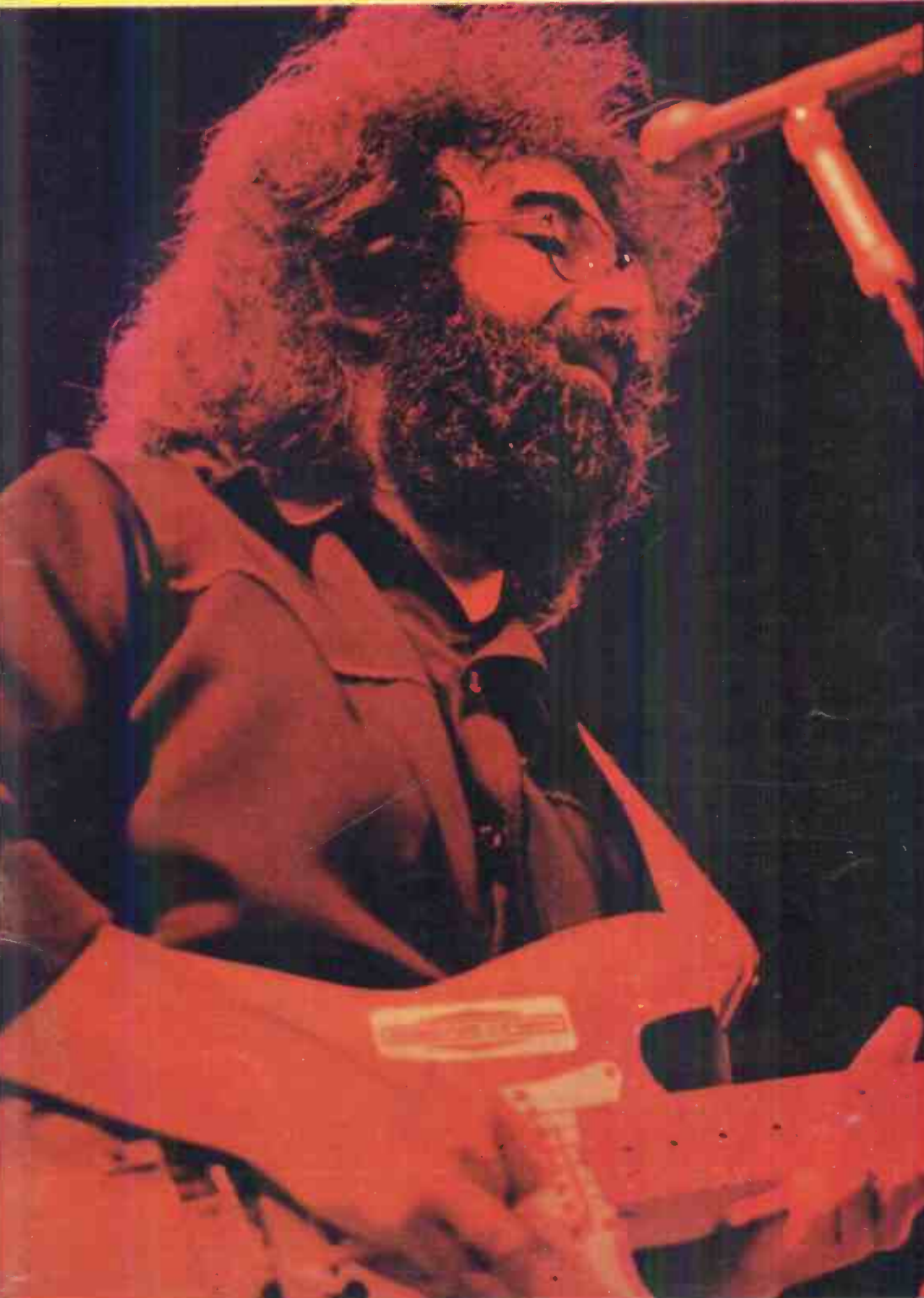


# BEAT

JUNE 1972 25p

AND INTERNATIONAL  
RECORDING STUDIO

# INSTRUMENTAL



**GRATEFUL DEAD:  
OLDER  
GENERATIONS'  
T.REX?**

**BRENDA LEE:  
SHE'S BACK**

**KEEP ON  
TRUCKIN':  
B.I. ON GROUP  
TRANSPORT**

**MARC BOLAN:  
TOP OF THE  
GUITAR PARADE**

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# BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

No. 109

JUNE 1972

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## EDITORIAL

Last month Les Harvey died. A promising career, as lead guitarist with Stone the Crows, was tragically cut short. He was electrocuted on stage in front of a thousand people.

