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FEBRUARY 1973 25p

AND INTERNATIONAL
RECORDING STUDIO

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BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

No. 117

FEBRUARY 1973

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EDITORIAL

At the time of writing this editorial the top thirty best-selling album charts contain only seven groups who perform regularly live. The same number of bands are represented in the singles' charts. Does this indicate the death of 'the group' as we've come to know it since the popularisation of the line-up following the Beatles' success?

Thirteen of the top thirty albums consist of revived material – either 'greatest hits of' or composite 'various artists' albums. Although this is a healthy trend as far as dedicated collectors and record companies with vintage catalogues are concerned, it does seem to be representative of a lull in the standard of new music being produced, which is forcing us back into the past for something worth listening to.

One of the possible reasons behind all this is the increasing cost of being able to keep a band on the road. This point has been made to *Beat Instrumental* by several musicians we've interviewed over recent months. It seems that success is necessary for survival in the seventies!

Because of this there is something of a return to the studio group – the band formed purely for recording purposes and normally only for singles at that. Also benefiting from rising prices is the singer/songwriter/recording artist who rarely performs, such as Lynsey de Paul and Gilbert O'Sullivan.

By far the most successful recording artist in the British charts at the moment come in the form of the American 'weeny-bop' invasion. Between them the Cassidy-Jackson-Osmond invasion have captured huge stakes in both the album and singles' charts. All this, of course, was achieved before they'd performed on stage in this country and indeed Cassidy has yet to appear live in Britain.

Because of the rising expense of maintaining a group, ticket prices have had to go up in proportion. Very often this has meant that people prefer parting with their money in exchange for the permanence of a record rather than for a two- or three-hour show.

If this trend continues, and it has every appearance of doing so, 1973 will see the rise of the solo artist, the revived material and the non-performing singer/songwriter while the group scene undergoes a drastic streamlining.

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DAVE HILL

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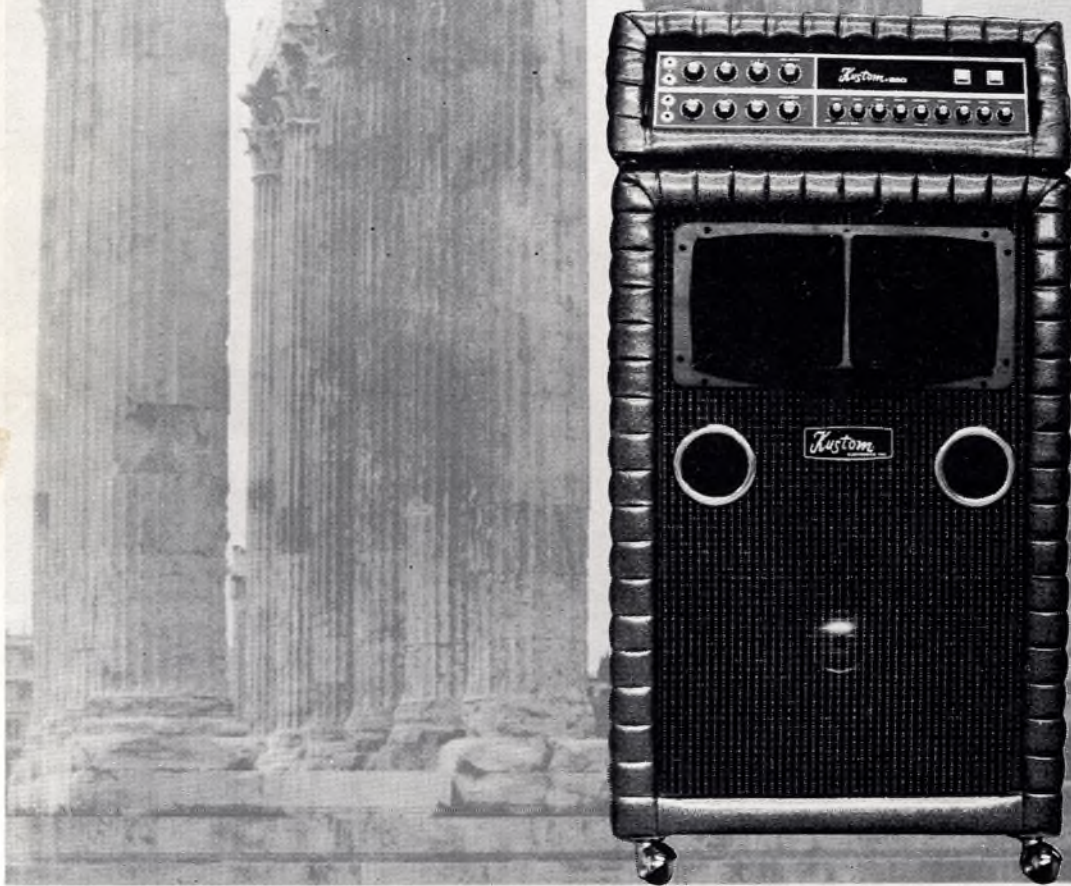
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FIRST THINGS LAST



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FUMBLE

Dear Editor,

Much as I admire the performances of rock revival groups such as Shakin' Stevens, Impalas, Crazy Cavan, Houseshakers, Rock Of All Ages and Wild Angels, I must voice my disagreement with the acclaim the pop weeklies are giving to yet another new, no-hoper, rock revival group called Fumble. I can take or leave Shakey Stevens' curious interpretations of early Presley hits, and the Wild Angels are usually above reproach. But the things that spoil Fumble are the dreadful, off-key vocals of Des Henley (he has the crippled-dog voice of a spotty teenager - not even a Frankie Lyman-type singer, just another hairy-fairy trying to sound like a dated American R & R artist), and the pathetic beat laid down by Barry Prike on drums, who always sounds like he's being forced to participate under threat of unspeakable punishment. These are two inexcusable things from a group of musicians who are supposed to know 1950's rock and roll backwards - phooey!

Fumble sound like some diabolical form of musical torture not likely to be matched (now that the Rock & Roll Allstars have disbanded) in the rock-'n'-roll business in the foreseeable future. The group's sound often comes through the loudspeakers as a jumble of noise of the kind that might emanate from Baron Fran-

LETTERS

kenstein's lavatory - oops, sorry - laboratory, during the last five minutes of the film when he has the heroine naked and strapped to the table with tubes sticking out of her head and her eyes lighting up like Battersea power station - you know, fun time at Castle Frankenstein.

Still, as an added camp item on a David Bowie bill, they'd knock a few pounds of sequins off a pseudo-rock twit like Gary Glitter any day. But take them all, I say, with their whining guitars, their ear-splitting sound, their eye make-up and nail polish, and leave me to listen to Shakin' Stevens and the Wild Angels in peace. Rock on . . .

**Buddy Brown,
Carshalton, Surrey.**

CONNING

Dear *B.I.*,

How dare John Page accuse Sabbath and Hawkwind of producing 'gimmicky effects' (*B.I.*, January 1973). If he would take the time to lift his cloth ears up a fraction he'd find that there's no one around to touch the Sabs and Hawkwind. Both of these bands are truly progressive but I'm afraid it sounds like a case of casting

pearls before swine as far as Mr. Page is concerned.

Neither the Sabs or Hawkwind have made efforts to 'go commercial' as the letter suggested. It's just that when good music is created it pleases the ear and results in its popularity. Does Mr. Page think that the record-buying public can be conned to such a great degree?

The Sabs and Hawkwind live on! Love and Peace,

**Eric Henderson,
Peterborough,
Northants.**

AILMENT

Dear *Beat*,

As you are probably aware the music scene, if not dead, is seriously ill. The disease must have been contracted some time ago but the effects started becoming visible when it suddenly came out in a rash of Osmonds and Jacksons and a huge Cassidy began growing. Some say that this is a sickness which hits the world approximately every ten years and that it'll gradually go away but others (myself included) feel that there's little chance of survival this time. Still, it doesn't do us any good to look back at a time when the scene was strong and healthy - we must

at least respect its wishes and allow it to die in peace.

Yours faithfully,
**Martin Cross,
Manchester.**

INTERVIEWS

Dear Sir,

Just who do the hell artists like Cat Stevens, David Bowie, Neil Young and Joni Mitchell think they are? If it's all right for people like Slade and Marc Bolan, not to mention others like Paul McCartney, John Lennon and Pete Townshend to give interviews to the music press why can't the others.

They want us to buy their records so they can move into large houses in the country, from the royalties, and they also want us to go and see them on stage so they can get rich from public appearances. But whenever it comes to them letting us know what they think about certain subjects, what they're doing between record releases and shows, they're just not interested. Why? What's good for them is good for us and I think it's totally unfair. Just because they happen to be the top musicians doesn't mean they have to act like God. Yours,

**John Hunt,
Northwood, Middx.**

We and other music papers echo your sentiments. But rest assured, as soon as Bowie's publicist condescends to let his artist face the critics we'll be there, tape recorders in hand and pencils at the ready.

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Yours faithfully,
R. S. Balmforth,
Norwich.

You don't say what the impedance of the speakers you are using is, which is very important. If you are using 15 ohm columns (which are not very common) you can plug in another pair of 2 x 12 inch monitor speakers of the same impedance with no trouble. If, as is more common,

you use 8 ohm columns, you cannot plug in any more without over working the amplifier and causing distortion. The answer to this would be to plug a slave into the socket provided at the back of the amplifier and use this to run the monitors. H/H supply the S130 130-watt slave at £77 and a pair of their 2 x 12 in 70-watt standard PA enclosures would make ideal monitors. The enclosures retail at £65 each.

ADDRESSES

Dear Sirs,

I would be grateful if you could give me the addresses to which I could write for information on S.A.E. equipment as used by Yes and E.S.E. equipment as used by Chicory Tip and the Barron Knights.

Yours faithfully,
T. Davenport,
Alvaston, Derby.

E.S.E., whose full name is E.S. Electronics, make a full range of professional group equipment with a lifetime guarantee on all amplifiers. Much of their work is custom built, and their address is: E.S. Electronics, 18-20 The Broadway, Maidstone, Kent. Tel: 0622 58903.

S.A.E. are an American firm who, as far as we

can tell, have no major retail outlet in this country. Their address is: S.A.E., 601 Macy Street, Los Angeles, California 90060.

STRAY

Dear Beat Instrumental,

I went to see the group Stray in December and sat very close to the stage. Previously my brother had asked me to take notice of Ritchie Cole's drum kit. Well, I forgot and my brother hasn't talked to me since! So, do you think you can break the silence by answering my letter and telling me about Ritchie Cole's drum kit.

Yours hopefully,
Miss L. Steele,
Sheffield.

You could have kept on speaking terms with your brother if you'd read our December issue in which we featured Ritchie Cole! His drum kit is an ASBA with all-metal shells and they are distributed by Simms-Watts, 8 Barton Road, Bletchley, Bucks.

DISCOS

Sir,

I am writing to you for an unbiased opinion on P.A. equipment for discotheque use, for it seems that wherever I go I get a certain amount of information before it turns into sales talk and I end up leaving the premises

no wiser than when I went in.

The situation is this: I wish to buy a new discotheque outfit comprising of amplification, deck control, console, speakers and a mixing unit to give me stereo reproduction. I am thinking of spending in the region of five to six hundred pounds.

I have already looked for this equipment but have yet to hear anything working as it seems that if you haven't a case full of money with you or you're not a friend of the owner you're not going to get any joy. What I really want is a 200-watt system, maybe Lansing speakers, and I was thinking of driving them with H & H amps and using an I.C.E. disco mixer.

Anyway, I look forward to your reply.

Yours truly,
Lew Hoad,
Rainham, Kent.

The equipment you mention is all high quality and details can be obtained from the manufacturers. I.C. Electrics are at 15 Albert Road, Aldershot, Hants; HH Electronic are at Industrial Site, Cambridge Road, Milton, Cambridge CB4 4AZ; and for JBL write to Feldon Audio Ltd., 126 Great Portland Street, London W1N 5PH.

Another firm which it would be worth your while trying is Discoscene, 536 Sutton Road, Southend-on-Sea, Essex.



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STRAWBS: Glitter where a frown used to be

BY S.TURNER

Blue Weaver's doctor will be giving him some vitamin tablets at the end of January. He'll have earned each and every one of them. For three months now, he and the rest of the Strawbs have lived in the half-light of studioland. First it was the Manor where the bulk of the recording was done, and then it was on to Morgan Studios where mixing and overdubbing took place.

When the final mix drops in the can there's just enough time to visit the doctor and swallow the tablets before their British tour comes up. This'll be their first major tour since the summer of '72 and will take in 35 venues starting at Swindon on 12th February and going through into March. Then there's just enough time to visit the doctor and swallow more tablets before their second American tour takes place.

'It's going to be a busy year,' says Weaver, somewhat apprehensively, and then suggests I experience some of the strain a group suffers by going on the road myself for a month.

1973 looks like being a good year for the Strawbs. They began it with their first hit single, an album in the making and a whole new bouncy outlook on life. Most of the change has stemmed from the captain of their ship — Mr. David Cousins. He's always been known as an intense poetic guy deeply involved in the social ills of the world, but this year the poetry is simpler, the intensity is unwinding and there's glitter where a frown used to be.

'GET ON WITH IT'

Let's begin the story where it should begin — one calendar year ago. At that time the Strawbs were in a similar position to this year . . . that is, all except for the change of outlook. They had *Grave New World* in the making and *Benedictus* as a hopeful single hit. At the same time they took part in their 'Shaw Theatre experiment' which involved playing the new material that was to go towards *Grave New World* to a backing of film and with the accompaniment of ballet and mime. The 'experiment' was highly successful and ended up in the Festival Hall. Dave Cousins explained the motives behind the venture:

'There was one underlying motive behind the Shaw Theatre project. Blue Weaver had just replaced Rick Wakeman in the group and everyone was waiting to compare them as soon as he took to the stage. We didn't want this to happen and so we deliberately thought of a new presentation with mime, ballet and film on stage so that people's attention would be distracted and Blue would be allowed to settle into the band. It worked beautifully.' In retrospect their use of mime and ballet could be seen as something of an innovation, as people like David Bowie have expanded on the idea. There's more than a slight possibility that

Mr. Bowie may, himself, have been inspired by the Strawbs as Cousins went on to reveal. 'We used David Bowie to mime for us on *Colour Me Pop* in '67 or '68. . .'

Later in the year, their fourth single having failed to make it in a big way, the band went off to America for the first time. 'It wasn't that good,' says Cousins. 'I think Rick (Wakeman) put me off because he told me, "Don't talk too much on stage or people will start shouting for you to get on with it". As we've always been the type of band to chat to the audience in between numbers that advice made us very inhibited. Some of the dates we did weren't very good for us really. Like we played with Billy Preston who attracted a hip spade audience who aren't all that interested in an English folk group!'

'We didn't have a wildly successful tour,' repeats Cousins as if I'd perhaps formed a different impression. '*Grave New World* got great reviews but unfortunately didn't sell. I'm sure the new one will, though, because it's going to be much more . . . punchy.'

Then came the summer of the year which was more like a winter as far as the Strawbs' 'togetherness' was concerned. It was almost the end of the tether. 'The group was getting very stale in the summer,' recalls Cousins. 'Musically, we hadn't rehearsed together much and we were falling apart as people. At that time I went out and made an album of my own and it gave me new purpose and a load of new ideas and vitality. It was such an experience for me to be working with musicians such as Jon Hiseman and Roger Glover. If it hadn't been for the album and the personal changes I went through at the same time I think the group would have drifted apart.'

FLOWERY

The 'personal changes' which Cousins went through seem to form the spark behind the new approach to, and enthusiasm within, the Strawbs. The results in his own life have been a greater freedom of expression and a less intense outlook on the world. This magnified is the

change in the whole band. 'At the time of *Grave New World* I was very involved in politics and used to watch a lot of TV and listen to Radio 4. Now I don't watch TV or read papers and I listen to Radio 1.'

The first thing to be affected has been his songwriting. 'I used to be very flowery,' he admits. 'People would describe my songs as being "precious". I wrote a line to those people in *Queen Of Dreams* . . . *Precious gifts I bring you/From rusting hulls of the deep!* It was a dig really. My lyrics then were . . . too over-poetic. Now I'm much more blunt and straightforward. I used to hide everything in symbolism like in *The Flower And The Young Man*.' Now he's into such straightforward statements as *Last night in bed I held myself* . . . instead of clothing it in symbols of pollen stems and bees' knees. He's writing as he speaks instead of as he dreams and a lot more people are going to understand.

The music, too, is following the words. It's blunter . . . more to the point. Apparently Dave Lambert, who replaced Tony Hooper in September, has been turning Cousins on to Pete Townshend. It shows. 'We've let our hair down now,' says Cousins in an attempt to describe the new environment the Strawbs inhabit. 'It's a bit more light-hearted than before . . . that's not to say we're not serious about what we do though. It's just that we're no where near as intense as before. People have always had this intense image of us but we've always entertained on stage. We want people to leave our concerts feeling they've had their moneys' worth.'

Cousins feels that the function of a band is to entertain and that in doing this they're really just an extension of the music hall artists. 'In entertainment and in entertaining people I think the lyrics are just as important as the music. Lyrics come into their importance when you're listening to the record. With my own music, unless I can read the lyrics



out loud I don't feel I can communicate.'

The new album *Bursting At The Seams* will be less of a 'social comment' than the previous works. 'On this album, as far as I can think, there is nothing of social significance. Right now I'm more interested in expressing my own personal feelings than in expressing my feelings on a particular situation such as Northern Ireland.' By doing this Cousins will be dealing more with the personal crises which form the substance of the international crisis. This, of course, makes it easier for the individual to relate to, and change with, when such things as Northern Ireland are considered to be other peoples' problems.

LIBERATED

Bursting At The Seams will win the Strawbs a lot of new fans and maybe lose them two or three Strawberry Hill Boys fanatics. The band's development has been gradual but natural, and their roots are never too far away as to be lost altogether. *Lay Down* was merely an extension of *Grave New World* and no surprise to anyone familiar with the total body of the Strawbs' work. 'I consider it to be an extension of *Benedictus*,' says Cousins. 'It's a simpler, heavier version of *Benedictus*.' Most of *Bursting At The Seams* follows in the progression achieved with *Lay Down*. The Strawbs are a rock band at last and they don't need a publicity campaign to tell people. And what's more they're not just any-old-rock-band but a rock band infused with originality and with a firm background. 'What the single has done,' he says, 'is to make people much more aware of us.'

There are ten tracks on *Bursting At The Seams* and it'll include a longer version of *Lay Down* plus their new single *Part Of The Union*. Cousins summarised the tracks for me: 'Side one opens with *Stormy Down*. This was a hill we saw when we were driving back one night from Swansea. I thought it was such a great name. Later that night we

got lost in the dark on our way home and the song is about that experience. It was really scary! Then comes *Flying* in which I play electric banjo. I'm getting back into banjo you know! Dave (Lambert) saw Earl Scruggs on TV the other night and he wants to start playing some bluegrass stuff on stage. That's of course the direction we came from!

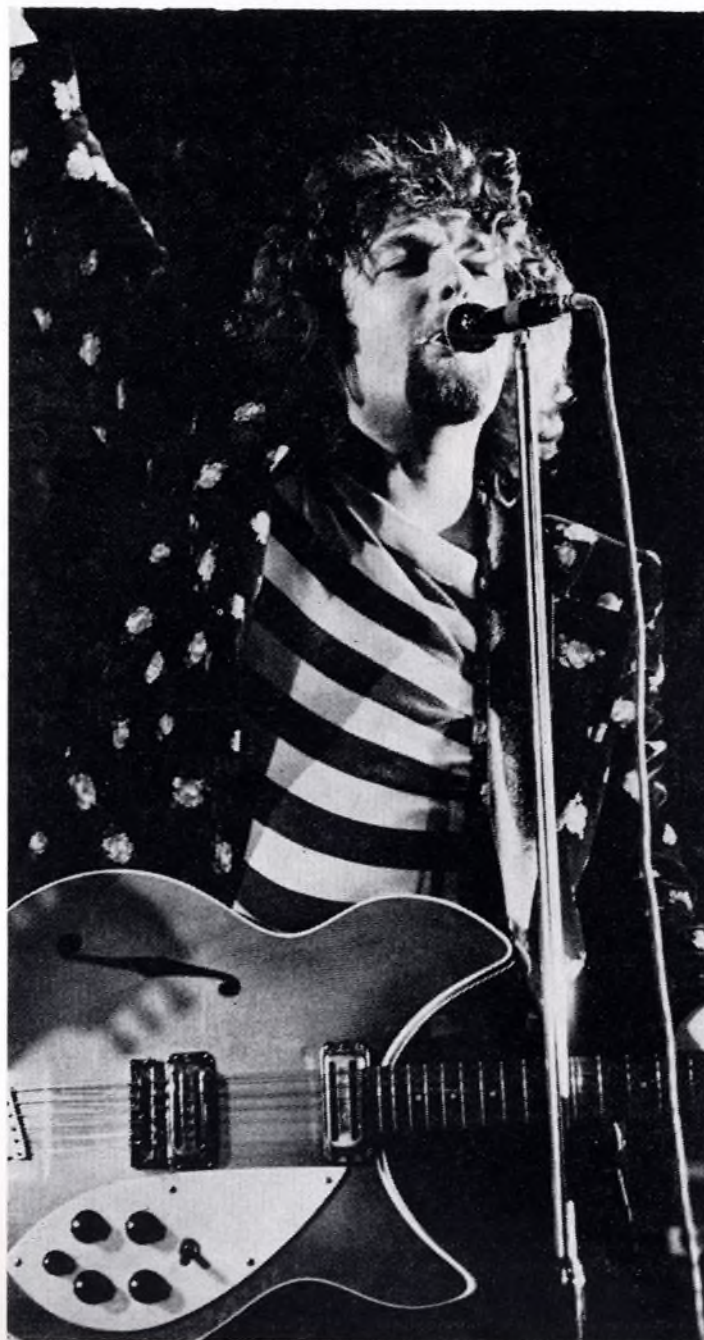
'*Lady Fuschia* is the third track and it's Hud's most poetic song. It features him and John singing falsetto harmonies and Richard on guitar. This is followed by *The River* which is a very in-

tense song. It's the *I drink milk from your breasts* song! *Down By The Sea* is also an intense song. It starts with a gentle passage and goes into a louder Who-like middle section and then on to a gentle ending. We're going to put an orchestra on the end.

'The second side opens with *Part Of The Union* which is about a Trade Union member and will be our follow-up to *Lay Down*. Next comes *Tears And Pavan*. I wrote *Tears* in Germany and John had written *Pavan* so we put them together. We over-dubbed an electric gui-

tar with a nylon string classical and the effect is rather like a bouzouki. *The Winter And The Sun* is a number written by Dave Lambert. Every group he's ever been in has been going to record this but thank goodness they never did. He sings it in his Dean Martin voice as opposed to his Stevie Winwood voice which he uses on side one. Then comes an extended version of *Lay Down* followed by *Thank You* which has music by Blue and words by me. *Thank You* is sung by my daughter's class at her school in Hounslow. I gave the words and music to her teacher and then went back a couple of days later with the recorder. Really, it's a thank you to all those who bought *Lay Down*!

The album should be on the stalls by February and the new, improved, relaxed, enthusiastic and liberated Strawbs should begin their ascent at roughly the same time. Then there's the British tour, the vitamin pills, the American tour, some more vitamin pills. . . .



The Strawbs' equipment consists of:

Cousins: Rickenbacker Electric Banjo, Rickenbacker 12-string electric guitar and a Gibson acoustic 6-string guitar. Dave Lambert uses a Les Paul electric guitar and a Yamaha acoustic guitar. Richard Hudson has Hayman drums. Blue Weaver plays a Viscount XK 150 electric organ with Viscount tone cabinets, a Viscount electric instapiano and a Mello-tron 400. John Ford plays a long-necked Fender Precision bass. All their instrument stacks are, with the exception of the bass stack, miked up by AKG microphones into a specially-made mixer, the output of which is split into stereo. Each half of the signal is the same. This goes into a 3-way electronic cross-over which is split into bass, middle and treble. Each frequency band goes into a Crown DC 300 amp and then into two JBL bass bins, four small JBL bass bins and six mid and high frequency JBL horns. The total output power is about 2,100 watts. There's one separate DC 300 amp to power the monitor speakers. The vocal mikes are mainly Shure.



