a motoring accident, Carole Pegg was not able to make her sessions at Rockfield studios in February. She escaped serious injury and the episode ended on a happy note, however – musicians booked for her sessions, among them Albert Lee and Dave Peacock, had already arrived and dug the place so much they stayed on for a few days to 'take the Monmouth air'. Producer, Fritz Fryer, who was also due to work with Carole, reports that Albert Lee and assorted, happy session men were to be found 'taking the air' and playing honky tonk piano in the local hostelry.

BRINSLEY SCHWARTZ

Brinsley Schwartz preceded the revelries at Rockfield and laid down tracks for a forthcoming LP. Producer was Dave Robinson and engineers in attendance included Kingsley Ward, Pat Moran and Ralph Downs. Help Yourself were engineered by the same crew when they produced tracks of theirs, and Ducks de Luxe have also been at Rockfield lately, putting down some experimental album tracks.



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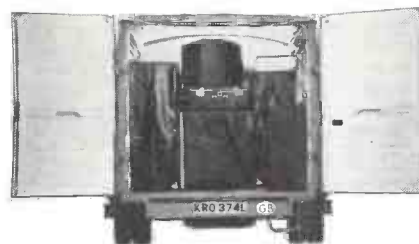
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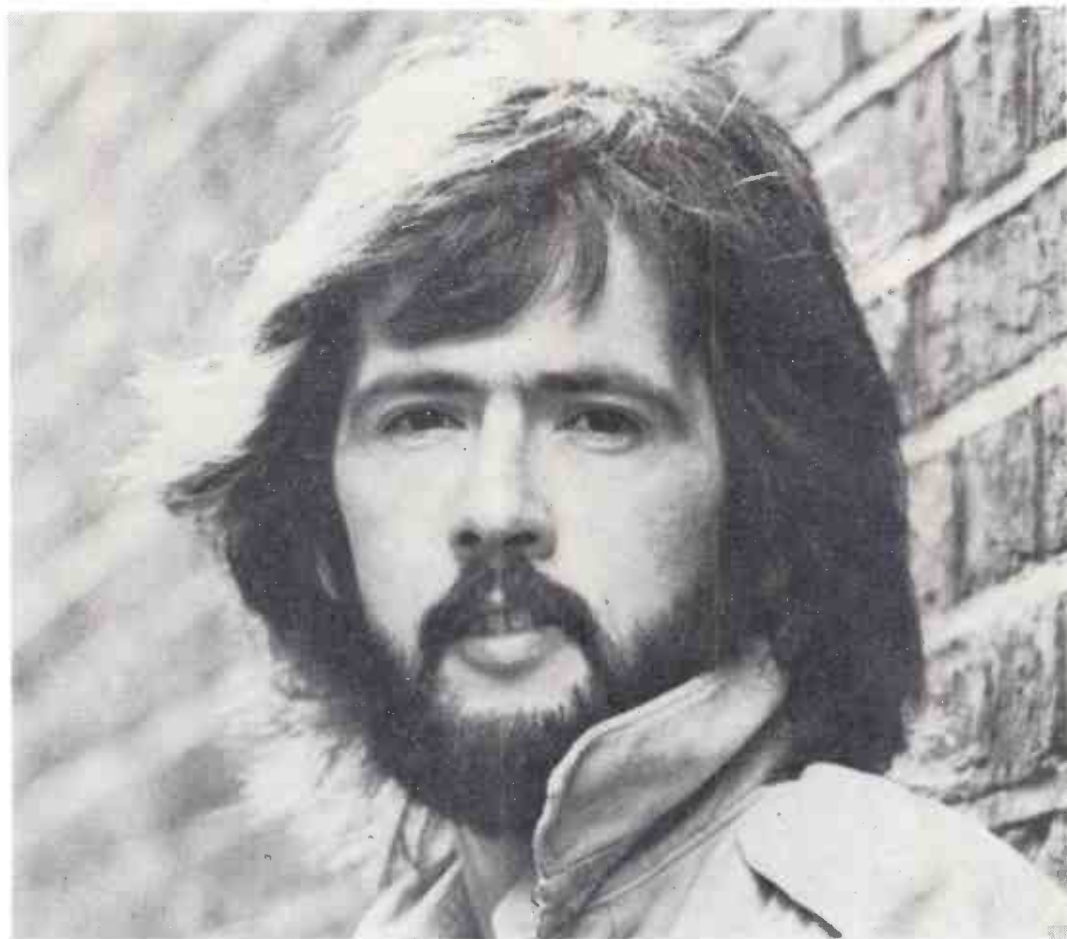
Find out more about the transporter of the 'Seventies. The Mercedes-Benz "Musical Express."



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SONGWRITER OF THE MONTH

TONY COLE



Tony Cole's success story is not an overnight one. It has been a gradual and almost sedate progression along a number of musical roads, with the odd blind alley along the way.

Born in Yugoslavia in 1944, he moved to Australia when he was 10 years old, and began playing in the folk field when he was sixteen. He gradually moved, however, to harder things.

Cole began writing songs at 17.

'It was all three chord stuff, very simplified and totally unoriginal,' he said. 'They were carbon copies of hits of the time.'

The first time that Cole's name was heard anywhere other than his hometown, was when an Australian TV programme called *Bandstand* — named after its American counterpart, held a talent contest. He reached the Grand Final and although he didn't win it got him a year's contract with the programme to play every other week.

Playing on a national network got him a lot of work and eventually he worked every TV network there was to do as well as all the major cabaret spots.

'I didn't have any goal,' he said. 'I was happy to earn

quite a bit of money. My songs still weren't very much good.'

He was even seen in an acting role, playing a 'young copper' on a crime series called *Homicide*. From then on it was regular work for another three years, until the end of 1966.

By this time an individual style had at last developed, and a record titled *Juliette* was released.

'I realised that if I was going to make any impact as a writer I would have to get out of Australia,' he said. It was a choice between America and Britain and the latter was chosen because he

already had contacts here.

So Tony Cole arrived in Britain in January 1968 with his Australian manager Kevin O'Neill. Three months later he had signed with the Valley Music publishing company which was owned by Tom Jones and Gordon Mills.

It was at this point that a lot of time was wasted trying to write hit songs for other people, like Tom Jones.

SITUATIONS

The songs deal with people and their situations, and hang heavily on carefully-written lyrics. Although reviews in this country have not been particularly great, it was well received in the States, and a single taken from it, called *Man and Woman*, is in the charts there.

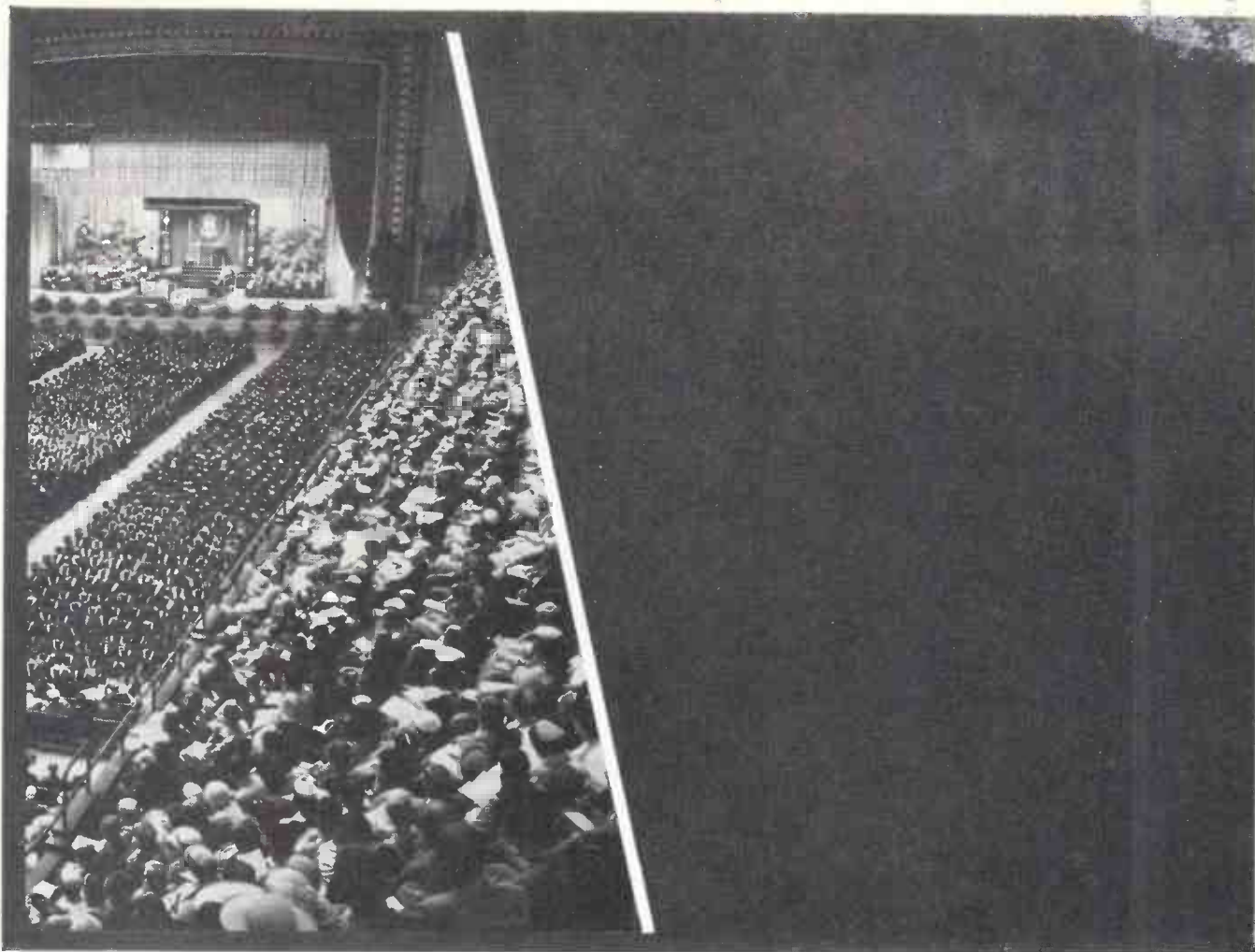
Ten tracks have already been put down for a second album, and plans for a third, described as rock-symphonic and all on one theme, are well on the way.

FALSE

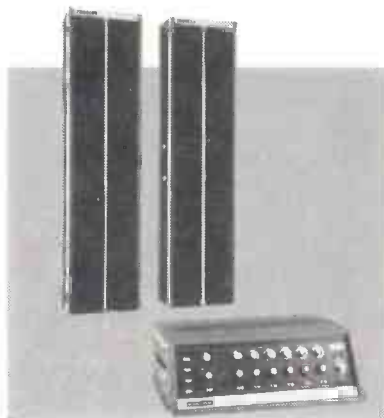
'I was false to myself,' he said, 'It wasn't my bag and it didn't happen.'

However, Ronnie Scott and Andrew Oldham, who knew him at the time, encouraged him to write for himself and find his own direction.

The end result is his latest album, on Pye International, called *If The Music Stops*. All the songs are self-written, most especially for the album, and Tony described it as his most successful to date, from a personal point of view.



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DRUMMING UP A STORM WITH



TEMPEST

By the time you read this, Colosseum's successor will have made its impact with its first album. Any band led by Jon Hiseman would have been assured of a certain amount of interest, but Tempest, before it had so much as played a public date, already had bookings until September. Having heard a white label copy of the album, I am not surprised. If Tempest's live performances can approach the intensity and excitement of the album, and there's no reason to suppose that the stimulus of playing in front of an audience can do anything but spur them to even greater heights, they are going to become a band not to miss on any account.

Paul Williams is the singer. He met Jon in 1962 when he

joined the Wes Minster Five (Dave Greenslade was also in the band) and sang with him in the New Jazz Orchestra. Since then he sang in Zoot Money's Big Roll Band, played bass for John Mayall, led the Alan Price Set, joined Poet and the One Man Band, Aynsley Dunbar and then he joined Juicy Lucy. His singing on the Tempest album is nothing short of magnificent, at times with the depth and feeling of the Righteous Brothers. As Hiseman said when *BI* spoke to him recently: 'Nobody's really heard what Paul can do. He sang once with Colosseum, and we wanted him badly, but there was no way of getting him out of his contract with the other band. Now he's got the chance to sing material that's good

enough for him to be able to give his best.'

The bass player is Mark Clarke, the youngest member of the band. He was with Colosseum during its last year and knowing that Hiseman wanted him in his next band he went, for a few months, with Uriah Heep. 'He would have been silly not to have gone with Uriah Heep, but Mark has made the transition back to more demanding music with apparent ease.' The dominant flavour of Tempest is one of edgy, powerful rock, but *Grey And Black*, a song of Clarke's and on which he sings and plays all instruments, provides a gentle, haunting contrast. 'We had to bully him into doing it,' Hiseman added.

On guitar is Allan Holds-

worth, a virtual unknown with the ideas and technique to consistently amaze and delight. Last year Ray Warleigh saw him playing in Sunderland and suggested he come down to London, where he played in the Guitar Festival at Ronnie Scott's with such notables as Barney Kessel, John Williams and Paco Pena. Hiseman saw him there and asked him to join Tempest. As the record was played Hiseman's smile of satisfaction would break into a grin as Holdsworth struck into one of his solos - 'He's incredible. He's doing things like this all the time.'

As for Hiseman himself, his reputation as a band-leader and a drummer hasn't been in doubt and he feels that what he's doing with

Tempest is his best work to date. 'I've always been a busy sort of drummer,' he says. 'I can play a simple boompaboomp rhythm - I've done enough sessions where that's all I had to do - but the days where a drummer was nothing but a timekeeper are long gone for me and if I cut out under and across the basic rhythm, I can suggest and goad the other musicians into playing things they wouldn't normally have done.'

'In Colosseum there were so many musicians that it was easy for us all to become too complex - it wasn't possible to bring out any one instrument at a time - and though I'm still playing in the same style, there's so much more clarity and drama in Tempest. It's so open.'

DEAD

'Colosseum's records all ended up sounding dead, largely because some of the others would insist on re-recording passages where they thought they'd made a mistake, when I would have preferred to have left the original passages in. Music's nothing without the tension that comes from discovering what you can play as you actually play it. If you play within your limits, stuff that you know you can do with your eyes closed, any spirit there might have been is lost.'

'Myself, I always have nerves before I go on stage and I think that goes for the others too - it has to be like that - and you'll hear what you might consider mistakes on our new album. I tell the band not to worry if they think they've played badly, particularly at rehearsal. As soon as you can walk off stage and say you've played a number faultlessly then is the time to drop that song.'

EXPERIMENTAL

In order for the band to work in this experimental way, Hiseman stresses the necessity of having the technical aspects of both recording and amplification as near perfect as possible.

'We recorded the album at AIR studios and I'd like to say how pleased we were with the engineers and the way the studio was run. I've worked in nearly all the London studios and they're mostly pretty good but unless I'm absolutely confident about the technicalities, I suffer nightmares worrying that something will go wrong. There was no nail-biting at AIR.'

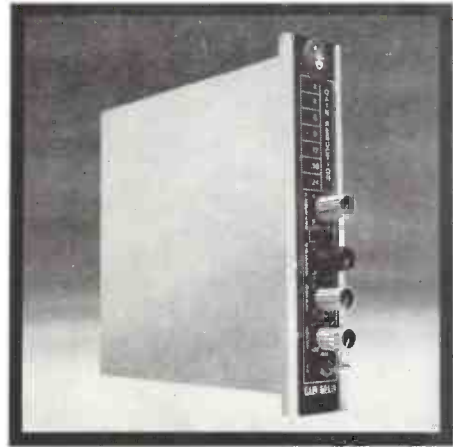
QUALITY

Hiseman has set up his own system of quality control to check his records at every stage of production. I remarked that the Tempest album had the clarity that it would probably still sound good on a cheap record player. He replied he'd set up six sets of speakers, from the best studio quality down to run-of-the-mill, so he could check what the average record buyer will hear.

As far as stage amplification is concerned, Tempest will be using a mighty PA with 18-foot stacks and a bass bin horn big enough to stand inside, though the instrument amps are relatively small. The sound will be coming through a full-scale studio mixer, through which tapes can be mixed with the 'live' music if necessary, and a theatre lighting system of considerable sophistication will add an element of the dramatic to the band's stage show.

SOLID

Tempest is a band built on solid foundations. The road team are the original men from Colosseum, the band has an excellent record deal with Bronze (Warner in America) and already has bookings with a bigger fee than Colosseum ever earned. By the time they play their first American tour in March, they'll have been working hard on the Continent to get into trim. Certainly, they'll provide some of the best music of 1973; one hopes they'll go on longer.



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Greenslade: L/R Dave Greenslade, Dave Lawson, Tony Reeves, Andrew McCulloch.

Audiences more intelligent says Greenslade

Greenslade are the only band you are ever likely to see with two telepathic keyboard players, a great bass player and a superb drummer.

Dave Greenslade, himself, is well known for his fine work when he was with Colosseum, including the composition of *January's Search*, *February's Valentyne* and, of course, the popular *Lost Angeles*.

The new band is an extension of the ideas that he accumulated during his time with Colosseum and has been formed with a painstaking care that took the best part of a year.

The nucleus is himself and fellow keyboard man Dave Lawson, late of Web and Alan Bown. The two of them have a remarkable feel for each other's music and have already started co-writing.

Tony Reeves, one of the top bass players in the country, was a natural choice, having once played with Greenslade in Colosseum, Andrew McCulloch received a lot of praise when he was drummer with King Crimson and the musical scope of the new band brings out the best in him.

Greenslade chose a keyboard-based sound because it is the music he knows best.

'I can imagine all sorts of things on a keyboard,' he said, 'but if you have only got two hands you can't play it.'

The problem was finding another keyboard player that would fit in with his ideas.

'All music is a very personal thing and you have got to find someone whose style is such that you complement each other. You might find a brilliant keyboard player who doesn't fit because he's on a different wavelength.'

Because of the time lag between the disbanding of Colosseum and the formation of Greenslade, much of the material had already been written by the time the first album came to be recorded at Morgan studios. Nevertheless, there is a remarkable diversity of ideas on the album and much is co-written, such as *Feathered Friends*, which Dave Lawson wrote the lyrics for.

CONTRAST

In contrast are tracks like *Temple Song*, which has a Japanese flavour and *An English Western*, which is an analogy between English and American folk music (and, incidentally, has some of the most fiendish timing that a drummer is ever likely to have to cope with).

The whole album was put down in about 15 days and the degree of musical complexity is remarkable. Greenslade thinks that audiences are becoming more intelligent than they were ten years ago.

'I believe the majority of audiences are very bright,' he said. 'We can play a reasonably-high standard on stage and get across to a lot of people.'

CORNFLAKES

'We have no cornflakes and crazy foam, but we aim to entertain visually and musically.' On stage Lawson and Greenslade play a combination of six keyboards, Fender Rhodes electric piano, Hammond A100 (one each), RMI piano, Hohner piano and Mellotron. Both also play vibes and Lawson will also be playing flute, soprano saxophone and bass clarinet.

Tony Reeves plays an old English flatback double bass, a Telecaster bass and a Lark flute; and McCulloch a double Ludwig kit.

The band goes through a custom-built Midas 700-watt PA with Alan and Heath 15-channel mixer. The instrument amplifiers are Laney and Orange.

HAPPY

Greenslade is the first band that Lawson has really been happy with.

'In the past the musicians I have played with have lacked professionalism,' said Lawson. 'I am having to use my ears much more than in the past.'

'We are more together — I think the fact that we are socially close helps the music. You can really get a buzz from someone's playing. We spur each other on,' he said.

'Our ambition is to stick together and play our music to anyone who cares to listen,' said Greenslade, 'the more the merrier. We also want to put out high-quality albums that people can play and play.'

Anyone who has listened to the first album will know that they are already well on the way.

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FRANKFURT TRADE FAIR PREVIEW

Anticipate a trend in the music business and you are well on the way to success. Thousands of manufacturers, retailers, wholesalers and customers will be trying to do just that when they visit the International Frankfurt Fair between 25th February and 1st March.

Last year, the accent in the musical instruments section was mainly on hardware, and the Fair provided a brilliant showcase for developments like graphic equalisation circuits to deliver high-quality audio outputs from power amplifiers, improvements in the design and handling capacities of speaker cabinets and advances in standard recording studio facilities.

This year, one wonders if the growing popularity of synthesisers will not draw the attention of musicians and manufacturers alike, most of whom are already committed to advancing and refining the use of electronics at every level of the business.

Certainly, there is going to be some very pretty, very complex and very interesting gear on show. Not least among which will be Kustom amplification – distributed in this country by Western Organ Studios – which is one

of the few firms prepared to offer unconditional, lifetime guarantees on their products; a new electric guitar from Orange, specifically designed to fill the gap existing between the Japanese 'copies' and the American 'originals'; and developments in the amp and echo range which have been kept very strictly 'under wraps' by the Yorkshire firm of B. L. Page and Son, until the start of the show.

NUMEROUS

Between them, major British manufacturers such as Selmer, Boosey & Hawkes, Rosetti, General Electric Music and others too numerous to mention but equally well known, will be showing a staggering range of instruments, accessories and innovations.

Birthdays are always nice days and the contingent of British instrument manufacturers at the Fair will have more than one reason for celebration.

1973 sees the 50th anniversary of the Fair and Britain's debut therein as a full member of the European Economic Community.

If a first and 50th birthday aren't enough for them, then our representatives can

be proud of the fact that the U.K. flag is flown by 49 exhibitors, a figure bettered only by the Italians and the Germans.

The musical instruments section of the Fair has been witnessing a boom in recent years. Since its inception, with under 50 exhibitors, in 1948 it has moved into its own hall on the large Exhibition Grounds to accommodate the 340 exhibitors who will be showing there this year.

In line with our policy of recent years, *Beat Instrumental* will be dealing, for the most part, only with the U.K. exhibitors, as it is virtually impossible to catalogue the whole show.