Les will be remembered throughout the rock music world for his gifted and inspirational musicianship. But I hope he will also be remembered for the way he died. The music business can ill afford to lose people like Les through such accidents. And he wasn't, of course, the first musician to die in such a way.

The attitude of 'it can't happen to me' is as common in the the music world as in any other branch of life. There will always be accidents, of course – but there's no excuse to take needless risks. And I don't believe *anyone* who says he's never taken a needless risk. He probably has simply failed to realise it.

I've been as guilty as everyone else. In my days as a roadie I used to get to a gig, find I hadn't got the right plug on the connection board and resort to the old 'matchstick' trick – jamming the wires into the socket with the aid of a screwdriver and a box of Swan Vestas. I used to take a roll of Sellotape to insulate a connection, because I couldn't find my insulating tape. And my circuit testing, at least in the early days, was of the 'prod it and see if it sparks' variety.

Looking back, I cringe when I think of some of the risks I took. Because I've since found out exactly the risks I was taking. The DC voltages and current carried by some pieces of equipment are enough to kill a horse. Or – and I'm not being facetious – a rock musician.

The point is that the amplifiers and instruments that are so familiar to the musician as 'equipment' are, in fact, potentially lethal. All it needs is an earth connection to come loose and the musician will be handling enough juice to cause, at the very least, a serious accident. It doesn't matter whether the current can be measured in amps, tens of amps or thousands of amps. The end result, when the circuit is no longer safely insulated, is exactly the same.

So an awareness of safety – and the patience to check the equipment – are as much part of musicianship as 'getting the music together'. The old matchstick trick might work nine-hundred-and-ninety-nine times out of a thousand. One day it won't.

John Bagnall, Assistant and Technical Editor.