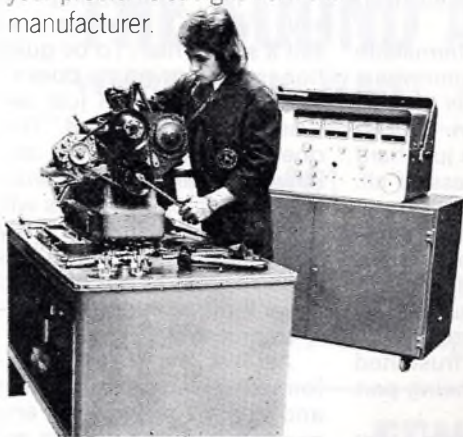
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PROFILE

JUNIOR CAMPBELL



It's been eighteen months since Junior Campbell split from Marmalade and he's just come up with his first solo hit *Hallelujah Freedom*. In actual fact he didn't really intend his career to take this turn as his main interest is writing film music. However, a generous offer from Decca managed to tempt him away. 'After I left the band,' he explained, 'I began doing arrangements as well as studying at the Royal College of Music. You see my big ambition is to write film music and I think I'd be quite good at it.'

'When I split, Decca looked at me and thought that as I'd written Marmalade's hits I must be a good commercial proposition. They paid me an advance and I booked the studios before I'd even begun to write any material. Pressured things always work for me. If I had to wait for the perfect song I'd wait 'til 2001.'

'Anyway, when I went in to record *Hallelujah Freedom* I had only got the basic idea. I knew I wanted it to be a pseudo-gospel song and I'd got the lyrics written down so I brought some girl singers in to do the back-up vocals and . . . it just worked itself out.'

Campbell left Marmalade after having been ten years with the group in its various stages of evolution. 'Seven of those years were just hard graft with no success at all. Then we had nine hits – three of them number ones – two of them million sellers. We went round the world three times and went as far as it was possible to go as a group. I was a bit frustrated in a lot of ways – being part of a small group.'

During the period that followed the inactivity of the Beatles as a performing group Marmalade became one of Britain's biggest teenybopper bands along with Amen Corner and Love Affair. 'When we first came down to London we used to play at the Marquee and Hendrix and Clapton used to come and see us. We were bubbling under but it just didn't happen. A lot of people say we sold out but what do you do when you're 400 miles from

home and you're out of money? At the end of 1967 we thought we'd try something commercial – that was *Loving Thing*. Then suddenly Marmalade were a national name!

'We'd been in the business a long time by then and we wanted to take something back with us. There were so many people in the music business with nothing to show for it. You can't come back home every night and feed your guts with memories.' Fortunately for Campbell he now has much more than memories to feed himself with.

The rewards of Marmalade allowed him time to get down to some serious study of music. 'Film music is the one thing I want to do and I felt that I needed a basic academic training. It seems that once you know the basic rules you can break them. I had private tuition and took exams at the Royal College in theory and composition.' Also during this time he arranged for Millar Anderson, the Tremeloes, Marmalade and a lot of people whose names I don't even know.'

Of his songwriting he says: 'I don't consider myself a songwriter. To be quite honest, songwriting doesn't interest me much. I just see it as a means to an end.' This doesn't mean that he deliberately makes himself write material which he knows will sell in large quantities. 'I try and make my songs as sophisticated as possible. I'd never write anything blatantly commercial.'

As yet he hasn't performed live as a solo artist and doesn't really have any concrete plans for doing so. 'If any subsequent records are successful I would do concerts. By that I don't mean to say I only do things on a financial basis, though.'

Campbell's first solo album is due out in February and will contain his new single *Wandering Man*. To be released on the Deram label, 80% of the compositions will be his own and the entire recording produced and arranged by himself.

BY STEVE TURNER

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Glenn Sutton keeps a close check on the pulsebeat of Nashville by skillfully manoeuvring his resources in the joint capacities as songwriter and record producer.

Sutton's talents are not recognised purely within U.S. boundaries, however. He's strengthened his hand by accumulating success in the international markets and, in Britain, has scored heavily on two recent occasions. In 1970 he was the producer for Lynn Anderson's big hit, *Rose Garden* and, more recently, provided the words for Rod Stewart's chart opus *What Made Milwaukee Famous*.

The Stewart recording has kept up the traditions. It's country and can be determined by the tinkling piano, the cool steel licks and the theme of bar room drinks and jilted love.

The *Milwaukee* success in Britain arrived after a four-year delay. It was originally written for Jerry Lee Lewis after he began returning to the realms of basic country music. 'It was the first of three singles for him,' says Sutton. 'We also had *She Still Comes Around* and *To Make Love Sweeter For You*. They made three number one records in a row. Then Jerry quit. He said that after three drinking songs he wanted to get out. I haven't done anything for him since, apart from the occasional album cut.'

Sutton, in his mid-30s, knows his subject well. A former musician, he arrived in Nashville with ambitions of being a songwriter after gaining experience with a rock outfit. He cut a few singles for MGM but found his true métier when he struck up a writing acquaintanceship with Billy Sherrill. Together they have carved for themselves a notch in the top bracket of country superstar writers whilst gaining considerable respect from the trade.

'I guess the thing that really got us going was when David Houston cut *Almost Persuaded*. It was a lucky break. It started life as a 'B' side but Mac Curtis, a disc



GLENN SUTTON



jockey and recording artist in Atlanta, Georgia, started playing it instead of the 'A' side *We Got Love*. It started selling and, from there, just mushroomed.

'I think the record went to number thirty in the pop charts but reached number one country. At that time – it was 1966 – country records

just weren't selling like they are now. If we had that record out now we, perhaps, could sell 800,000 copies, maybe even a million. At that time we sold 450,000 but there were several other versions in the charts as well. Since then we've had nearly 300 album cuts of that song.

'Billy and I don't wait for

inspiration to write a song. With us it's a living – it's our profession and we write mainly with particular people in mind. If we've got somebody coming up for recording we'll try and write a song geared for what they do. We do assignment writing. I don't think we've just sat down and written a song for five years.'

The Sherrill-Sutton partnership has proved highly successful. It has given the majority of hits to the chart-ridden careers of David Houston and Tammy Wynette as well as providing numerous other artists with their share of chart exposure.

'I would still consider myself primarily a writer though. I started as a songwriter and got into producing quite by accident. It was at the time that Billy was a staff producer at Epic in Nashville when they were really getting into country music around the mid-sixties. Eventually, he got so many artists that he couldn't cut them all. That's when he asked me if I would like to cut a couple.'

The list has since expanded. Sutton possessed the ability to determine a hit sound just as easily as he could create a hit song. Currently, under his wing, he produces Tommy Cash, Bob Luman, Sue Richards, Jimmy Dean and – keeping it in the family – wife Lynn and mother-in-law Liz Anderson.

His biggest success as a producer came with *Rose Garden*. 'I guess that was another stroke of luck,' he said. 'It was cut strictly as a country song in the last 20 minutes of a session. We put strings on it quite by accident because someone had some spare studio time so, rather than waste costs, I said that I would put strings on a couple of my things. I had no idea that *Rose Garden* would sell the way that it did. I aim Lynn's records towards a country audience because she, basically, wants to be a country singer. You've got to be careful – you can ruin an artist by being clever. If you aim beyond the realms of country to go pop, you could miss both. Then you're screwed up both ways.'



album reviews

COUNTRY & WESTERN ALBUM OF THE MONTH

JOHNNY CASH & JERRY LEE LEWIS SUNDAY DOWN SOUTH SUN 6467 024



Religion, we're told, plays a very important part in the life of America's Southern folk, otherwise known as 'Bible belters'. It was here, for instance, that mobs burned Beatle records a few years ago after hearing that John Lennon had proclaimed the group 'to be more popular than Jesus Christ'. There'll be no burning parties organised for this one. Cash and Lewis will probably get Sainthoods. Their nearness to the 'eternal spirit' is in sufficient evidence to help them up the golden ladder when they expire. The songs contained here are basically along the lines of *If The Good Lord's Willing*, *Old Time Religion*, *I Was There When It Happened*, *When The Saints Go Marching In* and the classic *Will The Circle Be Unbroken?* Cash and Lewis are dynamic, not only individually but also as a duo.

Tracks: Side One – *If The Good Lord's Willing*; *I Was There When It Happened*; *(Remember Me) I'm The One Who Loves You*; *Belshazah*; *Goodnight Irene*.

Side Two – *Will The Circle Be Unbroken?*; *Old Time Religion*; *Carry Me Back To Old Virginia*; *When The Saints Go Marching In*; *Silver Threads*.

DAVID HOUSTON

A WOMAN ALWAYS KNOWS

EPIC 64638

Houston is one of America's most successful Country & Western music singing stars and virtually every record he has released there climbs quickly to the top of the C&W charts. Unfortunately for him, fame on this side of the Atlantic still eludes him and it's unlikely that this LP will help him along his way. Houston is more of a middle-of-the-road Country singer and has, in his time, recorded such songs as *Ramblin' Rose*, *Bridge Over Troubled Water* and *Memories Are Made Of This*, none of which are contained here. In total this is his eleventh album but so far the only one to be easily available here. The pictures on the cover are American releases only.

Tracks: Side One – *A Woman Always Knows*; *That's Why I Cry*; *The Rest Of My Life*; *Let's Build A World Together*; *You'll Have To Read The Book*.

Side Two – *I'm Down To My Last 'I Love You'*; *You'll Have Love*; *Then I'll Know You Care*; *I Guess I'll Live*; *Baby Mine*; *If You Were Never Here*.



COUNTRY GAZETTE UAG 29404

A TRAITOR IN OUR MIDST

UNITED ARTISTS

More thought has gone into the design of the album cover than the actual contents. Inside the double sleeve is an unamusing strip about Mexican revolutionaries planning the 'replacement' of one El Presidentay with another, a theme that's hardly relevant to the blue-grass strains contained here. Basically the tracks are traditional but re-arranged numbers such as *Swing Low Sweet Chariot* and *Lost Indian*. The instruments played are the usual fiddle, mandolin, bass, banjo, guitar and dobro. The whole lot gets rather tedious after the first three or so tracks.

Tracks: Side One – *Lost Indian*; *Keep On Pushin'*; *I Wish You Knew*; *Hot Burrito Breakdown*; *I Might Take You Back Again*; *Forget Me Not*.

Side Two – *Tried So Hard*; *Anna*; *If You're Ever Gonna Love Me*; *Aggravation*; *Sounds Of Goodbye*; *Swing Low, Sweet Chariot*.

SKEETER DAVIS

BRING IT ON HOME

RCA VICTOR LSA 3102

Miss Davis is one of America's best loved female Country stars, and no wonder. In my opinion she's got what so many others haven't – a voice and not a nasal twang. The Kentucky-born songstress is in fine form with such songs as *Reason To Believe* (written by Tim Hardin and a hit for Rod Stewart), *The Night They Drove Old Dixie Down* (written by Robbie Robertson and a hit for Joan Baez), *Loving Him Was Easier (Than Anything I'll Ever Do Again)* by Kris Kristofferson and Delaney Bramlett's *Never Ending Song Of Love*, which scored for The New Seekers. Also included is her big hit *One Tin Soldier* and an excellent song she wrote herself called *All I Ever Wanted Was Love*.

Tracks: Side One – *One Tin Soldier*; *Bring It On Home*; *Never Ending Song Of Love*; *He Loved Me Too Little*; *Take Me Home*; *Country Roads*.

Side Two – *Loving Him Was Easier (Than Anything I'll Ever Do Again)*; *All I Ever Wanted Was Love*; *Just As Soon As I Get Over Loving You*; *The Night They Drove Old Dixie Down*.



INSTRUMENTAL NEWS

NEW STEREO DISCO EQUIPMENT FROM ROGER SQUIRE

A new range of stereo discotheque units were recently demonstrated to an enthusiastic audience at a reception in North London, hosted by mobile discotheque pioneer, Roger Squire, of Squire Electronics.

The new models, known as Squire Stereo Units have, according to the company, been specifically designed to meet the growing demand among disc jockeys for high-quality discotheque equipment.

The Standard Unit, which will retail for £245, has an output power (with built-in amp) of 50 watts per channel. The frequency response (complete with treble units included) is 20-16,000 Hz and the frequency response through the output socket is 20-20,000 Hz. The cartridges are high-compliance ceramic (stereo) and the turntables are modified Garrard SP 25 Mark IIIs. The cue/play (P.F.L.) system is push-button operated. Other specifications include mic input

suitable for 100-300 hms m/coil, audio outputs (two) are 300 mV HIZ. The headphones (monitor) socket - mono jack LoZ 3-15 hms. Tape/Aux (optional) - 0.5 HIZ and the mains consumption is 250 watts.

The De Luxe model, which costs an extra £90, features a 'Dream Screen' lighting system of up to 150 watts, a power meter which reads up to 100 watts, seven fuses and indicator lights and a mains consumption of 400 watts.

The optional extras for both models include 100-watt stereo power amplifiers (fitted inside console) for an extra £50, 50-watt speaker units (two required) at £41.50, treble booster (tweeter system) at £8 each, Squire Super Cardioid Microphone at £17 and a 100-watt slave amp (individually

cased) at £72. The colour options are all in white, black, blue and red leather-cloth finishes.

One complete Standard system, comprising one console, one amp, two speakers and one microphone will cost £345. The complete De Luxe system, comprising one console, one amp, two speakers and one microphone will retail at £435.

In addition to the discotheque units, Squire Electronics are also marketing a wide range of special lighting effects. Included in the range are multi-coloured liquid wheels projectors, ultraviolet, strobe and kaleidoscopic effects.

From Squire Electronics' present address at 176 Junction Road, London N19 5QQ, it is intended to produce 10 units a week but initially *(continued on next page)*

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Johnnie Walker, the BBC disc jockey, was the first person to place an order for a unit which he will be using on personal appearances.

Roger Squire opened Britain's first DJ Recording Studio in 1971 at 55 Chalbert Street, St. John's Wood, London, and this studio has since been used by such DJs as Emperor Rosko, Dave Cash, John Peel, Alan Black and Johnnie Walker.

FOUR IN THE MORNING NAMED BY C&W ASSOC. AS SINGLE OF THE YEAR

The third annual awards dinner of the Country Music Association (Great Britain) Ltd., was recently held at London's Inn on the Park hotel. The nominations were read out by *Up Country* host David Allan and the presenta-

tions were made by Mike and Bernie Winters, Murray Kash and Rod Hull with his Emu.

Unfortunately, only a few of the British winners were present at the Dinner. Johnny Cash was awarded Entertainer of the Year whilst Single of the Year went to *It's Four In The Morning* (Faron Young) and Album of the Year was *We All Got Together And...* (Tom T. Hall). The American Section Winners were Charley Pride (Male Vocalist), Anne Murray (Female Vocalist), Johnny Paycheck (Most Promising Male Artist) and Sammi Smith (Most Promising Female Artist). British Artists to win Awards were Brian Golbey (Male Artist), Patsy Powell (Female Artist), Hill-siders (Best Group), Terry Edwards (Most Promising Artist) and Bryan Chalker's New Frontier (Most Promising Group). RCA was named as the Record Company of the Year, Bob Powel won the Mervyn Conn Award as the person contributing most to the music during the past twelve months and a special Commemorative Award was presented in memory of Hubert Long.

The Association's Chairman, Mervyn Conn, spoke of the music's continual expansion. He stated that pop artists recording country, more album releases and local radio all helped increase the music's popularity.

SELMER BRING IN ELKA & ORLA

An exciting new range of low-priced Italian-made organs are to be distributed in this country by Henri Selmer & Co of Braintree, Essex.

They are made in Ancona, Italy, by Orla and range in price from between £17.95 to £106. They are all single-manual models.

Selmer also recently acquired the exclusive U.K. distribution rights of the Elka range of organs, also made in Ancona. These are two-manual models, the cheapest of which is £249. One of the Elka organs is a professional combo model which has a recommended retail price of £69.

SNS SET UP IN GERMANY

SNS Communications, the Bournemouth-based makers of sound systems for such groups as Slade, have formed a marketing subsidiary in Frankfurt, West Germany.

The new company, to be known as SNS Communications GmbH, will operate throughout Europe as well as

the Common Market countries. The company will be headed by Swiss-born David Eger, export manager for the company for the past 18 months.

One of Eger's first responsibilities will be to explore the possibility of local assembly in the near future.

MILLBANK GET GOODSSELL

Keith Goodsell has resigned as a director of Goodsell Ltd, manufacturers of educational audio equipment, and joined the Millbank Electronics Group.

He will be responsible for the production of Millbank's range of specialised audio products.

DYNACORD

In our January issue we said B. L. Page & Son do not distribute to the general market. They do, of course, through their Doncaster shop and supply retailers through the wholesale network. Dynacord equipment also has been here for years.

B.I.'s SPRING GUITAR REVIEW BEGINS ON PAGE 47

Discotheque Specials



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- DISCO-MINI (Separate amplifier required) £115.74
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- DISCO-SUPER, 100 watts rms plus SOUND-to-LIGHT £258.50
- DISCO-SUPREME, 100 watts rms plus SOUND-to-LIGHT, THREE decks £306.68
- DISCO-DISCMAJOR (illustrated) 100 watts rms plus SOUND-to-LIGHT £329.00

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INSTRUMENTAL NEWS

DYNACORD GEAR FOR PICKETTYWITCH

Pye Records Group, Pickettywitch, recently took a trip North to Doncaster to pick up some additional Dynacord equipment being supplied to them by B. L. Page & Son, distributors of this high-quality German-made range.

The pieces they collected included D3000 speaker boxes with HMS 2000 and 1000 tweeter boxes, a 12-channel mixer unit, six A100 slave units and S1001's speaker boxes.

Seen in the picture are: left to right, Paul Riordan, guitar; Keith Hall, drums; Chris Warren, lead vocals; Paul Risi, guitar, and Mr. Page.



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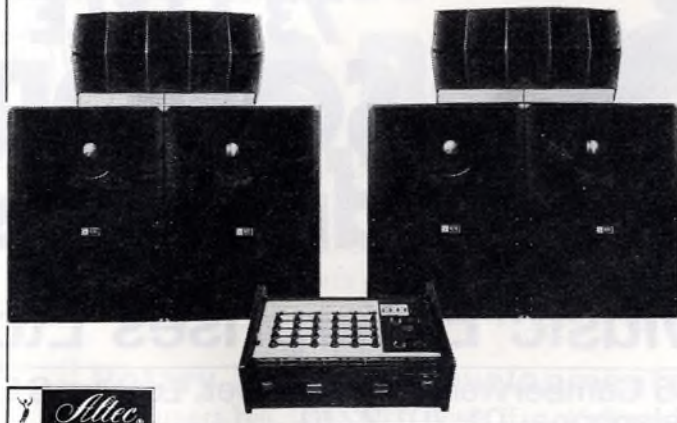
The 'Acousta-Voicing' process is unique—Permits maximum gain before feedback. This means you can use your system to its full potential power by the adjustment within the system to suit the varying acoustic conditions of club rooms, concert halls, theatres, etc.

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Music critics and audiences do appreciate good sound—Felix Barker, Evening News, said recently of the rock musical 'Jesus Christ Superstar', "... and for once in a Rock Show, you can actually hear the lyrics". The show used eight 1208A cabinets ... just one of the many examples of how Altec quality speaks for itself.

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INSTRUMENTAL NEWS

FREE!! 3,000 SETS OF STRINGS

Cardiff Music Strings are making the best offer so far this year. The company is giving away more than £4,000 worth of guitar strings to the first 3,000 people who write. All you have to do is send a copy of this story and a stamped, self-addressed envelope to the address at the bottom.

The first range are St. David Super-Super which are worth about £2. CMS will give away 1,000 sets. These strings, formerly known as Super Slinky, are probably the lightest, well-balanced ever produced. The 4th and 5th strings are twin spun with hard nickel wire to prevent any slipping. The gauges are: 1st - .008; 2nd - .010; 3rd - .013; 4th - .018; 5th - .028 and 6th - .038.

The second range are the St. David No. M.1. Again 1,000 sets will be given away. These cost in the shops £1.16 per set. They are bronze-wound steel folk guitar strings (tarnish proof) and

are very suitable for Country & Western style music. They have a light gauge and are apt for steel, folk and jumbo guitars. These strings are made from genuine bronze wire.

The third range are the St. David AG 10. In the shops these cost £1.16 and 1,000 will be given away. These strings are for rock and roll music. With an ultra light gauge they are made from highly vibrant nickel wire wound with plain and wound third string making it a seven-string set.

The address to get your free strings from is: **Cardiff Music Strings, Pontywindy Industrial Estate, Caerphilly, South Wales.** Don't forget to enclose a copy of this story and also a stamped, self-addressed envelope.

ORANGE FOR MIDEM

Orange are to provide all the PA and amplification equipment for both the Gala Performance and all other allied outdoor activities at

the annual MIDEM Music Festival at Cannes at the end of January.

Orange, run by Cliff Cooper, will also have a record stand at the Festival and Newcastle singer-pianist, John Miles, will be making an appearance to promote his latest single *Hard Road To Travel*. The single was released in this country on the Orange label.

27 - DATE TOUR FOR NEW SEEKERS AFTER NIXON'S BALL

The New Seekers, whose latest single, *Come Softly To Me*, is climbing the charts, are to make a very extensive tour of England, including Scotland, Wales and Ireland. The tour starts on 22nd March with an appearance at the Royal Albert Hall in London.

Other dates are: Ipswich Gaumont, 23rd March; Hanley Gaumont, 24th March; Chester ABC, 25th March;

Plymouth ABC, 30th March; Brighton Dome, 31st March; Liverpool Empire, 1st April; Dublin Carlton, 3rd April; Cork Savoy, 4th April; Cardiff Capitol, 6th April; Chatham Central Hall, 7th April; Bournemouth Winter Gardens, 8th April; Edinburgh Usher Hall, 11th April; Dundee Caird Hall, 13th April; Glasgow Kelvin Hall, 14th April; Newcastle City Hall, 15th April; Bristol Colston Hall, 17th April; Portsmouth Guildhall, 18th April; Blackpool ABC, 21-23rd April; Manchester Free Trade Hall, 27th April; Birmingham Odeon, 28th April; Leicester De Montfort Hall, 29th April; Gloucester ABC, 2nd May; Northampton ABC, 3rd May; Peterborough ABC, 4th May; Oxford New Theatre, 5th May and Croydon Fairfield Halls, 6th May.

The 27-date tour follows the group's appearance at President Nixon's Inauguration Hall, which was held at the Kennedy Centre in Washington D.C. on 18th January. Apparently, it was the first time that a foreign act had been invited to appear at such an occasion. Also appearing before Nixon were Bob Hope and Sammy Davis Jr., among others.

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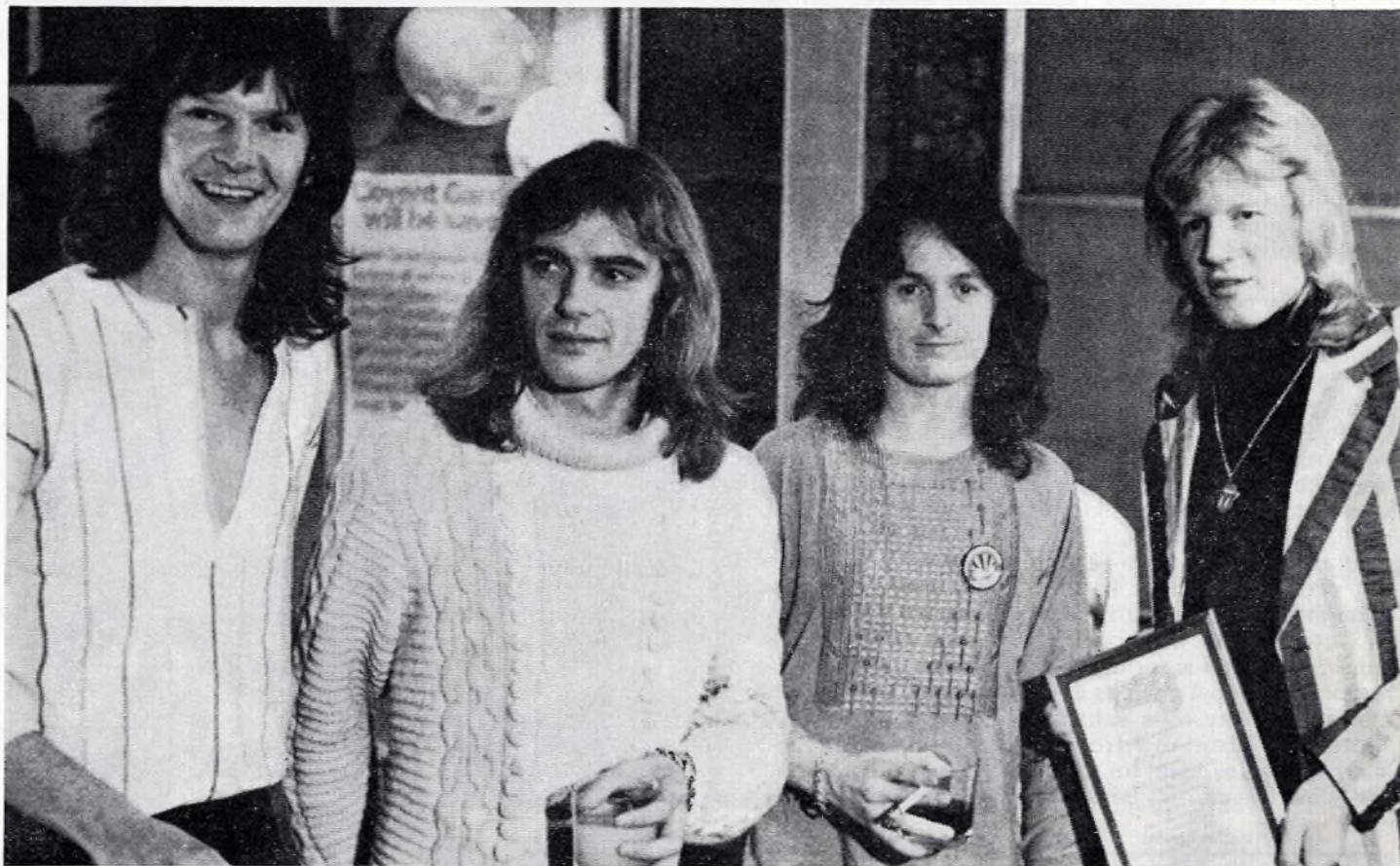
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INSTRUMENTAL NEWS



NEW AWARD FOR LAST YES LP.