We present a cross-section of the British exhibits on the following pages but, just for the record, the following countries will be showing and the numbers of exhibitors from each is given in brackets: Germany (149); Italy (56); Great Britain (49); France (23); U.S.A. (21); Netherlands (9); Austria, Switzerland (6); Spain (4); Belgium, Sweden, Japan (3); Finland (2); Canada, Denmark, Poland, Rumania, South Africa, Czechoslovakia (1).

New designs and con-

cepts always constitute the most exciting part of the show and exactly who is going to be surprised by exactly what, provides ample food for speculation as the opening day approaches.

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Avedis Zildjian are not only one of the oldest makers of musical equipment in the western world but also make their products to the same high standard laid down by the founder in Istanbul in 1623.

Although the company's headquarters are now in America, representatives still fly to Frankfurt every year.

This year, which is their 350th anniversary, they will be exhibiting the Top Ten Zildjian cymbals – in other words the ten cymbals that are most in demand in 1973. This, they say, will be a useful guide to wholesalers, dealers and percussionists who will visit the stand. They shall also be showing their new high-volume cymbal, Rock 21, a 21-inch cymbal specially made to withstand heavy rock drumming.

For orchestral percussionists they will be showing the

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FRANKFURT TRADE FAIR PREVIEW

range of tuned antique cymbals (Crotales) which are so much in demand as modern percussion gains steadily in popularity. Also on show will be one of the 48-inch Tam Tams, specially made for the company in Taiwan, Formosa.

Boosey & Hawkes (Sales) Ltd., Deansbrook Road, Edgware, Middlesex HA8 9BB

On display at the Boosey & Hawkes stand in the British section will be the complete range of Sovereign bass, including the 'double trigger' bass trombone, Beson Concord and International brass, Beverley drums, Regent bass and woodwind, Dolmetsch recorders and Denis Wick mouthpieces and mutes.

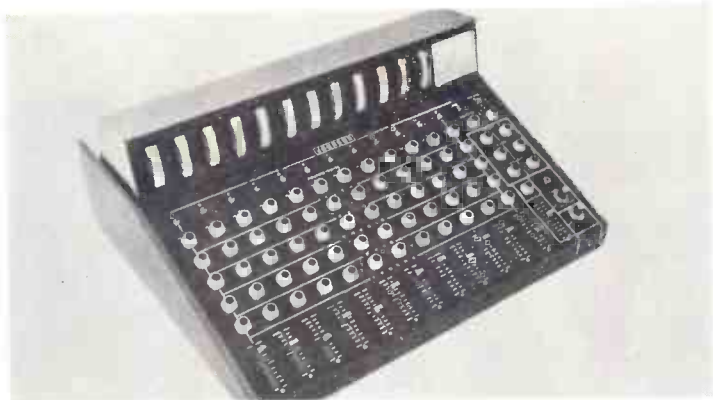
A new range of amplification will also be making its debut at the fair. These are the Laney Klipp amps and P.A. systems. In conventional 'clipping', the amp. must be overloaded to produce the required sustain with little or no control over output. With the exclusive Klipp control feature, this sustain can now

be varied by tuning a control knob on the front panel. With the control switched off the sound is even cleaner. The models in the Klipp range include the L60 lead, bass or organ amp. with an output of 60 watts RMS and the L100 lead, bass or organ amp., with 100 watts RMS. In the cabinet range will be the L412 M60 60-watts cabinet with four Celestion 15-watt speakers and robust carrying handles, the L412 L100 100-watt lead cabinet with four Celestion 25-watt speakers fitted into a correctly acoustically-designed enclosure, the L412 B100 100-watt bass cabinet, built also for organ work and also with four Celestion 25-watt speakers and the L412 S120 120-watt multi-purpose cabinet, featuring silver-domed, Celestion 30-watt speakers.

Carlsbro Sound Equipment, Lowmoor Industrial Estate, Kirkby-in-Ashfield, Notts.

Carlsbro will not be showing any new lines at Frankfurt this year due to a very full order book for the range of portable P.A. and amplification systems that they produce.

However, there will be some changes taking place in the styling of the equipment. Firstly, all speaker cabi-



A Johnson mixer made by Triumph.

nets have had a face lift with new speaker frets, and a new logo for cabinets is in the process of production and will appear shortly after the show. The control panels on most of the amplifiers have been re-styled and one will be on display.

Cleartone, 27 Legge Lane, Birmingham B1 3LD

Cleartone will be showing, for the first time at Frankfurt, their new range of C.M.I. amplification, a line that was first announced at the Trade Fair in London last summer and which has apparently proved so successful that additional models are now being introduced.

Two new Master P.A. amps. with tone and volume controls on each channel and a master volume control, is just one of the items that will be seen for the first time.

One will be 50 watts and the other 100 watts. Full details of the speaker cabinets to complete the systems are not yet available.

A C.M.I. 10-watt practice amp. with one control, two inputs and tremelo, is Cleartone's first venture into any amplifier smaller than 25 watts. An indication of the way this amp has been received is shown by the fact that the company have virtually sold out the initial stocks, a full month before the amp. is officially announced.

Accessories, too, are being introduced to the C.M.I. range with a new fuzz pedal, a wah-wah pedal and a four-channel mixer. Further additions are being planned for later in the year.

Cleartone will also be showing the established Park range of amplification. Although no additions have



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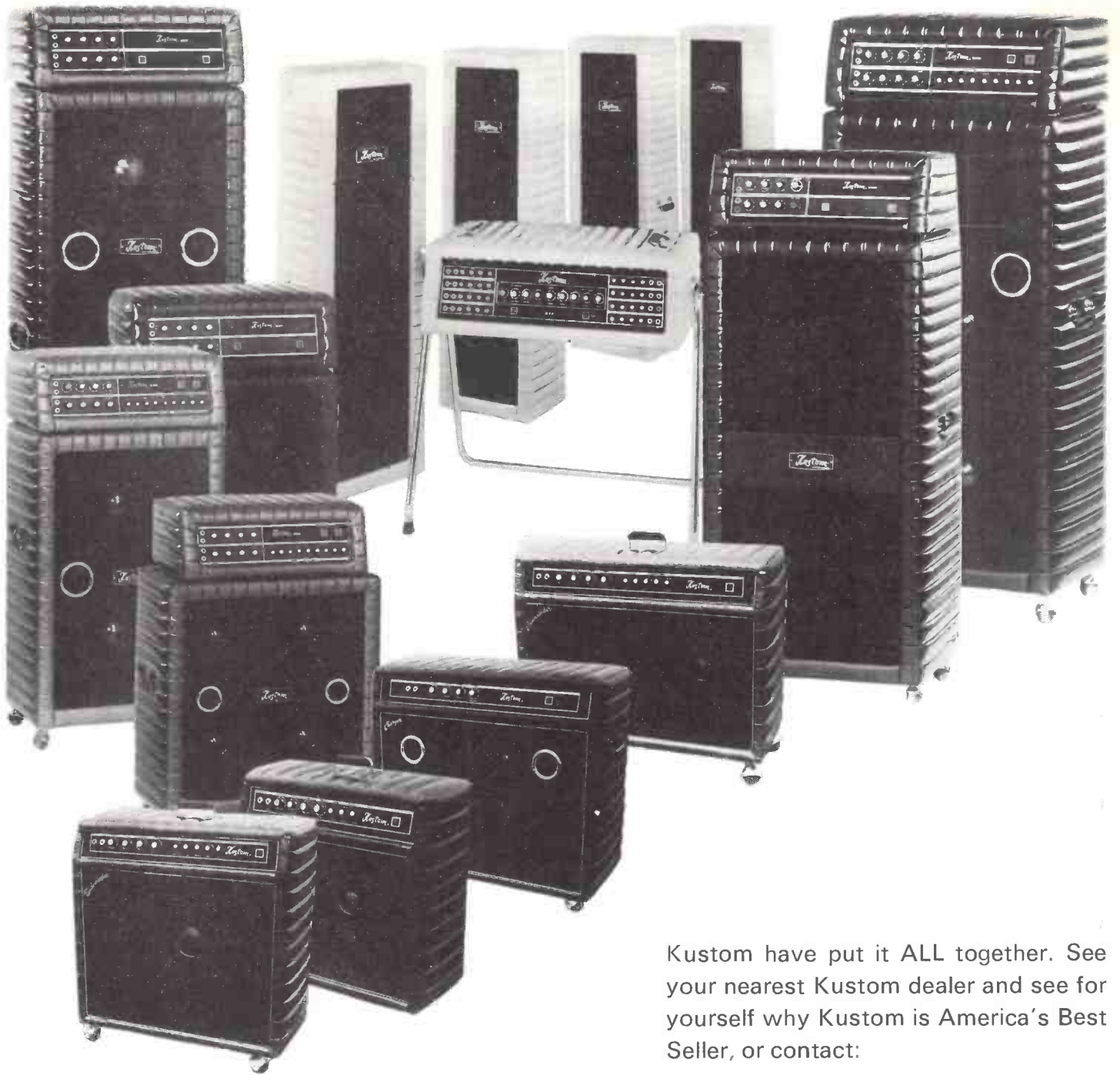
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FRANKFURT TRADE FAIR PREVIEW

been made to the range since the London show, several items will be new to Frankfurt. In particular in the Park Minimiser; one is a four-channel mixer with volume, treble and bass controls on each channel and a master volume control and the other is a six-channel reverb mixer with individual tone and volume controls and master volume and reverb controls. The Park Autowah pedal, a combination of the wah-wah and tremelo, is also on show for the first time.

**Dallas Arbiter Ltd.,
Dallas House,
Clifton Street,
London EC2B 2JD**

Dallas Arbiter's two stands, one with the British Board of Trade Joint Venture and the other run by the recently-formed Dallas Arbiter GmbH

company, will feature many new products never before shown at Frankfurt.

The new lines include the Mellotron 400, which has no built-in main amplifier or loudspeaker system but is designed to connect directly into any external amplifier system or mixing console. A direct line output jack is provided for this purpose. This model is fitted with the standard tape frame and provides three basic sounds — flute, violins and cello which are recorded on three tracks of a $\frac{3}{8}$ -inch wide magnetic tape. Any one of these sounds may be selected by means of the track selector located on the control panel. The control also enables the player to mix and balance sounds placed on adjacent tracks. It is fitted with specially-designed electric pitch control. In the centre position all instruments will be at concert pitch. Rotation of this control will give a pitch variation. The purpose of this control is not only to allow the Mellotron to be tuned accurately, but also to give

the facility for special effects and dramatic changes of key and pitch. Headphone monitoring facilities are also provided.

Other new products by Dallas include the American-made Eminence speakers which are capable of handling very large outputs with exceptional high-quality performance, Sound City amps. all now available with optional reverb, Hayman guitars with Humbucker pick-ups, Sound City Performer echo units, Hayman drum finishes in light blue and mauve, Hayman jumbo sticks and Electro harmonics effects pedals. All the company's established lines will also be on show.

**General Electro Music
(UK) Ltd.,
Amplification Division,
Hudsons House,
Brunswick Place,
London N1 6EG**

Among the many items on display on the General Electro Music stand will be the five ARP synthesisers — the Soloist, which can reproduce

every nuance of tone that would be expected to come from the original instruments; the 2600, claimed to be the most modern, sophisticated yet easily-played synthesiser on the market; the Odyssey, with a two-voice, 37-note keyboard with a seven-octave range and the 2500, which is completely modular and can be added to at will.

There will also be several Viscount keyboards, among these the Instapiano, giving an assortment of voices from walking bass with own volume control, to harpsichord and honky tonk. The Viscount X150 has been designed with a wide range of rich tones and master preset switches for quick voice changes. It also features drawbars, sustains, percussion, preset tabs and a 17-note pedalboard. Other models in the Viscount range are the C120, C100, C110, C130 and the C150 with Leslie.

Another exciting range in the G.E.M. line is the new name in pianos, Mahler, after the late composer of that name.



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TRANSISTORS ARE CONSTANTLY BEING DEVELOPED AND REDESIGNED 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 SPEAKER BALANCED THEY DELIVER FAR IN EXCESS OF THE POWER THEY WERE DESIGNED FOR AND SO (POW!) THEY LOUDEN OUT.

HMM...

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HALT! ALL PASSES TO BE STOPPED!

1974

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COLLECTOR'S ITEM

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

YOU'RE RIGHT! BUT 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

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overseas customers and readers
of Beat Instrumental

Sincerely

Dave Reeves

HIWATT, PARK WORKS, 16 PARK ROAD, KINGSTON-ON-THAMES,
SURREY, ENGLAND

FRANKFURT TRADE FAIR PREVIEW

**General Music Strings
Ltd.,**

**Treforest,
Pontypridd, Wales**

This company will be exhibiting its complete range of violin, acoustic, electric guitar and bass strings. These bear the famous brand names of Picato, Ambassador, Monopole and Red Dragon.

In the Picato range are the brand new Folk Acoustics, with a blue base, the Country & Western with an amber base and the Classic Nylon, with a red base. All the Picato strings are golden alloy wire wound.

The Firm will also be showing microphone and music stands with many new models making their debut.

**H/H Electronic,
Industrial Estate,
Milton,
Cambridge CB4 4AZ**

Some of the most advanced amplifying equipment made in Europe will be exhibited by H/H Electronic of Cambridge. The firm are showing with the British Board Of Trade joint venture this year and will have a soundproofed room to demonstrate their equipment.

The company's range covers two instrument power amplifiers, the IC 100 and IC 100S, each with advanced solid-state circuitry and combination amplifier versions of the IC 100 and 100S. The IC 100 and 100S have twin channels, full tone controls and can each deliver 130 watts RMS. Built-in facilities include a sustain control with switch of the 100S and twin-reverb, tremelo and sustain controls on the IC 100. Both amplifiers have studio stage switches and slaving sockets.

Also on show will be the two very technically-advanced integrated circuit mixer power amplifiers, the MA 100 and MA 100S of 130 watts RMS power capability. Each has five channels, full tone controls, ten mixed in-

puts, master presence and master volume controls. The MA 100 has a push-button reverb for each channel and master reverb control. The distortion through the pre-amplifiers on the MA 100 and MA 100S cannot be measured and the power stage distortion is below 0.1 per cent.

The S 130 studio quality power slave amplifier, together with the chromed console for P.A. set-ups will also be on show.

Loudspeakers on show include the new Dual Concentric P.A. columns, the 4 x 12 inch Minor speaker for lead and bass guitar and the 4 x 12 inch Dual Concentric version for keyboard instruments.

**John Hornby Skewes &
Co. Ltd.,
Salem House,
Main Street, Garforth,
Leeds, Yorks LS25 1PX**

On display at the Hornby Skewes stand will be the extensive new range of Miles Plating high-quality, competitively-priced amplification equipment.

The high-praised range includes separate amplifier and loudspeaker cabinets with a choice of 50- or 100-watt output ratings. For those people needing something more compact, for TV or recording studio work, the 30-watt and 50-watt Combination units are also available. These are amplifiers and speakers in a single cabinet. All amplifiers are of the valve type. The lead/bass/organ amps. provide four inputs (two channels), separate volume, treble and bass controls for each input. There is also the overall presence control.

The P.A. amps. provide six inputs, each with separate volume, treble and bass controls, not to mention the overall Master Fader control.

These cabinets are of robust, wooden construction, covered in durable Everflex X29 vinyl material. They come in a choice of Onyx Black and Beech Brown colours. They also feature smart corner protectors and strong handles are fitted throughout. The famous Celestion loudspeakers are fitted throughout the range.

The IC-100 and IC-100S are the most Advanced Amplifiers made in Europe

Frankfurter Messe Internationale

British Board of Trade Joint Entry



H/H Electronic of Cambridge are known in the professional recording studio industry as manufacturers of the very highest quality solid state power amplifiers. These amplifiers are used as a monitoring standard in recording studios throughout the world and as a laboratory standard in institutes of technology.

IC-100 SPECIFICATION: Power capability 100 watts rms. undistorted output. Two channels with a full range of tone controls and a volume control on each channel. One special effects channel.

CONTROLS. Channel 1. Volume for normal input. Volume for bright input. Presence control. Treble control. Bass control. Vibrato, Speed control and Depth control. Reverberation switch with Master reverb control. Sustain switch. High Level or low level sustain effect.

Channel 2. Volume for normal input. Volume for bright input. Presence control. Treble control. Bass control. Reverberation switch with Master reverb.

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Designed to meet the ever-growing demand for greater power handling capacity, the S3 is in demand wherever power is needed throughout the world – being exported to Germany, France, Belgium and even to Japan – self-styled 'king pins' of hi-fi precision.

The S3 not only packs the punch of power – it also gives high efficiency, sensitivity, clarity, reliability and economy. All these qualities are combined in a unique design of technical precision. The S3 features a powerful ceramic magnet and a strong, but light diaphragm and voice coil assembly with many new features.

Robust, reliable, packing an unbeatable power punch . . . that's the Vitavox S3. And, coming from Vitavox, it carries the certainty that here is a unit with the stamp of quality.

The S3 is but one of four superb units which, blended together, provide the new, complete Vitavox loud-speaker system. A system which gives the connoisseur of quality in sound reproduction excellence from the lowest frequency to the highest.

Write to Vitavox Limited, Westmoreland Road, London NW9 9RJ for the Vitavox leaflet, which describes in detail this new loudspeaker system. Ask also for any other technical advice or information. Or telephone: 01-204 4234.



VITAVOX
Limited

Westmoreland Road London NW9 9RJ
Telephone: 01-204 4234

FRANKFURT TRADE FAIR PREVIEW

Amplification Add-On units are another feature of the stand. Items such as the Zonk and Shatterbox effects pedals, Zenta Reverberation and mixer units, and treble and bass boost units. To complete the company's display will be a comprehensive range of amplifier and musical instruments' accessories, including microphones, amplifier leads, loudspeakers, drum sticks and brushes, Mixer Bassman organ pedalboards, conductors' batons, guitar and recorder bags, Hornby guitar straps, Vorn Orff clarinet and saxophone reeds, and kazoo's.

**Kustom Electronics Inc.,
1010 West Chestnut,
Chanute, Kansas 66720**

Kustom gear is exclusively distributed in this country by Bristol-based Western Organ

Studios. It is one of the few firms prepared to offer unconditional, lifetime guarantees on their amplifiers.

A look at the way they're built and a glance at the specifications is enough to see how they can do it. The Sidewinder JBL, a compact amp./speaker combo, is a typical example. Rated at 75 watts RMS (peaking at 150 W) it offers bright and normal channels, reverb, vibrato and tremolo. There is a monitor/out facility for fold-back on big P.A.s, tape jack for studio work and an a.c. outlet to power other equipment. Sound is delivered through the superb offices of one 15-inch JBL D130f speaker.

Also on show will be the highly-praised Kasino P.A. systems which include 8- or 16-track mixers, column speakers and horns. The various systems cater for venues from small clubs to concert arenas and for under £2,000 customers can have Stateside P.A. gear, giving complete versatility for precision control with studio quality.

Kustom offer the Mosrite



One of the new Orange amplifiers.

range of guitars and their solids in particular, the V1 Standard and V1 Bass, give good sustain facilities through the use of high-powered pick-ups. All models have excellent playing characteristics and the V1 Bass, with its exceptional treble potential, could well prove to be a big challenge to the existing supremacy of another American product in the field.

Kustom round off their show with the Camco range of drums - billed as the Aristocrats and designed for the real professional. Com-

pact, neat and loud, these drums are available in an impressive range of finishes and are fast gaining popularity with session men all over the world.

Western Organ Studios, full address is 19 Union Street, Bristol BS1 2DF.

**Orange Music Industries,
3-4 New Compton Street,
London WC2H 8DD**

Orange launch an exciting new guitar at the Fair. Specifically designed to fill the gap between Japanese 'copies' and American 'originals', it features humbucking

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The Big Name in Big Electronics

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

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

Specifications: 4 INPUTS: Sensitivity 5mV - 150mV/50K Ω auto gain controlled (one channel is wired for easy conversion to high level high resistance (0.5 meg). Separate level controls for each input • TRIPLE DELAY ECHO: Amplitude variable from zero to unity at each delay • REVERBERATION: Variable delay from zero to max • ECHO: Variable from zero to unity overall • OUTPUT: Variable up to 1 volt at 600 Ω • FOOTSWITCH: Socket provided for footswitch, to cancel effects • TAPE LOOPS: Magazine of spare loops keeps them in perfect condition • OPERATION: All controls can be operated without opening tape mechanism lid • WOODEN CABINET: 14" x 9½" x 4½" covered in simulated leather • LOW IMPEDANCE INPUTS: One or more 80 Ω balanced line inputs can be provided at extra cost.



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

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FRANKFURT TRADE FAIR PREVIEW

pick-ups and Gibson-style controls.

New releases from Orange for the Fair include a valve P.A. version of the graphic guitar amplifier and is rated at 120 watts RMS. It has echo send and return facilities, at a retail price suitable for every musician's pocket.

The company, headed by Cliff Cooper, will also be showing its new combination twin. Although the size of this unit measures only 29 by 11 by 25 inches, it gives a continuous 80-watt power output. It contains two 12-inch speakers and has an optional reverb unit built in. Another new product to be shown will be the 120-watt graphic Slave amplifier which is ideally suited for use with any Orange amp., mixer or discotheque unit.

The new Orange discotheque unit has been further

developed and is claimed to be suitable for even studio use. The price remains the same as before.

**B. L. Page & Son,
10-18 Wood Street,
Doncaster, Yorks.**

A shroud of secrecy surrounds much of the Dynacord range of amplification equipment, distributed here by this Yorkshire-based company.

Beat Instrumental has been told that apart from the established lines, visitors can expect to see something completely new in the amp. and echo range.