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LEGEND OF THE DEAD

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# THE LEGEND OF THE DEAD

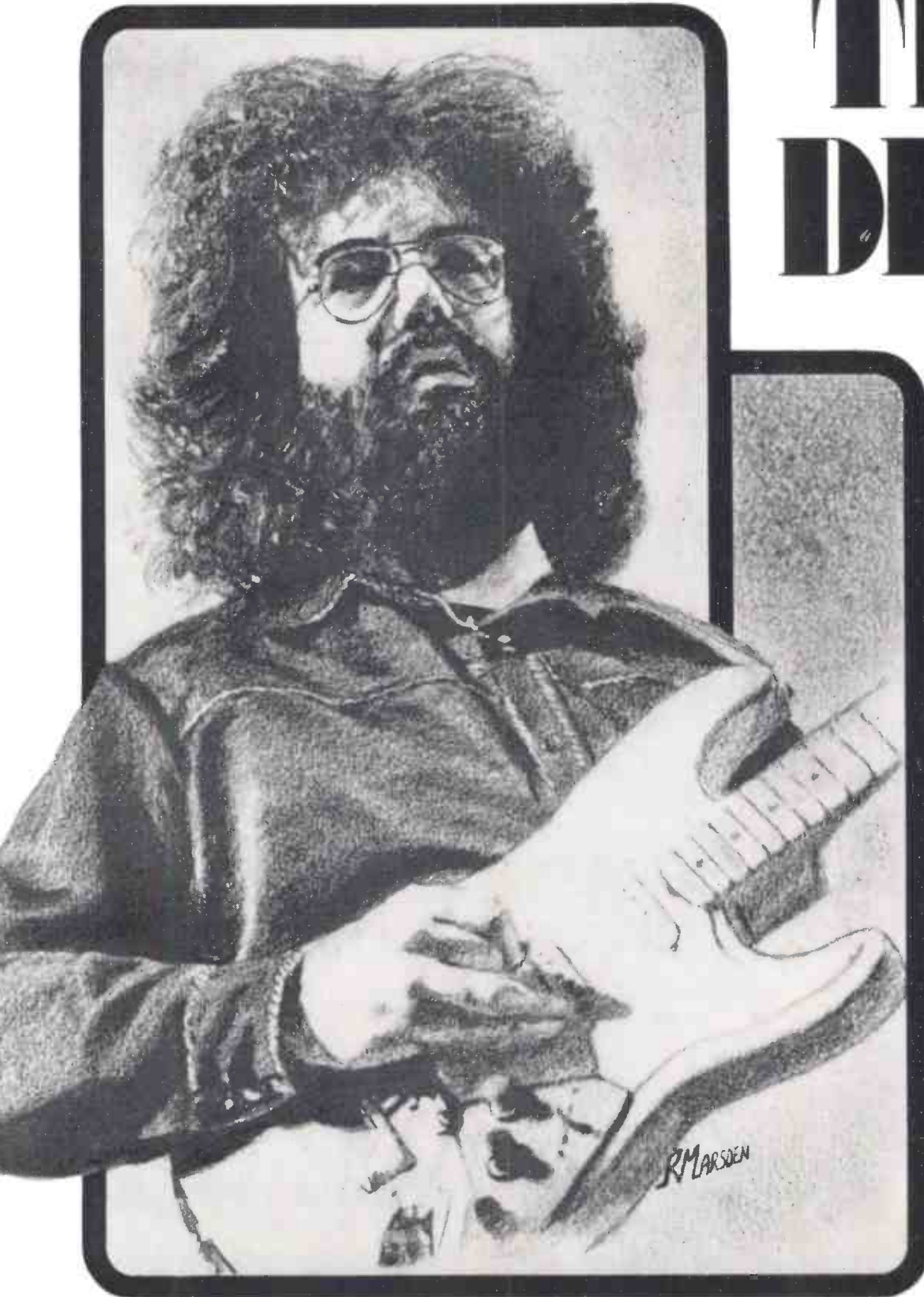
By **STEVE TURNER**

Although the Grateful Dead are a rock band, they've almost been turned into an institution, a way of life over the years since they came together in the mid sixties.

The Dead's drummer is a young man named Bill Kreutzman, who's been Gratefully dead now for six years. 'The Dead is just some kind of contact that we try to make with an audience of people,' he began explaining before he stopped to think. 'When you're inside it's a hard thing to say.'

I'd been hearing the legend of The Dead for a few years before meeting them. At first it'd been a name which was lumped together with Quicksilver Messenger Service, Jefferson Airplane, Seeds, Moby Grape, Buffalo Springfield and Love and sent to England in a package marked Flower Power. Then Tom Wolfe immortalised them in his fine report on the birth of acid culture *The Electric Kool Aid Acid Test*. The Kool Aid was a soft drink to which the acid was added at a giant rock ball where the Dead provided the Electric. Garcia's current 'old lady' is one of the book's heroines - Mountain Girl.

The rest of the Dead's importance had been revealed and explained to me by young Californians to whom they've been father figures of some sort. The Airplane



and The Dead seemed to form two-thirds of an earthly trinity who'd come along to replace the Holy Trinity. It's never really been what they've said that's made them so important to many young Americans, but... you know man... it's like... The Dead! The medium becomes the message!

For this reason it's very hard to talk to the band about what 'they're saying'. 'We're not preachers' they kept telling me. Then on the other hand they'd emphasise, 'we just play rock 'n' roll'. Both Bob Weir and Jerry explained that as musicians they really had no qualifications to expound theories on spiritual and moral issues. They would have agreed that a factory-hand has just as much right to express his views to the world as has a labourer who happens to work with a machine called a guitar. 'Apparently for some reason, people think that musicians have some authority,' said Bob. 'It's just the way it's come about. They

must think that as his playing makes me feel good then his talking must make me feel good too. I think that if I was left to my wits as a politician, I'd fail drastically - we all would. All we really do is play.'

### Orgasmic

When they actually take to the boards the last statement begins to show it's truth. The only words that seem to matter are those which are projected on the screen behind them - *Welcome To The Grateful Dead*. Then the music begins to pound out. Garcia's guitar soars high and the legend becomes life. When they played at Wembley recently, it seemed as though people were applauding the mythology rather than the reality. The music never seemed to get off the ground, and the crowd reacted mostly to the pure fast rock numbers which were few and far between. It was an evening of anticlimaxes, but the crowd seemed to be enjoying a col-

lective orgasm. Again, it was the fact that the Dead were more than a group. They were the message without words.