Close To The Edge, one of the world's biggest-selling albums in 1972, won fresh honours for Yes this week when Radio Luxembourg disc jockey, Kid Jensen, named it 'Record Of The Year'. The Atlantic album

(the band's fifth) climbed high in the LP charts in Britain, America and throughout Europe; in America alone, it won a Gold Disc for million-plus sales. Yes are currently mixing tapes for their first 'live' double album which is scheduled

for spring release, but took time off from studio work, last weekend, to receive the 208 Commemorative Award. Pictured above from left to right are: Chris Squire, Alan White, Jon Anderson and Kid Jensen.

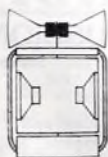
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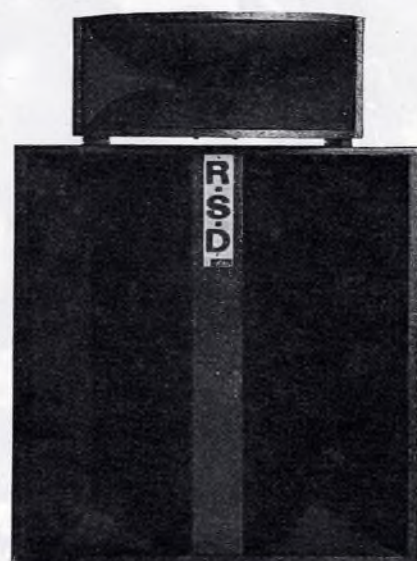
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Of all the wondrous instruments available to the budding musician, I'm glad I was given the opportunity to learn keyboards.

This is mainly for the reason that the development of the keyboard has, I feel, always managed to keep pace with the development of the musician. I hope that over the next few issues I can write about the knowledge I have acquired about the expansion of the keyboard industry.

It is now possible to make an album that, although predominantly keyboard orientated, is, to the ear, musically balanced and sustaining in variety. Ten years ago this was not possible as, apart from keyboard restrictions, studios themselves were limited in their capabilities.

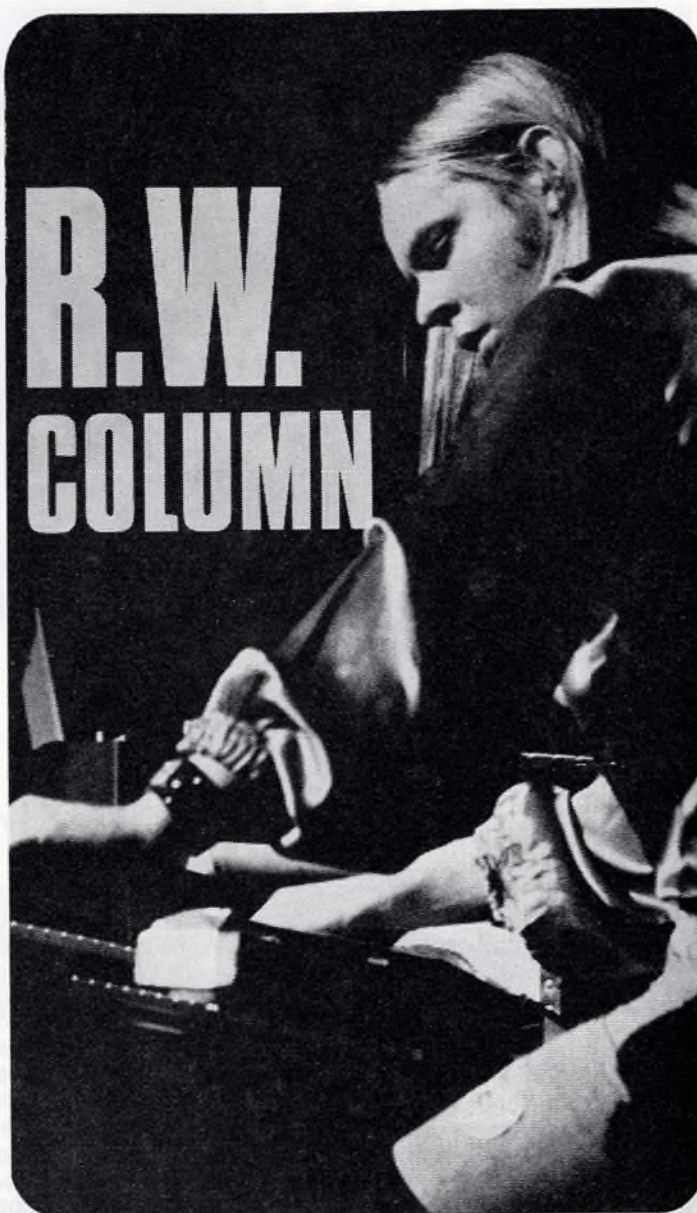
Unfortunately, there are not enough musicians keen enough to devote their lives in helping the keyboard cause. I feel this is for many reasons. The most obvious to me is that very little satisfaction is obtained from learning the keyboard for the first few years. It comes

when the performer reaches the first stages of musical and technical confidence.

To harp on a specific subject this month, I've chosen equipment thieves. Yes have had a lot of gear stolen and, subsequently, it's a theme close to my heart. Now, as much as I hope my Moogs blow up for whoever stole them, my sympathies must turn to the unsung musician who's livelihood is halted by being unable to afford to replace stolen equipment.

I'm positive that 99 per cent of musicians wouldn't touch stolen gear with a barge pole. I'm sure that the Musicians' Union could help by having a small outlet solely concerned with issuing shops and music publications with the descriptions and serial numbers of all stolen stuff. Other deterrents could be more widely enforced as well, such as the scheme used at the Musical Bargain Centre in South Ealing, where the seller not only fills in various forms but also has his picture attached to it in case of any repercussions.

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THE SOLO



HASKELL

Gordon Haskell's guitar tutor was a schoolmate by the name of Robert Fripp. Apparently, young Fripp had been having lessons since he was eight years old and so was well qualified to instruct at quite an early age. 'He was learning guitar like most kids learn a piano,' recalled Haskell. 'Then when I was about 14 Bob got this band together and asked me to join in on bass. That was really how I began learning. They'd say, 'We're doing such-and-such a number and this is what you do'. Then, of course, I started picking it up from listening to records.

LIVE FRIGHTS

'Because I wanted to know more about bass playing I took up playing an ordinary acoustic guitar to learn the

chords. I think you really need to learn them in this way.'

Some years later, when Haskell was in between bands, the same Mr. Fripp called him up to see if he wanted to join yet another of his bands - King Crimson. 'He just phoned and asked if I wanted to play with Crimson,' said Haskell. 'I told him that I'd like the money but not the job. It just wasn't me. The music was too . . . cold.'

However, he eventually gave in and became part of Crimson between April and November of 1970. During this time the band recorded the *Lizard* album on which Haskell is featured as bass player and vocalist. It was, in fact, the imminence of live performances that frightened him off the scene. He never did play on stage with Crim-

son. 'The reason I left,' he said, 'was because I couldn't go on stage and do what they were asking me to do. I would have been acting and I'm not into acting.'

COTTAGE

Since his eight months of studio life with Crimson, Haskell has been 'getting himself together' in . . . yes, you've guessed . . . his 'country cottage'. 'I haven't got anything like a writing room or a studio there,' he explained. 'I only write about a dozen songs a year anyway - but I hope they're good songs. I could write one a week but I know what sort of songs they'd turn out to be.'

The first results of his getting it togetherness was entitled *It Is And It Isn't* and was released on Atlantic earlier

this year. The title of the album reflects Haskell's views on that great quality Man is forever striving to comprehend - truth. 'Truth', he said, 'is true and then it isn't true. There'll always be another argument that'll come along and win'. This idea weaves its way through the songs on the album and is still very much a part of his thinking.

At present, he's working as a solo artist, playing at folk clubs and supporting rock bands at concerts. 'I get a kick out of supporting rock groups,' he said. 'If you top the bill, people expect too much. I never want anything to live up to - it's too imprisoning. I really feel free and if it means that I have to be on my own to feel this way - then I'll do it.'



MERRY CLAYTON: Scene stealer supreme

For most people, soul singer Merry Clayton stole the show at the *Tommy* extravaganza at the Rainbow Theatre in London.

Even during rehearsals, she generated enough excitement for the members of the London Symphony Orchestra to down instruments and give her a standing ovation.

'It was certainly the greatest challenge of my career,' said the session-singer supreme who handled the role of the *Acid Queen* with such aplomb.

How had it all arisen: 'I played the Bitter End in New York back in February and got a fantastic review from the *New York Times*,' she explained. 'They printed a big

picture, the whole bit, even gave me a Sunday supplement feature story — now that's just not the kind of thing they usually give to rock singers.

'Anyway, I mentioned in the interview that I'd like to get involved in a rock symphony or opera or something and somebody must have taken me at my word

because next thing they were asking me to do *Tommy*.

'It was a tremendous challenge to me. I learned it in a week then we recorded the album. I was playing a whore really, you know: "I'm gonna take care of your son but first you've gotta pay me". I had to get my head into the part to bring out the full implications.'

The powers-that-be behind *Tommy* could not have chosen more wisely; Merry Clayton is the professional singer consummate. She started out at 14 years of age: 'I used to knock around with Billy Preston. We'd lie about our ages so that we could play in the clubs. We just lived for our music and still do.'

Getting into session work, she was rewarded with a gold disc for her duet with Bobby Darin on *You're The Reason I'm Living*, at which time she was still, officially, a school-girl.

RAELETTES

Each evening she would cut school early to get down to the studios to sing back-up for artists like Pearl Bailey, Phil Ochs, the Supremes, even Elvis Presley.

'Singing was in my blood. I can remember growing up in New Orleans. I'd stand out on the front porch and sing *I Heard The News, There's Good Rocking Tonight*. Now a minister's daughter just doesn't do things like that, so my mother would pull me back indoors.'

When the family moved to Los Angeles, there was no stopping Merry and as soon as she left school she joined Ray Charles' Raelettes and stayed with him till 1968

when she left with a couple of the other girls to form Sisters Love, a group now being projected as Motown's Supremes of the 'Seventies.

'I was just 19 but already I'd toured with Ray in Europe and done so much, so I was really ready to do something of my own.

FAR AHEAD

'Perhaps I was thinking too far ahead but the other girls weren't then as serious about their careers as I was about mine. When I do something I have to put myself into it wholeheartedly and I didn't feel like carrying anyone who wasn't prepared to do the same so, after a couple of singles for A & M, I split to go solo and was signed by Lou Adler for Ode Records.'

Session singing continued till a year ago when, with two albums to her credit, she put together a touring band and started concentrating on her own career, a career which had been given a big boost when the Stones used her as backing voice on *Gimme Shelter* and so introducing her to a wider audience.

She'd been on Joe Cocker's first album too and there had even been a rumour among rock fans that there was no such person as Merry

Clayton, that the name was a pseudonym for another girl singer who could not use her own name on other people's sessions because of contractual problems!

But as people within the industry were already well aware, Merry really did exist and her first album *Gimme Shelter* included a new version of that song which had brought her name to the attention of rock rather than soul audiences a year earlier.

The respect in which she is held brought ace guitarist David T. Walker, organist Billy Preston, Carole King on keyboards and the 26-voice James Cleveland Choir - who recently recorded the *Amazing Grace* album with Aretha Franklin - to her side for the young lady's second album, titled simply *Merry Clayton*.

MARRIAGE

Also playing on that one was Curtis Amy, the near legendary jazz saxist and Ray Charles' one-time musical director, who for the past seven years has been Merry's main man.

'We'd been together for quite a time when one day Curtis said: "Let's get married".'

'I said: "Why not?" So, we were hitched on second base in the huge Houston

Astrodome.'

It was a small, spontaneous ceremony, it all happened so quickly that even their closest friend in the business, Lou Adler, knew nothing about it.

Just hours later, that same Astrodome was packed with thousands who heard Merry sing the black national anthem *Lift Every Voice* at the world premiere of the controversial movie, *Brewster McCLOUD*, in which she sang the title track.

Now Amy has forsaken his own career to lead Merry's back-up band: 'He's an incredible musician. He can really play his butt off.'

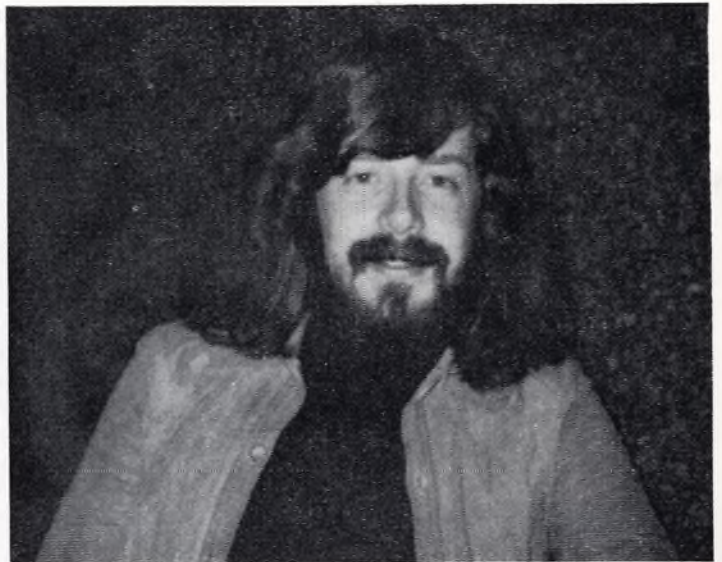
'When we are home I'll be in the bedroom playing his records and he'll be in his den playing mine!'

Together they are generating a whole new excitement with a music which isn't just soul or rock or pop or whatever: 'I'd say it's just plain old Merry Clayton music. I just sing what I feel,' she said. 'I love to sing. I give the audience my all. When I hit the stage I pour out everything, all my frustrations, all my happiness, all my hang-ups.'

After Tommy the interviews: left to right Merry Clayton, Maggie Bell, Roger Daltrey and Richie Havens ▼



THE A&R MEN



'producers are now getting the credit they deserve' — *Ken Scott*

Ken Scott's first gig as an engineer was with the Beatles. 'It was a complete write-off,' he remembers. 'I obviously felt terrible about it. I would have felt bad whoever it was, but being the Beatles made it that much worse.'

At the time Scott was working alongside George Martin at EMI where he'd started as an assistant in the tape library. The Beatle sessions were the first in which he had actually turned the knobs and what had seemed easy when performed by others had suddenly become difficult. His knowledge of recording at the time was limited to a period spent as tape operator and then later as a disc cutter.

After the somewhat shaky start Scott went on to complete virtually the whole of the *Magical Mystery Tour* E.P. 'The Beatles took a long time over everything, which could get boring at times, but you always knew that the end result would be absolutely sensational. A lot of it with them was experimentation. When they were successful they had the money to do it.'

Scott spent five years with EMI and then left to join Trident Studios. 'I was getting very fed up with the

whole big company set-up by that time,' he recalls. 'I had done some work at EMI with Gus Dudgeon who was producing at Trident and he arranged for me to meet Barry Sheffield.'

Some of the first work he did at Trident was with Apple artists Badfinger, Doris Troy and Billy Preston. Then came *All Things Must Pass* with Phil Spector as producer and George Harrison as artist. 'Some of that album was recorded at Abbey Road and some of it was done at Trident. About 95 per cent of the mixing was done at Trident.'

'It was amazing to work with Phil Spector after hearing his work for so long. Before *All Things Must Pass* we did a track for Phil's wife, Ronnie. Phil went downstairs with the rhythm section leaving me in control of the sound. He came back up and made just a few minor changes but what he did changed it from a Trident sound into a Spector sound.'

Wherever possible Scott engineers on the sessions he produces. 'It's been a gradual phase-out from engineering for me. In fact I think Elton John's album in February will be my last album solely as an engineer.'

Another artist currently in the limelight who's worked very closely with Scott is David Bowie. 'I started off just doing the engineering on his albums. I did most of *Space Oddity* and *The Man Who Sold The World*. When it came to *Hunky Dory* David asked me whether I wanted to co-produce it as well, and we did the same thing for *Ziggy Stardust*.'

When working with Bowie, Scott's function is mainly limited to the technical aspects rather than the artistic. 'David always has an idea of the finished thing but he doesn't know what goes into making it,' he says. Since the recording of *Stardust* Bowie has toured the U.S. and released a single which was recorded over there. Apparently this experience has meant that the next album will have a 'rougher' sound to it as did *The Jean Genie*. 'This new album is much different from what's gone before,' says Scott. 'It's more of a studio album and David's going to be trying for more of a studio sound on stage.'

Scott now has his own production company, Nerius Productions, and eventually he wants to 'discover' a band, produce their album,

and then negotiate a record contract for them. 'Firstly, I want to find my feet production wise and then I'll go out and start looking,' he explains. 'I think all producers would like to do that in the end. It's the whole thing of being able to create something out of nothing.'

The immediate future looks pretty busy for him. Firstly, there's the album with Bowie to complete and then it's off to Kingston, Jamaica, to engineer Elton John's next album at Dynamic Sounds studios. After that comes a solo album from Alan Hull, one from Jonathan Kelly and lastly an album with Lindisfarne.

After having worked on so many noted albums I wondered whether Scott ever felt that producers and engineers tend to get their contributions overlooked. He felt that this had been true in the past but that since the Beatles things had altered considerably. 'Now producers are getting the credit they deserve,' he told me. As an indication that this was true he revealed to me that my interview with him was the third he'd taken part in during the week!

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STUDIO PLAYBACK

NEW NEVE DESKS FOR LONDON STUDIOS

Two major London recording studios have ordered new recording consoles from Rupert Neve & Co.

One of the desks is to be installed at Pye's main studio. The model has 26 channels with a 24-track monitor. It will be used for 16 track mixing but may later take 24 track mixing, which is within its capabilities. It also has provision for recording

quadraphonic sound.

The second studio is AIR Record Productions and the desk they have ordered will, according to Neve, be the most sophisticated on the London recording scene. It has 32 input channels and 24 outputs and incorporates the latest Neve equaliser module. Independent high frequency and low frequency presence controls cover the range from 200 Hz to 8.2 kHz and are provided with pushbutton selection of wide or narrow bandwidth. HF and LF cut and boost controls incorporate switches allowing the choice of peaking or shelving curves. A special feature of the console is optional quadraphonic panning on all channels.

DUBLIN'S EAMONN ANDREWS STUDIO NOW OPEN FOR BUSINESS

Eamonn Andrews Studios have now opened their new premises next door to their old offices in Harcourt Street, Dublin. The studio is equipped with an eight-track Ampex recording machine and a Rupert Neve desk. Both are easily convertible to 16-track.

The new studio comprises three individual studios and a control room. Available at

the studio are a Moog synthesiser, piano and a Baldwin organ.

The studio has already been working and groups going in have been Planxty, who did several tracks for an album, Brendan Shine, who recorded an LP of traditional music, Gingle Dangle, a new group who recorded a demo disc and Kelly & The Nevada, who recorded a new single.

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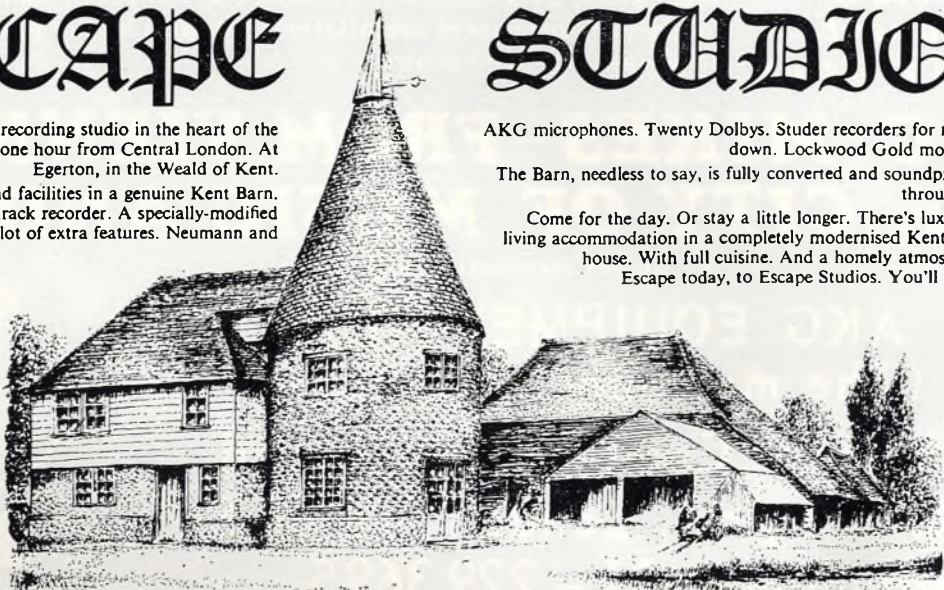
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STUDIOS

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NEW CONCEPT IN TAPE FILING FROM 3M CO.

A new magnetic tape system which will give that added touch of quality to recordings, whether they be demos or hi-fi, and a library system in which to store them, has been made available by the 3M company in London.

The Scotch Hi-Fi system comprises not only a new range of low-noise $\frac{1}{4}$ -inch recording tapes in all popular sizes, but a new concept in tape presentation.

The new tape which complements the filing system has a $1\frac{1}{2}$ dB improvement on the existing Scotch Dyna-range magnetic tape, which it replaces. It is available in standard, long, double and triple-play versions, all identified by the initials SP, LP, DP and TP on tear-away polyester box wrappers – and in three popular reel sizes – 5 inch, $5\frac{3}{4}$ inch and 7 inch.

The features of the new filing system are Italian-designed interlocking library boxes in black and white hinge-down 'spines'; a

unique white spool with an enclosed almost solid flange for maximum resistance to warping and ingress of dust; a dummy box containing a master index book; and tear-off index numbers for both spools and library cases for immediate identification of recorded material.

Empty spools and library cases are also available to give old tapes a new, smart appearance, and lasting protection.

Once two boxes have been clipped together you have the beginnings of a simple and compact sound library that builds up each time a new tape is purchased and provides the professional finishing touch to the modern set-up.

The new, white spool is more than just distinctive in appearance. It is very robust, with exceptionally strong flanges for warp-free operation, and there are just two openings in each spool for visual inspection while the recorder is running; the otherwise solid spool affords maximum protection against dust and dirt during use.

The recommended retail prices applicable to the Scotch Hi-Fi system are as follows (tape prices include library cases): Standard-play (5 inch, $5\frac{3}{4}$ inch and 7 inch) £1.48, £1.89 and £2.32 respectively; Long-play £1.92, £2.20 and £2.95; Double-play £2.31, £3.15 and £4.03; Triple-play £3.32; £3.95 and £4.86.

Empty spool 27p, 31p and 34p; Empty case 35p, 40p and 48p. Index book in case is £1.50.

As a special introductory offer, 3M is offering the system's index book in the library case at half-price – 75p instead of £1.50 – for customers sending in the Hi-Fi flash from any of the new spools.

BONOCHORD AND NEVE DEAL

Neve Electronic Holdings, Britain's leading manufacturer of professional recording studio consoles, has accepted a conditional offer for a controlling interest by Bonochoord Ltd.

The direction and management of Rupert Neve & Co will remain unchanged but the benefits of the partnership include improved financial strength and use of established sales outlets in Europe.

Benefits to Bonochoord are Neve's established sales organisation on America's East and West coasts and in Canada. The Bonochoord group will also be strengthened by the availability of Neve's position in audio engineering technology.

The name of the company will be unchanged.

NEW U.S. RANGE BY MACINNES

Macinnes Laboratories Ltd. have been appointed by the DBX Corporation, of Harvard, Massachusetts, to market their range of products in this country. DBX are already well known in America for their range of noise reduction systems and dBm meters.