One system that's sure to cause a stir – even though it is now available – is the Echocord-Super S 76, an echo-reverb unit for peak performance and specially low-noise. It's a combination of two systems for producing echo-reverb: endless magnetic tape loop and torsional spring reverberation. Its many features include a continuously-adjustable (sliding) sound head, four inputs, each two separately adjustable and mixable. There



A new edition to the Hayman Guitar range.

are also separate volume, bass and treble controls for each input channel, a specially-effective bass and treble control for echo-reverb. There are two separate controls for reverb duration and echo repetitions. There are two tape speeds and a flood-light-operating panel.

Another highlight of the Page stand will be the range of Microfrets guitars. It's unlikely that all the guitars will be exhibited but models such as the Thundermaster, Signature and six-string bass will almost definitely be there. Also to be shown will be the

Spacetone, Stage II and Calibra I. These guitars are already being used by such acts as Grand Funk, Grateful Dead and Carl Perkins.

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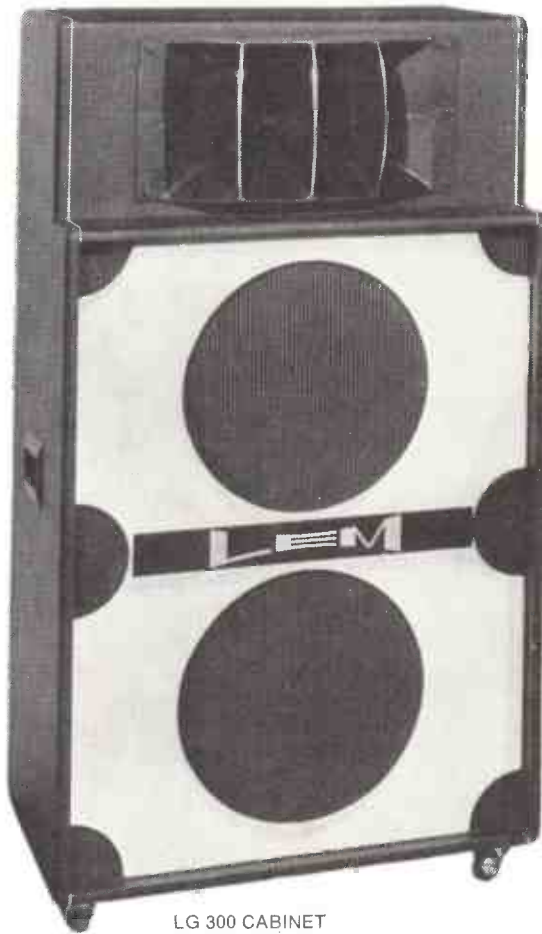
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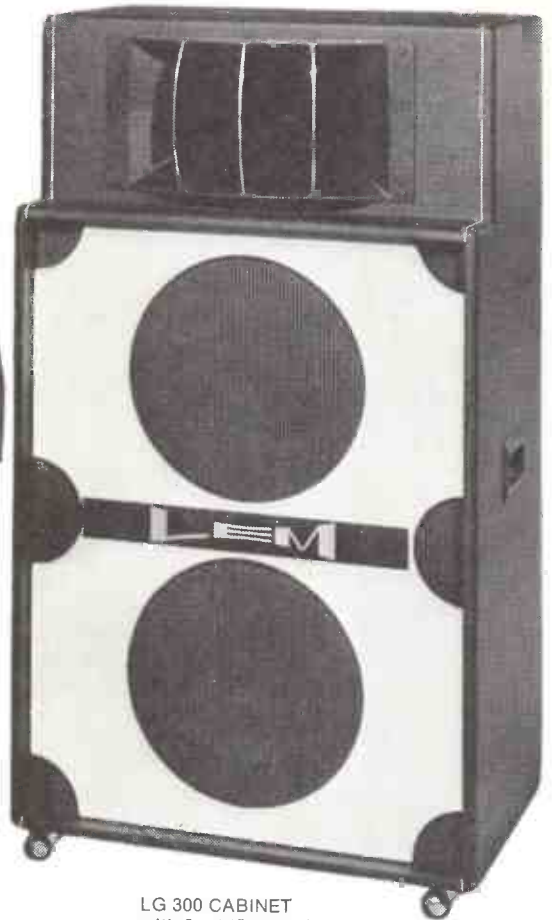
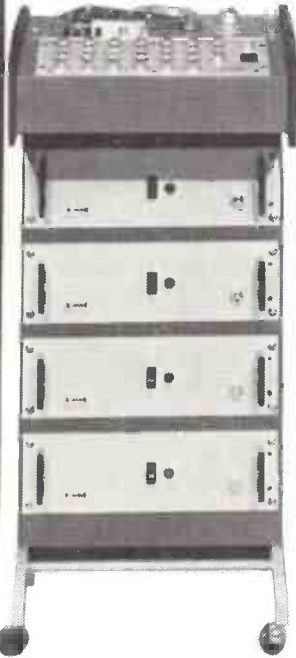
LG 300 CABINET
with 2 x 15" x Horn.

PRO-LEM CONSOLE:

6 channel mixer plus echo.
Separate volume treble, bass
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channel and overall master
control.

Tape echo with 4 position
press button control, volume
and level control, standby-run
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power rack and trolley.

Choice of 100 watt and/or 180
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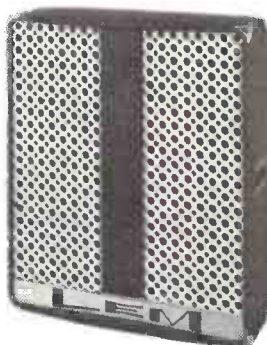
LG 300 CABINET
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See the complete range at the Frankfurt Fair,
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LEM 911S Bass Amplifier & Cabinet. LEM 912S Guitar Amplifier & Cabinet.



L.G. 100 Cabinet.



BABY LEM & 2 L.P. 60 Cabinets.



**Amplification Division, General Electro Music (UK) Limited,
Viscount House, Ashville Estate, Royston Road, Baldock, Hertfordshire.**

FRANKFURT TRADE FAIR PREVIEW

bals, New Era educational percussion instruments for schools, and a large variety of accessories and effects.

A really special feature of the stand will be the new Premier Plus drumheads. These have been specially developed for professional and semi-professional drummers.

The company said that a really powerful sound and an exceptionally good response over the entire playing area are just two of the many important features of these new drumheads. At present, the heads are only available fitted to Premier snare drums and tom-toms, and this will give existing dealers a real sales advantage until individual heads are made available within the next few months.

Rose, Morris & Co. Ltd., 32-34 Gordon House Rd., London NW5 1NE

Highlighting the Rose-Morris stand will be the new Powerdrive range of drum stands and accessories by Shaftesbury.

Every component in the range has the unique 'Setlock' feature which enables the stands to be set at the desired heights and angles, and dismantled whilst still retaining these settings.

The Powerdrive range consists of the Hi-Hat stand, incorporating the unique feature of a choke pedal to enable the drummer to close the hi-hats whilst playing a solo on the double bass drum pedal; a cymbal stand, a tom-tom cradle which enables the hanging tom-tom to be mounted directly on top of the bass drum and directly in front of the snare drum. The cradle can give a compound angle. The double bass drum pedal is fairly self-explanatory and enables the drummer to achieve the effect of a double kit with only one bass drum.

Rose-Morris say these

stands are of high quality and together with the 'Setlock' feature, allow a much more compact kit set-up.

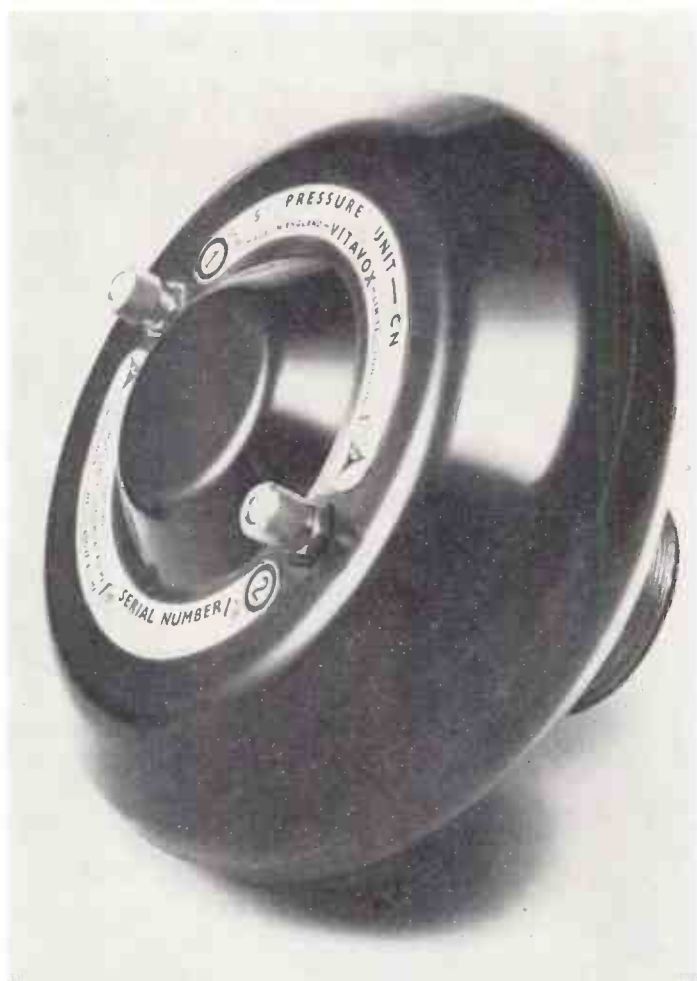
Rosetti & Co. Ltd., The House of Music, 138-140 Old Street, London EC1V 9BL

Apart from displaying the renowned Simms-Watts range of equipment, Rosetti are also concentrating on their recently-introduced range of Mood lighting for clubs and discotheques.

The range includes the Mini Strobe S 10, a compact 5 W/S Xenon tube strobe for small areas with low ambient light levels and independent on/off switch and rate control. The Strobe S 100 is a powerful 25 W/S Xenon tube with shattering visual effect, a remote control facility and independent on/off switch. More sophisticated lines are the Modulator 3, the Random Pulsator, some light modules, three cassette types and a wide-angle lens. Very interesting is the Liquidator 1, a unique custom design liquid effect and moving colour projector. Incorporating a 1,000-hour rated tungsten halogen lamp of intensity equivalent to 240 household watts. Special design feature is the natural cooling. There's no fanned air system so, therefore, there's no noise. This unit doesn't use the conventional Liquid Wheel which is so easily broken and subject to temperature problems. Instead, a system of cassettes provides the colour patterns within an extremely strong metal and nylon housing designed on the large roller-bearing pattern. This means cassettes can be changed as simply as music cassettes. This unit is not a modified slide projector but a custom-built unit for light pattern projection. The projector has a focus control and a wide-angle lens is also available as an extra. There are 13 colour combinations and two Moire fixed rotating patterns.

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

Selmer are unveiling at the Fair a completely new



A Vitavox high-frequency pressure unit

range of solid-state amplifiers. With new cabinet designs and features they are sure to be the highlight of the show.

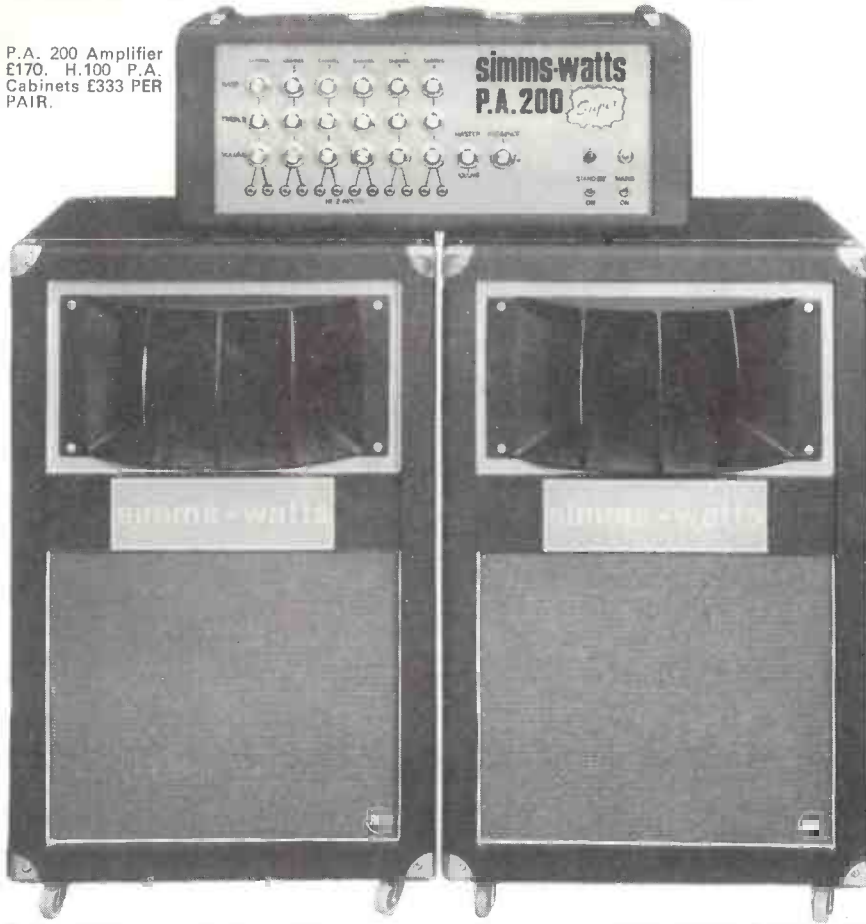
In the range are an I & B solid-state amplifier which has an output of 100 watts, two channels (each with two inputs) with tremelo and reverb facilities and independent treble, bass, middle, presence and volume controls on each channel; a new SL 100 solid-state slave amplifier for use with the I & B 100; and a PA 100 - another solid-state, six-channel amp. also with an output of 100 watts. There's also a new Compact 30 SS which can deliver 30 watts. The new speaker range includes the bass 100, which has a heavy-duty 60H column speaker with 3 x 12-inch speakers and a special horn, rated at 75 watts and a lead 100 speaker cabinet containing 4 x 12-inch heavy-duty speakers, handling 100 watts.

In the percussion range

will be three basic kits - the Artist Drum Outfit, the Professional Drum Outfit with five-ply shells each joined in a different place for extra strength and with non-slip spurs and tilting tension rods for quick tuning, and the Selmer Major Outfit, a low-priced set which incorporates the features of the most advanced set-ups. There's also a range of accessories such as hi-hat stands, Multisound Tunable tom-toms, bass drum pedals, snare drum stands, cases and cymbals and a beautifully-made metal snare to supplement any of the mentioned kits. The Selmer Sellond range of Latin American percussion instruments are also available.

Also on show will be the new low-priced range of Melody Maker brass instruments which are bound to cause considerable interest. These will be in addition to the popular Selmer brass range of Sterling, Invicta and Lincoln instruments.

P.A. 200 Amplifier
 £170. H.100 P.A.
 Cabinets £333 PER
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simms-watts
PRESENTS



**HORNS
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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.

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FRANKFURT TRADE FAIR PREVIEW

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

The highly-rated Simms-Watts company are particularly proud of their display as it features several very exciting pieces of equipment.

One of these is the AP 100 amplifier, an all-purpose valve model rated 100 watts RMS with two twin input channels. The normal channel has impressive bass availability, brilliant channel has full treble boost. There are separate treble, bass and volume controls on each channel with master volume and presence. Channel slaving techniques to give full bass with maximum treble, no loss of tone, plus complete separation on upper and lower frequencies are also featured.

Another item on display will be the Tri-Tone Super Bass Cabinet which gives a tailored middle bass sound, a deep bass response with no middle or top frequencies and a deep bass with high top but no middle, giving a very penetrating sound for beat work. The cabinet is fitted with 4 x 12 inch Celestion G. 12H high-power bass speakers, together with a three-position equaliser unit which produces the required tonal changes instantly or at the flick of a switch, and without the need to alter either instrument or amplifier controls.

A third model on display will be the lead, bass and organ amplifier—the G.E.100. It represents the most advanced techniques of Hybrid transistor/valve designs applied to the needs of the electric guitarist. This 100-watt RMS amp. incorporates graphic equalisation with separate slider controls over eight independent frequencies, in addition to the normal full range tone controls.

Simms-Watts' products

are exclusively distributed world-wide outside the U.K. by Rosetti & Co. Ltd.

**Sola Sound Ltd.,
102 Charing Cross Road,
London W.C.2**

Making the first appearance at Frankfurt will be the new Colorsound microphones, a quality dynamic model attractively presented in various colour finishes. Still in the mike vein the company will also be showing boom stands and accessories.

For Sola Sound the past year has proved the popularity of the Colorsound amplifier. Production of this model has been streamlined to cope with the demand expected at the Fair. Very economically priced, the amp. has a built-in tremelo with an excellent power level and is available in a variety of finishes.

Colorsound effects pedals make up a large part of the company's business. The Octavidier, for instance, one of the new Jumbo pedals launched at last year's fair, is now a top seller.

Making an appearance at Frankfurt will be the EMS synthesiser. So compact, it is a complete studio in a briefcase with the widest range of effects and sounds imaginable. Also on show will be a Colorsound disco unit, together with established lines like the Sola-Rola add-on unit for organists.

**Triumph Electronics Ltd.,
118-122 Brighton Road,
Purley, Surrey CR2 4DB**

Equipment at a price to suit most musicians' pockets is the theme of the Triumph Electronics' stand at this year's fair.

The makers of the Johnson range will include samples of valve and solid-state amplifiers from their 5-100-watt line of combos, separate amplifiers/loudspeaker stacks and P.A. systems.

In the latter field they are producing custom-built mixers at remarkably economical prices by stocking pre-fabricated modules assembled to order in individual panels cut in the company's own sheet metal shop. This obviates the expense and potential un-



One of the latest organs from Selmer.

reliability of pluggable modules and gives a smooth working surface uninterrupted by joints and screw heads.

To provide the power for the system they have 100-watt valve and solid-state slave amplifiers and loudspeakers to match. They are also hoping to introduce a range of self-powered loudspeakers with built-in silicon amplifiers, horns and bass radiator.

The Echomaster, which has been well received, will be exhibited as the Mark II version. This uses integrated circuits and Triumph have been able to dispense with the auto-gain effect, resulting in a small decrease in price.

**Vitavox Ltd.,
Westmoreland Road,
London N.W.9**

From their early cinema equipment to the sophisticated products they make today, North London-based Vitavox have always stood for quality.

This year's Frankfurt Fair will, again, demonstrate the company's many facets and applications for their equipment. For instance, part of this year's show will deal with equipment more suitable for use by the Royal Navy, the dockyards, public transport, industry generally, and in the home.

In the musical equipment

vein, for which Vitavox are particularly esteemed, they will be showing a completely new loudspeaker system.

The company said it was developed after about five years' research on tooling and materials. The system is made up of four units, designed to give exceptional quality of sound reproduction of 100-watt musical power handling capacity. These units can be used separately to upgrade old systems or together to make the complete system.

The four units are: A high-power, high-frequency pressure unit designed to meet the increasing demand for increased power handling capacity without sacrificing either efficiency or frequency response; a high-frequency dispersive horn, designed for use with the pressure unit to match accurately the output characteristic and performance of that unit; a power range filter, which can be used in both high- and low-power systems and which ensures that the frequency spectrum is correctly allocated between the high-frequency and low-frequency units; and, finally, a power range bass speaker which has a power handling capacity of 100 watts musical and is also an advance on all previous units from the Vitavox company.

SPOTLIGHT ON S.B. STUDIOS



Visual communications with the control room are excellent



Koki Thakur - The man behind S.B.

SB Independent Radio Studio Ltd. is not, as its name suggests, concerned solely with the production of programmes for transmission on the air waves. It is a music recording studio in the same way and with the same professionalism as the other top line establishments in the capital.

Situated in Soho's Dean Street, SB prides itself on being able to deal with the

complete recording spectrum, meaning singles, albums, demos, radio commercials, radio shows and such like.

The company was opened in December, last year, under the guidance of Calcutta-born Koki Thakur, known in another section of the entertainment industry as the distributor of Indian films.

It was his plan to apply for a commercial radio licence

and, if granted, broadcast radio programmes to the immigrant population here. However, he realised that he hadn't done all his mathematical homework and so decided to delay his scheme for a while, open a recording studio proper and wait until sometime in the future.

RADIO

'It's a good thing I did wait,' he told *Beat Instrumental*. 'The costs of starting and operating a commercial radio station are really incredibly high. The licence fee, for instance, is remarkably expensive. I'll just wait and see what the other people interested in commercial radio are going to do before I make any firm decisions.'

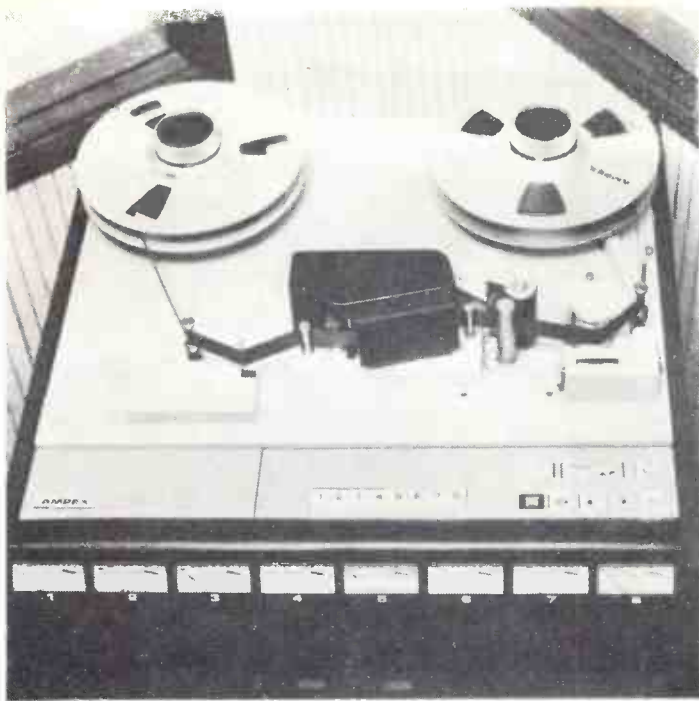
Although Thakur opened for business only recently, the studio is already making its mark in recording studio circles. His engineers, Ian Cooke and Peter Brown, have recorded material for the popular Canadian vocal group, The Maple Leaf Four, the semi-classical London Saxophone Quartet, some operatic pieces by Benjamin Britten for another ensemble and they were in the process of recording an album by

Singapore journalist/singer/songwriter/musician, Shiva Choy, when we visited the premises.