Bill explained the beginnings of the band: 'I've been in the Dead for around six years now. Me and Jerry were both teaching in a music store in Palo Alto and we just got together as a group. Our first gigs were in small pizza bars in the area. We were playing rock 'n' roll mostly I suppose.' Although they've 'come a long way' since those days, both Jerry and Bill still frequent the small bars and play their music there. 'I like the small bars where you get no response at all,' said Jerry chuckling. 'It frees you tremendously when no-one cares what you're playing. I go there to satisfy a kind of perverse curiosity. I like those bar scenes!'

### Haight Ashbury

As the band grew up and entered the publicised era of their lives, they all moved

into the same house in San Francisco - 710 Ashbury. It became one of the most famous homes on the West Coast, but now things are different. 'It didn't fall apart it just grew apart,' explained Bill. 'A lot of us got small ranches and things. Instead of going out and feeling the concrete under our feet, we wanted to be able to take a gun and shoot tin cans from our back doors. A lot of us had learned a lot and had grown up.'

One subject that seems to go hand in hand with any mention of Grateful Dead Culture is acid. When in England the hotel room was buzzing with the mention of the magic chemical, and an official-looking hash pipe was passed around constantly. The Dead's lyricist, Bob Hunter, was one of the first people to experiment with LSD during a hospital experiment before it was registered as a dangerous drug. Around the same time the whole of the band took part in some of the original West



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Coast 'happenings', where acid was the latest thing to hit the *avante-garde*.

## Brain Damage

Bob Weir was careful to explain that they never tried to play or record while tripping out. 'One thing acid may do for a musician,' he explained, 'is that he may drop his inhibitions and it will help stimulate his creativity. I don't know whether it has anything to do with the music, but I think it does enhance the player's enjoyment of what he's doing.' Although Bob felt that someone on a trip may well feel he's reaching great heights of musical creativity, a recording of the event when played back to the player would only prove that the feeling was totally subjective. Similar experiments with artists have come up with the same result.

Later on in our conversation Bob happened to make mention of what he termed 'psychedelic derelicts' — people who'd been permanently damaged by acid. As he and the Dead appear to encourage the use of a drug that has damaged so many, and are idolised by the same people, I asked him what he felt when he came across these 'derelicts'. 'I'm sorry to see it,' he said. 'I try to set an example of some sort of temperance. I believe that as a group we

exhibit a certain amount of temperance.' I suggested that one man's temperance might be another man's damage, and he agreed. Fortunately the members of the Grateful Dead are a strong set of personalities and have been able to control their use of psychedelics. There's no room in the record business for a derelict.

At one time it seemed as though acid was looked upon as the new Messiah — coming to us in an age of spiritual emptiness to 'feed our heads' and thereby change the world. John Lennon, who now openly supports the I.R.A. was singing *All You Need Is Love*. Something went wrong in between though. 'Yes, something did go wrong,' admitted Bob. 'I think it can be partly attributed to the U.S. clampdown on marijuana. When this happened people began dealing meths and smack. It took up less space, anyway, and was much harder to police.' As to the Grateful Dead's position in all this: 'The only thing worth doing is playing music — not preaching drugs. I would caution anyone who was considering dope to be careful in any case.'

## Playing Religiously

Playing music. 'If there's such a thing as religion in my life it's playing,' said Bob. 'We try to have the