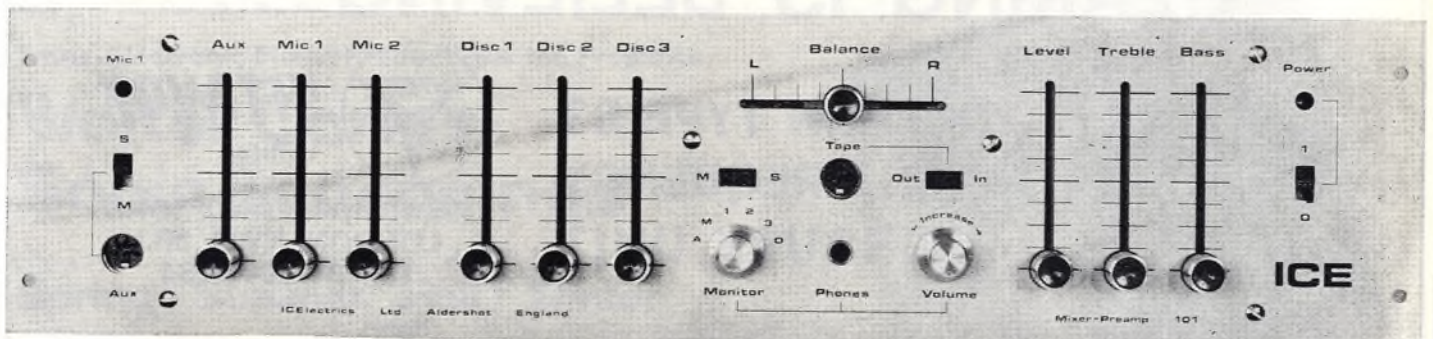
The DBX model 187 four-channel Noise Reduction system provides 20-30 dB of noise reduction, requires no pilot tone, and the four channels may be individually controlled locally or remotely to either record, by-pass, or play mode. A 16-channel noise reduction system requires only 14 inches of panel space.

The price of a 4-channel 187 system will be about £990 duty paid in this country.

CORRECTION

In last month's *Beat Instrumental* we erroneously printed the wrong title of The Osmond Brothers' latest single. Instead of *Wild Horses* it should have read *Crazy Horses*.

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STUDIO PLAYBACK

IMPROVEMENTS TO ECHOPLEX

The famous EP-3 Echoplex unit, made by Maestro Sound Products of America, has been updated and improved. It now features Sound-on-Sound plus controlled Repeats. The musician can record on track and then keep overdubbing as many times as he wanted.

The company, a division of Chicago Musical Instruments Co., of Lincolnwood, Illinois, said the unit has no distortion and can be used equally well with vocals or instruments.

RORY GALLAGHER: NEW LP DONE AT MARQUEE

Multicord Studios in Sunderland have already begun work on an album to be released in time for Christmas 1973! To be called *Party Package* it consists of session musicians playing a selection of 'old favourites' and will be put out by Decca.

Langdancer, a local band, have been using Multicord to lay down tracks for their first album to be released by Elton John's Rocket Records. In the band is Kai Olsson, the brother of Nigel Olsson who drums for Elton. The band produced themselves for most of the sessions and Ian Matthews took over during the rest.

The mainstay of the studios is producing demo. discs for local bands such as Brass Alley, the Kestrels and the Humperdinks.

Rory Gallagher has just completed mixing an album at Marquee Studios where it was also recorded. Rory produced the sessions himself and Phil Dunne engineered. To be entitled *Blueprint*, the album is due for release on 2nd February.

Tom Paxton has also been recorded live at the Marquee.

Marquee Studios have recently taken delivery of one of the country's first MCI mixing desks. It has 24 inputs and 24 outputs and is equipped for quadraphonic recording although Marquee intend working with it in stereo for a start. It has a complex routing system which is very versatile and also has integrated circuits.

When the desk was flown over from the States it apparently gained itself a few extra journeys. Leaving Florida it arrived in New York and was then sent on to London but was diverted to Frankfurt because of fog. Later that same day it was returned to Washington and again sent on to London where fog made it necessary for yet another diversion to Frankfurt! From there it went to Manchester, back to Frankfurt and finally to Heathrow!

LABEL FROM ROCKFIELD

Rockfield Studios have started their own record label. The first release is a new version of the old Ronettes' hit *Baby I Love You* by Dave Edmunds. It was Edmunds, of course, who first drew attention to Rockfield when he recorded his three-million-seller hit *I Hear You Knocking*.

Baby I Love You was produced, engineered and arranged by Edmunds who also played and sang on it. 'I even stayed up till 4 a.m. alone in the studio mixing the 14 backing harmonies,' said Dave. 'It was a lonely experience but really satisfying to hear the end product and to think that nobody except myself had a hand in it.'

The Bee Gees have been using IBC Studios to record their next album. Andy Knight and Mike Claydon engineered.

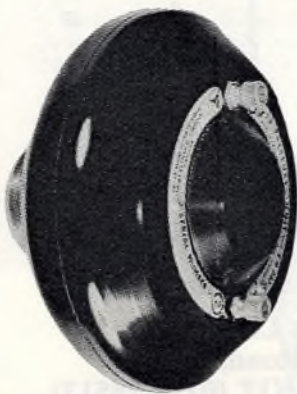
Gary Benson of Youngblood Records has been having an album produced by David Williams. Damon Lyon-Shaw engineered.

The New Seekers who have recently been recording material abroad returned to IBC to complete the final reductions. Producer Dave Mackay was in charge of the sessions while Mike Claydon engineered.

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The new Neve recording console soon to be installed at Studio One at Pye Records (see story on page 26). The picture shows Pye's chief engineer, Ray Prickett, with the desk at Neve's Melbourn factory with John Turner of the company's test department. The desk has the provision for recording quadraphonic sounds

**“I am moving all day and
not moving at all.**

**I am like the moon underneath
the waves that ever go rolling.”** *Anonymous*

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—George Gordon, Lord Byron (1788-1824)



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STUDIO PLAYBACK

YES AT ADVISION

Badger, the new band that features ex Yes-man Tony Kaye on keyboards, have just completed the mixing of their debut album at Advision. In charge of the proceedings has been Malcolm Koss with Martin Rushent engineering.

The tracks that were mixed were those recorded when Badger appeared at the Rainbow with Yes on 15th and 16th December. The album, to be released on Atlantic at the end of March or the beginning of April, is to be suitably titled *Badger Live At The Rainbow*.

Curved Air have just begun their first album with new members Kirby Gregory and Eddie Jobson. The new material is described as being 'a departure from their previous albums' and should be out by mid-March on Warner Brothers.

Also mixing tapes at Advision have been producer Eddie Offord and Yes. The recordings are of concerts from the band's last three American tours plus the aforementioned Rainbow gigs. The result is to be a double album to be released at the end of March. This will, in fact, be the last chance for

the public to hear live renderings of material from *Close To The Edge* and *Fragile*, etc., because Yes propose to continue with completely new material which they are at present working on and which will form the basis of the album to follow the live recordings.

The Who have been working 'spasmodically' on material which will go towards their next album. The engineer has been Martin Rushent.

Roxy Music are recording their second album, about which no details are yet known except that it will consist of new songs by Brian Ferry, including *Bogus Man Part 2*.

Also seen around Advision - Rosetta Hightower, Jonathan King, Darrion Spirit and Gentle Giant.

TRIDENT GET BADFINGER

Badfinger have been using Trident to mix their new album as have the American band Bread and Butter. Mike Michelle produced the latter sessions. Roger Cooke has been in to produce Helen Chapelle.

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The sight of Dick Heckstall-Smith on stage, playing saxophones and looking like a benevolent eagle about to swoop, has been sorely missed since the demise of Colosseum in November 1971. Luckily, he's back once more on the road this time leading his own band aptly called The Dick Heckstall-Smith Band.

Why hadn't he formed his own band before now? 'Basically there are two reasons why this hasn't happened,' he explained. 'Firstly, I was too lazy. Secondly, it's a rationalisation of that, which is all perfectly true. For me it's a failed enterprise to try to run a band without producing the music for the band yourself. To my mind trying to run a band playing other people's music won't work.'

The reason he hasn't got a band together before is he wasn't interested in writing – until now. 'I became interested in writing to an extent when I was with Colosseum. None of the later members of Colosseum were natural writers. There are some people who are natural writers and have been writing since they were kids but none of us in Colosseum were like that. We were all "blowers". The main thing was to get on stage and kick the audience, musically, in the shins or scratch them between the shoulder blades. The strength of Colosseum was the fact we were all blowers and there were no passengers. The weakness was the other side of the coin – the fact that none of us were natural writers. We all knew we would have to write and I for one didn't know what I was going to write.'

Apart from wanting to write material for his band, he said there was another reason for forming his own group. 'I definitely wanted to develop my own way of playing more. The two things are very different. For me, there's a monstrous dichotomy between what I write and what I play. Playing-wise I'm a "down-homer" – I play blues and rockers best. But when it comes to writing,

HECKSTALL-SMITH: NOW A BANDLEADER

I can't write those sort of numbers, although I plan to learn. The things I write are musically unlike anything I've come across before and is very difficult to describe.'

Throughout his life Heckstall-Smith has been interested in music. One of the first people to turn him on was soprano saxist Sidney Bechet. Another major influence on him was tenor saxist Wardell Gray. Although he began playing soprano sax when aged 15 he also began playing the tenor while at Cambridge University when

he led the University Jazz Band. For five years, until 1962, he was deeply immersed in jazz.

'In my jazz days it wasn't the numbers that bothered me,' he said. 'I got pissed off with the overly cynical and half-hearted approach of the British jazz scene. I think just about everyone else on it felt the same. The result was everyone was snapping at each other's heels so I got out of it. Possibly I don't think I really fitted in. In those days somebody said to me that I was a Rock 'n' Roll



player. To me it was a great compliment but it wasn't meant as such – it was meant as an insult.

'Another thing was so many of the jazz players suffered from an inferiority syndrome. I had the feeling that whatever other musicians were doing, they were copying someone else. Nobody had any higher aim than to be as good as an American.'

In 1962 Heckstall-Smith joined Alexis Korner and found himself in the band which included Graham Bond, Jack Bruce and Ginger Baker. Then he joined the Graham Bond Organisation. 'The Organisation, I think, was a unique phenomenon in that it was on the progressive rock scene before the progressive rock scene even existed.'

'After that, I went with John Mayall. It was on the Blues scene but a completely different one. It was much more straight-down-home blues and exactly what I wanted at the time. After a year of that I came into Colosseum which again was another group, to an extent, ahead of its time although it was successful commercially whereas the Graham Bond group wasn't.'

With Heckstall-Smith's band is his old friend and colleague from the first year of Colosseum, James Litherland on vocals and guitar. Litherland was leading a band of his own called Million and brought the drummer, John Dentith and bass guitarist/vocalist, Bill Smith, with him. Rounding off the outfit is Dave Rose on keyboards. Originally, Rose played electric piano with the band but has now added organ and is also experimenting with a mini-Moog synthesiser.

The band played a two-month tour of America but returned in January for gigs at colleges in Britain and concerts in Europe. In February, they do a national tour with Uriah Heep in Britain. Try to see them as their music is 'alive' and exciting and unlike what you hear on Radio 1, it makes you *really* listen to what's going on.

LIFE BEGAN AT 32 FOR BILL WITHER



It's nothing new for a major, black American artist to wait till his thirties before achieving true recognition. Many of the most famous names in blues and soul went through many years of dues' paying before coming to international fame.

With Bill Withers, though, it's a different story. True, he was 32 years old before *Ain't No Sunshine* earned him a gold record and recognition as one of the most important newly-emergent soul writers and performers but in Withers' case fame had come quickly.

The modest, soft-spoken soul giant (in both senses of that description) is that rare thing: an adult prodigy. He was, in fact, 30 years old before he ever considered playing music even in an amateur way, let alone as a career.

'I didn't develop an interest until after I came out of the navy and was working in the aircraft industry - installing lavatories in Boeing airliners,' he told *Beat Instrumental*.

'I started writing for fun really, then decided that perhaps I had something.'

STAMMER

Born in the poverty-stricken West Virginian hick-town of Slab Fork, Withers had gone through an, at times, traumatic youth. What made him as a man was signing up with the US Navy: 'It doesn't work for everyone but being in the services pulled me together. I was very shy - it's funny that now I have women chasing me where once upon a time they wouldn't have looked twice. But that's show business!

'Besides that, I had a speech impediment, I just couldn't help stammering. Navy doctors cured me of that and I was 28 by then.

'But, besides curing me, the navy had taken me round the world and given me the experiences that I eventually felt compelled to put into songs.

'A lot of the pain had been eliminated from me by then so I was able to bring a certain maturity into my writing from the very start.'

Withers confesses that the hardest thing in the world for him to do is just to stop and write: 'I need to put all my concentration into one period of time and then it just flows out - I never take more than 20 minutes. In fact *Ain't No Sunshine* was written in less than five minutes.'

OLD LADY

Most of Withers' songs come from his own experiences or those of the people around him: 'The first song I ever wrote was *Harlem* and that came from having visited the place, though I didn't actually write it till six years later - I'd only been there a week.'

His favourite composition is *Grandma's Hands*.

'It still means a lot to me, I really loved that old lady, she was so groovy. She's been dead 20 years now but I still think about her.'

That makes it sound very personal yet, as it happens, all Withers' songs have the innate ability to communicate with everyone and, moreover, to sum up their own experience.

That's why *Ain't No Sunshine* has been recorded by more than 50 other artists and why *Lean On Me* topped the two-and-a-half-million sales' mark in the United States alone.

'Johnny Mathis has recorded a version of that one, so has Shirley Scott, the jazz organist,' said Bill.

All but one of Withers'



performers and rated with Isaac Hayes and Curtis Mayfield as an innovator of new-wave soul though in his case the emphasis is on hypnotic rhythms and chunky beats rather than the symphonic orchestrations of Hayes or the soft, hypnotic polyrhythms of Mayfield.

Helping drive that beat along is Withers' regular band, comprised of what used to be the rhythm section of the much vaunted Watts 103rd Street Rhythm Band.

On stage Withers sits on a stall, his legs swaying to the music, his own rhythm guitar driving the band along and the lyrics really telling the story, covering such topics as broken marriages, alcoholism, suicide, ghetto living, but also happiness and joy — in fact every aspect of love and despair.

REAL PEOPLE

'As far as I can I like to make every song relate to the experience of real people, to what life is really all about rather than anything mystical or steeped in fantasy.

'That, I believe, is the reason why my audiences seem to be composed of a real cross-section — young people, old people, black people, white people.

'I love college gigs and concerts because then people sit down and listen to the lyrics and to me words are everything.'

songs have been written entirely by himself. The exception is the graphically titled *Who Is He And What Is He To You*, the lyrics for which were sent to him by Fort Knox's disc-jockey, Stan McKenney.

Actually, though, the urge to sing came before the urge to write: 'But I found that the songs I got from other people were wrong for me so I soon

got into writing.'

Withers foot-slogged it round the Los Angeles' record companies till he finally stirred some interest from Sussex Records who called in Booker T. Jones to handle the production of the debut album *Just As I Am* from which *Ain't No Sunshine* came.

That Sussex had real faith in him was evidenced by the

appearance of such master musicians as Steve Stills, Donald 'Duck' Dunn and Al Jackson on the album even though Withers, at that time, was still working full-time on aircraft. The sleeve picture, which showed him in denims and with a lunchbox, had to be taken in his meal break!

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SURVIVAL EQUALS SUCCESS -BADGER

Tony Kay is a man well qualified to talk about success. He's already invested part of his life in the success of Yes and now he's starting again with Badger. 'We just grew apart really,' says Kay of his departure from Yes just before they hit the big time. 'There were musical reasons and personal reasons for leaving. I became less and less involved in what they were doing and how they were doing it.'

Surprisingly enough Kay has had no regrets about his decision to quit despite the fact that Yes have gone on to achieve the sort of success that every group member must dream of. 'At the time I left, Yes was a very safe band to be in and obviously leaving put me in a position that made me very unsure of my future. The only reasons I'd ever wish to be back with them would be purely financial - especially when you see the other guys buying Rolls-Royces!'

In Kay's opinion it's almost essential for a band to be successful these days - just to keep alive. 'Definitely a band can't survive without success,' he says. 'It comes down to a financial thing anyway. With the cost of keeping a band on the road these days it's not a viable proposition without a degree of success. To put a band together these days you've got

to know whether it has the necessary potential to survive. Most times success is just a matter of keeping going.

With Badger it's second time around for Kay and he has the advantage of having learned some of the things to avoid in order to gain an early success. 'You learn the pitfalls... you learn what is the best way to handle a band. In the beginning you let the machine control you completely and often they don't know what's good for you.'

Each of the four members of Badger has, in his own way, touched the fringe of success only to be pushed away again. Bass player Dave Foster came down to London with Jon Anderson just before the formation of Yes. They'd played together in a Manchester-based band, the Warriors. 'While Jon was forming Yes we began writing songs together,' recalls Foster. It was this combination that produced some of the early material recorded by Yes. Songs such as *Time And A Word* and *Sweet Dreams*. This, of course, was the beginning of his association with Tony Kay which finally came together as a working partnership this year.

Lead guitarist, Brian Parrish, is half of the recording team Parrish & Gurvitz. It may be remembered that they were launched with a blaze of

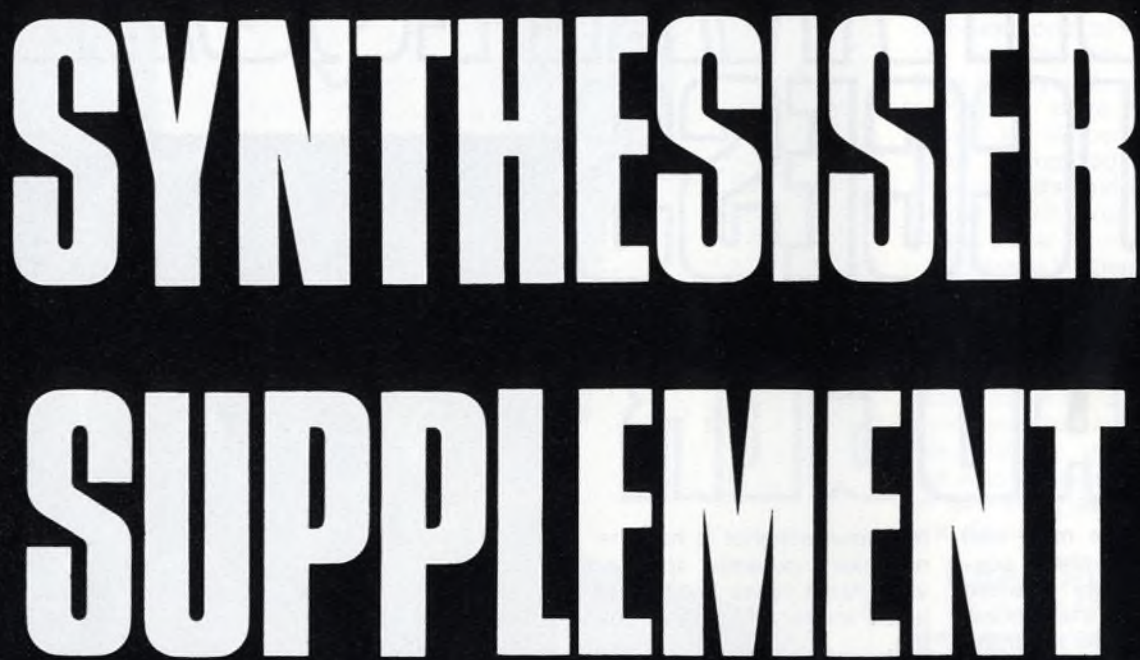


publicity when their first album came out, most of which centred on the claim that here at last were... 'the next Beatles'. The only real connection between Parrish & Gurvitz and the Beatles was the fact that both outfits had George Martin as producer!. 'When the first album came out,' recalled Parrish, 'we didn't have a band to go out on the road. We had nothing to show for it in the face of the sort of publicity we were getting.' Naturally, both Parrish and Gurvitz were upset by the Beatles comparison because it raised people's expectations of them to a ridiculous level and also tended to distract attention from their music.

Brian's entrance into Badger was through drummer Roy Dyke. 'Dave Foster called me up one day and said he was forming a band with Tony and that they needed a drummer,' said Dyke. 'I began working with them and then we had the problem of looking for a guitarist so I phoned Brian up.'

Prior to joining Badger, Dyke was a member of Ashton Gardner & Dyke. Although this band gained considerable success it just was not enough to reward them with the necessary finances. 'Basically, it was for financial reasons that the band broke up,' explained Dyke. 'It was a seven-piece band and to keep it on the road was pretty expensive as you can imagine. Eventually, we were not even making enough to cover our expenses. Keeping a band going on the road is so expensive - we had to clear £750 a week just for wages. If we had a week without gigs we had nothing.'

Parrish feels that it's getting harder and harder for 'the small man' to survive in today's world - and rock bands come under that category. 'The small bands are just getting squeezed out,' he said, and went on to say how he felt the whole rock scene is coming in for a drastic streamlining. For Badger, it seems, it's just got to be success!



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The synthesiser consists generally of a number of modules which are separate, replaceable units. These are usually built with solid state circuitry on printed circuit boards and can be removed easily for overhaul or repair.

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The synthesiser is an integrated system, and each module performs a single function in the generating, modifying and shaping of the resultant musical tone or sound. The sounds thus produced are synthesised in the true sense, being whole entities assembled from their parts. Only a small percentage of these sounds suggest or simulate traditional musical instruments.

The audio signal originates in either the oscillators (which produce pitched tones) or the random signal generator, which produces pitchless sound (white and pink noise).

The oscillator can produce periodic sine, triangular, rectangular (pulse) and saw-tooth waveforms. The frequencies of these wave forms can sometimes be controlled manually, although the full range usually depends on the control voltage supplied. The audio signal may be shaped in the filters (which emphasise some groups of harmonics or overtones, while suppressing others), the amplifiers (which vary the loudness of a sound), mixers (which combine two or more sounds), reverberation units (echo), and control devices (keyboard and envelope generator).

Control signals are produced by a wide variety of methods, such as the oscillators, producing periodic, or regularly repeating, contours. The envelope generator, trig-

gered from the keyboard, produces a voltage which changes the filter setting according to the desired attack and decay (to achieve a plucked string sound, for instance, the attack would have to be very fast and the decay very slow).

Random generators give rise to random contours, and manual control on keyboard and ribbon controller enables the musician to generate contours in response to the movement of his hands. Sequential controllers produce patterned control signals according to the settings of a bank of panel controls. This enables the selection of a preprogrammed sequence of musical events and the repetition of the sequence if desired.

A feature called voltage control enables the musician to impart any of the above mentioned control signal contours to any signal originating in an oscillator or being shaped by a filter or an amplifier. Signals capable of being shaped by voltage control include externally-generated sound such as microphones and other recordings, as well as those generated within the synthesiser.

BEAUTY

The beauty of the synthesiser is that once the operator has become acquainted with the controls, he can operate it regardless of the amount of technical knowledge he possesses. In fact, on some smaller models now available, the routing patchboard (it looks like a telephone jack board and is complete with standard telephone jacks), which routes the audio, control and timing signals between modules, has been simplified into slider controls.

For the musician who wishes to venture into this field of music there has always been a problem, that of finding somewhere that offers a selection of synthesisers.

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Macari's Keyboard Centre in Denmark Street now offers a range of the synthesiser manufacturers, Moog, ARP and EMS, that the buyer can see, try out, and choose between. Since Macari's is the only shop in the country to offer this service, the response has understandably been huge.

Some of the new models that can be seen here are the ARP Odyssey, the Mini Moog, and the EMS Synthi-AKS - built in its own suitcase.

As well as synthesisers, Macari's Keyboard Centre also stocks a wide selection of organs. Another instrument stocked is the Davolisint, which has many of the functions of the synthesiser, having oscillators and variable slide control functions and markets for a very reasonable price.

Because of the demand in the synthesiser market, Macari plans to have a selection available, with headphones, for the musician to experiment with in the shop before choosing. With the monumental popularity that these instruments are enjoying at present, it is only remarkable that no one else has had the foresight to provide this much needed service.

Apparently sales are going so well that it's now difficult meeting the demand.

'We can't get enough of them,' said Larry Macari. 'As soon as one comes in it's sold.'

Synthesisers sell not only to groups and recording studios, but also schools and universities, where in conjunction with an oscilloscope they give visual and audio lessons on the construction and very nature of sound.

Macari is now dealing with inquiries from all over Europe, and is looking for more companies to move into the field of synthesiser construction both here and on the Continent.

'I can see a day when there will be a do-it-yourself synthesiser kit,' he said. 'I would be quite prepared to stock all the components and circuit diagrams.'

Another idea that Macari is now implementing is a

school of teaching for synthesiser, and he is looking round for someone who can teach young musicians coming into the field.