Thakur's recording staff are, basically, broadcasting orientated. His musical director, Mr. Boutes-Bevan, and engineers, came from TVI, the outside broadcasting and specialised broadcasting company. They are sufficiently adaptable, however, to be able to turn their hands towards dealing with any medium of sound.

At present only one studio, No. 1, is in operation. There is more than enough space for a further two and Thakur is studying plans for their utilisation and will probably announce his intentions quite soon.

Studio No. 1 measures approximately 40 by 25 feet and can accommodate quite comfortably about 30 musicians. Like the rest of the area it is a self-contained unit. There are two suspended ceilings so it is completely insulated. The walls, too, are isolated. Layers of fibre glass, Slotex, plaster, wire mesh and batons are among the materials that have been used to acoustically treat the studio. The floor is the original and being the basement is of concrete so naturally the



The Ampex MM1100 eight-track recorder



Interior of the studio – room for 30 musicians

sound produced is quite 'dead'. Doors made of metal were supplied by Steel Attenuators and complete the sound proofing.

The microphones are phantom-powered AKG, Calrec, Beyer and Neumann. Speakers are BBC-designed Spondors but some JBLs are expected quite soon. Unfortunately, SB does not offer an instrument hire service so any musicians wishing to record there would have to supply all their own equipment. The studio does, however, have a Duyson Boudoir grand piano which is for use and free of charge.

Another feature of Studio No. 1 is the separate vocal/instrument booth. The studio has excellent visual communication with the control room.

DESK

This features an Audio Developments console – 16 input, eight output – with six PPM meters. The desk was built to the studio's own specifications and includes four compressor/limiters, two foldback and two echo groups. Equalisation, engineer, Ian Cooke, said, is excellent.

Also in the studio is an

Ampex MM1100 eight-track recorder. Thakur said it is the first of its kind in Europe. There's also an Ampex AG 440 twin-track model and two Telefunken twin and four-track recorders. The echo unit comes from AKG. Dolby noise reduction units are on their way to SB. Two Russo-Spotmaster record turntables complete the list of equipment in the control room.

It's interesting to note that the Ampex MM1100 recorder is built of modules and it's a fairly simple operation to add a further eight to make up a 16-track machine.

The recording characteristic on the Telfunken machines is CCIR and NAB on the Ampex.

All reduction is done in the control rooms at present. Whether the remaining rooms could be converted into a reduction suite is a subject Thakur is thinking about.

Thakur said: 'As we are a new studio we are making ourselves deliberately cheaper than other London studios! We want the work to come in. But this does not mean that our price is going to shoot up the minute we're established. We are doing an introductory offer of demo tapes on multi-track at £15

per hour, twin-track at £10 per hour. Tape charges are, of course, extra.'

Thakur doesn't see the need to install rest rooms, cafeterias and such like. He

doesn't really need to worry anyway. Soho offers everything in the way of food and drink. Car parking? A sizeable National Car Parks lot is right next door.

all good wishes to

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from

AKG EQUIPMENT LTD

suppliers of microphones

and the **BX20**

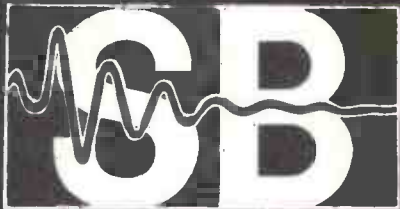
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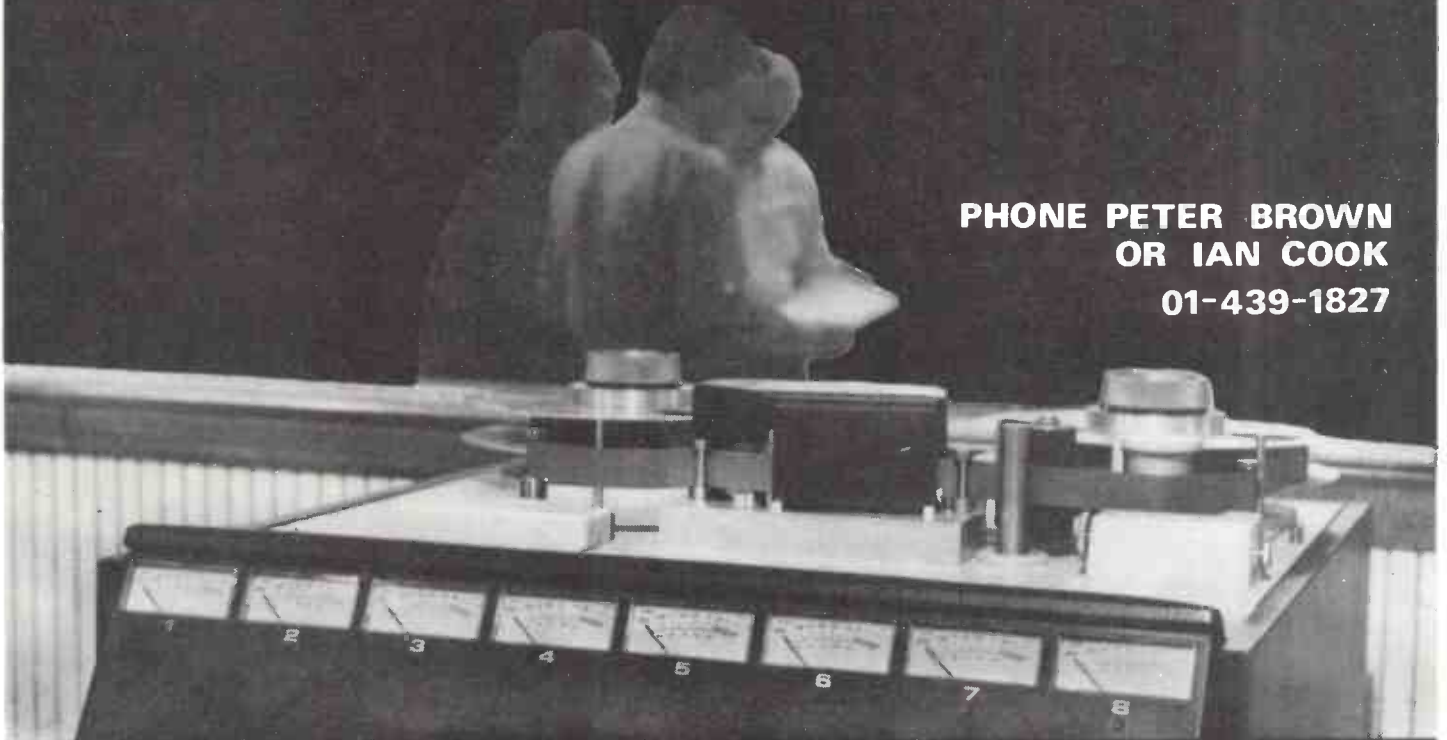
GIVE YOU

THE SOUND YOU WANT

INTRODUCTORY OFFER

8-TRACK RECORDING ON AMPEX MM1100 £15
STEREO RECORDING ON AMPEX AG440 £10

**PHONE PETER BROWN
OR IAN COOK
01-439-1827**



SB Independent Radio Studios Ltd. 59, Dean St. London W.1

SPOTLIGHT ON S.B. STUDIOS

Yet another feature of SB is a KDM music library. Thakur said he can supply, for face, almost any sound to anyone wanting the service. Naturally, if the sound effect is going to be used for commercial purposes, SB has to pay a fee.

The recording rates at SB are:

Eight-track recording:

£23 per hour

Stereo/mono: £18 per hour

Recording: per hour

Eight track £23.00

Stereo/mono £18.00

Voice only £8.00

Reduction:

Eight-track to two

track £18.00

Editing and Assembly:

Multi-track £12.00

$\frac{1}{4}$ " £8.00

Copying:

$\frac{1}{4}$ " £7.00

Tape:

1" £16.00

$\frac{1}{4}$ " £5.00

Minimum Booking:

30 minutes

Overtime: per hour

Evenings from 6.00

p.m. to midnight £5.00

Midnight onwards

and weekends £6.00

Transport for personnel is charged after 11.00 p.m.

Terms of Business:

Unless previous arrangements have been made, all sessions must be paid for in cash on arrival.

At weekends a studio setting up time will be charged at overtime rates.

Tapes left on the premises are at the owner's risk.

Special contract terms are available.

The full address and telephone number is: **SB Independent Radio Studios Limited, 59 Dean Street, London W.1.** Telephone: **01-439 1827.**



Ian Cooke at the Audio Developments console

Dear Customer,

Now that you are looking for Studio Equipment keep your phone bill down by making BROWNHILLS 5351 your first call. See what is ready for quick delivery.

A PROFESSIONAL STUDIO MIXING CONSOLE

To customer's specification. 8 to 24 inputs 2 to 16 outputs, with all the facilities you usually expect.

The console made for S.B. Independent Studios is a typical example.

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PRICE FROM £945

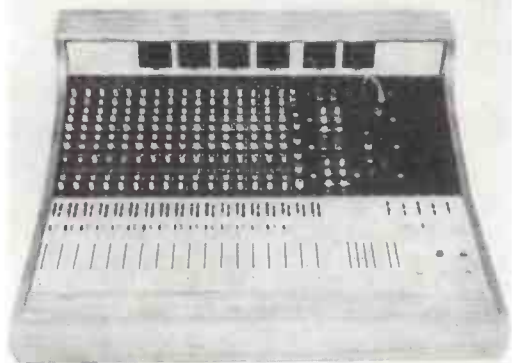
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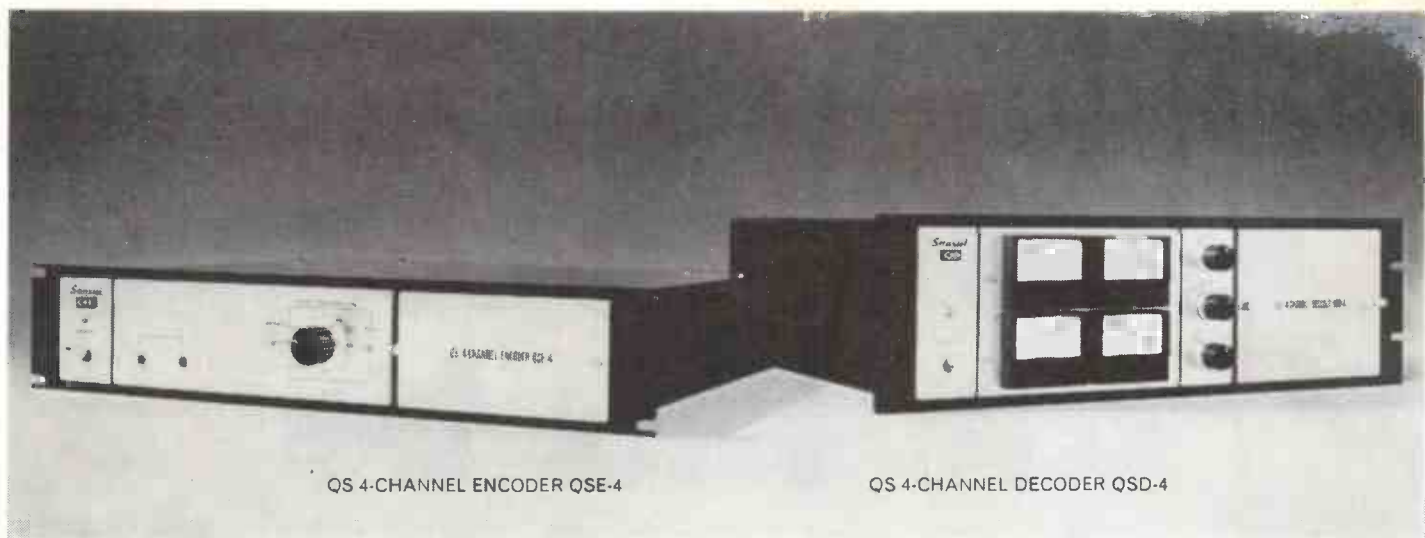
4 speeds, 2PPMS, self sync, balance inputs and outputs, edit facility, etc.

PRICE FROM £425

We know you will like our quality, price and delivery, so contact us, soon.

**AUDIO DEVELOPMENTS AND TAPE RECORDER
DEVELOPMENTS LIMITED,
HALL LANE, WALSALL WOOD, STAFFORDSHIRE.**





QS 4-CHANNEL ENCODER QSE-4

QS 4-CHANNEL DECODER QSD-4

Sansui presents the QS Regular Matrix. Professional 4-channel encoder/decoder.

The Sansui QSE-4 Encoder and QSD-4 Decoder, shown above, are the items used by the Pye engineers to record the latest Jonesy release, the first quadrasonic single pressed in Europe. They chose the Sansui QS Coding system for its many advantages.

- 1** The QS System prevents directional error or the loss of any information in the encoding process. It therefore places no limitations on the engineer's technique.
- 2** The QS System is the only matrix system that permits, at the decoding end, reproduction of sound anywhere in a full circle and at the dead center of the sound field.
- 3** The QS System does not in any way degrade any current standards of high-fidelity sound reproduction, whether they involve noise, distortion, dynamic range, frequency response or anything else.

4 The QS System offers dual compatibility with existing 2-channel stereo equipment; it actually improves the depth and dimension of conventional 2-channel sound, while affording an outstanding "synthesizer" effect.

5 The QS System avoids the use of a high-frequency subcarrier. Resultant encoded material can thus be reproduced effectively even by a simple speaker matrix. The system is therefore easily and economically popularized.

6 The QS System is a complete, all-purpose, all-media encode/decode process with total compatibility with all equipment and standards. That applies to disc recording and broadcasting. Even to tape recording.

Find out for yourself why the Sansui QSE-4 Encoder and QSD-4 Decoder are the most advanced tools available today to put yourself squarely in the 4-channel business.

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Telex: 232-2076.

Quad- can this be the 'real thing?'



Jonesey - claiming a quadraphonic first (see over).

THIS IS A
QUADRAPHONIC
SINGLE

Listen!

on

Listen!



Jonesy

'RICOCHET'

c/w

'Every Day's the Same'

DNS 1030



Dawn

Listen!

Listen!

PYE RECORDS (SALES) Ltd
ATV House, Gt. Cumberland Place
London W1A 1AG

There can be little doubt that quadrophonic sound is the coming 'thing'. If the product is well recorded and then reproduced in quad, the results are pleasing to even the least technically-minded listener.

There does seem to be confusion, however, as to what constitutes quadrophonic sound and how best to reproduce it.

Extravagant claims have been made as to its virtues and it would seem that manufacturers are already engaged in the high-level politicking necessary to gain a place on the potential bandwagon before the public – not yet fully accustomed to the idea of stereo – has had a fair chance to assess the various merits and demerits of the new systems now offered.

CONFUSION

'A little knowledge is a dangerous thing,' the truth being that confusion mounts as people hear what they believe to be snippets of information.

There are those who are convinced that quadrophonic means four speakers and if this is the least of commonly-accepted inaccuracies then I shudder to think what the greatest must be.

The issue does appear to be clouded somewhat so, with help from Pye, Sansui and Jonesy – believed to be the first British band to release a quad single – we set out to clear it.

There are two types of quad systems – discreet and matrix. They both employ four-channel sources, i.e. four-channel tapes or discs, and reproduce those four channels in different ways.

The idea behind four channels represents a theoretically-simple development of stereo, i.e. two-channel sound; and one of the most important points about the new systems is their compatibility with existing stereophonic recordings.

The point of having multi-channel sound is, once again, simple – in theory. If the sound is split into two or more channels with, say, bass coming out of one and a rhythm section out of the other, then positional information is presented to the listener providing him with a more faithful reproduction of the music.

If stereo has meant more faithful recreation of both the direct and reverberant sound fields of a performance then quad should do the job even better.

Whether it does or not depends on several variable factors – the quality and type of recording, the quality and type of 'hardware' through which it is reproduced, positioning of both speakers and listeners and correct use of the playback equipment.

So that the chances of being dissatisfied with your new quadrophonic equipment increase in direct proportion to how much you know about hi-fi systems generally.

There can be no question that quad is still in the development stage and the big question is which of the systems – discreet or matrix – is going to become most widely accepted.

COST

The cost of discreet systems weigh heavily against them, for domestic purposes at any rate, yet there are those who believe that the matrix system is not quite the 'real thing'.

Either way, the sound these systems produce, when properly handled, is a fascinating improvement on stereo and among the first to realise this potential, both in terms of recording and live performances, are Jonesy – a band whose stature has recently been enhanced by the addition of trumpeter, Alan Bown, to the line-up.

The idea of 'keeping up with the Jones', therefore, takes on a whole new meaning.

Their first LP – made in stereo – came out late last year on the Dawn label and was called *No Alternative* (DNLS 3042).

The rhythm section was changed soon afterwards and now the band comprises Plug Thomas, formerly with Jo Jammer, on drums; Trevor Jones, formerly with Anno Domini, on bass; Jimmy Kaleth, formerly with Gracious, on keyboards; John Jones, formerly with Anno Domini, leader, vocalist and guitarist of the band; and as of February this year one of the most respected musicians on the scene – Alan Bown.

Released before the advent of Mr. Bown was *Ricochet*, a track taken from the album, re-recorded in quad using a system developed by the Japanese firm, Sansui and issued as a single.

P.A.

Now they are eagerly awaiting delivery of quad P.A. gear from Sansui, to give them that same 'edge' on stage. There are those that would question the necessity of having a quad P.A. – all one can reply to that is: 'there were those who questioned the necessity of stereo'.

The argument has necessarily got to be open-ended, but Jonesy's manager, Eddie Kennedy, and the firm of Kennedy-Masters, have sufficient faith in their point of view to subsidise the band to the tune of £12,000.

And Pye, the company that undertook the quad recording and production of *Ricochet* are equally interested in the problems and pleasures that quadrophonic sound has to offer.

QUESTION

A spokesman told *B.I.*: 'The matrix/discreet question is still in the melting pot and the outcome will probably be decided by the big hardware manufacturers'.

Sansui are already backing

the matrix system to the hilt and offer a comprehensive range of four-channel amplifiers, receivers and decoders – designed for maximum compatibility with their existing range of tape decks, turntables, speakers and cassette decks.

COOKERY

Leafing through the Sansui catalogue is like leafing through a good cookery book – it fair makes yer mouth water!

The link they offer between stereo and quad systems is probably best illustrated by the QS1, a four-channel synthesiser decoder which, they claim, obviates the need for four-channel equipment and programme sources per se.

They accomplish this through the use of an exclusive new decoding matrix which establishes more distinct images of original sound sources by way of 'phase modulation'.

This means that direct and indirect, i.e. reverberant, sound waves are fused to faithfully duplicate the way they would be heard in the concert hall.

CHOOSE

A seven-position function selector enables the listener to choose the sound effect best suited to the type of music that he chooses.

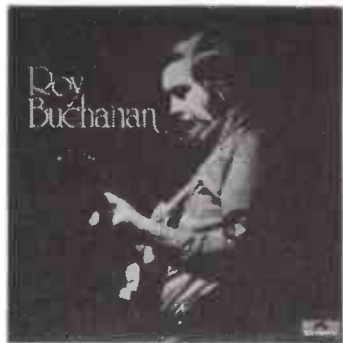
The positions range from 'solo' through 'concert hall-2' to the last point on the selector which gives the listener the audio impression of being right in the middle of the stage – useful, one presumes, for budding vocalists!

So, whether you want to update your existing equipment or start out afresh on the quad trail, Sansui can meet your needs. And however much equipment you plump for, the expenditure can be regarded as an investment because quad, be it matrix or discreet, is here to stay.



album reviews

ALBUM OF THE MONTH



ROY BUCHANAN

ROY BUCHANAN

POLYDOR 2391 042

This is one of those albums – a joy to listen to, a joy to review and a joy to recommend. Roy Buchanan rates as one of the top session guitarists, a real innovator (rumour has it that Jeff Beck rates him!) and a master of that doyen of rock instruments, the Fender Telecaster. For sheer control, biting precision and tonal range, Buchanan must rank with guitar giants such as Zappa, Ackerman and Atkins. This album is really just a vehicle for Buchanan's virtuosity and his backing band, the Snakestretchers, must take full marks for providing such a sympathetic springboard.

Tracks: Side One – Sweet Dreams; I Am A Lonesome Fugitive; Cajun; John's Blues; Haunted House.

Side Two – Pete's Blue; The Messiah Will Come Again; Hey, Good Lookin'.

14 CARATS, VOL. 2 ROULETTE 2940 202

ROCK AND ROLL CLASSICS 1953-1963

The second of a set of three rock and roll re-issue albums, *14 Carats, Vol. 2* includes some fascinating tracks by artists ranging from Ronnie Hawkins (backed by the Band, then known as the Hawks) to Little Anthony and the Imperials. It is necessarily a collector's piece, as are its sister albums, but does manage to give a fair representation of the decade between 1953 and 1963.

Tracks: Side One – Who Do You Love; Zoom Zoom; Party Doll; Lovers Never Say Goodbye; Two Faces Have I; Chapel Of Dreams; Little Girl Of Mine.

Side Two – Barbara Ann; I'm Stickin' With You; Girl Of My Best Friend; Gee; Easier Said Than Done; Tears On My Pillow; I'm Not A Juvenile Delinquent.