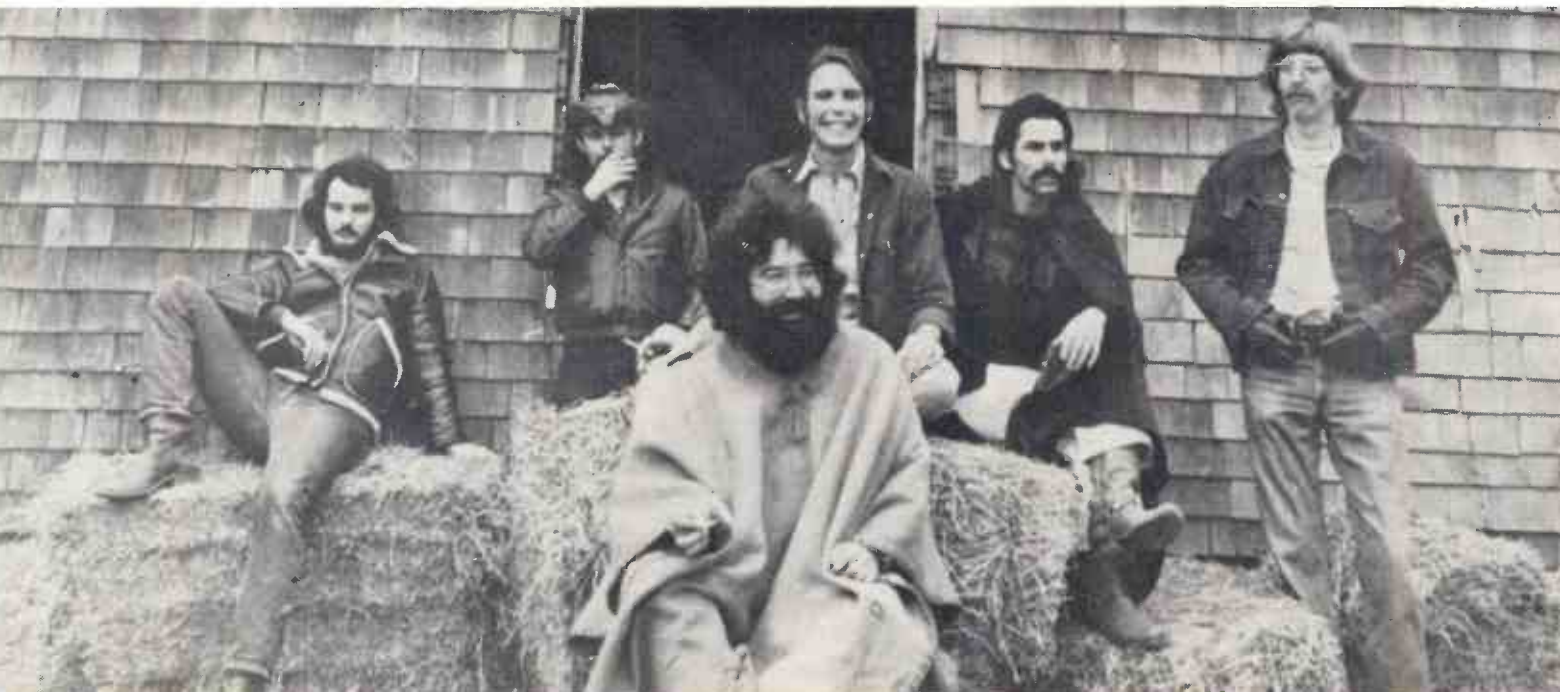
most diverse range of music possible. The soft rock era is not over for us, nor did it really begin. It's always been there.' The Dead began getting into softer sounds around the same time that Crosby, Stills and Nash put out their superb first album. Garcia and Stills and Nash and Weir and Crosby are interchangeable members of the L.A. music scene and play regularly on each other's albums. 'It more or less boils down to physical proximity,' said Bob. The fact that the Dead softened up after C.S. & N's first album was through direct influence. 'What happened there,' explained Bob, 'is that Crosby and Stills were hanging in and around San Francisco and we were amazed how they sung together.'

'Because of that we realised we'd been neglecting one side of our music and that was singing in harmony together. So we decided to develop our vocal harmonies and that whole side of our presentation.' These developments became two albums: *Workingman's Dead* and *American Beauty*. On these ventures, Garcia was often to forsake his familiar lead guitar sound for the unique countrified sound of his ZB custom pedal steel guitar. However, for the Dead this was just one gear that their music had to be driven in for a while. There's no real *direction* but just a progression

through the many moods that music is able to express. Bill put it this way: 'We want to try and drive this car with 10,000 gears and so far we've only used about twenty. That's twenty different styles of music.'

Every concert that they perform is recorded so that the band can all listen to and criticise their own music. 'This is not done on 16-track but on 2-track stereo,' Bill told me. 'Then we listen to the tapes and scrutinise what we've been playing. Sometimes we surprise ourselves at what we've played!' Bill drew a parallel with what they're doing to American football teams who watch instant replays so that they can improve their performances. 'We listen to see how we can correct ourselves. Maybe we listen and the whole feeling of our performance has been wrong. It never hurts us to play it back. Not only do we learn about playing, but also about recording techniques.'

The Grateful Dead's criterion for a performance? 'If it gets you off when you play it back — that's good,' said Bill. 'That's really what the Dead are about — good old "getting it off". Plenty of people got off on their music at the Empire Pool, Wembley and the scenes they created were not far removed from those a few weeks earlier when T. Rex was the attraction.