The prices of synthesisers now available are as follows:

EMS

- Synthi-AKS £420.00
- Synthi-A £300.00
- Synthi-ECS3 Mk. II £350.00
- DK1 mechanical keyboard £140.00
- Synthi-100 approximately £6,500.00

ARP

- ARP Odyssey £690.00
- ARP 2600 £1,380.00
- ARP Pro Soloist £690.00
- ARP Soloist £595.00

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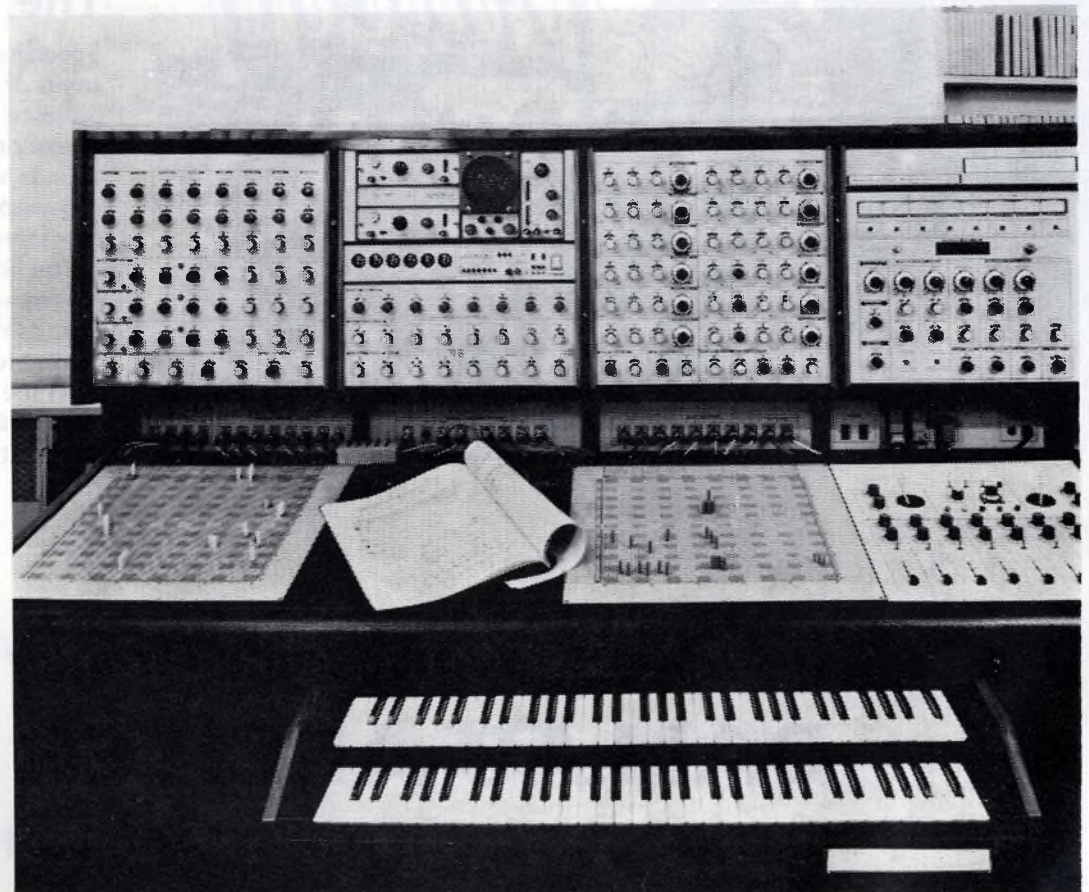
- Davolisint £230.00

Moog

- Mini Moog Model D £705.00
- Synthesiser 10 £1,668.00
- Synthesiser 1C £2,400.00
- Synthesiser 1P £2,400.00
- Synthesiser 2C £3,420.00
- Synthesiser 2P £3,225.00
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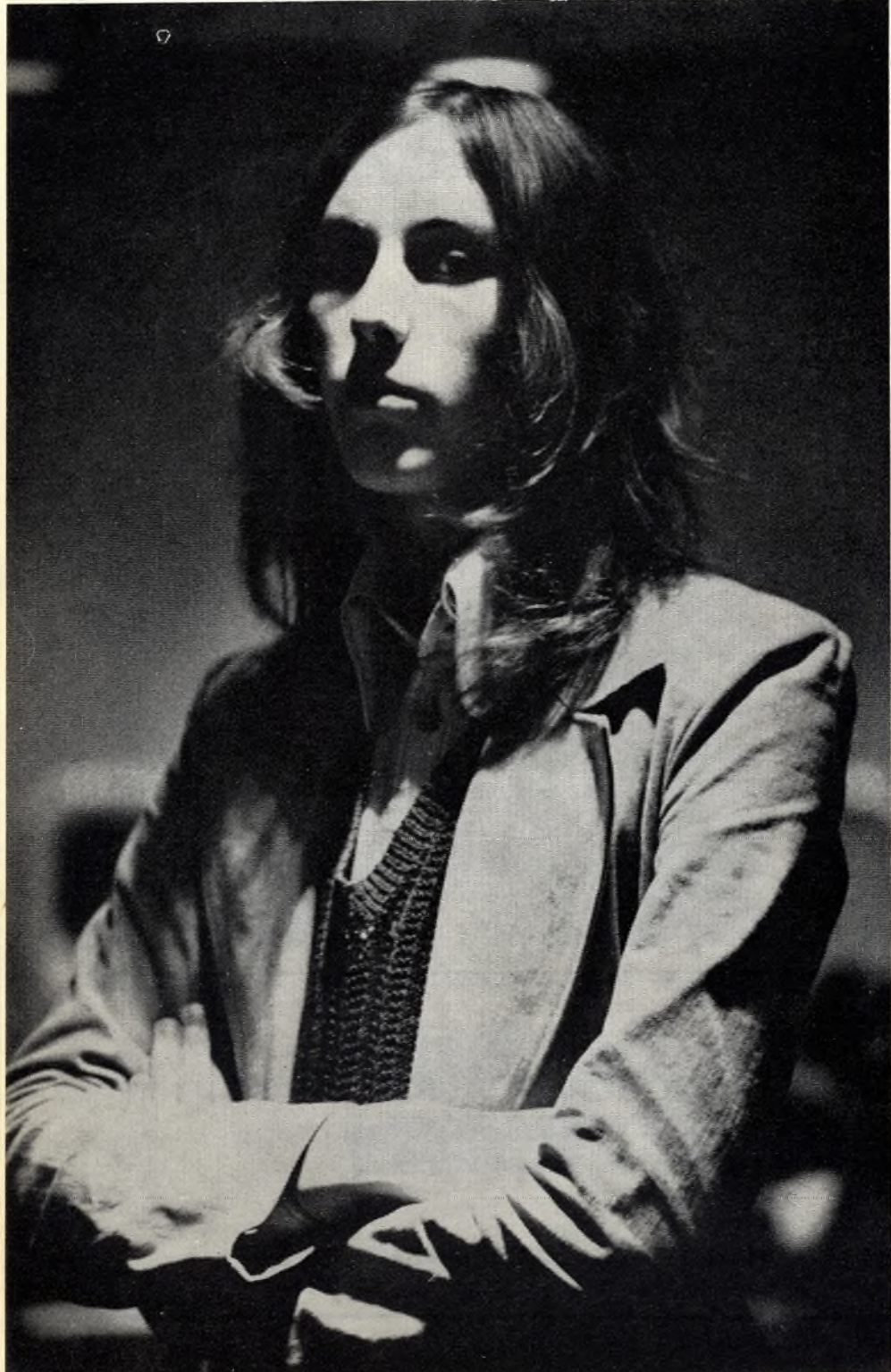
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PLAYER OF THE MONTH



EDDIE JOBSON

Every young musician, at one time or another, dreams of playing their music with a top-line professional band.

But very few realise that kind of ambition. Few have the talent and ability; fewer still have the confidence and sense of purpose necessary to make the step up from the anonymity of the club circuits straight into the limelight of public recognition.

But that's just what Eddie Jobson *has* done. He left school only 18 months ago to join a Newcastle-based band by the name of Fat Grapple. Now, at the age of 17, he's stepped straight into the ranks of Curved Air to fill the gap left by the departure of violinist Daryl Way.

Many a better-known musician would balk at the responsibility. But Jobson accepts the problems without a trace of undue concern: 'It really doesn't worry me at all,' he says.

'You can't, of course, get away from the fact that I'm very much like Daryl. After all, he was a classically-trained violinist playing in a rock band, and so am I.'

He first met Curved Air when Grapple supported them at Newcastle and, later in the week, at Redcar Jazz Club. 'By the time the Redcar gig came around,' he explains, 'Someone had told Sonja Kristina that I could play *Vivaldi*. We were talking in Curved Air's dressing room and Sonja mentioned it to Daryl. He said "O.K. - play me *Vivaldi*". So I did.'

'A little while later we were playing a gig at Newcastle's Mayfair Club when I had a 'phone call from Sonja. She told me that Daryl and Francis were leaving - this was about two months before the split was announced - and asked me if I was interested in joining. Curved Air came down to the Roundhouse that weekend, where Grapple was playing. We talked about it a bit more, and I agreed to join.'

That was several months ago. Monkman left almost immediately, to be replaced by 19-year-old guitarist Kirby, but Way stayed while Jobson rehearsed with the band and played his way into Curved Air's music. He made his stage debut with the band on a tour of Italy, just before Christmas, and he's currently working with them in Advision Studios on their forthcoming fourth album.

Jobson sees the violin only as his second instrument: 'I started piano when I was seven,' he explains. 'So I've played keyboards for 10 years, and violin for only nine. I've developed both together, but because there are so few decent violinists around I've always been thought of more as a violinist.'

On stage he plays violin, synthesiser and electric piano. 'I've got two Barcus-Berry violins with bridge pick-ups, a VCS-3 synthesiser and a small electric piano. They go into an Ampeg SST amplifier with reverb and tremelo effects actually in the amplifier, and I use a Big Muff fuzz box.'

'I'm hoping to get a Hammond C3 organ and a different piano in the near future. We'll be keeping the VCS-3 and Synthi-AKS synthesisers, though.'

BI's SPRING GUITAR REVIEW

Since the guitar first began its climb to fame in the 50s there have been many changes in design, quality and production.

The musician now, instead of having two or three models to choose from, can be confronted by 20 different guitars from one manufacturer alone. Many guitarists tend to follow convention because the product is reliable, rather than plough through vast catalogues trying to find something better.

Nevertheless, the small custom manufacturer is now to the fore, as standards rise

and more musicians seek their own sound.

At the other end of the scale, production techniques have enabled high standard equipment to be made available at surprisingly low prices – the Japanese in particular have been innovators in this field.

The guitarist of today has offered to him the best selection he's ever had and new ideas are being tried and tested all the time.

This review attempts to indicate the best of the bunch, while leaving it to the individual to choose.

D. H. Baldwin Co., Metro-store, London Road, West Thurrock, Essex

Baldwin distribute the famous Gretsch range of guitars, which is particularly noted for semi-acoustics. The Gretsch White Falcon is the guitar used by Chet Atkins.

Full details of the ranges can be supplied by the distributors.

Gretsch Hollowbody Electrics

- Super Chet £467.00
- De-Luxe Chet £411.00
- Country Gentleman £382.00
- Nashville £328.00
- Tennessean £262.00
- White Falcon £537.00
- White Falcon Stereo £607.00
- Viking £400.00
- Country Club £276.00
- Streamliner £218.00
- Double Anniversary £190.00
- Roc Jet £218.00
- Bass £218.00

Gretsch also do a range of acoustic guitars, the Sho Bud pedal steel range (£256-£775) and the Dorado range

of classical guitars (£34-£319).

John Birch Guitars Ltd., 106 New Road, Rubery, Nr. Birmingham

John Birch make fine hand-made guitars, which are so well built they are virtually indestructible. The new pick-ups, specially designed for these guitars, are claimed by many to be three to four times more sensitive and powerful than competitors, having double poles and two rows of balance screws.

These guitars are constructed entirely from maple, with a steel laminated neck. All models can be made entirely to customer specification. The SCDL lead guitar is £165, the SCDB bass £165, the SCSL £185, and the twin neck with case £295. All guitars are twin pick-up, stereo wired.

Boosey & Hawkes (Sales) Ltd., Deansbrook Road, Edgware, Middx.

Boosey & Hawkes market the Harmony, Di Giorgio and Angelica ranges of guitars which cover the demands of players in all fields of music, and include jumbos, classical guitars, 12 strings and electrics.

There are 16 instruments in the Angelica range which are priced from £10.15 to £108. New models in the range include the Jumbo 2847 12 string, available in a variety of finishes.

Harmony guitars cost from £52.20 to £90 and include the new professional Jumbo De-Luxe.

The range of Di Giorgio guitars consists of six classic guitars ranging in price from £27.75 to £74.

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

Cleartone, better known through their 'Park' trade mark, market a number of guitars within the reach of the musician who wants a good-quality guitar without going to the top end of the present-day price range.

Cleartone are one of the few makers who market a solid body electric designed especially for the beginner – the Miami FT 1 and FT 2. Tantarra and Melody are good quality folk and classical guitars.

Tantarra

- 3005 Tantarra 4195 £15.68
- 3006 Tantarra 4197 £25.21
- 3007 Tantarra 2010 £23.64
- 3045 Tantarra 1307 £18.30
- 3046 Tantarra 1324 £20.42
- 3047 Tantarra 1325 £22.48
- 3057 Tantarra S116N £9.43

Melody

- 3008 Melody 1200 £37.67
- 3008E Melody 1250 £45.82
- 3009 Melody 500 £31.25
- 3009E Melody 525 £39.18
- 3048 Melody 325 £13.91

Miami

- 3010 Miami FT 1 £20.22
- 3011 Miami FT 2 £24.61
- 3049 Miami FT 1 bass £25.47

Klira

- 3071 Westbury jumbo £60.94
 - 3072 310 elec. £69.22
 - 3073 360 elec. bass £71.81
 - 3074 Blue Hill jumbo £49.62
 - 3075 Blue Hill 12-string jumbo £53.00
 - 3076 SM8 solid £86.66
 - 3077 SM9 solid £96.92
- ### *Guyatone Steel Guitars*
- 3067 Guyatone HG91 £19.62
 - 3068 Guyatone HG306 £41.10
 - 3069 Guyatone HG188C £73.31
 - 3070 Halcyon £6.76

Dallas Arbiter Ltd., 10/18 Clifton Street, London EC2B 2JD

Dallas Arbiter are one of the biggest companies in the musical equipment field. Their catalogue, which is far too comprehensive to list fully, includes the famous Fender range as well as Framus, Giannini and Jeddson. There are also a number of guitars aimed at the younger musician, and Dallas Arbiter will be glad to help with inquiries.



Rickenbacker 480 2 pick-up Solid Electric Guitar

GUITAR REVIEW

Hayman

1010 Solid – 3 Pick-Up £159.19
2020 Semi-Acoustic – 2 Pick-Up £187.94

Framus

5/60E Cello Electric £97.28
5/113 Atlantic Semi-Acoustic £95.26
5/65E Cello Electric £168.22
5/195 Folk £40.54
5/194 Jumbo £36.48
5/197 Jumbo de luxe £81.97
5/196E Jumbo Electric £56.75
5/196 Jumbo £44.59
5/140 Semi-acoustic Bass £77.02
5/296 12 string £77.02
5/297 12 String de luxe £101.34
J/96 Jumbo £32.43
J/97 Jumbo £36.48
J/297 12 String £48.64

Fender

Jaguar £324.28
Jazzmaster £297.93

Stratocaster W/Trem. £255.37
Stratocaster No Trem. £220.92
Telecaster Custom £208.76
Telecaster Standard £182.41
Esquire Guitar £152.01
Esquire Custom £178.35
Jazz Bass £239.16
Precision Bass £200.65
Telecaster Bass £212.81
Bass VI £273.61
Bass V £271.58
800 10-String Pedal Steel £638.43
2000 10-String Pedal Steel £1,086.34
400 Pedal Steel £468.18
Shenandoah 12-String Acoustic £247.26
Villager 12-String £158.09
Malibu £131.74
Newporter £99.31
Palomino £166.19
Mustang Bass £178.35
Semi-acoustic Telecaster £271.58
Fretless Bass £222.94

Giannini
SN20 Classic £18.43
GN60 Classic £24.87
GN70 Classic £29.48
GN90 Classic £36.85
GN100 Classic £46.06

CRA6N Craviola £46.06
CRA12S 12-String £58.96
GS570 Jumbo £53.43
GS460 Jumbo Red £44.22

Jedson
4455 One Pick-Up Solid £16.24
4456 Two Pick-Up Solid with Tremelo £19.51
4457 Two Pick-Up Solid Bass Guitar £22.49
4458 Two Pick-Up Semi-acoustic £24.32
4454 Scimitar Bass £38.55
4459 Hawaiian £46.17

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

Hohner are now distributing two very good ranges of new guitars, the Zen-On range and the Moridaira range, both of which are reasonably priced and equally suitable for the beginner or the professional. They are well made and good value for money. Hohner guitar ranges include:

Zen-On
W160 Jumbo £49.15
W300 Jumbo £55.35
W200 12-String Jumbo £52.25



The Shaftesbury 3400 Solid Electric



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BLUE PACK £1.50 inc. P.T.

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AMBER PACK ... £1.63 inc P.T.



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GUITAR REVIEW

Moridaira

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 Jumbo £37.35
848 Jumbo £47.00
849 21-String Jumbo £42.40

850 Western £70.20

Hohner also stock the Musima and Kizo Susuki ranges:

Musima

1612N Nylon Strings £11.50

1612S Steel Strings £11.50

1600 Acoustic £13.50

1627 Acoustic £18.75

1634 Acoustic £24.50

Kizo Susuki

50 Nylon Strings £13.50

70 Classical £18.50

10 Classical £25.85

80 Classical £27.75

F10 Folk £25.85

John Hornby Skewes & Co Ltd., Salem House, Garforth, Leeds LS25 1PX

Hornby Skewes import a fine range of Japanese guitars in all styles catering for the beginner, the student and the professional player. The Terada, Kasuga and Zenta ranges are well known, and give very good value for money.

As these ranges constitute some 45 guitars, a sample list is given below, and further details can be obtained from the importers.

Terada

FW.504 Western £49.50
FW.502 Western £39.15
W.513 12-String Western £47.85
FL.202 Folk £25.25
C.102 Acoustic £17.55
S.616N Classic £15.95
C.103N Classic £17.40
G.705 Classic £26.25
G.706 Classic £29.05
G.720 Classic £64.35

Kasuga

G.85 Classic £29.61
G.100 Classic £32.95
G.130 Classic £37.30
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-String Western £40.15
W.17 Western £44.25
T.20 12-String Western £51.15
F.200 Folk £53.10
W.250 Western £60.50
T.300 12-String Western £65.95

Zenta

P1 Elec. 1 p.u. £16.95
FT1 Elec. 1 p.u. £19.95
FT2T Elec. 2 p.u. £25.50
FT20B Bass £37.50
TF200 Elec. 2 p.u. £39.95
SG200 Elec. 2 p.u. £47.00
SG200B Bass £49.50

Jenning Electronic Industries Ltd., 117/119 Dartford Road, Dartford, Kent

Jennings have designed a series of solid guitars with revolutionary body design and built-in electronic effects, such as fuzz, presence, repeat sound and rifle sound. They are available to order and are built to specification. Further details are available from the manufacturers.

Ivor Mairants Music Centre, 56 Rathbone Place, London W.1

Mairants probably have the largest selection of classical guitars in the world. They cater for every classical player from the novice to the professional and all instruments are specially selected.

Jose Ramirez

Concert hand made £395.00
Flamenco hand made £250.00

Felix Manzanero

Concert hand made £335.00
Flamenco hand made £235.00

Toshihiko Nakede

Classic hand made £525.00

Marcelino Lopez

Hand made £250.00

R.E. Spain

Hand made £230.00

Mairants have begun importing Spanish-made guitars ranging in price from £13 to £75, and the variety is truly remarkable. A large number of steel-strung acoustics are also stocked, particularly the famous Martin range that goes from £157.50 to £427.50.

Orange, 3 and 4 New Compton Street, London, W.C.2

Because of great demand, Orange are now building a guitar aimed at the discerning professional. It has the famous humbucking pick-ups, bar tail piece and tunomatic bridge, and is built from solid natural mahogany with a pearl inlaid ebony finger board. Details will be pub-



The prototype of the new Orange Guitar

lished as soon as they are available.

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

B. L. Page distribute the well-known professional range of Micro-Fret guitars from America. These guitars are available in a variety of colours and feature the 'speedline' neck, and Teflon bearings on the truss rod for glide adjustment. All the basses are available fretless on order, at no extra cost.

HEAR A

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GUITAR REVIEW

such names as Levin, Hoyer, Hagstrom and the new lower priced Epiphone range, which give good value for money.

Kiso-Suzuki

- 9500 Classic £19.95
- 9501 Classic £20.70
- 9502 Classic £22.65
- 9503 Classic £26.00
- 9584 Hand-made Classic £66.50
- 9651 Jumbo £27.50
- 9582 Folk £28.75
- 9507 Jumbo £36.50
- 9653 12 String £37.50

Levin

- Goliath Super £107.50
- Goliath Sunburst £89.95
- Goliath 12 String £79.95
- Grand Concert Classic £85.00
- Grand Concert Classic £55.00

Arnold Hoyer

- 9309 Hand made Jumbo £125.00
- 9310 Django Reinhardt Model £199.00
- 9155 Jumbo £87.00
- 9176 12 String £99.00

Epiphone

- FT 145E Jumbo £56.75
- FT 150E Jumbo £66.50
- FT 165E Jumbo 12 String £73.25
- EC 22 Classic £49.95
- EA 250E Semi-acoustic £72.90

- EA 260E Semi-acoustic Bass £78.50
- ET 278 Elec. 2 p.u. £76.35
- ET 285 Solid Bass £77.75

Eros

- Black Semi-solid £55.80
- Solid White £53.55
- Popular Elec. £67.50
- Popular Bass £67.50
- Artist Bass £67.50
- Jumbo Acoustic £31.50
- Jumbo 12 String £38.35

Hagstrom

- Elec. 2 p.u. £99.90
- Bass £99.90
- The Swede 6 String £147.50
- The Swede Bass £147.50
- Jumbo £80.00
- 12 String £85.00

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

Selmer's have long had a name for providing the professional musician with the highest quality of instrument, and their range is far too extensive to list fully. They market the complete Gibson range, and deal with their custom orders.

They also deal with the well known Yamaha and Hofner ranges which provide very good value for money. Where more than one model is available in the following list, the price given is for the lowest price finish.