RICK WAKEMAN

THE SIX WIVES OF HENRY VIII

A & M AMLH 64361

Whether or not you dig keyboards, Mr. Wakeman's long-awaited and eagerly-anticipated solo album lives up to its promise in no uncertain terms. Tasteful use of practically every kind of keyboard instrument available prevents the LP from becoming much of a muchness – and there are times when his playing is more than inspired. If this is indicative of his solo capabilities to date, then what can we expect from him and his Yes colleagues in the future?

Tracks: Side One – Catherine Of Aragon; Ann Of Cleaves; Catherine Howard.

Side Two – Jane Seymour; Anne Boleyn 'The Day Thou Gavest Lord Hath Ended'; Catherine Parr.

STATUS QUO

PILEDRIVER

VERTIGO 6360 082

This is a band that has been together for 10 years – and it shows. The album is the first of theirs to show what a rocking little unit the Quo have developed into. They are building up a very healthy club and dance hall following which is probably due to the fact that they play good, earthy rock you can dance to, freak out to, drink to – or whatever takes your fancy. The songs are all Quo compositions with the exception of *Road House Blues*. Track one, side one, is indicative of the whole thing if your local record dealer isn't cool about the booths being full for half an hour at a time.

Tracks: Side One – Don't Waste My Time; O Baby; A Year; Unspoken Words.

Side Two – Big Fat Mama; Paper Plane; All The Reasons; Roadhouse Blues.



SOFT MACHINE**'SIX' ALBUM****CBS 68214**

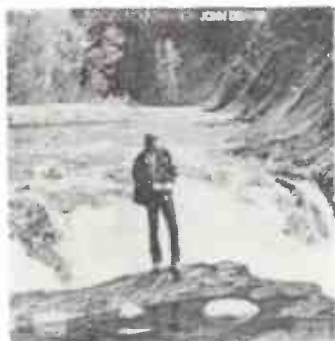
What can you say about yer Softs? Their musical ability has never been in question, it just boils down to whether you can dig what they're into. If you failed to get into the first five of their albums then, maybe, this one – a double at the very reasonable price of £2.99 – could do the trick. 'New' drummer, John Marshall, features well and is responsible for writing track five, side two, a tribute to the late Phil Seamen. Two sides of the album were recorded live and mixed at Advision and the other two were done in the studio and this mixture, coupled with the price, makes it a reasonable investment.

Tracks: Side One – Fanfare; All White; Between; Riff; 37½.

Side Two – Gesolreut; E.P.V.; Lefty; Stumble; 5 From 13 (For Phil Seamen, With Love And Thanks); Riff 11.

Side Three– The Soft Weed Factor; Stanley Stamps Gibbon Album (For B.O.).

Side Four – Chloe And The Pirates; 1983.

**JOHN DENVER****ROCKY MOUNTAIN HIGH****RCA VICTOR SF8308**

John Denver has, of course, been around for a very long time and has been writing consistently good songs throughout his career. This is his best yet, because he has at last moved out of the pure country backing, complete with steel guitar, that has branded him a country singer. Although the backing on this album is not brilliant, Denver's voice is clear, precise, and good to listen to. If you are still in doubt, listen to the title track. There is no logical reason why this year shouldn't see a lot more popularity for Denver in this country. It is also surprising that no-one took any notice of his own recording of *Country Roads*.

Tracks: Side One – Rocky Mountain High; Mother Nature's Son; Paradise; For Baby (For Bobbie); Darcy Farrow; Prisoners.

Side Two – Goodbye Again; Season Suite.

ALEX HARVEY BAND**FRAMED****VERTIGO 6360 081**

The Alex Harvey Band, not to be confused with America's Alex Harvey, is a great British rock band. Like many bands of this type, they sound better on record after you have heard them live. Some of the songs are catchy and *Midnight Moses* should be issued as a single if anyone up there has any sense. This album has not had the publicity it deserves. If you like rock hard, well played with a bit of the old heel thumping in between, *Framed* has got to be.

Tracks: Side One – Framed; Hammer Song; Isobel Goudie.

Side Two – Buff's Bar Blues; I Just Wanna Make Love To You; Hole In Her Stocking; There's No Lights On The Christmas Tree, Mother; They're Burning Big Louie Tonight; St. Anthony.

**ELTON JOHN****DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER****DJM DJLPH 427**

Good old Elton, he never fails to come across with the goods, and this latest album is no exception. In my opinion he's one of the few English artists to ever capture the true spirit and feel of American music – which is where our whole rock scene stems from. His latest single *Daniel* is included on the album and with the tasteful playing of his sidemen to spur it on, the LP makes a fitting example of all that is best about British rock.

Tracks: Side One – Daniel; Teacher I Need You; Elderberry Wine; Blues For My Baby And Me; Midnight Creeper.

Side Two – Have Mercy On The Criminal; I'm Going To Be A Teenage Idol; Texan Love Song; Crocodile Rock; High-Flying Bird.

HAROLD MELVIN & THE BLUENOTES**HAROLD MELVIN & THE BLUENOTES****CBS S65350**

There has been a wealth of excellent 'soul' records, both singles and LPs, available lately – this, however, is not one of them. Lacking in pace and diversity the album serves as a showcase for the singing/speaking voice of Harold Melvin, the former of which he doesn't do particularly well. Once you've heard the single *If You Don't Know Me By Now*, you've virtually heard the album. Apart from capable backing vocals by the Bluenotes, the album's only recommendation is as background music for that late hour of the party when everyone is too drunk or paired-off to want anything other than smooch by way of musical stimulation.

Tracks: Side One – I Miss You; Ebony Woman; Yesterday I Had The Blues.

Side Two – If You Don't Know Me By Now; Be For Real; Let Me Into Your World; Let It Be You.





B. J. COLE THE NEW HOVERING DOG UNITED ARTISTS UAS 29418

If you have thoughts on buying this album to hear one of the best-known steel guitarists at work – be careful. There are a few country licks contained therein but the pith of the album is devoted to ‘experimental’ use of the pedal steel in a context that would surprise country fans. Synthesizers, violins, cellos, string basses and session men that include Francis Monkman and Danny Thompson, make this an interesting album, but hardly an inspiring one.

Tracks: Side One – The Regal Procession; Now You See Them (Now You Don’t); The Cold Mountain Mariner; Up On The Hill (Where They Do The Boogie).

Side Two – You’re Probably Lost; 5 Pieces For Steel Guitar And Percussion; I Know Now; The East Winchley Tango.

TRAFFIC SHOOT OUT AT THE FANTASY FACTORY ISLAND ILPS 9224

Traffic have everything going for them that a band could possibly want – good musicians, devoted fans (among whom I would number myself), and basically, good musical ideas. Why is it then that *Shoot Out...* fails to captivate and then excite the listener the way that *Low Spark...* and *John Barleycorn* have done before? Apart from some amazing sax playing, the LP never really gets off the ground, and I was surprised to hear Winwood’s dated guitar work sounding like lesson one of a ‘Teach Yourself Fuzz-Box’ course, rather than the melodic, warm-toned development in evidence on *Low Spark...* It hurts me to say it, but *Shoot Out At The Fantasy Factory* is not Traffic’s best and the title of track three, side two, just about sums it up.



Tracks: Side One – Shoot Out At The Fantasy Factory; Roll Right Stones.

Side Two – Evening Blue; Tragic Magic; (Sometimes I Feel So) ‘Uninspired’.



BEACH BOYS HOLLAND REPRISE K 54008

It’s heavy stuff, this latest from the Beach Boys. If you thought the production was good on their singles, like *I Get Around* and *Barbara Ann*, then you won’t believe the production on this album. Quadraphonic consoles and Dolbys by the bucketful were shipped to Baambrugge in Holland (we’re not told exactly why) in order for the Beach Boys to lay down the tracks there. *Holland* is, therefore, evidence of the fact that the lads don’t have to be surfing it up off California somewhere in order to produce some fine music.

Tracks: Side One – Sail On Sailor; Steamboat; California Saga/Big Sur; California Saga/The Beaks Of Eagles; California Saga/California.

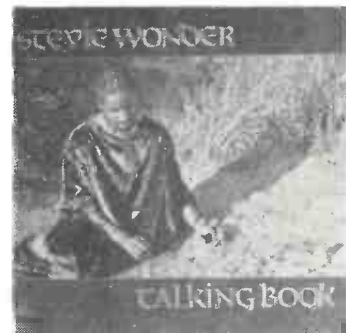
Side Two – The Trader; Leaving This Town; Only With You; Funky Pretty.

STEVIE WONDER TALKING BOOK TAMLA MOTOWN STMA 8007

How can a talent such as Stevie Wonder’s go so relatively unnoticed for such a long, long time? This LP has to be one of the best for ages – wonderful music, superb production and faultless performances – yet the record-buying public still refuses to acknowledge his achievements. I suppose he suffers from his former image as a sort of minor league Ray Charles and yet his last album, *Music Of My Mind*, was of sufficient stature to shatter the myth forever. For those who are aware enough to hear it, *Talking Book* will scatter the pieces still further.

Tracks: Side One – You Are The Sunshine Of My Life; Maybe Your Baby; You And I; Tuesday Heartbreak; You’ve Got It Bad Girl.

Side Two – Superstition; Big Brother; Blame It On The Sun; Lookin’ For Another Pure Love; I Believe (When I Fall In Love It Will Be Forever).



BETTE MIDLER THE DIVINE MISS M ATLANTIC K40453

I do hope that Miss Midler does not turn out to be a publicity hype of the order of Brinsley Schwarz, when they first came out. She sings well enough – although she sounds in turn like Blossom Dearie, Carole King and Rita Coolidge – and the production is fine. But there could prove to be only a limited market for the early 60’s type of feeling that Miss Midler evokes. I hope that she’s judged on her merits as an artist rather than the fact that she happens to be ‘trendy’ at the moment.

Tracks: Side One – Do You Want To Dance?; Chapel Of Love; Superstar; Daytime Hustler; Am I Blue.

Side Two – Friends; Hello In There; Leader Of The Pack; Delta Dawn; Boogie Woogie Bugle Boy; Friends.

BEATING OUT THOSE RHYTHMS ON A DRUM

PART SIX: CONGAS, BONGOES, AND OTHER PERCUSSION HINTS

I know from my own experience that playing and listening to the same drum and cymbal sounds from night to night can be frustrating. If you only have a basic drum set with a couple of cymbals then the interpretation of your groups' new numbers becomes an exercise in ingenuity. How to produce different sounds? How to add more colour? The family of percussion instruments has the ability to add more atmospheric colour than any other section of the orchestra. If you're a drummer today you would be well advised to start thinking about percussion.

The rhythmic percussion instruments are the most evocative. If you hear a gong it's the Orient, maracas it's Latin America, castanets it's Spain. A martial tattoo on the snare drum signifies an army on the move, a strong open roll may underline dramatic action in the music, a muffled roll has the feeling of anticipation as in the moments before an execution, a sausage roll usually means a horrible death in the railway station buffet.

Here are some suggestions for items to add to your drum set, some are expensive but most are reasonably cheap.

Maracas and shakers are very useful either by themselves or played in the drummers' right hand as an alternative to the cymbal rhythm, while the left hand and both feet continue to play the kit. Maracas are hollow gourds with dry seeds inside. They are held one in each hand and the movements of the hand cause the seeds to

swish and slap around inside making the sounds of which the rhythms are made up. They need practice to get the feel necessary and the sound varies from one model to another. Choose the sound you like but beware of plastic ones, they may break.

Shakers are hollow tubes of wood with seeds inside. There are also some very good sounding ones of metal with lead shot inside. One held horizontally in the right hand can be used effectively.

Claves are two pieces of rosewood. One is held between fingertips and thumb in the left hand with the palm cupped and upwards to act as a soundbox. The right one is held lightly and strikes the left. The resulting click is extremely penetrating as is the sound of the triangle. This is held suspended by thin string or nylon in the left hand and struck by the metal beater in the right. The triangle is struck on the side opposite the open corner.

Rhythms can be played on the triangle by striking with the right and using the left to damp it on some beats by closing the fingers round the instrument.

Tambourines are a must for all kinds of music. A simple jingle ring, that is a tambourine without a head on, is fine for side to side shaking and striking with the free hand but for the professional touch you need a really good instrument with a proper vellum on so that the long note of the tambourine can be played by running the thumb around the head causing the jingles to vibrate.

Cowbells are available in a vast range of sizes and



sounds. It's a good idea to have more than one so that you can play rhythms with contrasting sounds involved.

The Vibra Slap or Chatter-box is an ingenious way of producing the sound of the old jawbone of the ass. This sound is heard a lot on record now and always conjures up in my mind the picture of a rattlesnake or agent. When you hear it you'll know what I mean.

The Flexatone is a simple little gadget which has a sound like the old Musical Saw on a small scale. It is operated with one hand and can even produce a tune in a hit or miss way. It is usually used to play ethereal tinkling sounds behind music such as Miles Davis. There are many more so called 'toys' like finger cymbals, sleigh bells, whistles, sirens and bird calls which you can find if you hunt around.

Conga drums, bongoes and timbales are a more expensive proposition as it is not worth buying cheap items as the correct sound of these drums is the important thing. It is no use having a conga drum which sounds like one of the tom-toms on your kit. It must have an individual voice of its own. Also these Latin American drums need special technique to play them and you will have to read about that in one of the books on the subject such as Humberto Morales' *Latin American Instruments and How to Play Them*.

SPECIALS

Last time I was on about cymbals and promised some news of special ones which fit in with this month's look at more colourful things to shake, scrape or strike.

I have a cymbal of which I am especially fond. It is a 22 inch Swish by Avedis Zildjian and makes an ear bending contrast to the regular ride and crash cymbals that I use. The Swish has an upturned edge, sometimes called Chinese style, and it is riveted. It has a low pitched, distinctive sound, once heard never forgotten.

If the Swish is too violent a contrast with the conventional cymbals then the Pang,

on which the edge merely straightens out rather than turns up, might be the answer. This, too, has rivets optional. The Sizzle cymbal is a ride with rivets installed to give the sound which gives it the name. If you have a ride cymbal which has lost its sound try putting rivets in and you may give it a new lease of life. Ask advice on that from your nearest drum dealer or teacher.

Another type of Cymbal is the Flat top. This has a very wide cup with the top flattened to give a greater area on which to play those piercing cup of the cymbal sounds. It looks a little wierd but we are trying to extend the possibilities. The opposite end of the scale is the Mini Cup Ride with its abnormally small cup that I wrote about some time back.

Splash and Choke cymbals are from five to ten inches, very thin and very fast. If allowed to ring they decay very quickly but they are often struck and damped off with the fingers immediately afterwards giving a short "chi" sound.

HUMBLEST

I hope that these instruments will prove useful to those of you who obtain them. Treat even the humblest item as an instrument and try to draw from it its full sound. Don't kill the sound with ham-fisted handling and use them as an integral part of whatever you are playing rather than as a gimmick.

If you decide to go on the stage with a tambourine on your head, a whistle up your nose, a siren in your ear, a duck call in your mouth, sleigh bells around your ankles, maracas strapped to the knees, gong beaters on your elbows and light up drum sticks. Good luck! After cavorting and writhing you produce a sound like several drum shops falling downstairs. The audience will love it. We British always love an eccentric. Till next month, when hopefully the doctors will have removed the foghorn from where it got stuck during my last appearance and I shall be able to type sitting down again.

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KING & QUEEN OF THE SEVENTIES?

The U.S. music scene seems to be developing along the same lines as the Hollywood film world of the 1950s – the best-selling lists being lined with the names of The Big Couples.

Some of the names that immediately spring to mind are Roberta Flack and Donny Hathaway and Kris Kristofferson and Rita Coolidge. But claiming the crown inscribed The King And Queen Of The Seventies are Carly Simon and her husband, James Taylor.

It's no surprise that they should want to be dubbed The Musical Monarchs either. After all, every record they've made together or singly, as of late, has been a winner. Carly's *No Secrets* LP, which features Taylor, is currently riding high in the U.S. and U.K. album charts, as is her single, *You're So Vain*. Taylor's latest album, *One Man Dog*, is also selling incredibly well.

To many people their partnership is somewhat odd. There are, however, many points that one can bring up to show how the marriage was inevitable. There are also several ironic facets of their matrimony.

Some find it strange that the living embodiment of the strong, foxy woman should hitch up with a man looked upon as one of the world's greatest wimps; others find it peculiar that Taylor, the discovery of The Beatles, should not get married to a woman who not only looks like Mick Jagger but has her fellow singing no more than background vocals on her latest hit LP and single.

To get things in their true perspective, however, it is necessary to take a good look at these superstars as individuals.



James Taylor first appeared on the scene as a composer whose tunes were being turned into profit by almost everyone. He was discovered with a group called The Flying Machine, by Apple Records. Apple released one album by him and a gaggle of other musicians (including Paul McCartney on bass). The record didn't exactly make a huge splash

on the record-buying public, but at least his name became known.

When Apple began floundering, Taylor left and took with him his manager, Peter Asher (brother of McCartney's longtime girlfriend, Jane, and one half of the hit Peter & Gordon duo of the 1960s).

Although Taylor was a junkie and rather untogether,

Asher got him into shape long enough to record an album that would catapult him to the top of the heap. The song that really brought him forward was called *Fire And Rain*, a cryptic ballad of his asylum days and a young lady he knew who went the suicide route. In fact, his entire album was laden with painful songs which reflected his downtrodden soul. Well,

he turned his misery into millions so he and his habit could retire to Martha's Vineyard, a resort island off Cape Cod, Massachusetts. He came out long enough to make a record every once in a while. Unfortunately, this lack of pressure made him lazy and the result was the album *Mudslide Slim*, an effort that made even his most diehard fans admit it was a miserable, self-indulgent failure.

Wet Rag

However, as Taylor wasn't going to be raking out the bread with personal appearances and having the stage presence of a wet rag and the audience rapport of a bass drum, some bright guy from a record company decided to drag his relatives out of the cupboard. And, as these people weren't too used to having to work for a living, they were absolutely gung-ho and produced some music that was often superior to brother James' limpid pap. Livingstone Taylor, for instance, became an even bigger attraction than his brother for a while, having a cute face and a fair amount of wit in addition to a certain song-writing-singing ability. Kate and Alex, on the other hand, couldn't write songs to save their lives. But that didn't stop them from trying to be rock and roll singers. Both have been spotted on stage shuckin' and jivin' in the past year or so. Kate did a super-sexy version of *Barefootin'* before retiring and Alex was more content to jump around the stage a little, sing mediocre tunes written by himself and his brothers. He has, in his band, one of the best keyboard players around — Chuck Leavell, now with the Allman Brothers.

Neither Kate nor Alex actually broke big with the masses and they again had to call upon their brother to bring forth his yearly effort to keep up the family name. Entitled *One Man Dog*, Taylor's latest effort is neither brilliant nor the ultimate in introspection. It's merely a bunch of repetitive, sometimes catchy and some thoroughly unnecessary songs.

Carly Simon's story is completely different.

Her late father was a very wealthy publisher. Apparently he was once offered the *Gone With The Wind* book but he turned it down. Someone else took it up and it, and the film of the same name, made millions.

Carly never wanted for anything. She always wanted to be a spy for some reason and could easily afford the latest in magnifying glasses, dark shades and trench coats.

She was schooled at Sarah Lawrence College (like Yoko Ono was), a beautiful university for women, located just outside New York City and oriented towards chic liberalism. Most college guides describe Sarah Lawrence as the Home for Artistic Loonies. In any case, it isn't your run-of-the-mill school and caters for well-to-do families with avant-garde daughters. The fact that Carly Simon got there is no accident.

College

It was whilst at college that she and her sister, Lucy, cut a couple of tracks and also performed as The Simon Sisters. She spent several years after graduating by drifting through a series of totally uninteresting jobs.

Then she met Jacob Brackman, the man she calls as the turning point in her professional life.

She made a demo tape and this was taken to Clive Davis, President of CBS Records, and Jac Holzman, Elektra Records boss. Davis turned it down in the same way that her father had refused the famous tale of the U.S. Civil War, a few years earlier.

Her first album was met with medium response at first, and then a seemingly unstoppable flow of enthusiasm, culminating in her hit *That's The Way I Always Heard It To Be*. People started coming up to this tall woman at parties instead of the other way around and at New York parties people don't generally introduce themselves to you unless they think you're very im-

portant. Whereas James Taylor became the whipping boy of every hard rock freak from Robert Plant to Lester Bangs, Carly was suddenly the favourite of everyone, bar none.

Every rock publication in existence was scared dumb to say a bad word about her and when *You're So Vain* was released, in late 1972, she was golden.

The discussion of 'who is she talking about?' permeated every atom of the music industry and was a major topic of conversation at such places as the famed Bill Gavin Radio Convention, last November. One rock critic admitted to being plagued by the fear that the song was actually about him and written to avenge a cruel article he wrote for a Boston paper some time ago.

Hints

This 'who is it really about?' phenomenon is hardly unique to pop music. Carly is merely applying a tried-and-true technique to an idiom in which it has rarely been exploited. Jacqueline Susann, Rona Barrett and many other movie-star novelists, have kept their audiences guessing and boosting sales by clever non-hint hints in interviews and on chat shows on television.

In the sly tradition of all the rest, Carly has remained tight-lipped and refused to reveal the identity of Mr. Vanity, possibly because he is strictly manufactured to serve the purpose of the song. She has said that the person in question is not James Taylor or Mick Jagger.

Although she's responsible for most of the songs on her *No Secrets* album, the influence of the man named Brackman is definitely there.

She and he have been writing together since 1970. They have a sort of reversed Elton John-Bernie Taupin set-up where she gives him the melody and he puts lyrics to it. She describes his style as 'uncanny'.

Only once has there been an exception to their writing rule. It came when she was preparing *No Secrets*. Brackman gave her the lyrics for

The Carter Family and she fixed up the tune.

Too Good

That album's worst point is that it's too good. Obviously a great many hours were put in at the studios (it was recorded at Trident in London). She's going to have a difficult job in trying to do live versions of many of the songs.

She admits to having trouble performing now because the album is very produced and she would feel naked without everybody who played on it being there. It's a very full sound and obviously she'd like to duplicate it.