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This is a story about David Rees or David Rees and his band, or, The David Rees Band. 'The name's flexible,' said David who's long since tired of correcting the mistakes made by the producers of fly posters. 'When the

album comes out it will be as David Rees and then I'll list all the people who've helped on it. I'll also include the sound engineer and light operator.'

Although the name is flexible the band itself has only

suffered one change. That came when lead guitarist David Creech left in order to study classical guitar. He was replaced by Mick Wayne who was able to inject eight years of playing experience into the band. Pianist, Terry Butter, bassist Mick Paul and drummer Nick Brotherhood remain the constant membership.

### HISTORICAL INTEREST

Mick is a man with a history. His first pro. band was Mick Wayne's Blues Orchestra which included John Renbourn, Sandy Denny and Jimmy Page. This outfit turned into The Outsiders of which Johnny Almond became a member. 'It was around 1967 that I joined a group called the Hulabalos,' he remembered. 'I became the lead guitarist and lead vocalist. We ended up doing a month at the Athens Hilton and going on to play for the the Shah Of Persia. We actually played at the Palace in front of Queen Farah.' However, this splendour was only to be a temporary environment. 'A week after playing for the Queen of Persia I was back in Hull and on the dole.'

### THE PRINCE

In an attempt to get himself work Mick came up to London and through Viv Prince, who he's already known from an earlier period, was able to land himself a job with The Bunch Of Fives. This band eventually became Juniors Eyes. 'By that time I was doing quite a lot of sessions for James Taylor. I played acoustic 12-string on the recording of *Carolina On My Mind*. Then I worked on *Space Oddity* for David Bowie and Juniors Eyes turned into a sort of backing band for David. He had a lot of things he wanted to do but we also had a lot of things we wanted to do. That was when the split came.

### EXPANSION

'All the grievances came to a culmination. It was Christmas, 1970, when the whole thing fell apart. We

weren't getting anything together musically or financially.' Juniors Eyes, minus Mick, went on to become Quiver while Mick split for L.A.

He only knew three people in the States – Cocker, Chris Stainton and Juniors Eyes' producer, Denny Cordell. Just prior to leaving England Mick had raised some money through an exhibition of his own art and it was with this finance that he was able to rent a place in Laurel Canyon – a house once used by Graham Bond. He began expanding his musical career Stateside by doing some session work for Tamla Motown. Then he was able to record his own album for the Shelter label – a recording which has still to be released.

### SOUL BROTHERS

'Eventually I got a band together. They were all soul brothers apart from myself and we were the Mick Wayne Blues Band again!! I was also still doing session work. I did one for Gloria James who wrote a lot of the material for The Jackson Five. I did some things for Carole King and some jazz things with Les McCann and Don Ellis. I also did a lot of sessions with Chris Stainton and Jackson Browne.

### BACK TO U.K.

'I came back to England after about ten months over there and began session work with Cocker and then Ringo. Then I was with Titus Groan for a while.' After leaving Groan Mick joined up with David's band. I asked him how he felt after having worked with so many top artists having to do the circuits again: 'A lot of it was that I wanted to get away from my own songs which I'd been doing since 1964. I wanted to channel myself into someone else's work – something which I wasn't ready to do with David Bowie.

'If you're doing sessions all the time you end up with nothing to relate to over a period of time. There's no-

# The spark of

# DAVID REES





thing that you're contributing to and which you can watch grow over the years. The whole thing about a permanent band is to get a musical relationship, one in which you get sparked off. When I joined it was for the potential more than for the music — it has a vast potential. David's lyrics are very good. No . . . more than that . . . they're excellent. The group are compatible musically and personality-wise. The musical conversations that we're getting into now are so incredible. It's a group which is just getting so much better every day it grows up.'

At the moment David is awaiting the release of the band's first single to be released through Phonogram. It's to be titled *Mad Jack Mitchell And The Mighty Flyers with Choirs Of Oblivion* on the B side. Both these tracks will be left off the album which is to follow shortly afterwards.

## CREAM HANGOVER

Up until signing with Phonogram David had been through the normal hassles that befall anyone with genuine creative talent. 'The difficulty with the music business in this country is that they only seem interested in a sure fire success or an imitation of a previous success. They don't take a bet on something that's unlike anything else around at the time.' Drummer Nick Brotherwood shares the same feeling: 'Britain's had it too good for too long. Everyone's suffering from the post-Cream hangover. The scene has got to regain its identity — that's why there is so much of the "this month's superstar" type of thing happening at the present moment.'