Gibson - Electro-Acoustic Range

- 54214 Barney Kessel Regular £464.00
- 54215 Barney Kessel Custom £529.00

- 54218 Super 400 CES, Sunburst from £764.40
- 54222 Byrdland, Sunburst from £593.25
- 54050 Super 400C Single Cutaway Acoustic, Natural from £609.20
- 5421/05 ES-175D, Sunburst from £333.45
- 5427/16 ES-150 DC, Walnut from £298.70
- 5426/02 ES-345 TD, Cherry from £373.80
- 5428/16 ES-340 TD, Walnut from £332.70
- 5425/02 ES-335 TD, Cherry from £297.30
- 5419/02 ES-320 TD, Cherry from £199.00
- 5420/02 ES-330 TD, Cherry from £242.00
- 5422/02 ES-325 TD, Cherry from £224.00

Electro-Acoustic Bass

- 5445/02 EB-2D, Cherry from £311.90

Jumbo Flat top Range

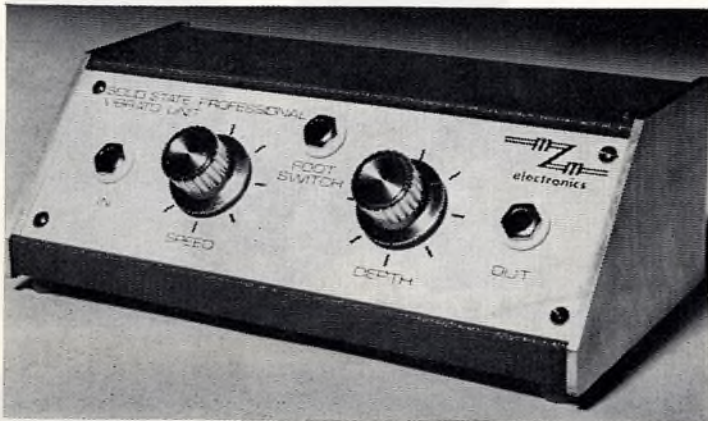
- 54036 J-100 Custom, Natural Top £307.20
- 5400/05 J-200 Artist, Sunburst from £400.40
- 5407 J-250R Super, Sunburst £459.00
- 5406 J-300 Artist, Natural Top £559.00
- 54011 Dove Custom, Cherry from £342.85
- 5408 Heritage Custom, Natural Top/Rosewood Back £281.95
- 54014 Hummingbird Custom, Sunburst from £258.30
- 5403 Blue Ridge Custom, Natural Top £234.10
- 5401/05 SJ De luxe, Sunburst from £211.00



The Guild F-212XL 12-string Jumbo with wide body

- 54035 J-50 De luxe, Natural Top £198.45
- 5402 J-45 De luxe, Cherry Sunburst £190.00
- 5405 J-40, Natural Top £173.00
- 54037 J-55, Natural Top £224.10
- Jumbo Elec. Flat top Models
- 5435 Les Paul Jumbo, Natural Top £336.00

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Model K115

R.R.P. £7.35

Intermediate Nylon Classic Guitar, Steel reinforced neck, length 38"



Model K110

R.R.P. £8.60

Electric Bongo drum, 5 Pre-tuned heads, mute push button for each head, transistor 9-volt battery circuit



Connect directly into any amplifier
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1 Wood block

R.R.P. £56

Single pick-up electric guitar, solid body, adjustable bridge & pick-up, tone & volume controls, 22 Fret Finger board, length 39½"



Model K1

R.R.P. £15.95

Concert size folk guitar, Steel reinforced neck, adjustable bridge



Model K135

R.R.P. £10.95

Full concert size nylon strings guitar, 19 Fret Finger board, length 39½"



Model K265

R.R.P. £11.95

Jumbo western folk guitar, adjustable neck & pin bridge sunburst, length 41½"



Model K310

R.R.P. £16.95

Jumbo western folk guitar, adjustable neck & pin bridge wonder wood, length 41½"



Model K-300

R.R.P. £19

Double pick-up semi-acoustic electric guitar, adjustable bridge & neck, tone & volume controls, pick-up, on/off for each chrome tremolo unit



Model K8T

R.R.P. £26.25



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ES-601 Rock/Roll 80p
ES-602 Flat Wound 90p
AS-603 Folk Steel 35p
AS-604 Classic Nylon 55p
cc-20 20ft coils lead £1.00
BI Instruction Book for beginner with tutor 45 r.p.m. Record 65p

Cases & Carrying Bags

Jumbo Case £10.00
Classic Case £7.35
Deluxe Classic Case £7.50
EB1 Electric Carrying Cover £1.95
GB3 Classic Carrying Cover £1.65
GB2 Small Carrying Case £1.35

Double pick-up electric guitar, chrome tremolo, tone & volume controls, on/off switch for each pick-up, length 39½"



Model ET-200

R.R.P. £19.95

Solid Electric Bass guitar, steel reinforced and adjustable neck tone & volume controls



Model EB-110

R.R.P. £19.95

GRAND FUNK RAILROAD VISITS THE MICROFRETS' PLANT



Microfrets are proud to have had some distinguished visitors recently. Carl Perkins, Marshall Grant and Lew DeWitt of the Johnny Cash Show, and Glenn Keener, Preston Buchanan and Tommy Williams of the Charlie Pride Show came by and were delighted with what they saw. Carl Perkins was especially pleased with the tone qualities of the new "Baritone", which delivers an unusual sound not heard on any other guitar of any make. It is a six-string guitar with 30" scale and is tuned an octave lower than the regular guitar. It has the most unusual sounds that have ever been heard.

Our many comments are that, where there are two guitars, one should be a baritone. It makes a nice background sound for a vocalist; it also permits the player to play his own accompaniment with a sound similar to an organ, flute or a slap-bass sound. It is a must for a recording studio. Buddy Merrill has featured this guitar on at least two of the Lawrence Welk shows within the past few weeks and it sounded, to say the least, most unusual.

The Grand Funk Railroad just had their new album, 'Phoenix', released. As you might expect, Microfrets is also employed in the making of this fine and remarkable record. Mark Farner, lead guitarist, and Mel Schacher came to the plant recently and we have been working with them to develop the guitars and sound that they wish to use in their work.

Microfrets believe that SOUND HOLES will soon be a thing of the past. It is a fact that a finer tone is maintained if the body is left in a single piece, and this is the reason for our decision to eliminate the sound hole in the future.

Our only SOLID BODY guitars are the "Swinger" and the "Husky" and are so designated on the literature. Please take care to note that our guitars are sculptured on the inside of the body,

unless otherwise noted as SOLID BODY instruments. We are expecting a most favourable response to the changes in our guitars that will be coming along over the coming months. All will be actual improvements and not just changes for the sake of change. Our guitars are made entirely in our own plant and are not just an assembly job. Our fine finishes are also a first in the industry and is an item developed by us and now known as "Micro-Flex" finishes and we believe it to be the finest in the industry.

We make our own pickups for all of our purposes and believe that we have a knowledge in the pickup field that will permit us to make any sound that we find desirable for our speciality items or guitars. You already know that our "sculptured sound" is an original FIRST and is a patented exclusive with Micro-Frets guitars. You are familiar now with the Micro-Nut and the Calibrato, which are so helpful with our tuning processes and make our guitar the most tunable and precise on the market. You have also noted that once the tuning is set, the guitar retains its tune.

Our guitars are now being seen on about 30 National TV shows in America. Also the sound hole pickups for the flat-top guitars are moving very fast and every flat-top player is a customer. They just don't believe the sound until they hear it. It also permits more freedom at the microphone and the guitarist can move around some while retaining the sound. Many of the flat-top players are using and enjoying the Sound-Hole pickup by MicroFrets. Among them are Sonny James, Kin Vassy, with Kenny Rogers and the First Edition, "Rollin' on the River", Mark Holly with the "Back Porch Majority" as well as many others too numerous to mention.

Amongst groups using MicroFrets guitars are The Grateful Dead and Grand Funk Railroad.

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- 5423 J-160 E Custom, Natural Top £247.25
- Flat top Range*
- 54016 B-25 De luxe, Sunburst £171.90
- 54017 B-25 De luxe, Natural £181.95
- 54020 LG-0, Natural Top £113.70
- 12-String Flat top Range*
- 54024 Blue Ridge 12 Custom, Natural Top £283.60
- 5440 B-45-12N De luxe, Natural Top £247.10
- 54025 B-25-12N De luxe, Natural Top £205.90
- Les Paul Range*
- 5433 Les Paul Recording £384.90
- 5439 Les Paul Triumph Bass £301.15
- 5436/01 Les Paul Custom, Ebony from £369.35
- 5437/0 Les Paul De luxe, Gold from £283.60
- Solid Range*
- 54231 SG Custom, Walnut £341.10
- 5454/02 SG De luxe, Cherry from £232.90
- 5455/02 SG Professional, Cherry from £202.40
- 5450/02 SG-100, Cherry or Walnut £121.00
- 5451/02 SG-200, Cherry or Walnut £137.00
- 5456 SG-250, Cherry Sunburst £162.00
- 54055 L5-S, Cherry Sunburst £536.75
- 5432/02 SG Standard, Cherry from £234.65
- 5431/02 SG Special, Cherry from £209.70
- 54235/02 SG-2, Cherry from £150.95
- 54234/02 SG-1, Cherry from £142.50
- 54236 SG-3, Cherry Sunburst £175.00
- Solid Bass Range*
- 5443/02 EB-0, Cherry from £215.20
- 5446/02 EB-3, Cherry from £253.30
- 5452/02 SB-300, Cherry and Walnut £153.00
- 54466/02 EB-3L, Long scale, Cherry from £251.20
- 54433/02 EB-0L, Long scale, Cherry from £219.20
- 5453/02 SB-400, Long scale, Cherry or Walnut £153.00
- 5457/02 SB-350, Cherry or Walnut £172.00
- 5458/02 SB-450, Long scale, Cherry or Walnut £172.00
- 5447/02 EB-4L, Long scale, Cherry from £234.65
- Hofner*
- 5129 HS-4580 Electro Acoustic £104.00
- 5110 Congress Acoustic £42.00
- 5142 Hawaiian Artist £47.50
- 5140 Hawaiian Standard £36.50
- 5131 HS-173V Solid £81.00
- 5134 HS-174 Solid £113.00
- 5133 HS-175 Solid £92.00
- 5132 HS-164V Solid £60.00
- 5135 Galaxie Solid £98.50
- 5130 HS-4579 Solid £120.00
- 5143 HS-185 Solid Bass £76.00
- 5146 HS-186 Solid Bass £93.00
- 5149 HS-187 Solid Bass £108.00
- 5151 HS-189 Solid Bass £101.50
- 5147 HS-182 Solid Bass £68.00
- 5150 Violin Bass £83.00
- 5145 Professional Solid Bass £57.00
- 5154 Western Jumbo £56.50
- 5156 Western Jumbo 12 String £66.50
- 5155 Western Jumbo Electro Acoustic £72.50
- 5152 Arizona Jumbo £42.50
- 5153 Arizona Jumbo 12 String £47.50
- Yamaha*
- 5300 S50A Folk £21.50
- 5327 FG 75 Flat top £25.60
- 5308 FG 110 Flat top £33.10
- 5309 FG 140 Jumbo £39.90
- 5326 FG 150 Flat top £42.35
- 5310 FG 180 Jumbo £45.75
- 5311 FG 230 Jumbo 12 String £57.90
- 5312 FG 300 Jumbo £82.75
- 5328 FG 500 Jumbo £107.25
- 5302 G50A Classic £24.25
- 5303 G60A Classic £26.80
- 5304 G85A Classic £28.50
- 5305 G100A Classic £32.15
- 5306 G130A Classic £37.00
- 5307 G170A Classic £43.80

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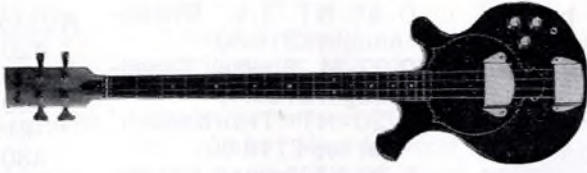
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GUITAR REVIEW

5323 GC-3 Hand made Classic £106.25
5324 GC-5 Hand made Classic £152.00
5325 GC-10 Hand made Classic £205.50

Saxon

5810 810 Classic £16.90
5811 811 Classic £19.50
5812 812 Classic £21.90

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

Simms-Watts market the Ned Callan range of guitars, which are proving popular among professional musicians. Two new models have been added to the range, the *Cody* guitar and bass.

These two guitars feature a mineral patterned maple neck, a two-way truss rod, extended field pick-ups and Schaller machines.

The *Cody* guitar retails at

£149.40 and the bass at £165.60. The other three models in the Callan range are the *Custom* at £99, the *Salisbury* at £104.40 and the *Bass* at £129.60.

These models, because they are made in this country, sell for much less than their American counterparts.

Top Gear & Co Ltd., 5 Denmark Street, London W.C.2

Top Gear, who market the famous Guild and Rickenbacker ranges, have now expanded their range to include other top American guitars in the Harptone, Grammer and Earthwood ranges. All these guitars, some of which have never been available in this country before, offer the professional musician a wide choice of the best quality.

One of the most unusual is the Earthwood Acoustic Bass guitar, ideal for both folk groups and studio work. Where two finishes are available, the lowest price model has been used.

Guild

D-25-M 'Bluegrass' Dreadnought £131.40

D-40-NT 'Bluegrass' Jubilee Dreadnought £185.40

D-50-NT 'Bluegrass' Special Dreadnought £253.80

D-55-NT 'T.V.' Dreadnought £316.80

G-37-M Special Dreadnought £185.40

F-20-NT 'Troubadour' Flat top £118.80

F-30-NT 'Aragon' Flat top £149.40

F-40-M Special Model Flat top £221.40

F-47-NT 'Bluegrass' Flat top £221.40

F-50-R 'Navarre' Flat top £365.40

F-112-NT Standard 12 String Flat top £169.20

F-212-NT 12-String Flat top £216.00

F-212-XL Large body 12 String £259.00

S-50 Solid electric 1 p.u. £115.20

S-50-HB Solid electric £126.00

S-100 Solid electric £183.60

S-100-S Solid electric £198.00

S-100-SC Solid electric £226.80

JS-I Solid electric Bass £162.00

JS-II Solid electric Bass £198.00

JS-II-S Solid electric Bass Stereo Wired £212.40

Rickenbacker

420 Solid electric £126.00

450 Solid electric £153.00

450/12 Solid 12 String £192.60

480 Solid electric £198.00

330/12 Semi-acoustic 12 String £298.80

360 Semi-acoustic De luxe Stereo electric £243.00

360/12 Semi-acoustic De luxe Stereo 12-String electric £345.60

4000 Solid electric Bass £198.00

4001 Solid electric Bass £259.20

4001L Solid electric Bass £298.80

4001F Solid electric Bass £259.20

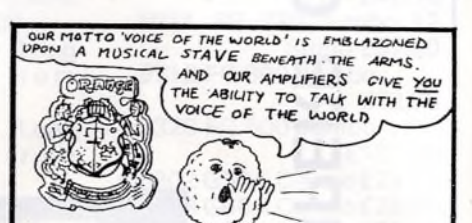
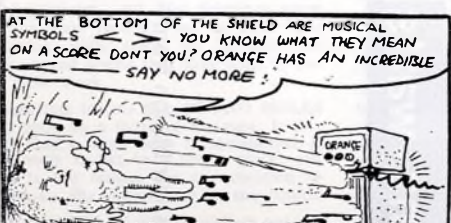
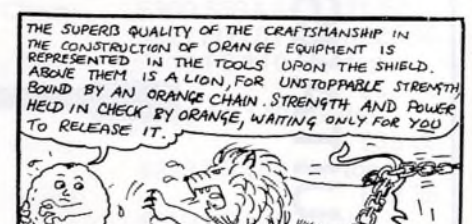
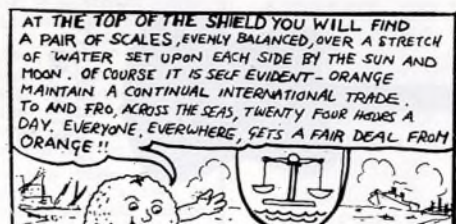
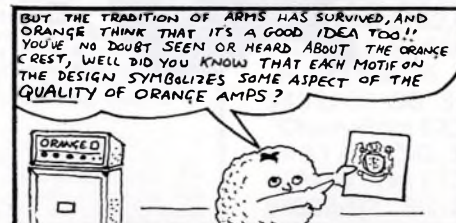
Harptone

L-6N 'Lark' Jumbo £168.40

L-6NC 'Lark' Jumbo (maple) £183.60

L-12N 'Lark' 12-String Jumbo £183.60

E-6N 'Eagle' Dreadnought £144.00



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E-6NC 'Eagle' Dreadnought (maple) £158.40
 E-12N 'Eagle' Dreadnought 12 String £158.40
 Z-6N 'Zodiac' De luxe Dreadnought £210.60
 RS-6NC 'Bangladesh' Custom £243.00

Grammer

H-10 'Merle Haggard' Jumbo £298.80
 G-50 'Johnny Cash' Jumbo £298.80
 G-30 Standard Dreadnought £252.00
 G-20 Standard Maple Dreadnought £266.40
 S-30 Standard Jumbo £216.00
 S-20 Standard Maple Jumbo £221.40

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EG-II Acoustic £228.60
 EB-II Acoustic Folk Bass £228.60

**Western Organ Studios,
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Western Organ Studios market another of the top American guitars rapidly making a name for itself in this country, the Mosrite range. These are top quality, professional instruments and retail prices will be available shortly.

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 Celebrity I 2 p.u. Semi-acoustic
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There are four models in the Mobro steel resonator range, the Standard, the Standard E, the Steel and Steel E.

Western Organs also supply Gale Custom guitars from £247.

**W.M.I. Ltd., Pontywindy Industrial Estate,
 Caerphilly, South Wales**

W.M.I. are a fairly new company in this country, which specialises in low-priced guitars built to high specification. The necks on the electric models are guaranteed for five years, and are tested to take a strain of 1,000lbs. The single pick-up electric

model, K1, sells for £15 and the two pick-up model (ET 200) for £18. The EB110 Bass, the only long scale on the market at the price, sells at £19.

The Jumbo Western acoustic guitar, with double scratch plate and rosewood fingerboard, sells at £16 and the Jumbo Wonderwood, with a multi-coloured wood grain and the same features as the Western, sells for £19.

W.M.I. also do a concert size, steel, folk guitar for £10.95 and a classical guitar for £11.95. Full details of the range are available from them.

**Z.B. (UK) Ltd., 18 The
 Broadway, Maidstone,
 Kent**

Z.B. pedal steel guitars are one of the finest in the world and are designed for the top professional. Single and double neck models are available in standard and custom models.

Z.B. also distribute the Emmons range of pedal steels. Another very attractive range now being marketed is the Dobro steel guitar, made with the same specification as those that were popular during the '20s and '30s.

ZB Twin 10 8 pedals £865.00
 ZB S10 5 pedals £625.00
 ZB Student 3 pedals £435.00
 Emmons D10 8 pedals £885.00
 Fuzzy 8 pedals £520.00

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SONGWRITER OF THE MONTH

ALEX HARVEY

America's Alex Harvey is a man of many talents. Not only is he an accomplished song writer, but also a singer, musician and arranger.

Although he is a success in America and has had a major hit in Holland, Britain has been slow in recognising him, despite his songs for Kenny Rogers and the First Edition, Vikki Carr, Conway Twitty, Perry Como and Andy Williams.

Harvey earned a Bachelor of Music degree at Murray State University, Kentucky, and his musical experience ranges from playing in a hootenanny folk group and a rock and roll band to conducting the 80-piece Murray State University Symphony Orchestra.

His list of instruments is phenomenal – including guitar, piano, trumpet, trombone, French horn, tuba and concertina.

'I can play a lot of things but nothing well,' he said. 'I can play all those with valves on if they've got three; if they've got four, forget it.'

Where many songwriters have a method of writing, Alex has none.

'I was laying with this chick in Amsterdam. We were just lying there and it was raining,' he said. 'She said to me "I like to hear the rain when I'm in your arms". I said, Whoa! I got out of bed, got my guitar and started writing. When I'd finished I woke her up and played it to her. It was called *I Like To Hear The Rain*.

'Sometimes I go for months without writing anything, then I'll be driving



down the road and a phrase will zap me, and I'll pull off to the side of the road.'

Although Harvey is a musician by training, the most care shows with his lyrics. They are a poetry in their own right. 'I discard a lot of lyrics,' he said. 'Sometimes I write a verse and chorus and play it over. Later I really chastise myself because it's a load of shit.'

writers are very self-centred and don't want to share ideas.'

Two Alex Harvey albums have been issued in the States, and the first, called simply *Alex Harvey*, has now been released in this country. Harvey was not entirely happy with the decision, as the music on the album is not where he is now. Nevertheless there are some great songs on it, and it is worth buying.

Vocally and musically there is a clear progression in all his writing, the first album has a country and soul influence, while the second (yet to be released in this country) is more funky, with vocal similar in style to Joe Cocker, and the third album, which is in the pipeline, is to be a happy rock and roll-type album.

Harvey describes himself as a helplessly-romantic person. 'It's sorta out of place. This is the age of liberation,' he said. 'I like ladies in the old sense. I guess maybe I'm just a chauvinist.'

He also now thinks his lyrics are at their best and feels much happier as a person. 'I don't make a big deal out of what people do to me anymore. I passed through a cycle where every feeling stemmed from what someone did to me rather than what I was.'

'To be a success, you have to first off do something you're proud of before you can even start.' As a final word, I asked Harvey what ambitions he had for the future. He said: 'I just wanna be real'.

By **STEVE JACQUES**

Recently Harvey has been putting some ideas together with Lynsey de Paul. Although quite a few of his songs are co-written, he finds it difficult to find partners.

'When I get involved with a song I'm 100 per cent possessed by it. You don't find too many writers who feel the same way – especially if it's my idea. Some

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SPOTLIGHT ON CHIPPING NORTON RECORDING STUDIOS

These days country recording studios tend to be situated in either medieval farm houses or Tudor oast houses of Hanoverian manors. Richard and Michael Vernon's country studio, however, is in none of these types of structures. They chose to convert a 120-year-old school in the Cotswold village of Chipping Norton.

Although there have been

drastic alterations to the interior the outside still retains its rustic charm. Carved into the 18-inch thick Cotswold stone wall is the name British School and above the two doors at either end of the building are two further signs which define the sex of the person permitted to use the entrance.

In what was once the assembly hall, where pupils

sat cross-legged on the floor while listening to announcements from the headmaster, is the 35 by 20 foot studio. The control room, now housing some very sophisticated equipment, was once a classroom.

How did the Vernon brothers happen to come across such a building?

'Blue Horizon Records was winding itself up about six

months ago and it gave us a good chance to leave London. I was living in Marylebone Road at the time and I didn't really fancy bringing my newly-born son up there,' Richard Vernon explained.

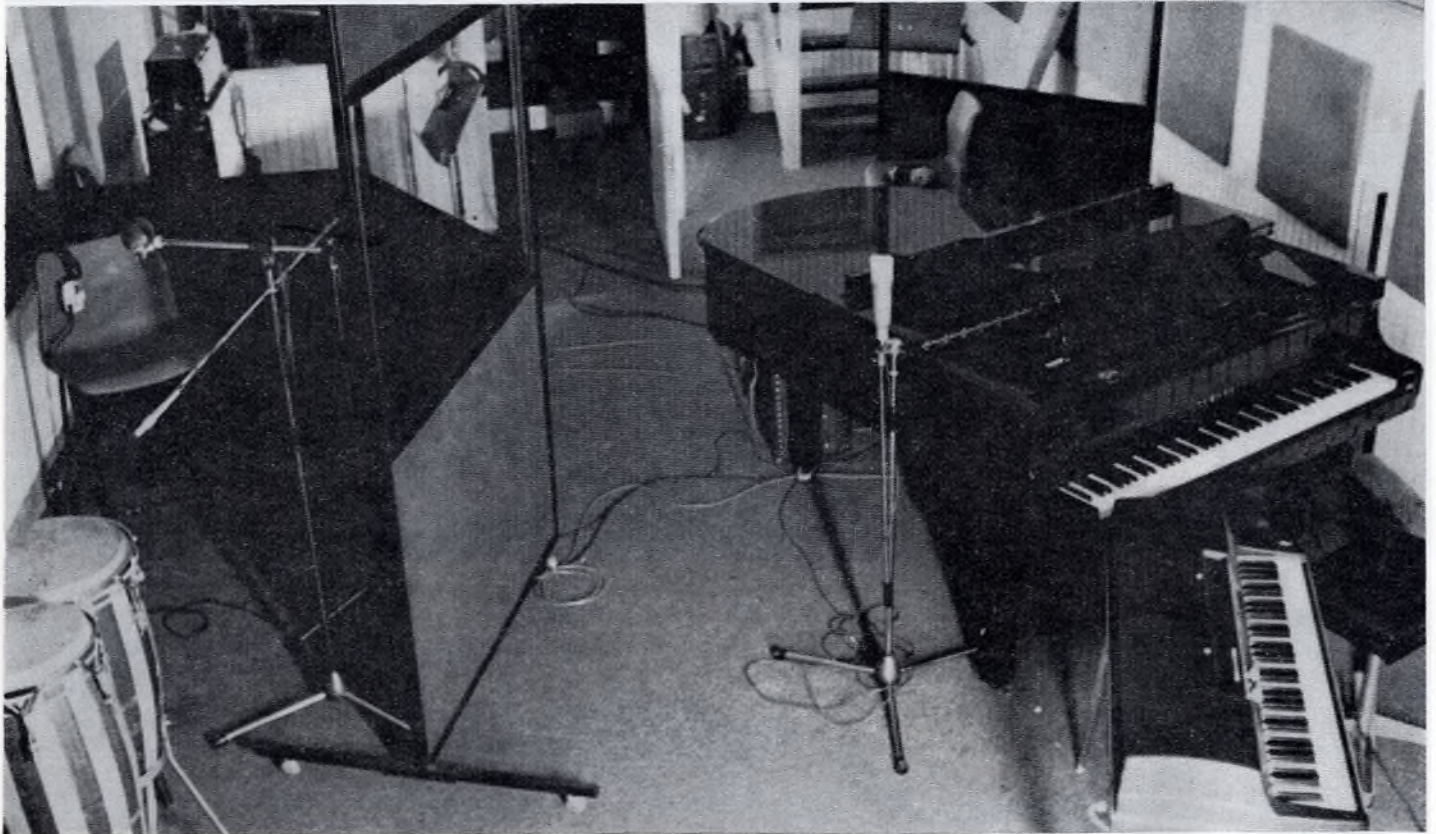
'We searched around for a while and looked at all sorts of places. We found this one after we'd taken a wrong turning in the village. The school had been unoccupied for about six years and was owned by the local council. The freehold cost us £5,000 and this included the house, which once belonged to the headmaster, next door.

'We got an improvement grant from the council so in actual fact the building was remarkably cheap,' he said.