To say it again, her latest album is pretty-near perfect. Klaus Voorman's bass playing often makes the album what it is: a 100 per cent success. Other notable musicians on it include guitarist Jimmy Ryan. He recently moved to England to produce a group called Bitch. Her drummer, Andy Newmark, is now working with Sly Stone. There's a host of other musicians on the LP too, many of them being British.

Session Men

There's a feeling amongst American artists that English session men know how to handle American singers and this fact is proved by Carly's latest album. She sounds better than she's ever sounded before.

Too bad her excellence has had no effect on husband James, as yet, and many people, including us, are looking forward to the day when he has a similar gutsiness in his music.

But for now there's no secret about who wears the pants in that family.



THE TEMPTATIONS...

The Temptations have hardly been in the shadows at any time during the past decade, but currently things are even brighter for them.

Papa Was A Rolling Stone and the album from which it came skated to the top of the American chart and have done similar big business in Britain and their tour here, in March, will be their biggest yet.

More than that, the Temptations are, to quote the title of that hit album, branching out in 'all directions'.

The most exciting project for them at the moment is their move into the field of record production.

TIME

'It's something we have always wanted to do and we are now setting aside a lot of time for it,' explained veteran Temptation, Otis Williams, over the 'phone from Detroit where the group was enjoying a brief holiday, well not entirely a holiday because they were taking a lot of time out to work on some new stage routines: 'We like to overhaul the act regularly so that the public can see and hear something new whenever they catch our show,' he said.

D.O.C. Productions is the name of their new production company: 'The name comes from our initials: D is for David, which is Melvin Franklin's real name, O is from my first name and C is from Cornelius Grant, our musical director. But the rest of the group are also playing a part in the company now.'

First tangible result of the new project has been the release of *I'm Afraid Of Losing You* by a new girl trio called Quiet Elegance, who are managed by Otis Williams and David Franklin.

The group comprises lead singer Frankie Gearing and Milley Vaney, who used to be with the Glories, and Lois Reeves, who is Martha

Reeves' sister and was a member of the Vandellas until they split up at the end of 1971,' said Williams. 'We signed them to Willie Mitchell's Hi label down in Memphis. Actually, we concluded the deal over the 'phone from London during our last visit to Britain. We've got so much admiration for Mitchell that we left the production in his hands. I always remember the way he re-arranged our *Can't Get Next To You* for Al Green. Wow! That was really outta sight.'

Additionally, the Temps. are handling a four-piece band from New Orleans which works under the name Swiss Movement and, says Williams, has the kind of precision that title implies. 'We produce them ourselves. They are signed to RCA and we've just put out a single on them called *Keep On Loving You*. I'm convinced they are going to be really big.'

The Temptations' own recording career is not being neglected either. They've just finished work on a new album which will probably be called *Masterpiece*, after its longest track, another intricately arranged Norman Whitfield production.

'Norman wrote everything for the album, as well as producing it. *Masterpiece* runs for around 15 minutes but the single from the album will probably be *Plastic Man*, a much shorter cut.'

Over the years they've been under Whitfield's wing and there has been some criticism for the way he tends to cut different versions of a song with various Motown groups; *Papa Was A Rolling Stone*, for instance, was an Undisputed Truth original while that group covered the Temptations' *Smiling Faces* and *Ball Of Confusion*, and Gladys Knight has particularly suffered from cover versions emanating from within the Motown machine.

ORIGINAL

'This time, though, Whitfield has given us all-original material - none of it has been heard before,' said Williams.

Over the past few years the Temptations have been getting into more and more intricate arrangements to the point where, on *Papa Was A Rolling Stone*, over half the record is taken up with a complex and steadily-building orchestral build-up, hinged around a hypnotically-simple bass riff. It was no

surprise, then, to hear that Otis Williams' favourite record of the moment is a heavily scored orchestration of *1001 Space Odyssey* by the Brazilian composer/arranger Deodato, which is doing particularly well in America at the moment. 'That is really tremendous. I think popular music is coming of age. It's no longer enough just to have a thudding beat, people like to hear interesting arrangements both from the backing musicians and the vocalists, that is why we spend so much time rehearsing our harmonies.'

'What's made us as big as we are? Well, I'm sure it's the inter-play between our widely different voices which all gell together to provide a unity of sound.'

BASS

'It's that range between the deep bass of Melvin Franklin and the high falsetto of Damon Harris plus an inter-change of lead vocals with Dennis Edwards handling most of them.'

'I think it was Frankie Lymon and the Teenagers who turned me on to that kind of sound. They were really different for their era. It was ridiculous, a 13-year-old kid had no right sounding as good as that, then, when that bass voice came in, it went to the other extreme and gave their sound that extra sparkle.'

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John McLaughlin Mahavishnu- The sum total



Mahavishnu John McLaughlin is one of the world's most respected guitarists and musicians, having established himself in the past year with his Mahavishnu Orchestra, as one of the great purveyors of the electric jazz idiom. He describes Mahavishnu as 'the sum total of all I've done. I've been playing it unconsciously for I don't know how many years.'

The actual planning of the Mahavishnu Orchestra took at least four or five months and there have been virtually no personnel changes since its inception. 'I met Jan out of necessity - Billy I knew and Rick Laird I knew. I found Jerry by buying a whole lot of records with violin players on them and I listened to all of them. The only one who was saying anything was Jerry Goodman. But he didn't even have his name on the album, so I didn't know who or where he was, so it took a little bit of detective work to find that he was living on a farm in Wisconsin and the Flock had broken up two months previous so it was very good timing. I met Jan through people in Weather Report.'

REINHARDT

As far as people who have influenced John McLaughlin the guitarist, he mentions, first and foremost, Django Reinhardt. As to what kinds of guitarists he listens to, John answers: 'What guitarists *didn't* I listen to! All kinds - blue guitarists were the first I listened to, then flamenco guitarists, then Spanish guitarists, then classical guitarists. Then Django Reinhardt . . . Tom Farlow, Barney Kessel and the usual ones . . . the American jazz guitar giants. But after Wes Montgomery there was nobody playing jazz guitar like I wanted to hear it so I became interested in Indian music. Actually, I left the guitar influence behind a long time ago in a way, except for Jimi Hendrix. He was a revolutionary on guitar. Another rock guitarist I like is Leslie West, although West Bruce & Laing aren't fulfilling their potential, they are not digging deep, but I'm

sure they'll get there in time.'

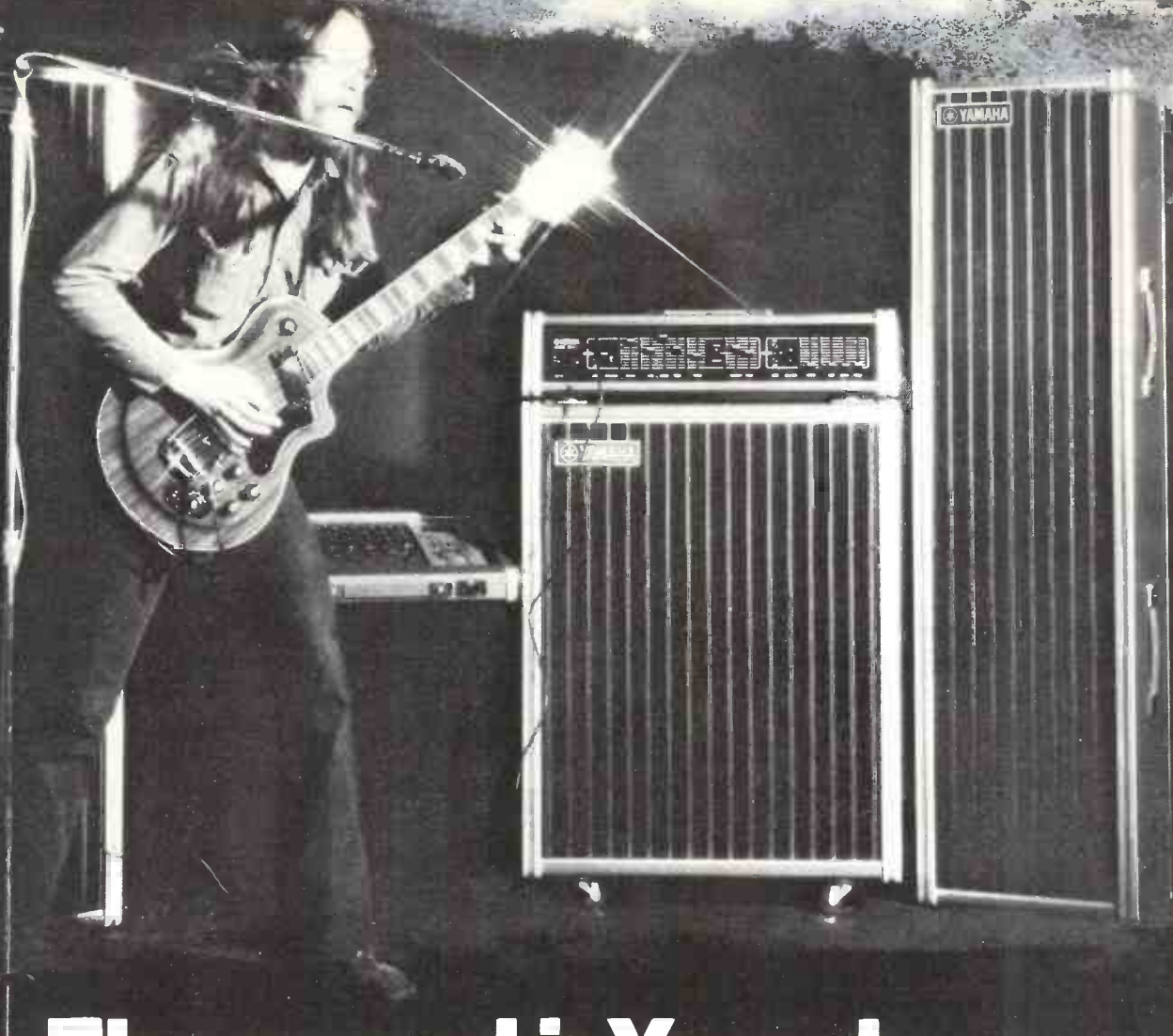
McLaughlin has been a follower of Sri Chinmoy for two or three years now, before which he and his wife had been practising yoga for about a year. 'Tuning your mind is like tuning a guitar. If you don't have any real direction, it's not all in vain, but it's not directed the way it should be. My life has changed radically. I came to work with Carlos Santana, another disciple. We have a lot in common . . . he's a really beautiful guy. The recordings we did together came out great, they'll probably be released in May.'

The concert which The Mahavishnu Orchestra were to play that night was at a small hall at a suburban university where he had played several times before. 'It's great for me anytime I play. If I'm playing in a small club or a large hall, it's just as great. Making music and communicating to people, it doesn't make any difference if there's 3 or 33,000. If there is only one person listening . . . and if there are no people listening, God always listens. It's basically just another room to play music in.'

VIOLIN

Mahavishnu Orchestra is a very different band from any which preceded it, if not only for the fact that in electric contemporary groups the use of the violin as a solo instrument has been very limited. But John McLaughlin was very strongly motivated in having a violin player in his group. It wasn't that he played with violinists and it sounded good so he said 'C'mon and join my band'. He set out with the purpose of finding a violinist, and I thought it would be interesting to find out why. 'My mother was a violinist, so she taught me a lot about the violin. I had this great love for the violin. I had never worked with a violinist before . . . and that's why I wanted to.'

John McLaughlin and The Mahavishnu Orchestra have been, and will most likely remain, favourites of many rock musicians.



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CORNELL DUPREE

It's high time that session musicians were given greater recognition. After all, it's often their playing which makes a hit record, rather than the singing of the billed star who gets all the credit. . . . that is the considered opinion of Cornell Dupree. The chances are that you've never heard of him, which only goes to underline his point.

'Things are improving now and more and more album liner-notes are crediting the musicians. It is now becoming possible to build a reputation and command higher fees.'

ASTONISHING

Dupree's own credentials are astonishing in their depth. Aretha Franklin, Brook Benton, B. B. King, Petula Clark, Dusty Springfield, Joe Simon, Freddie King, Sam and Dave and such jazz names as Milt Jackson, Stanley Turrentine, Hank Crawford, Grover Washington and Herbie Mann have employed his talents and he was in London recently as a backing musician for Roberta Flack, along with bass-player Chuck Rainey who, like Dupree, emerged from the King Curtis Band and is a regular partner in recording sessions.

For the past two years the pair have been members of Aretha Franklin's regular backing group and have appeared on all her recent recordings: 'But she hasn't been working very much of late so I was able to accept Roberta Flack's invitation to join her a couple of months ago to take Eric Gale's place - he's tied up with sessions.'

Dupree and Roberta recently had a narrow escape: 'Our car crashed on the way into the city from New York airport and it put me in hospital for a fortnight,' he said, glasses hiding a badly-bruised eye.

Though he has played on countless jazz and soul ses-

"MEAN 'N' GREASY"

sions it is the blues which is Dupree's real love: 'I must admit I get a little frustrated playing with Roberta's band. Her music is so restrained and gentle. Personally, I'd rather sweat more, it can run you crazy after a while, playing so many slow-tempo things. You are just itching to bust out into something mean 'n' greasy.'

Dupree knew Jimi Hendrix back in the days when they were both emergent youngsters: 'He worked with me in King Curtis's band and he also played with the Isley Brothers and Little Richard. He was known as Jimmy Morris then and I reckon he played better than he did later as Jimi Hendrix. But that's just a personal opinion. He must have had something because he changed the face of rock music.'

Another guitar man Dupree knew well was Duane Allman: 'We did a lot of sessions together down in Muscle Shoals. He was a fantastic bottleneck player. The last time I saw him was at King Curtis's funeral and a little while after I heard he too had been killed.'

Dupree himself has never played bottleneck nor, though he does use wah-wah sometimes, has he ever got into the note-bending techniques which Hendrix pioneered. Instead, he favours a clean, rather gentle but incredibly swinging technique which has its roots in jazz.

'It's a sort of good-listening style I suppose you could say. I use a Fender Telecaster, I've had it for the past couple of years and it's been very good for what I'm doing. Before that I used a Standell and before that a Gibson.'

Had he ever played acoustic? 'Well, I'd like to but I have this terrible habit of humming along while I play



and I'm afraid it would smother anything acoustic,' he grinned.

Apart from his undeniably imaginative solo playing, Dupree is a master at comping and that's the role he has filled on recent recordings with B. B. King. 'He's a fantastic player. You could say he has heavily influenced 90 per cent of today's guitarists. But he can't play chords so my job is to fill in the holes around his solos.'

MEMPHIS

'Rhythm is a particular forté of his and in this field he admires Steve Cropper. "He got a whole sound going down in Memphis" but the blow-down real greasy R&B country blues is really my music,' he says. 'I dig all those old guys like John Lee Hooker, Lightnin' Hopkins and Lil Son Jackson and I've been lucky to work with people like Freddie King and Junior Parker.'

'The art of being a good session man is to really get to know the artist's style and then to tailor your own playing to fit it,' he says.

'Some artists can be difficult to work with as so many of them are highly strung.

That's where a good producer comes in; he should be very calm and level headed so that everything is kept in perspective.

'Take Creed Taylor who produces most of the top-selling jazz sessions. He'll just sit back and relax, let us work things out, listen to the playback then quietly and without any drama, make constructive suggestions.'

'I like working with Atlantic's Arif Mardin and Jerry Wexler too, they both know the art of coaxing difficult artists along.'

'Aretha is good to work with because she will come in with a new lyric and let us push round ideas till a tune gets worked out to fit it. If the songs an established one then we'll just play it to her and she'll suggest a few changes, then away we go.'

Studios make a lot of difference, too. Having worked in such diverse locations as New York, Los Angeles, Miami, Memphis and Muscle Shoals, Dupree knows the good ones and the bad ones. 'A lot of studios are a drag. The sound seems off and you can't feel comfortable, it's like trying to write with a bent pencil. The people you are working for can end up being more than satisfied but you don't feel happy.'

'Rudy van Gelder's studio outside New York, where they record a lot of jazz things, has a superb sound and RCA's New York studio is good too. So is the Hit Factory, though their original studio was even better.'

Dupree started out in Fort Wayne, Texas. 'King Curtis heard me playing in a local club. We used to play country to please the white patrons, as well as playing hard blues and R&B.'

There's a chance that Cornell Dupree might soon be emerging from his role as a session-man to front his own outfit. 'I'm currently negotiating with Atlantic for the recording of a solo album and if it does well, I suppose I'll have to put a road band together. For years I've fought shy of it because I hate responsibility but if it is going to sound good, then I guess I'm gonna have to accept it.'

THE EAR & R MAN



Although good record producers are fairly easy to come by in this age of the pop boom, a good producer who is also a good arranger, writer and session man is somewhat of a rarity.

Pip Williams is one of these. His latest projects include arranging for the Kinks and Jonathan King, writing a musical, and a prospective move into film scores.

Williams started, as all good musicians do, at the tender age of 13, playing with Kim Gardner (later of Ashton, Gardner and Dyke).

GROUP

He started a group which went on to be the English Birds, then formed a group with his brother, Mick Williams, which started off as the Sovereigns and turned professional later on as the Clockwork Orange.

Jimmy James and the Vagabonds was next on the list, and then time spent backing coloured American artists that came over, such as the late Clyde McPhatter, Alvin Robinson, and the Fantastic.

By this time Williams was into arrangements for the band, and started to study harmony and counterpoint.

He began to watch sessions, and met Phil Wainman. With Wainman came sessions producing Galliard, Paper Dolls and Roy Young.

They became friends and started to write together, and arranged the early Sweet material.

'My first real project was the Paul Ryan album *Natural Gas*, although I was arranging for Phil's Maple Annie label as well,' said Williams.

FIRST-CLASS

The single *Natural Gas* was a first-class production which seemed bound for success but lost ground due to total lack of promotion.

'It's heartbreaking,' said Williams. 'There was a track on the album, *Join Me*, which was the best arrangement I've ever done, and the production was a masterpiece. It had a 65-piece orchestra on it.

'It was decided that it was too good and the production too big, and it had to be re-mixed.'

As reputation grows, so does demand, and Williams was flown over to Los Angeles to do the orchestra scores for an album by Bloodstone.

Work also began with Mike Vernon of Blue Horizon, including a blues album for Jimmy Dawkins.

The Kinks' Drury Lane concert was arranged by him, as was the programme for 'In Concert', which the Kinks have just recorded.

Latest in the line are tracks for Jonathan King's new solo album and tracks for two singers in the King stable — Tina Harvey and Simon Turner.

SHREWD

'King is the most commonly murdered man in the country,' said Williams, 'but he is shrewd and not a hype. He believes in doing four 'A' sides in a session. He's just a pop machine.

'He has firm ideas of what he wants and is the easiest producer to work for.'

Because of the Paul Ryan album, Williams is now moving into Ryan Music, which is, in turn, moving into films.

He also has his own tip for the top — Linda Kendrick, who was in Hair.

'She is going to be a star,' he said. 'She is brilliant, an unbelievably flexible voice, plus ambition. She's a class singer.'

MUSICAL

His musical, called Mavis Maykin's Mechanical Mouse (the story is top secret), is being co-written with Peter Hutchings and is half complete.

Williams feels that of all the people in the record production field, the arrangers get the toughest deal. While a producer can get advances and royalties on a record, the arranger gets paid a fixed sum, which stays unchanged despite any subsequent success.

'The time will have to come when the arranger gets a percentage of the royalty, too,' he said.



No policy-making in Fairport Convention

When you first meet Trevor Lucas you know immediately that he's a musician and it's not because he's got long hair and a moustache either. It's just that there's a certain aura about him and his surroundings.

Lucas' living room is practically taken over by a large grand piano. On the walls are paintings and posters suggestive of the Pre-Raphaelite period of art. This in itself is fitting as much of Fairport Convention's music has an affinity to that period.

Both Trevor and fellow guitarist/vocalist, Jerry Donahue joined Fairport in September 1972 and that makes 15 different people who've appeared with the band. But since the band's conception back in 1968, the music has always retained the familiar Fairport stamp.

The inclusion of Australian-born Lucas and American-born Donahue in the line-up now adds a cosmopolitan approach, although the band still retains many aspects of Traditional British folk music. Lucas is also the producer of the band's latest album, *Rosie*, on *Island Records*. Coming from Sandy Denny's splinter group Fotheringay, he decided to go into producing when that band split.

'I've been producing for about a year and three months,' Lucas said. 'When Fotheringay split up I wasn't in the mood to play in another band or start a group. I'd come to the conclusion that most record producers

didn't really know what they were doing and tended to rely too much on the engineers. And it's very important that a producer should know what's happening. So I went to work at Island studios for about a year, seeing what it was all about. The trouble is, I didn't think they were running the studios in an artistic manner and I came near to blows with the studio manager and left.

The first group I produced was The Bunch, followed by Sandy Denny's. Then Fairport asked me to do theirs. I was playing guitar on some tracks and about halfway through the recording they asked me to join them and the rest is history.'

PUBLIC

Whilst immersed in the studio, Lucas didn't appear a great deal in public and to keep his hand in, mainly played at home or with friends. Now he's busy touring with the band, having already been to Australia and New Zealand with Fairport at the beginning of this year, and to be followed by a British tour which will take them to the end of March. Most musicians, if they've been in the game for some time, find touring very tiring and hectic. How did he and the other members of Fairport cope?

'We do tours as comfortably as we can,' he said. 'For two months of the year we're totally committed to the group for tours. It's not too

bad for us as we travel by train wherever possible rather than be cramped up in a Transit. But things get a bit heavy for the roadies. There's three tons of equipment to move about and we have two permanent roadies with a pick-up guy when we're touring. One of the troubles with touring too much is there's no time to work out new numbers, so we're going to keep that aspect in the right perspective.'