NO NOISE

Builders moved in on 1st May, last year, and started erecting false walls and ceilings. After three months of solid work the Vernon brothers and their engineer arrived to take care of the internal decorations and acoustics.

The original walls, as has already been said, are about 18 inches thick. There is a



A shot of the main studio. The Yamaha Grand Piano is in the foreground. Notice, also, the separation booths for either vocals or drums. The studio has first-class visual communication with the control room

two-foot gap behind and then a four-inch concrete block wall, a five-inch air gap, another four-inch concrete block wall rendered with cement and plaster, half-inch-thick acoustic tiles in various places and baffle boards. Not a sound can be heard from the outside and no traffic noise can be heard inside.

STEEP HILL

'The building is almost at the top of a long, steepish hill,' Vernon said. 'Quite a lot of lorries and other traffic come through the town and sometimes it's quite a job for them to get up. If they've started at the bottom they've almost stopped by the time they reach where we are and are just revving up their engines ready for the next bit. But their sound still can't be heard inside.'

The false ceilings have all been double plastered and a thick layer of fibre glass lies between the two layers. There's also a six-foot space between the control room and the cafeteria and the

studio and the bedrooms which are directly above each other. The bedrooms can accommodate up to 14 people very comfortably.

The recording rates at Chipping Norton are £20 an hour, including accommodation.

Food is not included in this price but basics like coffee, tea, milk, sugar and so forth are. Recording can be done for £1,250 a week on the 16-track machines. Reduction charges are the same and charges of £25 for a two-inch tape and £5 for $\frac{1}{4}$ -inch tape are extra.

The studio holds about 15 people so it's very suitable for group use.

INSTRUMENTS

In the studio is a separate drum/vocal booth and some other screens for any further separation that is needed. A Yamaha grand piano is available for no extra charge and was being used by top session man and Colin Blunstone group member, Pete Wingfield, when *Beat In-*



The Triad desk in the control room. It features 18 input and 16 output channels with full equalisation

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STUDIO SPOTLIGHT

strumental visited. Vernon said that any musical instrument can be obtained from the T.W. studio in London. Another instrument that can be used for free (although no one has apparently yet done so) is an antique harmonium. It came originally from a chapel in Wales and was bought from a local antique shop for only £27. It looks as though it's in perfect playing condition.

The microphones favoured by Chipping Norton Recording Studios are phantom-powered Neumanns and dynamic AKGs. Headphones are Beyer DT100s. The studio monitor amps come from Triad.

Spotlights and striplights are used rather than the ostentatious variable lighting switches.

The control room is larger

than most and has full audio and visual communication with the studio and booth. The desk is a Triad and features 18 input and 16 output channels with full equalisation on each. It has Universal Audio limiters and compressors, 16 VU meters, a phasing device, tape varispeed and its recording characteristic is NAB.

PRIZE PIECE

Also in the control room is an AKG echo unit in addition to the EMT plate. The speakers are JBLs.

EMI tape is used on the two Scully tape machines and 18 Dolby units ensure a reduction of any noise.

One of the prize possessions of Chipping Norton is the MCI tape machine autolocator. Engineer, Dave Grinstead, explained how it works.

'It's a digital counter and you zero the counter to the start of the tape and also zero the memory circuit so if you want to spool back to the start of the tape you just push a button and it returns automatically. Also, if there's a

spot in the tape that you want to go back to repeatedly, you zero to that point and can keep doing so without any trouble. The machine also has remote switching for sync. and record.'

Grinstead previously worked at Decca's West Hampstead and Tollington Park studios. During his six-year career there he engineered on sessions for Marmalade, Peter Skellern (*You're A Lady* was one of his), John Mayall, Savoy Brown, Gilbert O'Sullivan (*Nothing Rhymed* was his), Caravan, Engelbert Humperdinck to name but a few. He lives in the old headmaster's house so there's no problem about time or travelling.

SUMMARY


Beat Instrumental has visited a great many studios in a great many places and this looks to be one of the best we've seen. The atmosphere is certainly conducive to creativity. Although there isn't the luxury of, say, a swimming pool, tennis court, horse riding stables or fruit orchards, there is a fully-

equipped 1973-style kitchen, as much fresh air and green fields as you can take, about 15 pubs in the very friendly village, fully centrally-heated bedrooms, bathrooms with fitted showers and an eating and resting place with a television set.

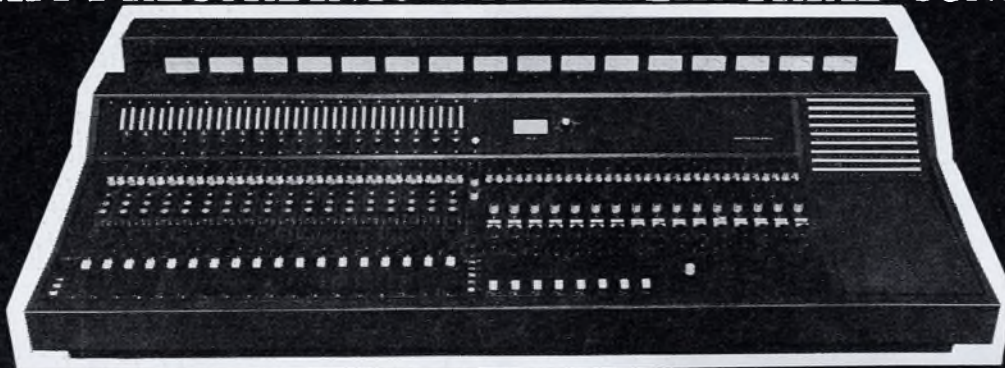
The studio opened for business last November and since then has recorded top Dutch band, Livin' Blues, Jellybread, Michigan Rag, Focus, Caravan, Spreading Eagle and the Dawn Valley Boys, as well as sessions with producers Phil Wainman, Terry Dane and David Hitchcock.

The full address and telephone number is: **28-30 New Street, Chipping Norton, Oxfordshire.** The telephone number is **0608 2684** from London and **Richard Vernon** takes the bookings.

BEAT INSTRUMENTAL'S STUDIO PLAYBACK COLUMNS ARE FURTHER BACK IN THIS ISSUE ... On Page 26

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ROCKING AROUND THE DOLE QUEUE

—A REPORT ON THE SAD
STATE OF BRITAIN'S
1956-STYLE BANDS



The Wild Angels: Britain's big earning R&R band

The other week a *Beat Instrumental* reader wrote in asking whether there was any money to be made out of playing rock and roll in the traditional style of Bill Haley, Chuck Berry, Fats Domino and so forth. Apparently he belonged to a local band who were getting bored with playing current chart and progressive material and wanted to change their approach.

We contacted rock 'n' roll authority, Max Needham, and this is his reply to Bill Morton of Bedford:

'It is possible to make money out of Teddy Boy Rock, but you won't be able to afford a £1,000-per-night suite of rooms on the ninth floor at the Inn On The Park in Mayfair.

'There are several groups playing traditional rock in this country, among them The Wild Angels, Rock & Roll Allstars, Shakin' Stevens & The Sunsets, House-shakers, Rock Of All Ages, Impalas, Crazy Cavan & The Rhythm Rockers and The Hellraisers. Most of them have a great deal of talent but, unfortunately, very little money.'

I spoke to Wild Angels' manager, Peter Adlo, and he echoed the views of most rock and roll group managers when he said: 'On the average, an ordinary rock and roll group can expect to earn £60 per gig, while a highly-established group like the Wild Angels are paid as much as £200. But needless to say, the cost of running a rock and roll band with an experienced road manager, publicist, and their own bus, is steep. I think it unlikely that many of the others will actually become as successful as the Wild Angels on the cabaret and college circuit. But this will not, however, discourage them from trying. What distinguishes the Wild Angels from the other Fifties-style groups is that they are a very professional group, without the hand-to-mouth worries that most of the lesser-known outfits seem to have. And only Shakin' Stevens & The Sunsets, among the groups of Adlo Artists' experience — which includes Bishop's Big Boppers, Houseshakers, and

Chapter — is comparable. Whether they realise it or not, publicity in its many forms has always had much to do with the success of rock and roll. Publicists, especially, have had great influence on the careers of rock groups, and this is one reason why a lot of the smaller pub-playing rock groups will never achieve the popularity that the Wild Angels enjoy.

Terry King, who operates a large agency in Wardour Street, and who arranged dates for the Rock & Roll Allstars before they disbanded, still arranges dates for Yakety Yak and the Magic Rock Band. And as he says so rightly: 'There will always be some traditional rock groups who will have to work the gloomy rocker clubs for most of their working lives. Although their performances and songs are both reasonably good, the groups don't move in any forward direction. Instead, they seem to be content to be simply "rocker" groups. There is nothing basically wrong with "rockers", I guess, but these days it is silly and unrewarding to have good rock and roll groups who won't buckle down and write some original songs. One of the major difficulties is that by the time these groups are earning £75 per gig they not only have many expenses like van hire, petrol, and hotels, but they cannot afford the high equipment repayments. If rock and roll groups were more together when it comes to saving some money, then maybe some of them would not be in the state they are today — you know, no proper equipment, no publishing deals, no record contracts, no publicity, and no money in the bank for emergencies. How else can you logically explain the constant splitting up of so many of these types of groups? Instead of splitting and reforming as fast as cats have kittens, rock and roll groups would be well advised to pause, think, and behave like professionals. The financial returns from Teddy Boy Rock, although not as rewarding as those of a contemporary rock group,

should not be overlooked.'

Despite their occasional failings, The Wild Angels, in any accurate evaluation of the current crop of 1950's rock groups, have to rate as **The** most successful. And pianist, Bill 'Wild Man' Kingston, puts the Wild Angels' success into perspective. He says: 'I am not complaining: we are making money and we want to make more. I can't deny that I have just purchased a luxury cabin cruiser for £6,000. Our drummer, Geoff Britton, has recently acquired a pad in Kent for £30,000; vocalist, Keith Reid, is currently buying a house in Surrey for £25,000. But, surprisingly, our lead guitarist, John "Higgy" Hawkins, is not buying a house or boat. He puts his money into property investments. I have intentionally mentioned these little "purchases" before discussing another side of the Wild Angels, and in particular what is obviously one of the South London group's major money-makers, our Decca record contract. How well we sound on record is a matter of opinion, but I can tell you that when we moved from B&C Records to Decca, we did get quite a sizeable advance. It was, by the way, a four-figure advance. I can imagine only three possible explanations for our success: (1) we have a manager and agency who work extremely hard on our behalf; (2) we have a personal publicist who is second to none; (3) our stage act is superior to any other purist rock group. Take your pick, but unless you are willing to travel, prepared to work bloody hard, and love rock and roll music, don't expect to make money out of Teddy Boy Rock and Roll. And, of course, no one expects even the Wild Angels to be all they might be musically; we're supposed to be visual at all costs, leap around like a bunch of wild greasers, make our movements sexy, and try not to lose the sound. And that's pretty much what we do for £200 per gig.'

Freddie Tillyer, the sax-playing leader of the Rock Of All Ages, is somewhat sad about the group's lack of

success. He says: 'We are one of the best semi-pro rock and roll crews in London, and yet our datesheet is blank and our pockets empty. We have been playing as a group in rocker clubs on weekends and holding down eight to six jobs during the week. The worst thing is not being able to get a reputable agency to handle us and doing £35 gigs in pubs. We'd love to be handled by a big agency and set for a long string of college and other dates. The only consolation is that one or two small record companies seem to be slightly interested. I'm anything but a tight-fisted person, but it really doesn't make sense to pay £6 twice a week for rehearsal rooms, particularly as the work is not coming in. Yet this is the only way of keeping a tight sound and trying out new numbers. At least it is better than the usual thing that a lot of struggling rock and roll groups do - which is practicing in their homes and this is not looked on with joy by their wives, families, and neighbours. Also, I wish that some of the music-paper writers would venture out of the Speakeasy to see us play, especially at the Fishmonger's Arms, in Wood Green. We are not the loudest rock and roll band, but the group is well worth hearing. Our performance is worthy in all respects, and the group's flashfire stage act is very visual and exciting. I can think of no other traditional rock group with us today who can perform Fats Domino-style rock and roll with the musical ability and style of the six-piece Rock Of All Ages.'

As a rock and roll group the Rock Of All Ages do not have the impact (and earnings) of, say, Shakin' Stevens & The Sunsets, or the Wild Angels, whose first performances were highly successful back in 1967. But I look forward to watching the Rock Of All Ages and other up-and-coming Fifties-style groups performing to packed houses to prove that Teddy Boy Rock does pay - at least enough to keep a lot of people happy.



▲ *Rock Of All Ages: Worried about lack of success*

▼ *Crazy Cavan And The Rhythm Rockers*



GUITAR REVIEW — LES PAUL TRIUMPH BASS

In the past few years, Fender have had the bass market pretty well sewn up, both on stage and in the studio. Although Gibson marketed a number of well-made guitars, they were found to have too much 'boom' for most uses, and the cutting treble sound of the Fender was preferred.

Gibson have now got wise to this and have produced their first real contender to the Fender supremacy.

It is called the Les Paul Triumph Bass. It has two low impedance humbuckers and enough controls to produce virtually any effect required, except the famous 'boom'.

Although the pick-ups are low impedance (which, incidentally, give a very clear, completely noise-free output) the transformer is incorporated in the guitar so that either a high or low impedance amplifier can be used.

Also on the control plate are master volume, treble and bass controls, a pick-up selector toggle switch, a three-position tone selector switch

and a phase switch.

Even on the warmest bass settings, the Triumph gives a very clear tone and comes out very well in session work.

The phase switch is the most fascinating innovation. With both pick-ups in operation, the switch enables the signals to be put in opposing phase, so giving a type of cutting treble which sounds remarkable at high volume on stage.

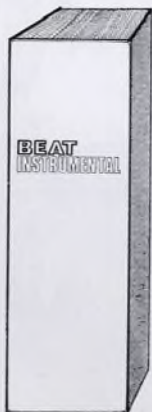
Obviously, a guitar with this degree of complexity takes a lot of getting used to, and a number of suggested combinations as starters are provided by the manufacturers.

Although this guitar is a short scale, it is worth noting that it has probably the best playing action you will find anywhere. It is beautifully finished in British Honduras mahogany.

Whether you play live or in a studio, this guitar is well worth a try, and once people get to hear it, Gibson will well and truly be in the professional bass market with a vengeance.



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album reviews

ALBUM OF THE MONTH



CARLY SIMON NO SECRETS ELEKTRA K 42127

Dear Miss Simon, I will make no secret of my love for you and your latest album. I wish I had one like it to review every day. How, please, did you manage to produce such a brilliant record? Was it, perhaps, because you had such people as Klaus Voorman, Jim Gordon, Jimmy Ryan, James Taylor, Nicky Hopkins, Jim Keltner, Bobby Keyes, Bonnie Bramlett and Paul and Linda (McCartney?) in on the sessions at London's Trident Studios? Or was it, maybe, because engineer Robin Cable was in top form? Anyway, your voice, lyrics and music are the best I've heard for many a month. There's only one thing wrong with it; it's too good and you may have difficulty in bettering it. Carole King had the same problems after *Tapestry*.

Tracks: Side One – The Right Thing To Do; The Carter Family; You're So Vain; His Friends Are More Than Fond Of Robin; We Have No Secrets.

Side Two – Embrace Me, You Child; Waited So Long; It Was So Easy; Night Owl; When You Close Your Eyes.

WEST, BRUCE & LAING

WHY DONTCHA

CBS65314

This album is superb. Jack Bruce is the best bass player I have ever heard and with Leslie West and Corky Laing, late of Mountain, he proves he is not even thinking of slipping. There is a lot of co-writing on the album, and the three are a very tight unit. All the material is produced by themselves and Andrew Johns. West is doing more rhythm work than before and it is interesting to note that even Bruce has started using a synthesiser. If you don't believe Bruce is the best bass ever, listen to the last 16 grooves on the first side and then try it.

Tracks: Side One – Why Dontcha; Out Into The Fields; The Doctor; Turn Me Over; Third Degree.

Side Two – Shake Ma Thing (Rollin Jack); While You Sleep; Pleasure; Love Is Worth The Blues; Pollution Woman.



AL GREEN

I'M STILL IN LOVE WITH YOU

LONDON SHU 8443

Although the romantic Al Green is getting a lot of recognition in his native America (he was recently voted that country's top male vocalist alongside Michael Jackson) he's not without followers here. There were enough, for instance, to get his *I'm Still In Love With You* single into the charts a little while ago. That track, incidentally, is the first one on this lively selection. Unfortunately, his latest single, *You Ought To Be With Me*, isn't but that makes no difference at all. There's a solid rhythm section featured and much notice should be taken of it if you're wondering how your soul band should be playing.

Tracks: Side One – I'm Still In Love With You; I'm Glad You're Mine; Love And Happiness; What A Wonderful Thing Love Is; Simply Beautiful.

Side Two – Oh, Pretty Woman; For The Good Times; Look What You've Done For Me; One Of These Good Old Days.

DON McLEAN

UNITED ARTISTS UAS 29399

Such thought obviously goes into each word that McLean puts down on paper that it is a wonder he manages to find the time to write the music as well. All the tracks are masterpieces in their own right but I'll only mention one – his latest single *Dreidel*. There have been many songs about the thing known as life cycle, but I think this one is the closest ever in summing up what I and a major portion of the world's population are about. His understanding of other people's moods and practices is uncanny. He says he feels his life is like a spinning top and asks: *'What can you show? Nothing of what you believe/and as you grow, each thread of life that you leave will spin around your deeds and dictate your needs/and as you sell your soul you sow your seeds'*.

Tracks: Side One – Dreidel, Bronco Bill's Lament; Oh My! What A Shame; If We Try; The More You Pay (The More It's Worth).

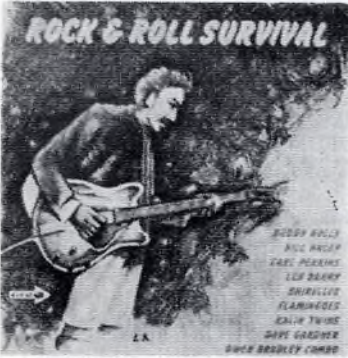
Side Two – Narcisissma; Falling Through Time; On The Amazon; Birthday Song; The Pride Parade.



DEEP PURPLE**LIVE IN JAPAN****PURPLE RECORDS TPSP 351**

Deep Purple almost got themselves into a rut through the release of such albums as *Fireball* and *Machine Head* which, let's face it, weren't too many worlds apart. For this one I could say: 'and now for something completely different' but that wouldn't do this album justice – even though it is something completely different. It's Purple at their best and rock at its finest. As the title suggests the tracks were recorded during their recent tour of the Far East. Four of them were recorded in two days in Osaka and two were done in Tokyo. Martin Birch engineered. The tracks come from previous albums. I'm almost convinced now that Ritchie Blackmore is one of the finest lead guitarists in the world and Ian Gillan reigns supreme in the vocal field. It's worth paying the £3.25 to hear them at work.

- Tracks:** Side One – Highway Star; Child In Time.
 Side Two – Smoke On The Water; The Mule.
 Side Three – Strange Kind Of Woman; Lazy.
 Side Four – Space Truckin'.

**VARIOUS ARTISTS****ROCK AND ROLL SURVIVAL****CORAL CPS 88**

Since when were 1-2-3 and *Cry Like A Baby* by Len Barry rock and roll songs? And I wonder how Irving Berlin, one of the all-time great composers of popular music, would feel about seeing his name on the songwriting credits list on one track? This is a rock and roll revival record that should never have been allowed to happen. The tracks here virtually come from the bottom of the barrel. Inevitably, *Rock Around The Clock* has been included, as has *Shake, Rattle And Roll*. There are so many good rock and roll songs about. Why doesn't someone do something about them and leave the lame ones alone?

- Tracks:** Side One – Rock Around The Clock; 1-2-3; Ladder Of Love; Peggy Sue; When; The Big Guitar.
 Side Two – Like A Baby; That'll Be The Day; I Wouldn't Have You; I Met Him On A Sunday; All By Myself; Shake, Rattle And Roll.

THE MOTHERS**GRAND WAZOO****REPRISE K44209**

On the inside of this cover is the legend of Cleetus Awreetus-Awrightus, the Funky Emperor, together with the illusionary arch villain, Mediocrates of Pedestrium, and many others. You either like or hate Zappa and his music. Nevertheless, there is a notable gathering of musicians on this album and the end product has a more orchestral flavour than one has come to expect in recent times. In fact it sounds more early than late. Incidentally, Uncle Meat gets a mention too.

- Tracks:** Side One – For Calvin (and his next two hitch hikers); The Grand Wazoo.
 Side Two – Cletus Awreetus-Awrightus; Eat That Question; Blessed Relief.

**THE SECTION****THE SECTION****WB K46191**

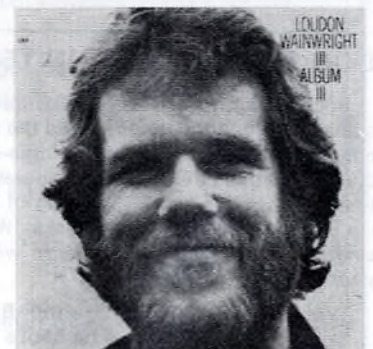
This is the first album by a newly-formed American band featuring Danny Kortchmar on guitar. Kortchmar has played on many James Taylor tracks and was in this country with him on this last tour. Ruus Kunkel also did sessions in this field on drums. The music on this album comes as a surprise as it is quite divorced from what you have heard them play before. With Craig Doerge on keyboards and Leland Sklar on bass, the music is very intricate and a little self-indulgent. None would deny the musical talent of the four though, and perhaps if the tunes had been a bit stronger it would have been hailed.

- Tracks:** Side One – Second; Same Old Same Old; Sporadic Vacuums; Dock Of The Bay; Holy Frijoles.
 Side Two – Doin The Meatball; Swan Song; The Thing What Is; Mah-Hoo-Dah-Vah; Zippo Dippo.

LOUDON WAINWRIGHT III**ALBUM III****CBS 65238**

Like many before him Wainwright improves with each album. Many of the lyrics and tunes on this album are reminiscent of Dylan in his writing heyday. There are exceptional session men backing up, which gives a much more palatable effect than lone singer songwriters otherwise achieve. This is a very good album to listen to carefully. If you are a performer, I highly recommend it for pinching songs off of.

- Tracks:** Side One – Dead Skunk; Red Guitar; East Indian Princess; Muse Blues; Hometeam Crowd; B Side.
 Side Two – Needless To Say; Smokey Joe's Cafe; New Paint; Trilogly (Circa 1967); Drinking Song; Say That You Love Me.





AL KOOPER NAKED SONGS CBS 65193

Yet another album by the one-time genius, Al Kooper. Unfortunately it seems to lack in guts, although the musicianship could never be questioned. If he has hard core fans they'll buy this but if he hasn't these naked songs will die of under-exposure.

Tracks: Side One – (Be Yourself) Be Real; As The Years Go Passing By; Jolie; Blind Baby; Been And Gone.

Side Two – Sam Stone; Peacock Lady; Touch The Hem Of His Garment; Where Were You When I Needed You; Unrequited.

ELLIS RIDING ON THE CREST OF A SLUMP EPIC EPC64878

Ellis are described as a 'raw-energy' rock band in the notes on the back of this album. The description is pretty accurate. They're little brothers to the Faces and the whole recording was produced by Roger Daltry of the Who. Most of the tracks were written by Zoot Money or Steve Ellis. Ellis (the person) was, of course, the one-time vocalist with Love Affair. This is an impressive debut album and bodes well for the future.

Tracks: Side One – Good To Be Alive; El Doomo; You're The Only Reason; Tune For Brownie; Your Game.

Side Two – Three Times Corner; Morning Paper; Wish I Was Back Home; Angela.



DUANE ALLMAN AN ANTHOLOGY CAPRICORN K67502

To quote from the free 20-page book given away with this double album; 'Duane Allman's guitar playing moved everybody who heard it, from fellow musician to fan, and in the all-too-short span of his recording career ('66-'71) he created a great legacy'. Part of that legacy is presented on this record. It includes 19 tracks which range from work he did with Wilson Pickett, Clarence Carter, B. B. King, Derek & The Dominoes and Aretha Franklin to the Allman Brothers themselves.

Tracks: Side One – B. B. King Melody; Hey Jude; The Road Of Love Goin' Down Slow.

Side Two – The Weight; Games People Play; Shake For Me; Loan Me A Dime; Rollin' Stone.

Side Three – Livin' By The Open Road; Down Along The Cove; Please Be With Me; Mean Old World; Layla.

Side Four – Statesboro Blues; Don't Keep Me Wondering; Standback; Dreams; Little Martha.

UNCLE DOG OLD HAT SIGNPOST SG 4253

Uncle Dog features the incredible Carol Grimes and the combination of her voice with the songwriting of David Skinner makes *Old Hat* an album worth listening to. Uncle Dog comprises Grimes on vocals, Skinner on keyboards, Phillip Crooks guitar, John Porter bass, Sammy Mitchell slide guitar and Terry Stannard drums. The sessions were produced by Bob Potter and engineered by Diga at Island Studios.

Tracks: Side One – River Road; Movie Time; Old Hat; Boogie With Me; We've Got Time.

Side Two – Smoke, I'll Be Your Baby Tonight; Mystery Train; Lose Me.

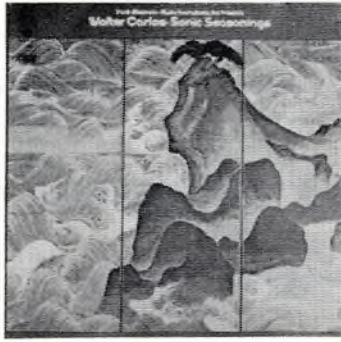


MY TIME BOZ SCAGGS CBS 64975

Boz Scaggs is some kind of legendary figure on the U.S. music scene but it's difficult to see exactly why after listening to *My Time*. Half of the album was recorded at CBS Studios in San Francisco and the other half at Muscle Shoals Sound in Alabama. There seems to be a lot of difference in the two sets of recordings and the Boz Scaggs of San Francisco is the more preferable. Best track – *Full-Lock Power Slide*.

Tracks: Side One – Dinah Flo; Slowly In The West; Full-Lock Power Slide; Old Time Lovin'; Might Have To Cry.

Side Two – Hello My Lover; Freedom For The Stallion; He's A Fool For You; We're Gonna Roll; My Time.



SPECIAL ALBUM OF THE MONTH

WALTER CARLOS SONIC

SEASONING CBS 77290

Walter Carlos first came to the ears of the public in 1968, when his album *Switched-On Bach* showed how the classics could successfully be treated in the medium of electronic music. In fact the record was hailed by some authorities as the record of the decade and is one of the best-selling classical records of all time. Carlos and his synthesiser did not stop there either, but went on to produce *The Well-Tempered Synthesiser* in 1969, which featured works by Bach, Monteverdi, Scarlatti and Handel. Turning to composition, he produced *Timesteps*, and the score to Stanley Kubrick's *Clockwork Orange*. Now comes *Sonic Seasonings*, a piece written in four movements. Each of the Seasons, Spring, Summer, Fall and Winter, has its own record side. As well as synthesiser, Carlos has used naturally-recorded sounds, such as thunder storms, birds, crickets, the sea, and howling winds. The result is brilliant vistas of mood music, each summing up the feeling of the seasons. *Sonic Seasonings* is an aural tapestry and is a thought-provoking combination of the natural and the synthetic. The recording methods used on this album are very unusual, the original tapes being put down on a Quadrophonic master and a special system used to make the stereo sound 'almost quad'. The system adds a lot more depth than a normal stereo recording, and could well catch on in the future. Carlos has always been one to successfully complete the improbable and despite the scepticism that many may view this record with, there is no doubt that it achieves its aim, and if, for instance, you play the summer movement, the sounds you hear actually make you feel warm. The next minute you can be unconsciously shivering with the howling winds of 'winter'. If you are interested in what is probably the most advanced music to date, this album is a must.

**NEXT MONTH IN BEAT
INSTRUMENTAL: THE
PREVIEW OF THE ANNUAL
FRANKFURT MUSIC TRADE
FAIR**



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

Back To Front – Gilbert O'Sullivan

RP – Mills. S – Audio International. E – Rynston. MP – MAM.

Black Sabbath Vol. 4

P – Meehan. S – Record Plant L.A. E – Caldwell/Smith. MP – Copyright Control.

Caravanserai – Santana

RP – Santana/Shrieve. S – American. E – Kolotkin/Larner. MP – Various.

Catch Bull At Four – Cat Stevens

RP – Samwell-Smith. S – Various. E – Various. MP – Freshwater.

Close To The Edge – Yes

RP – Yes/Offord. S – Advision. E – Yes/Offord. MP – Yessongs.

Don McLean

RP – Freeman. S – Record Plant. E – Flye. MP – Yahweh Tunes.

Doremi Fasol Latido – Hawkwind

RP – Hawkwind. S – Rockfield. MP – UA.

Foxtrot – Genesis

RP – Hitchcock. S – Island. E – Burns. MP – Charisma.

Glitter – Gary Glitter

RP – Leander. S – Mayfair. E – Hudson. MP – Various.

Homecoming – America

RP – America. S – L.A. E – Stone. MP – Warner Bros.

Made In Japan – Deep Purple

RP – Deep Purple. S – Live. E – Birch. MP – HEC Music.

Never A Dull Moment – Rod Stewart

RP – Stewart. S – Morgan. E – Bobak. MP – Various.

No Secrets – Carly Simon

RP – Perry. S – Trident. E – Cable. MP – Quackenbush.

Roxy Music

RP – Sinfield. S – Command. E – Hendrikson. MP – Buggane Music Ltd.

School's Out – Alice Cooper

RP – Ezrin. S – American. E – American. MP – American.

The Slider – T. Rex

RP – Visconti/Bolan. S – Various. E – Hansson. MP – Wizard/Warrior.

The Rise And Fall Of Ziggy Stardust And The Spiders From Mars – David Bowie

RP – Bowie/Scott. S – Trident. E – Scott. MP – Titantic/Chrysalis.

War Heroes – Jimi Hendrix

RP – Kramer/Jansen. S – Electric Ladyland. E – Kramer/Jansen. MP – Various.

Who Came First – Pete Townshend

RP – Townshend. S – Eel Pie Sound. E – Townshend. MP – Various.

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

GIRLS IN ROCK

When Jenny Haan moves on stage with Babe Ruth she does her own thing – jumps about, does the splits and generally gyrates.

'They can take it anyway they want,' she says. Make no mistake, Babe Ruth are a very good, live band, particularly the music of lead guitarist Alan Shacklock. Jenny's voice does the group justice, although her immaturity (she's only 19) does tend to show a little on stage.

Perhaps some time needs to pass before she ripens enough to really give the band her best. Her remarkable four-and-a-half octave range already sings with a soulful wisdom.

ENERGY

A great deal of energy comes from the band, and the music is very good. The number of encores they usually bring from the crowd is witness enough.

If you can say nothing else about Jenny Haan, you have to admit that she is dedicated to her job. When she left home at 17 she decided that she was going to be a rock singer and began to practice.

Not half an hour in the bath, but three hours a day, out in the fields singing to the cows. She practiced scales, increasing her range, and developing the power and energy in her voice.

It certainly seems to have worked as Jenny doesn't now seem to have any volume problems.

U.S.-BOUND

Jenny was born in Hendon, near London, in 1953, and moved around England until she was twelve, when her father's job took them to America. She left home over there and went to live with friends.

JENNY HAAN



She came back to England a year ago because she thought the music scene here to be stronger. She began to answer ads. for rock bands. The first was a disaster. 'I was very frightened and self-conscious. I was overwhelmed by the music and afraid of not living up to expectations,' said Jenny.

'WAILING'

The result was some 'horrible wailing sounds' and the band said that she could not sing. Undeterred, more ads. were answered until an audition with Shacklock – later to change their name to Babe Ruth.

Jenny claimed that she got the job despite 'competition from 50 other singers'. Rehearsals began in May of 1972 and things began happening very quickly soon after.

RSD

For the technically minded, the band have a new PA system designed and built by Rotary Speaker Developments, which has a 15-channel custom mixer, two bins, four horns and two JBL tweeters.

Lead guitarist, Alan Shacklock, plays a Fender Stratocaster with a 100-watt HH amplifier and 4 x 12 in. cabinet. Dave Hewitt plays a Fender Precision bass with a Marshall 100-watt stack, Dave Punshon an electric piano through 100-watt Marshall and Dick Powell a full kit of Premier drums. The inclusion of a brass section is also lively.

Babe Ruth began a college tour in January and a second LP – on Harvest – is due in July.

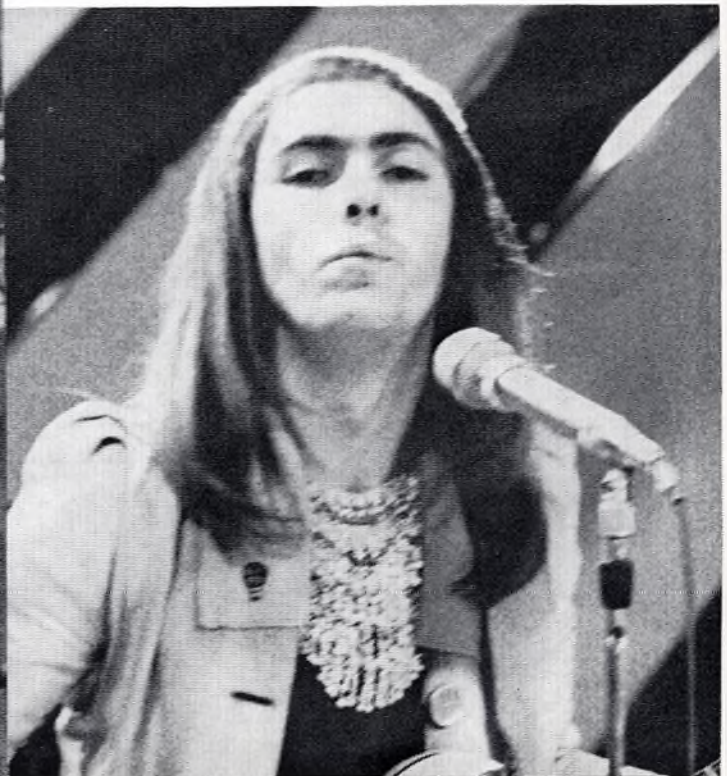
BY STEVE JACQUES



DAVE

How does a band find itself at the top of the rock pile? Sometimes it's luck, sometimes it's talent, sometimes it's just careful production with an eye for market research. With Slade, it's all of these, and they've managed to be refreshingly candid about it. This candour

and the infectious vigour of their live gigs probably explains why they are the darlings of a wide section of the public. It's hard to put down people who say that they genuinely want to be superstars and then bust their guts trying to do it by entertaining instead of leaving it to the



Super Zyn Cymbals:	Zyn:	15"	30-10	5334 13"	21-91	6220 President Lux	SELLOND	
352 12"	11-90	232 12"	9-00	5335 14"	24-32	Drum Kit	Congas:	
353 13"	13-90	233 13"	10-50	5336 15"	27-04	256-00	67001 Single Quinto	56-50
354 14"	15-90	234 14"	12-50	5337 16"	29-52	6230 President Nor-	67001 Case for Above	9-50
354P 14"	31-80	235 15"	14-00	5338 17"	32-15	mal Drum Kit	67011 Single Tumba	56-50
355 15"	17-90	236 16"	15-50	5339 18"	34-70	6240 President Jazz	67611 Case for Above	9-75
355P 15"	35-80	Tam Tams:		5340 20"	39-76	Drum Kit	67201 Single Tumba-	56-50
356 16"	19-90	728 28"	on app	5341 22"	44-75	6206 Multisound Tun-	dor	56-50
358 18"	23-90	730 30"	on app			able Tom-Tom (14"	67621 Case for Above	11-50
358S 18"	24-90	727 stand	14-90			x 14")		
360 20"	27-90			KENNY CLARKE (pairs)		6209 Multisound Tun-		
360S 20"	28-90			5215 13" - 14" High		able Tom-Tom (16"		
362 22"	34-90			Hat (per pair)	38-16	x 16")		
Zyn:				5216 14" - 15" High		6203 Rapid Hi-Hat	SIMMS-WATTS	
272 12"	3-45			Hat (per pair)	43-31	Stand	ASBA	
273 13"	4-10			5243/2 13" (per pair)	35-64	6204 Rapid Bass	Wood Shell Series:	
274 14"	4-75			5244/2 14" (per pair)	40-68	Drum Pedal	22 x 14" b.d.	105-30
274P 14"	9-50			5245/2 15" (per pair)	45-94	6205 Rapid Snare	20 x 14" b.d.	103-94
275 15"	5-50			5246/2 16" (per pair)	50-58	Drum Stand	16 x 16" Tom-Tom	103-94
275P 15"	11-00					6201 Metal Snare	14 x 8" Tom-Tom	58-05
276 16"	6-75					Drum (5 1/2" x 14")	13 x 9" Tom-Tom	58-05
278 18"	8-90						12 x 5" snare	103-94
268S 18"	9-00						Metal Shell Asbasteel Series:	
280 20"	11-20						22 x 14" b.d.	118-80
269S 20"	11-30						16 x 16" Tom-Tom	116-11
282 22"	13-90						13 x 9" Tom-Tom	52-11
Heavy Pairs Super-Zyn:							14 x 5" snare	103-94
374 14"	34-80							
375 15"	38-80							
376 16"	42-80							

BEAT INSTRUMENTAL'S GUITAR PRICE GUIDE

PLEASE NOTE: ALL PRICES ARE RECOMMENDED RETAIL SELLING PRICES AND ARE SUBJECT TO ALTERATION BY INDIVIDUAL STORES.

BOOSEY & HAWKES	1324 Folk	19-50	4448 Elec	22-69	849 12/s Folk	42-40	TF200 Elec	43-95	Balladeer 12/s Folk	234-72
ANGELICA	1325 Folk	21-50	Jet Elec.	49-15	850 Folk	70-20	SE2T Elec	35-45	Glen Campbell Folk	216-00
2841 Classic	*10-15	DALLAS ARBITER	Jet Bass	55-25	MUSIMA	11-50	SE2B Bass	41-75	Glen Campbell 12/s	262-80
2842 Classic	*12-15	DALLAS	Florentine Elec	74-71	1612N Folk	11-50	SG2T Elec	48-60	Folk	170-00
2851 Classic	*17-15	Dallas Jumbo	Scimitar Bass	35-97	1612S Folk	11-50	SGIB Bass	46-55	ROSE-MORRIS	
2853 Classic	*19-75	Dallas XII	Hawaiian	43-14	1600 Folk	13-50			Kansas Folk	7-85
2855 Classic	*25-25	FENDER	Performer Folk	17-67	1627 Folk	18-75			15-11 Folk	5-58
2857 Classic	*22-50	Jaguar Elec.	Dallas VI Folk	24-66	1634 Folk	24-50			Dulcet Classic	12-60
2845 Folk	*17-00	Jazzmaster Elec	Artist Folk	26-37					Constanta Classic	8-55
2846 Folk	*24-30	Stratocaster Elec W/	Artist VI Folk	29-42	ZEN-ON				Top Twenty Elec	25-60
2847 12/s Folk	*27-90	Trem	Artist XII 12/s Folk	30-67	W160 Folk	49-15			Top Twenty Bass	32-83
2871/0 Folk	*50-40	Stratocaster Elec	Professional VI Folk	39-10	W300 Folk	55-35			SHAFESBURY	
2872/0 Folk	*79-20	Telecaster Cus./Elec	Cossack Folk	5-74	W200 12/s Folk	52-25			00 Elec	73-00
2873/0 Folk	*108-00	Telecaster Stan./Elec	Jedson 1P. up	16-24					65 Elec	69-30
2875/0 Elec	*63-00	Jazz Bass	Jedson 2P. up Bass	19-51					66 Bass	71-50
2876/0 Elec	*54-00	Precision Bass	Jedson Semi Acc.	24-32					3302 Resonator	44-00
2878/0 Bass	*63-00	Telecaster Bass	Jedson Jet	52-70					3303 Resonator Jm	48-00
(All prices * subject to		Telecaster Bass	Jedson Jet Bass	59-25					SUZUKI	
7 1/2% increase)		Bass VI	Jedson Scimitar Bass	38-55					3060 Classic	82-60
DI GIORGIO		800 10/s P/steel	Jedson Hawaiian	46-17					3055 Classic	57-60
Signorina Classic	*27-75	2000 10/s P/steel	Jedson Performer	18-92					3054 Classic	31-70
Estudante Classic	*29-60	400 P/steel	Jedson Artist Folk	28-25					1665 Classic	23-40
Classico Classic	*37-00	Shenandoah 12/s Folk	Jedson Artist Jumbo	31-61					1664 Classic	21-70
Tipo Autor Classic	*48-00	Mustang Bass	Jedson Artist XII	32-88					1663 Classic	18-55
Bel Som Classic	*59-20	Semi-Acoustic Tele-	Cossack	6-76	KASUGA					
Vibrante Classic	*74-00	caster Elec	TORRE		G.85 Classic	29-65				
(All prices marked *		Rosewood Telecaster	Torre Student	9-90	G.100 Classic	32-95				
subject to increase of		Elec	Chica	11-05	G.160 Classic	43-45				
7 1/2% until further no-		Telecaster Blond Elec.	Scala	12-76	G.160 Classic	45-10				
tice, due to floating Z)		Trem.	Classic	12-76	FG.250 Flamenco	61-60				
HARMONY		Musicmaster Elec	Supremo	13-54	W.10 Folk	31-20				
Flat Top	52-50	Musicmaster Bass	Spagna	15-39	W.13 Western	36-25				
Jumbo Folk	*63-90	Fretless Bass	Viva	21-34	F.15 Folk	38-25				
Jumbo de luxe Folk	*90-00		Granada	24-80	T. 15 12/s	40-15				
(*Plus 7 1/2% surcharge)		FRAMUS			W.17 Western	44-25				
VARSITY		5/194			T. 20 12/s Western	51-15				
Metal-strung Student	*8-10	J/113			F.200 Folk	53-10				
Nylon-strung Student	*9-00	5/198			W.250 Western	60-50				
(*Plus 7 1/2% surcharge)		5/196			T.300 12/s Western	65-95				
VITTORO		Stereo Elec.								
Small Classic	*9-99	J/370			PALMA					
Full-size Classic	*16-25	J/155			40FD Folk	10-90				
(*Plus 7 1/2% surcharge)		5/120			60N Classic	12-65				
		5/380 Bass			WJ127 Western	21-00				
		5/355			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	19-70				
					G.706 Classic	29-05				
					800 Classic	27-85				
					I200 Classic	35-20				
					FL202 Folk	25-25				
					FW.502 Western	39-15				
					FW.504 Western	49-50				
					FW.505 Western	49-50				
					W.513 12/s Western	47-85				
					ZENTA					
					PI Elec	18-65				
					FT1 Elec	21-95				
					FT2 Elec	28-05				
					FT20B Bass	41-25				

Lied TD100, 100w amp	166-21
Lied Bass 100, 100w l/b/o	147-47
Lied TD160, 160w l/b/o	231-47
Lied 200 super, 160w l/b/o	256-67
Lied 200 bass, 160w l/b/o	231-47
B50, 50w cab	67-20
B60, 60w cab	82-13
Lied 100B, 100w cab	166-12
B150, 150w cab	176-40
San Remo, 200w cab	214-67
Lied 160, 160w cab	40-00
J8, 30w combo	74-48
Tempest 25, 25w combo	64-48
Didactic 6, 35w combod/p.a.	99-00

DJ ELECTRONICS

DJ Group 300, 150w amp	120-00
DJ Group 300, 150w slave amp	110-00
DJ100, 100w slave	54-45
DJ105, 30w p.a. amp	45-10
DJ705, 70w p.a. amp	69-30
DJ500, 50w p.a. amp	61-87
DJ700, 70w p.a. amp	74-25
DJ1000, 100w p.a. amp	86-90
Discmaster, 100w slv.	65-50
Prince, 50w cab	40-00
Consor, 100w cab	60-00
Majestic, 100w cab	80-00
Sovereign, 100w cab	90-00

ELECTROSONIC

Custom-built, prices on application

GEN. EL. MUSIC

LEM & GEM

Baby Lem mixer amp	193-00
LP 60, cab	89-00
LG 100, cab	144-00
LG 300, cab	209-00
Pro Lem mixer	148-00
Power Module, 100w	82-00
Power Module, 180w	112-00
Lem 911, bass amp	258-00
Lem 912, guitar amp	268-00
Venus G20	42-00
Mars G30	59-00
Mars GR30	76-00
Saturn GR50	129-00
Saturn B50	62-00
Bass 80	148-00
Explorer 80	152-00
Vanguard 60	149-00
Variosound R80	268-00

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
Folder 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
Tilker 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 1 x 12 in.	105-23
Z.50 R/8507ex, as previous + reverb	131-86
CD.15.SN, 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
ADM 60/3, 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	50-00
LS 412, col	75-00

LING DYNAMICS

ALTEC Altec 1210AX, 100w p.a.	360-00
Altec 1212AX, 100w p.a.	300-00
Altec 1214AX, 100w p.a.	360-00
1220 AX mixer price	N/A
2 x 12G, 150w	135-00
2 x 12GH, l/o/p.a., 200w	150-00
2 x 15G, l/o/p.a., 200w	170-00
2 x 15GH, l/b/o, 300w	185-00
2 x 15B, b/o, 200w	200-00
2 x 15BH, b/o, 300w	215-00
1208/1A, 100w bass bin	130-00
1208/1B, 100w bin + amp	260-00
1208/2A, 30w horn enc.	160-00
SC Guitarist, b/l/o, 147w (British)	120-00
Power Module, slave, 85/100w (British)	75-00

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 bass sys.	N/A

MACINNES

CROWN INT/AMCRON ICI50, stereo pre-amp	128-00
D60, 60w amp	97-00
D150, 140w amp	199-00
DC300, 340w amp	360-00
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	139-00
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:

1980, 150w	131-50
1990, 100w export only	112-00
2038, 60w export only	112-00
2032, 100w	141-50
2033, 120w	68-50
2045, 60w	115-00
1935-1935B, 100w	140-50
1960-1960B, 100w	165-50
1982-1982B, 200w	109-50
1979-1979B, 200w	128-00
2053, 100w	262-00
2054, 125w	153-00
2056, 250w	153-00
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
2055, 125w PA cab	401-00
2057, horn unit	137-00
2052, lead/organ, 125 watt cab	153-00
2053, lead/organ, 100 watt cab	109-00
2054, lead/organ, 125 watt cab	128-00

250W STACK BOX 4 X 15

250w stack box 4 x 15	198-00
Reflex box 2 x 15	180-00
Bass box 1 x 18	98-00

250 GUITAR AMPLIFIERS:

4-12G-1	346-10
4-12G-2	387-32
4-12G-4	428-59
2-15G-1	346-10
2-15G-2	387-32
2-15G-4	428-59
2-15A-1	407-94
2-15A-2	449-23
2-15A-4	490-47
2-15L-1	428-59
2-15L-2	468-83
2-15L-4	511-08
2G+1H-1	409-20
2G+1H-2	450-27
2G+1H-4	491-70
2A+1H-1	471-07
2A+1H-2	512-33
2A+1H-4	553-56
2L+1H-1	491-70
2L+1H-2	532-96
2L+1H-4	574-20

250 BASS AMPLIFIERS:

2-15B-1	346-10
2-15B-2	409-20
2-15B-4	420-37
3-15B-1	520-57
2-D140F-1	449-23
3-D140F-1	563-90
1-188Horn-1	397-24

500 BASS AMPLIFIERS:

4-15B-1	591-96
6-15B-1	718-17
4-15AB-1	740-46
6-15AB-1	940-90
4-D140F-1	798-18
6-D140F-1	1027-56
2-18B-1	694-24

150 GUITAR SYSTEMS:

2-12G-1	245-46
2-12G-2	276-36
1G+1H-1	288-34
1G+1H-2	319-29

J/212 - cab	51-62
J/212 G cab	64-80

RSE

RSE Model 3, 300w amp	N/A
RSE Model 4, double bass horn cab	N/A
RSE Model 5, single bass horn cab	N/A
RSE Model 6, mid/treble horn cab	N/A

SAI

3 x 10 in. col	70-00
4 x 10 in. col	87-00
1 x 12 in. cab	67-50
2 x 12 in. cab	97-00
4 x 12 in. cab	170-00
4 x 12 in. M.	87-50
4 x 12 in. H.	97-50
4 x 12 in. M slope	87-50
4 x 12 in. H slope	97-50

SELMER

Zodiac 50 SV	79-75
Zodiac 100 SV	99-00
Compact 15 SS	39-90
Compact 30 SV	82-50
Compact 50 SV	129-00
PA 100/4 SV	129-00
PA 100/4 SV	94-00
Treble 'N' bass 100 SV	83-00
Treble 'N' bass 50 SV SVR	75-00
Chiefain 200 amp	149-00
Chiefain 100 horn enc.	95-00
Chiefain 100 bass cab	95-00
Chiefain unit comp	329-00
Goliath 100 Mk II	69-50
Goliath 50 Mk II	62-50
All-purpose 100	99-00
All-purpose 50	68-00
TV 60 PA col	73-00
TV 35 PA col	44-00
TV 20 PA col	55-00

SIMMS-WATTS

Ike Isaacs Pro combo	144-15
Ike Isaacs Pro reverb	159-65
PA70 amp	76-72
PA70 col (pair)	85-25
PA cols 4 x 8	103-00
API100 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	