For the new Fairport, the majority of the writing of material is done by Dave Swarbrick and Lucas. To obtain new material the group vets a lot of traditional material and then has a group discussion to sort them out. 'There's no direct musical policy within the band,' Lucas said, 'but what we do is to play good songs and music. I'd rather do someone else's song if it was good, rather than one of mine if it wasn't up to scratch.' That is the total outlook of Fairport — to play good, entertaining music.

As an acoustic guitarist and singer, Lucas has two Gibsons — a JS and a J50 Jumbo which are both acoustic. 'I use a flat response pick-up through a H & H amplifier and a JBL cabinet. The JBL P.A. is really great but with all new equipment the roadies need a bit of time to sort it out. As a band, we're very happy with the gear.'

The future? Lucas said he didn't know if he'd still be

playing in, say, 20 years' time. 'I don't think that far ahead. To be honest I only think five years ahead and then I think I'll still be playing.'

Fairport have gone through many changes since their conception. 'Fairport was just getting going and then there was the car accident which killed Martin Lamble. The accident shook the band much more than most people thought. At the time Fairport was just starting to gell and there was a real "family" feel about the group. After the accident the group lost that "family" feel. For example, Tyger was wanting to go more into the folk field and Swarb was getting away from that sort of music. That was the extreme of the situation but just about what it amounted to. Swarb was very much influenced by his folk background and Tyger also was very much influenced by his rock background.'

'As far as I'm concerned, I was influenced by Country & Western music when I was in Australia. Then I went into a Big Bill Broonzy and Leadbelly scene, followed by a vague sort of traditional jazz interest. The folky thing led me into Dylan and the Band and that was something which really blew my mind! Eventually I got into the heavy folk thing through the good contemporary writers and singers.'

TRADITIONAL

According to Lucas, apart from self-penned numbers, the traditional material the band uses has been around for years and it's just a question of having heard them. 'We also refer a lot to Cecil Sharp House for the best tunes and verses on a great many of the traditional numbers. Many of the songs come from the "Child" collection.'

With two members from England, one from Australia, one from America and Swarb being of Polish extraction, there's a very varied source of music within the band. This is why Fairport is always fresh on the ear and their music is interesting.

GIRLS IN ROCK



CLAIRE HAMILL

It is very rare for this country to produce a female singer/songwriter of any note.

If Claire Hamill is not yet in your list of notables, then you need only wait for time to tell. It is very easy to compare her with every other singer/songwriter going, but make no mistake, Claire is building her own throne, and building well.

Although still at the tender age of 18, Claire gained her first recording contract while still at school.

'I leapt out of the classroom into the studio,' she said. 'It wasn't very real. It was very big and awe-inspiring.'

'The first album was not a success because of this and it took a little while for things to come together.'

Her latest album, *October*, has succeeded. The lyrics are first class and the variety both wide and polished. In one song, *Peaceful*, she writes:

When I was younger she
was to me a mountain,
But now I'm older she's
like a breeze,
I looked for her in rooms
of learning,
But found her instead
outside kicking up
leaves.

'My songs are a lot better now,' said Claire. 'I put in my words and music what I feel — my reactions to things. I'm an observer.'

'I used to write a lot of happy songs, but I think I'm going through a growing period now. I'm about the most ordinary person you're ever likely to meet.'

'I know I have this talent, but I don't think about it consciously; it's like getting on stage and telling my dreams. I'm just one of the lucky ones.'

Claire doesn't take advantage of her gender either.

'I sing for girls although I appeal to males,' she said. 'On stage I dislike having to keep still and I realise the power a pair of hips has. But

if people watch me for that I get annoyed. I won't use that.'

'I like to perform and say "I'm here". Usually I'm a bit up and down and silly. It's nervous energy — I make them laugh and I perform, but at the same time I do it so that they share the songs.'

'I try to get it over that it's all a part of me. My songs are now a bit deeper, although at the same time you have got to be aware of the market when you're living depends on it.'

'I like to get an expression in my songs; to make myself clear and make them feel what I feel. I go for expressive singers and I admire great professionalism.'

'I don't think I come over as being very professional, although I appreciate it in others.'

'I appear as a little girl lost on stage, among all the amps. They probably think I'm one of the groupies.'

'Ideally, I would fancy working in a band for six months, although I can handle the stage on my own. I'm very bossy, and compromising with people can get on your nerves a bit.'

For her latest album, Claire went into Morgan studios to start, then spent sometime at the Manor, before going back to Morgan to put down two last tracks and mix the whole thing.

It took four months to do, with engineers Barry Hammond and Sam Hayworth, and was produced by Paul Samwell-Smith.

Claire took America by storm on the Jethro Tull tour and is now looking to do the same on the big February-March-April King Crimson tour, on which she will play both guitar and keyboards.

Claire considers that she has not yet reached her musical peak. Nevertheless, *October* will surprise many, and proves that Claire Hamill will be around for a very long time to come.

ZEMAITIS~A NAME TO PLAY WITH

Moving house is always a big job and Tony Zemaitis, unarguably one of the best custom guitar builders in the country, has just that on his hands right now.

To improve his service and to provide space for his customers to see and hear the products, Zemaitis is moving from his present workshop in Laitwood Road, Balham to Kent.

'You know, in most cases it's easier for my friends and customers to get into Kent than it is for them to trog out to Balham,' he told *B.I.* recently.

EXPANSION

'I want people to see the guitars being made and just to expand a little, generally,' he said.

The expansion is due to the heavy patronage Zemaitis has received from some of the biggest names in the pop business.

'Time was when I used to churn out the guitars quite cheaply,' he said, 'then Eric Clapton came along and really put me on the map. Now, more than ever, I am concerned to personally see the guitars through each stage of production and I'm even more concerned to scotch any rumours that my products are out of the average guy's price range.'

Nowadays any guitarist can get a brand new Zemaitis guitar, a six-string electric, for example, for the same price as any of the leading brand names.

But if you try and buy a second-hand Zemaitis, chances are you'll end up



Zemaitis makes a final check before delivering this six-string electric to Marc Bolan.

paying as much as £150 above the new price – there's that much demand for his work!

'I recently had an offer from a big American company to make 10 guitars a month for them,' he said, 'but I turned it down. I reckon to take between three and four months on each instrument and when this move is completed I'll be in a position to accept all personal orders.'

What it boils down to is that Zemaitis refuses to rush his work and among those who are appreciative of this attitude are the Faces – for whom he has made around 20 guitars to date and, more recently, Greg Lake of ELP who has just taken delivery of a guitar that both builder and musician are particularly proud of (see next page).



Ralph McTell's 12-string at an early stage of production.

SOULFUL GUITARS

Just some of the 'faces' who use Zemaitis.



Marc Bolan's metal-fronted Zemaitis.

Ask any musician about the instruments he plays and you're away. We asked Faces' bass player, Ronnie Lane, about his Zemaitis guitars – how he heard about them, why he buys them and why he plays them in preference to those offered by the big manufacturers – and he did the rest.

'One of our roadies with the Small Faces told me about Tony Zemaitis and so I dropped in one day while I was passing, and I mean, up against some of the other things I'd seen there was just no comparison.

'I've had 11 guitars from Tony, let's see, two 12-strings, one with a Dobro-type resonator and that's great for a rhythm sound – sounds just like bells; then I got two acoustic six-strings

and one of those has a resonator; an acoustic bass – I had an idea for that years ago; an electric six-string and two basses, one of which was stolen in New York about three years ago, now where are we up to...?'

Small wonder that Lane has trouble in recalling them all, because he took delivery of a Zemaitis 'the first time I got some money'.

And what makes them so special?

'Well, they're so nice to play and they're certainly lovely to look at but above all they sound so bloody good. Look, I've seen these well-known makes in the shops and it's obvious that every one of 'em is factory made, y'know they haven't got any soul. Now, Tony's guitars, they've got soul.'



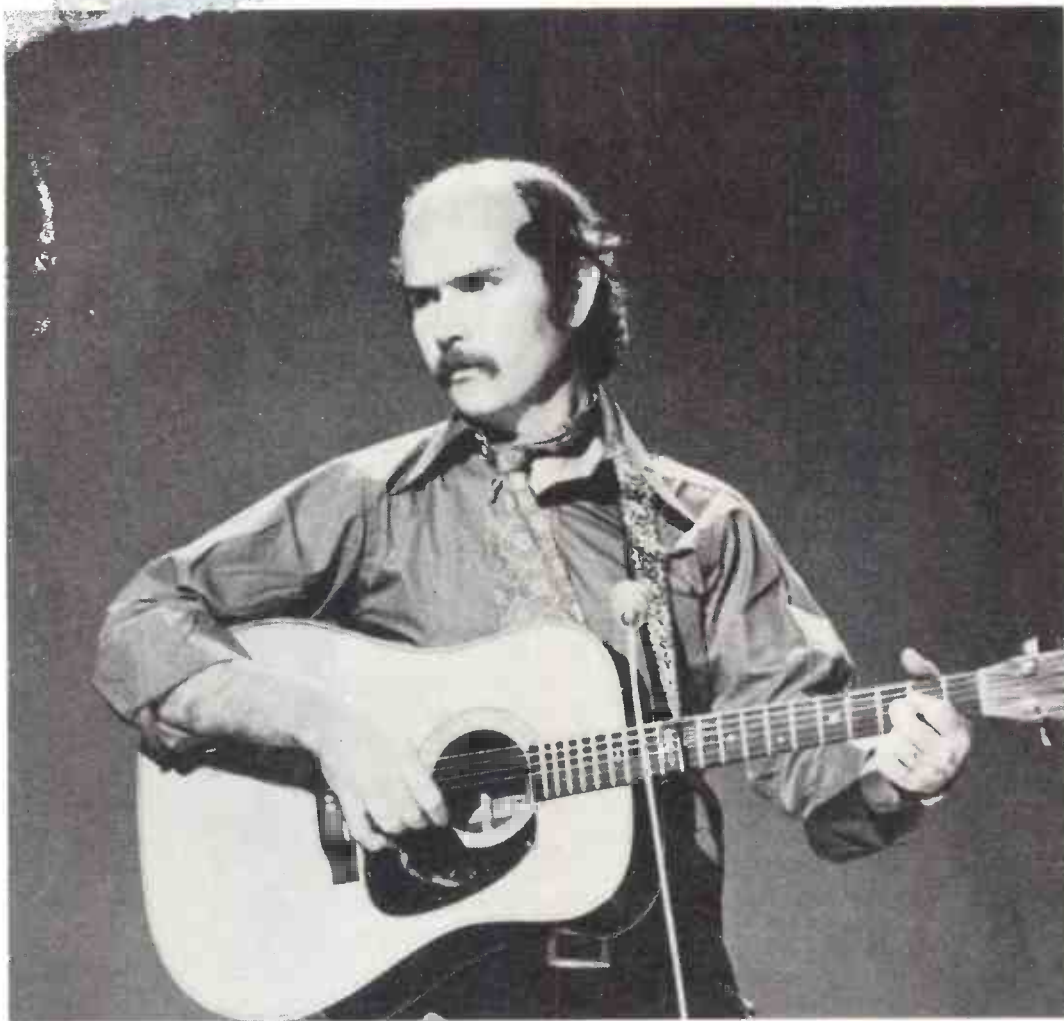
Donovan, and his acoustic Zemaitis.



Ron Wood's Zemaitis – a mosaic of multi-coloured mother of pearl.



Ronnie Lane's electric bass – built to replace the one he had stolen.



“I’M NOTHING SPECIAL” —TOM PAXTON

Tom Paxton is an island of sanity in these days of human madness.

He is neither humble nor proud, but insists that he is nothing special. Yet Paxton has written countless songs, recorded well over a hundred of them and had several established as standards.

‘It’s not false humility,’ he said, ‘I know I’m a good songwriter and I enjoy doing it, but it doesn’t make me anything special.’

‘I fail to see that it’s any more special than a hard-working lecturer in a college, who does valuable work and turns people’s minds on.’

Paxton is a family man and likes best to be with his wife, Midge, and his daughters, Katy and Jennifer.

For this reason he has cut down the hectic tours, cramming 40 concerts in two months, so that he can spend more time with them.

‘I do enjoy performing,’ he said, ‘but I can cut them down without sacrificing anything except money.’ His family feel the same way he does.

‘We always figured that as long as we had a roof over our heads and clothes on our backs, everything else is just gravy and we wouldn’t worry

about that.

‘I passed up a lot of commercial writing and tours, that meant a lot of money but no home life. I had a lot of insecurity trying to find direction in writing and performing — I’ve resolved that now.’

‘I’m not interested in being a pop figure. I’m not going to fit any pop mould. My goal with albums is to have them pay for themselves. I write for myself and those who want to hear.’

‘I don’t feel the need to be the toast of Scandinavia. Having your picture in the paper doesn’t make a lot of difference if you let your child

go to bed unhappy.’

Paxton’s new album looks like one of the most promising for some time, with Ralph McTell on second guitar, Dave Willis on bass and Chris Karen on drums.

Nine of the tracks were recorded live at the Marquee, in front of an invited audience, and three tracks were put down in the studio. This was done so that the immediacy of a live concert could be captured, while still giving the freedom to do tracks over again (some of the live songs were played a couple of times) and also allow for over dubbing if needed.

FAITH

Paxton puts a lot of the credit for his renewed faith in recording in Tony Visconti, who is producing the album.

‘I’m finding a new lease of life and enjoying it much more. It’s a subconscious thing — I’ve never been uncomfortable or unhappy in a studio; but neither have I been switched on.’

Three-quarters of the songs on the new album have not been heard by the public. The titles include *Wasn’t That A Party*; *When Annie Took Me Home*; *Whose Passing The Dreams Around* and *When Princes Meet*.

‘I write many more songs than I record,’ said Paxton, ‘and I pick the ones that I think work and that I like the most.’

Paxton seldom ever writes in a flash.

‘I have to sit down and bash about with paper and pencil,’ he said. ‘There is usually two or three pages of rubbish before anything gets started.’

‘It’s basically a matter of listening to the songs already in the back of your head. I use a form of free association and just keep writing. Gradually the conscious mind takes over.’

‘I’m not trying to persuade anyone, merely to express myself. The success or failure of the song depends on the degree it reflects the feelings of the people who hear it.’

COLORSOUND

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PLAYER OF THE MONTH



CLIVE BROOKS

The Groundhogs must be one of the most un-glam-like bands on the scene. Even the name has an element of 'earthiness' about it. This doesn't seem to bother drummer Clive Brooks in the least. 'The Groundhogs have been going for a very long time,' he said, 'and their success is due to the fact that they've been working bloody hard.'

'We've just done a British tour and we weren't glittery in any way but the show went down a knockout everywhere. If this didn't happen, we'd start worrying! I don't really know what a kid would think about what goes on on stage. When I was a kid I was more interested in the music than what the group were wearing.'

Brooks began playing drums at 15, after tapping on odd parts of furniture while listening to records. His first kit was 'a little, cheap thing we scraped together' and soon he began working with local bands in East London. With these bands he played at weddings and parties as well as knocking out the top ten in pubs around Bow and Hackney.

His first professional band was Egg, with whom he went on to make two albums for Decca. 'With Egg I really got to learn how to play drums. It was an invaluable period. Most of the education came because of the complex rhythms we used to bash out.' It was while with this band that Brooks met up with the Groundhogs. 'We used to have the same manager and we were on tour together in December '71. We just got to know of each other and then they had a bit of trouble with Ken, their drummer.'

'It was in September of '72 that Tony McPhee phoned me up and said that he'd heard that Egg had broken up and wanted to know if I'd join the Groundhogs. I suppose he just thought I'd be compatible. It was a complete change for me as far as drumming goes.'

Although Brooks doesn't go and see an awful lot of bands he has an admiration for Robert Wyatt, who he last saw play with the Soft Machine. 'Wyatt's got the advantage of being able to play other instruments and also to write music. He's accomplished as far as complex rhythms go.'

At present Brooks is using a Hayman drum kit with a Ludwig snare. It consists of 22 in. bass drum, 13 in. by 9 in. and 16 in. by 16 in. tom-toms and a 5½ in. by 14 in. snare. The cymbals are by Paiste and are composed of an 18 in., a 16 in. and a 20 in. ride cymbal. Thirteen inch hi-hats complete the kit. He's had the set-up for two years now and is pleased with its performance.

There are no solos for Brooks because he doesn't feel that his drumming is a prominent feature of the band. 'I'm just the rhythm that keeps it going,' he said. 'I'm not a showman . . . I've got no stage act.'

BEAT INSTRUMENTAL'S PRICE GUIDE

PLEASE NOTE: ALL PRICES ARE RECOMMENDED RETAIL PRICES AND ARE SUBJECT TO ALTERATION WITHOUT NOTICE.

GUITARS

BOOSEY & HAWKES

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 Folk	*100-00
2876/0 Elec.	*54-00
2878/0 Bass	*63-00

(All prices * subject to 7 1/2% increase)

DI GIORGIO

Signorina Classic	*27-75
Estudiante Classic	*29-60
Classico Classic	*37-00
Tipo 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 £)

HARMONY

Flat Top	52-50
Jumbo Folk	*63-90
Jumbo de Luxe Folk	*90-00

(*Plus 7 1/2% surcharge)

VARSITY

Metal-string Student	*8-10
Nylon-string Student	*9-00

(* Plus 7 1/2% surcharge)

VITTORO

Small Classic	*9-99
Full-size Classic	*16-25

(* Plus 7 1/2% surcharge)

CLEARTONE

MELODY	
325 Folk	12-91
1200 12/s Folk	37-67
500 Folk	31-25
1250 12/s Folk Elec	45-82
525 Folk Elec	39-18

MIAMI

FTI Elec	20-22
FT2 Elec	24-61
FT1 Bass	25-47

TANTARRA

4197 Classic	25-21
4195 Classic	15-68
2010 Classic	23-64
S116N Folk	9-43
1307 Folk	18-30
1324 Folk	20-42
1325 Folk	22-48

GUYATONE

HG 91 Steel	20-19
HG 306 Steel	42-11
HG 188C Steel	74-77

KLIRA

Westbury Jumbo	60-94
310 Electric	69-22
360 Bass	71-81
Blue Hill 6	49-62
Blue Hill 12	53-00
SM8 Solid	86-66
SM9 Solid	96-92

DALLAS ARBITER

DALLAS	
Dallas Jumbo	26-42
Dallas XII	28-94

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
800 10/s P/steel	652-71
2000 10/s P/steel	1110-63
400 P/steel	478-66
Shenandoah 12/s Folk	252-79

Mustang Bass	182-34
Semi-Acoustic Telecaster Elec	277-66
Rosewood Telecaster	327-39
Telecaster Blond Elec.	
Trem	232-07
Musicmaster Elec	113-02
Musicmaster Bass	94-19
Fretless Bass	227-93

FRAMUS

5/194	35-00
J/113	57-00
5/198	103-60
5/196	42-00
Stereo Elec.	180-00
J/370	63-00
J/155	38-00
5/120	147-00
5/380 Bass	99-00
5/355	99-00

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

HAYMAN

1010 Elec	147-47
2020 Elec	175-45
3030 Elec	141-19
4040 Bass	155-00

JEDSON

4455 Elec	15-16
4456 Elec	18-39
4457	20-39
4448 Elec	22-69
Jet Elec	49-15
Jet Bass	55-25
Florentine Elec	74-71
Scimitar Bass	35-97
Hawaiian	43-14
Performer Folk	17-67
Dallas VI Folk	24-66
Artist Folk	26-37
Artist VI Folk	29-42
Artist XII 12/s Folk	30-67
Professional VI Folk	39-10
Cossack Folk	5-74
Jedson IP, up	16-24
Jedson 2P, up	19-51
Jedson 2P, up Bass	22-49
Jedson Semi Acc.	24-32
Jedson Jet	52-70
Jedson Jet Bass	59-25
Jedson Scimitar Bass	38-55
Jedson Hawaiian	46-17
Jedson Performer	18-92
Jedson Artist Folk	28-25
Jedson Artist Jumbo	31-61
Jedson Artist XII	32-88
Cossack	6-76

TORRE

Torre Student	9-90
Chica	11-05
Scala	12-76
Classic	12-76
Supremo	13-84
Spagnola	15-39
Viva	21-34
Granada	24-80

HOHNER

HOHNER ELEC	
SG2 Elec	38-85
SG2000 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	39-10
FB1V Elec	49-85
SP1 Elec	21-10
FT2T Elec	24-35
AT2T Elec	24-40
LP200GRB Bass	38-90
MB200B Bass	31-45
SA148 Elec	47-70
PM302 Elec	49-45
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

MORIDIAR

841 Classic	19-65
842 Classic	23-60
843 Classic	25-85
844 Classic	29-95
845 Classic	33-75
846 Classic	42-85
847 Folk	37-35
848 Folk de luxe	47-00
849 12/s Folk	42-40
850 Folk	70-20

MUSIMA

1612N Folk	11-50
1612S Folk	11-50
1600 Folk	13-50
1627 Folk	18-75
1634 Folk	24-50

ZEN-ON

W160 Folk	49-15
W300 Folk	55-35
W200 12/s Folk	52-25

HORNBY-SKEWES

Neutschmann 203.7	
H/made Baroque	37-40
417 Lute	137-15
Dietrich DG15 H/made Classic	200-80
Theodor Dunger 15-TD H/made Classic	190-60

KASUGA

G.85 Classic	29-65
G.100 Classic	32-95
G.130 Classic	37-30
LG.160 Classic	43-45
G.160 Classic	45-10
G.250 Classic	61-60
FG.250 Flamenco	61-60
F.10 Folk	31-20
W.13 Western	36-25
F.15 Folk	38-25
T.15 12/s	40-15
W.17 Western	44-25
T.20 12/s Western	51-15
F.20 Folk	53-10
W.250 Western	60-50
T.300 12/s Western	65-95

PALMA

40FD Folk	10-90
60N Classic	12-65
WJ127 Western	21-00
M5309 Folk	5-39
MUS1522 Folk	6-45
MG101 Folk	6-90
500 Folk	8-70
MG010 Folk	9-05
30N Classic	10-20
S1612 Folk	12-05
ST1612 Folk	12-40
NI612 Classic	12-65

TERADA

S.616N Classic	15-95
C.103N Classic	17-40
G.703 Classic	19-70
G.705 Classic	26-25
G.706 Classic	29-05
800 Classic	27-85
I200 Classic	35-20
FL.202 Folk	25-25
FW.502 Western	39-15
FW.504 Western	49-50
W.513 12/s Western	47-85
C.102 Plectrum	17-55

ZENTA

PI Elec	18-65
FT1 Elec	21-95
FT2T Elec	28-05
FT20B Bass	41-25
FT200 Elec	43-95
SE2T Elec	35-45
SE2B Bass	41-75
SG2T Elec	48-60
SG1B Bass	46-55
SG200 Elec	51-70
SG200B Bass	54-45
LP200GR Bass	57-75
LP200GRB Bass	64-90
PM102B Bass	47-25
PM200B Bass	65-90
HG91 Hawaiian	20-80
HG106 Hawaiian	64-65

JOHN BIRCH

SCSL Elec.	185-00
SCDL Elec	165-00
SCDS Elec	165-00
SCDP Bass	165-00
SCDJ Elec.	165-00
SCDB Bass	165-00

IVOR MAIRANTS

MARTIN	
0021	197-50
00018	157-50
D18	187-50
D28	252-50
D35	267-50
D41	427-50
D12-35	350-00
D45, 018, 0018, 00028, 0045, D12-28, D12-20 and D12-45 available to order only.	

B. L. PAGE

MICRO-FRETS	
Calibra	189-00
Calibra I	221-00
Signature	258-00
Signature Bass	221-00
Stage II	325-00
Spacitone	332-00
Baritone	243-00
Stage II Bass	258-00
Husky Bass	258-00
Thundermaster	314-00

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

ROSE-MORRIS

ARIA	
John Pearse Folk	41-35
John Pearse Folk, Jm.	48-60

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	13-50
Ranchero 12/s Folk	31-00
Studio L Folk	15-60

OVIATION

Balladeer S/burst Folk	152-10
Folklore Folk	205-00
Balladeer Folk	152-10
Balladeer 12/s Folk	234-72
Glen Campbell Folk	216-00
Glen Campbell 12/s Folk	262-80
Balladeer Classic	170-00

ROSE-MORRIS

Kansas Folk	7-85
15-11 Folk	5-58
Dulcet Classic	12-60
Constanta Classic	8-55
Top Twenty Elec	25-60
Top Twenty Bass	32-83

SHAFTESBURY

00 Elec	73-00
65 Elec	69-30
66 Bass	71-50
3302 Resonator Jm	44-00
3303 Resonator Jm	48-00

SUZUKI

3060 Classic	82-60
3055 Classic	57-60
3054 Classic	31-70
1665 Classic	23-40
1664 Classic	21-70
1663 Classic	18-55

ROSETTI

ARNOLD HOYER	
Elvis Presley 9309 Folk	125-00
Django Reinhardt Folk	199-00
9155 Folk	87-00
9176 12/s Folk	104-00
9308 Concert Folk	104-00

EGMOND

Hitch-hiker Folk	14-95
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Hitch-hiker Jm Folk	19-95
Kentucky Folk	16-00
Toledo Student Folk	7-45
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

EPIPHONE

FT145E Folk	56-75
FT147 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

HH ELECTRONICS

IC.100, 100w lead amp	129-75
IC.100S, 100w lead amp	96-00
IC.100, 75/120w Combo amp	148-00
MA.100, 100w PA amp	119-00
MA.100S, 100w PA amp	100-00
S130, 130w slave amp	77-00
412 BL Minor, 120w cab.	108-00
70w PA standard	65-00
70w PA dual c.	79-00
4 x 12 in. PA cols.	N/A
Folded horn bins	N/A

HIWATT

DR.504, 50w	75-00
DR.103, 100w	105-00
DR.201, 200w	142-50
DR.405, 400w	228-00
DR.512, 50w p.a.	87-00
DR.112, 100w p.a.	108-00
DR.203, 200w p.a.	162-00
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 col.	84-00
SE.4125, 100w, 4 x 12 col.	99-00
SE.4126, 150w, 4 x 12 col.	112-50
SE.4127, 200w, 4 x 12 col.	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
Tilter 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 combo and 2 x 12 in	105-23
Z.50, R/8507ex, as previous + reverb	131-86
CD.15.N, 10w combo and 1 x 12 in.	45-22
PL.TK.15, 10w combo and 1 x 12 in and light show	66-50
CD.6.SN, 6w combo and 1 x 8 in.	24-50
CD.6.STD, as previous and trem	30-25
Z.3, 3w combo and 1 x 6 in.	19-33

ICELECTRICS

PAU 3030, stereo, 30w p.c.	66-60
PAU 6060, stereo, 60w p.c.	76-60
ADM60/3, 60w p.a.	78-80
SMP, 101, stereo mixer pre-amp	98-80

JENNINGS

AC 15, combo	55-00
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.	58-06
LS 412, col.	75-00

LING DYNAMICS

ALTEC	
Altec 1210AX, 100w p.a.	320-00
Altec 1212AX, 100w p.a.	200-00
Altec 1214AX, 100w p.a.	320-00
1220 AX mixer	P.O.A.
1208/1A, 100w bass syst.	100-00
1208/2A, 30w horn enc	110-00
SC Guitarist, b/j/o, 147w (British)	120-00
Power Module, slave, 85/100w (British)	85-00
LDS slave 85w	85-00
LDS 125-w amp.	120-00
1210 AX 100-w mixer amp.	320-00

MACINNES

CROWN INT/AMCRON	
ICI50, stereo pre-amp	128-00
D60 amp., 60w per chan.	97-00
D150 140 amp., 140w per chan.	199-00
DC300A 500w per chan.	380-00
M600, 1000w amp	730-00
M2000, 2000w amp	1460-00
M15A, 100w driver	26-75
M15B, 100w driver	27-00
M15C, 100w driver	26-50
M15E, 100w driver	26-50
M18A, 200w driver	79-00

ROSE-MORRIS

MARSHALL L/B/O AMPS:	
1967, 200w lead	183-00
1959, 100w lead	129-00
1987, 50w lead	89-00
1959T, 100w lead trem	133-00
1987T, 50w lead trem	99-50
2062, 250w bass	184-50
1978, 200w bass	183-00
1992, 100w bass	129-00
1986, 50w bass	89-00
1989, 50w organ	89-00

L/B/O CABS:	
1990, 100w export only	131-50
2038, 60w export only	
2032, 100w	112-00
2033, 120w	141-50
2045, 60w	68-50
1935-1935B, 100w	115-00
1960-1960B, 100w	115-00
1982-1982B, 200w	140-50
1979-1979B, 200w	165-50
2053, 100w	107-50
2054, 125w	128-00
2056, 250w	262-00
2052, 125w	153-00

SET-UPS, L/B/O:	
Unit 1, 50w lead	157-50
Unit 2, 50w lead	198-50
Unit 3, 100w lead	358-00
Unit 4, 100w lead	281-50
Unit 5, 100w lead	256-50
Unit 6, 200w lead	445-00
Unit 7, 200w lead	488-50
Unit 8, 50w organ	157-50
Unit 9, 100w lead	256-50
Unit 10, 100w lead	260-50
Unit 11, 100w lead	348-00
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
2095, 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
B155, 60w combo	N/A

ACOUSTIC:

271, 375w lead sys.	590-00
371, 365w bass system	545-00

ORANGE

250-watt P.A. amp.	390-00
120-watt P.A. amp.	135-00
6-channel Compact Mixer	143-00
250-watt Slave amp.	262-50
120-watt Slave amp.	112-50
1,500-watt plus Slave 'Killerwatt'	630-00
250-watt amp.	292-50
120-watt Graphic amp	112-00
80-watt Graphic amp	105-00
80-watt Graphic Combo	158-00
Bouncer 1 x 15" horn, 'C' cab, 100 watt.	128-00
Bouncer 1 x 15" horn, 'E' cab.	180-00
P.A. horn box 2 x 12", 3 horns, 100 watt.	180-00
4 x 12" P.A. Col., 120 watt.	119-00
Plug-in horns, per pair	75-00
4 x 12" 120-watt Stack Box	119-00
2 x 12" 60-watt Monitor Projector Box	75-00
Plug-in horns, small, per pair	68-00
4 x 15" 250-watt Stack Box	198-00
2 x 15" Reflector reflex box	180-00
1 x 18" Bass Box	98-00

ROSETTI (amps)

SHURE	
VA300S Speaker Column	147-00
VA301S Monitor Speaker	105-00
VA302-C Control Console	336-00
PM300E Booster Amplifier	132-00
A3P-C Console Cover	7-80
A3P-Set of Covers	27-00
A3P-C Speaker Cover	11-20
A3S-C Console Stand	24-60
A3S-S Speaker Stand	11-20
A31P-C-S Monitor Cover	9-10
P300R Rack Mount Kit	6-00

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

S.A.I.

P.A.	
4 x 12 (Staggered), 200w (pr.)	169-50
Matching twin horn cabs. (pr.)	87-50
Matching quad horn cabs. (pr.)	147-00
2 x 12, 2 horns, 140w (pr.)	169-50

2 x 12, 2 horns, 100w, mini (pr.)	150-00
1 x 15, 2 horns, 100w (pr.)	150-00
2 x 12, 100w (pr.)	97-00
1 x 12, 50w (pr.)	67-50
1 x 12, 2 horns, 80w (pr.)	139-50
1 x 15 JBL super horn	197-50
4 x 12 + super horn	185-00
200-w Twin super horn cabs. (pr.)	180-00
4 x 10 P.A. Cols., 80w (pr.)	87-50
3 x 10 P.A. Cols., 60w (pr.)	70-00
Guitar Cabs.	
4 x 12 STD, 100w	87-50
4 x 12 Slope, 100w	87-50
4 x 12 H, 120w	97-50
4 x 12 H, Slope	97-50
Super 4 x 15, 200w	150-00

SELMER

Zodiac 50 SV	79-75
Zodiac 100 SV	99-00
Compact 15 S5	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
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
L & B 100 Amp	159-50
S.L. 100 Slave Amp	116-00
P.A. 100 Amp	168-00
Compact 30 S.5.	84-50
Lead 100 Cabinet	99-50
Bass 100 Cabinet	73-50
P.A. 60 H Column	89-00

SIMMS-WATTS

Ike Isaacs Pro combo	144-15
Ike Isaacs Pro reverb	159-65
PA70 col (pair)	85-25
PA cols 4 x 8.	108-00
AP100 l/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 l/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 l/b/o cab	103-50
TT 4 x 12 bass cab	133-30
SLH 4 x 12 l/o cab	189-87
SL lead cab	99-20

SOLA SOUND

100w amp.	90-00
50w amp.	65-00
100w PA amp	110-00
50w combi.	85-00
Colorsound 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 S5 slave	49-29
J100 SS/C slave	43-71
Echomaster	61-78
Reverbmaster	14-88
Mixmaster	14-88
Toremaster	custom
Soundmaster	custom
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 G cab	51-62
J/212 G cab	64-80

TURNER

T100 amp	125-00
M12-S 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

VITAVOX

Bass bin 2

PERCUSSION INSTRUMENTS

ASBA

(Drums)	
Super Fast Bass Drum	37-80
Record Hi-Hat	35-11
Drum Stool	23-43
Hi-Joint Cymbal Stand	27-00

D. H. BALDWIN

GRETSCH	
Outfits:	
4027 Rock 'n Roll	394-00
4029 Avant Garde	524-00
4028 Black Hawk	411-00
4015 Name Band	338-00
4025 Progressive Jazz	329-00
4002 One Nighter	249-00
Plus	256-00
Plus	
4007 One Nighter	256-00

Snare:	
4160G 14 x 5"	143-00
4160 14 x 5"	68-00
4157 14 x 5 1/2"	68-00
4153 14 x 6 1/2"	68-00
4109 14 x 5"	54-00
4102 14 x 5 1/2"	46-00
4103 14 x 5 1/2"	51-00
4190 14 x 6 1/2"	60-00
4191 14 x 6 1/2"	65-00
4192 15 x 8"	72-00
4193 15 x 8"	77-00
4105 14 x 5 1/2"	46-00
Bass Drums:	
4259 26 x 14"	91-00
4260 28 x 14"	91-00
4262 30 x 16"	100-00
4263 32 x 16"	108-00
4264 34 x 16"	114-00
4265 36 x 16"	127-00
4271 26 x 14"	108-00
4272 28 x 14"	114-00
4273 30 x 16"	128-00
4274 32 x 16"	136-00
4275 34 x 16"	145-00
4276 36 x 16"	154-00
4110 22 x 14"	56-00
4111 24 x 14"	63-00
4115 26 x 14"	72-00
4117 28 x 14"	82-00
4244 18 x 14"	86-00
4249 20 x 14"	91-00
4247 22 x 14"	96-00
4269 24 x 14"	101-00
4271 26 x 14"	108-00
4272 28 x 14"	114-00

Tom Toms:	
4415 12 x 8"	49-00
4416 13 x 9"	51-00
4420 14 x 9"	54-00
4421 15 x 12"	61-00
4417 14 x 14"	61-00
4418 16 x 16"	68-00
4422 16 x 18"	70-00
4419 18 x 16"	84-00
4423 18 x 18"	91-00
also in walnut	
Cymbals:	
K. Zildjian & Ajaha - prices being revised	

SONOR	
Outfits:	
K130	165-85
K132	200-00
K180	363-55
Snare Drums:	
D421	61-65
D426 (Metal)	77-40
D431	37-20
D444 (Metal)	58-95
D454 (Metal)	37-20
Tom Toms:	
T628	31-45
T629	29-75
T630	29-75
T631	32-75
T632	38-70
T648	46-80
T649	47-60
T650	47-60
T651	67-05
T652	68-45
Bass Drums:	
G230	49-00
G231	52-20
G240	96-75
G241	108-65

BOOSEY & HAWKES	
Prices are presently being revised and will be available shortly.	

DALLAS ARBITER	
HAYMAN	
Outfits - less stands:	

2220 Recording	210-97
2221 Pacemaker	214-74
2222 Big Sound	222-28
2219 Showman '22'	271-25
2219A Showman '24'	280-67
Outfits - with stands:	
2220/S Recording	262-82
2221/S Pacemaker	266-59
2222/S Big Sound	274-12
2219/S Showman '22'	329-20
2219A/S Showman '24'	338-62

Drums:	
2223 Vibrasonic Snare	37-67
2224 12" x 8" Tom	35-25
2225 13" x 9" Tom	36-24
2226 14" x 14" Tom	53-82
2227 16" x 16" Tom	55-97
2228 18" Bass Drum	65-48
2229 20" Bass Drum	69-70
2230 22" Bass Drum	78-22
2235 24" Bass Drum	86-65
2242 26" Bass Drum	113-02

Cymbals:	
14" (per pair)	8-75
15" (per pair)	10-17
16" (each)	5-65
18" (each)	7-36
20" (each)	9-80
22" (each)	13-10
Heads by Remo	
12" Tom Tom	3-21
13" Tom Tom	3-48
14" Snare	3-39
14" Batter	3-62
14" Tom Tom	3-62
16" Tom Tom	4-05
18" Bass Drum	6-03
20" Bass Drum	6-73
22" Bass Drum	7-25
24" Bass Drum	7-79

LUDWIG	
Outfits:	
980 Super Classic	412-44
983 Hollywood	473-62
988 Downbeat	402-57
Snare:	
400 Supra-Phonic 14" x 5"	86-83
402 Supra-Phonic 14" x 6 1/2"	92-75
404 Acrolite 14" x 5 1/2"	65-12

HOHNER	
Outfits:	
K130	165-85
K132	200-00
K180	363-55
Snare Drums:	
D421	61-65
D426 (Metal)	77-40
D431	37-20
D444 (Metal)	58-95
D454 (Metal)	37-20
Tom Toms:	
T628	31-45
T629	29-75
T630	29-75
T631	32-75
T632	38-70
T648	46-80
T649	47-60
T650	47-60
T651	67-05
T652	68-45
Bass Drums:	
G230	49-00
G231	52-20
G240	96-75
G241	108-65

SONOR	
Outfits:	
K130	165-85
K132	200-00
K180	363-55
Snare Drums:	
D421	61-65
D426 (Metal)	77-40
D431	37-20
D444 (Metal)	58-95
D454 (Metal)	37-20
Tom Toms:	
T628	31-45
T629	29-75
T630	29-75
T631	32-75
T632	38-70
T648	46-80
T649	47-60
T650	47-60
T651	67-05
T652	68-45
Bass Drums:	
G230	49-00
G231	52-20
G240	96-75
G241	108-65

Bass Pedals:	
Z5304	7-75
Z5319	20-25
Z5321	29-20
Hi Hats:	
Z5451	13-40
Z5452	25-30
190291	2-10
Cymbals - Zyn '70'	
1272 - 12"	2-25
1274 - 14"	3-30
1276 - 16"	4-95
1278 - 18"	6-45
1282 - 22"	10-30
Zyn (Standard):	
272	3-45
274	4-75
275	5-50
276	6-50
278	8-90
268S	9-00
280	11-20
269S	11-30
282	13-90

HORNBY-SKEWES	
BEVERLEY	
Outfits:	
Galaxy 18	179-91
Galaxy 21	192-87
Galaxy 24	203-31
Panorama 21	218-52
Panorama 22	298-62
Panorama 24	262-08

HOSHINO	
Outfits:	
HMI000	109-89
HK600M	25-56

ORANGE	
Sets:	
Big Model	450-00
Free Jazz Model	380-00
Trident Model	680-00
Pop Music Twin Model	595-00

PREMIER	
Snare: Metal Shells:	
2000 14 x 5 1/2"	41-90
2003 14 x 6 1/2"	43-50
2006 14 x 12"	40-90
2011 14 x 4"	32-90
37 Hi-Fi 14 x 5 1/2"	39-70
38 Hi-Fi 14 x 6 1/2"	34-70
Wood Shells:	
2001 14 x 5 1/2"	39-90
2010 14 x 4"	39-90
31 14 x 5 1/2"	31-20
Outfits:	
707 20" b.ds.	435-60
B707 22" b.ds.	439-40
303 20" b.d.	327-70
8303 22" b.d.	329-60
202 22" b.d.	282-60
B202 22" b.d.	280-70
111 20" b.d.	197-60
B111 22" b.d.	199-50
Bass Drums:	
127 18 x 15"	41-20
129 20 x 15"	43-10
130 20 x 17"	44-20
131 22 x 15"	45-20
132 22 x 17"	46-10
121 24 x 15"	48-60
125 24 x 17"	51-90
122 26 x 15"	50-40
126 26 x 17"	53-90
124 28 x 17"	53-90
164 28 x 15"	49-10
166 36 x 19"	92-50
Tom Toms:	
435 14 x 14"	35-20
446 16 x 16"	36-50

ROSE-MORRIS	
SHAFTESBURY	
Outfits:	
Module 5050	163-44
Module 5055	133-20
Module 5060	129-42
Drums:	
5420 Bass Drum 20" x 12" wood shell	50-78
5420 Bass Drum 20" x 12" wood shell	54-65
5422 Bass Drum 22" x 14" wood shell	51-75
5422 Bass Drum 22" x 14" wood shell	55-62
512 Tom Tom 12" x 8"	22-46
513 Tom Tom 13" x 9"	23-30
514 Tom Tom 14" x 15"	30-10
516 Tom Tom 16" x 16"	33-00
422 Snare Drum, aluminium shell	29-00
423 Snare Drum, wood shell	26-00
Cymbals:	
5241 8"	8-14
5242 10"	10-08
5243 13"	17-82
5244 14"	20-34
5245 15"	22-97
5246 16"	25-29
5247 17"	28-05
5248 18"	30-53
5249A C 18"	30-53
5248FT 18"	30-53
5248S 18"	30-53
5248T 18"	30-53
5248MC 18"	30-53

ROSE-MORRIS	
SHAFTESBURY	
Outfits:	
Module 5050	163-44
Module 5055	133-20
Module 5060	129-42
Drums:	
5420 Bass Drum 20" x 12" wood shell	50-78
5420 Bass Drum 20" x 12" wood shell	54-65
5422 Bass Drum 22" x 14" wood shell	51-75
5422 Bass Drum 22" x 14" wood shell	55-62
512 Tom Tom 12" x 8"	22-46
513 Tom Tom 13" x 9"	23-30
514 Tom Tom 14" x 15"	30-10
516 Tom Tom 16" x 16"	33-00
422 Snare Drum, aluminium shell	29-00
423 Snare Drum, wood shell	26-00
Cymbals:	
5241 8"	8-14
5242 10"	10-08
5243 13"	17-82
5244 14"	20-34
5245 15"	22-97
5246 16"	25-29
5247 17"	28-05
5248 18"	30-53
5249A C 18"	30-53
5248FT 18"	30-53
5248S 18"	30-53
5248T 18"	30-53
5248MC 18"	30-53

442 12 x 8"	22-90
433 13 x 9"	25-00
444 14 x 8"	26-90
440 14 x 10"	29-90
Bass Drum Pedal:	
250S	9-10
Super Zyn Cymbals:	
352 12"	11-90
353 13"	13-90
354 14"	15-90
354P 14"	31-80
353 15"	17-90
355P 15"	35-80
356 16"	19-90
358 18"	23-90
358S 18"	24-90
360 20"	27-90
360S 20"	28-90
362 22"	34-90
Zyn:	
272 12"	3-45
273 13"	4-10
274 14"	4-75
274P 14"	9-50
275 15"	5-50
275P 15"	11-00
276 16"	6-75
278 18"	8-90
268S 18"	9-00
280 20"	11-20
282 22"	11-30
282 22"	13-90

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Alan Bown is an Olds man

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That's why he plays Olds. Like so many
other big name brass players.

Olds—the top brass



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