## EFFECT

Unlike most bands their whole growth and expansion has been with the firm belief in their own eventual success in mind. David has formed two companies to handle the group's interests. Mr. Big ('the name's a laugh' said

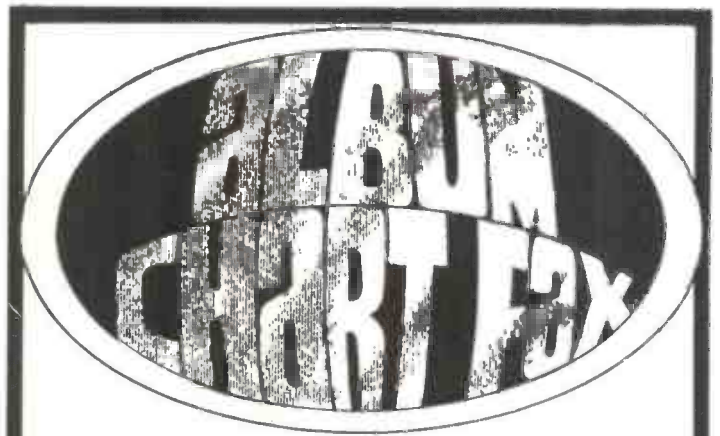
David) was formed to handle the road and recording side and Little Big to handle the publishing side. There are of course other advantages in being able to call yourself a company director. 'It makes it easier to get somewhere to live,' said Dave. 'It's much more effective than saying you're a rock 'n' roll singer.'

## INSPIRED

A rock 'n' roll singer: 'I'm interested in the songs as *songs*,' said Dave. 'I'm interested in getting the very best out of each one. Some people start with a rhythm and say let's write something around this, but I'd rather start with the whole song. 'Dave's songs have managed to take the very best from the people he admires and mix them up into something entirely and personal. Lyrical-ly he's been inspired by novelists such as Kafka and Peake with a little of the parable telling technique used by Dylan. Musically he's drawn from the Stones, Byrds, J. Giels, Faces, Band and Flying Burritos. When asked for a final definition of his music Dave is sure to settle for something as simple as 'funky'. He just wants it to be funky and good.'

## A BET

The material that he'll be using towards the band's first album is of a very high standard. On hearing them rehearse it in a disused factory in Bromley, I was very conscious that this was music deserving a far wider audience than just myself! The next few years should see them approaching the reputation of those bands they admire. As Mick said to me when I suggested that he was taking a bet by leaving the security of session work for the uncertainty of a climbing band: 'I think every bet is a certain bet if one has the impetus to carry it through. Yeah, I've placed a bet but it's on a horse that I'm involved in the training of.' There are five people training this horse, and at least one writer who's willing to place a bet. S.T.



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

### All Together — Argent

RP — Argent/White. S — Abbey Road. E — Bown. MP — Verulam

### American Pie — Don McLean

RP — Freeman. S — American. E — Flye. MP — United Artists.

### Argus — Wishbone Ash

RP — Lawrence. S — De Lane Lea. E — Birch. MP — Miles Music.

### — Led Zeppelin

RP — Page. S — Headley Grange/Island/Sunset. E — Various. MP — Superhype/Kinney.

### Every Picture Tells A Story — Rod Stewart

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

### Fog On The Tyne — Lindisfarne

RP — Johnston. S — Trident. E — Scott. MP — Various.

### Fragile — Yes

RP — Offord. S — Advision. E — Offord. MP — Yessongs.

### Grave New World — Strawbs

RP — Strawbs/Visconti/Dudgeon. S — Morgan/Island/Lansdowne. E — Various. MP — Various.

### Harvest — Neil Young

RP — American. S — American. E — American. MP — American.

### Lunch — Audience

RP — Dudgeon. S — Trident. E — Hentschel. MP — Essex.

### Machine Head — Deep Purple

RP — Deep Purple. S — Stones. E — Birch. MP — HEC.

### Madman Across The Water — Elton John

RP — Dudgeon. S — Trident. E — Cable/Scott. MP — DJM.

### Manassas — Steve Stills & Manassas

RP — Stills, Hillman, Taylor. S — Criteria. E — H. & R. Albert. MP — Kinney.

### Nilsson Shmilsson — Harry Nilsson

RP — Perry. S — Trident. E — Cable. MP — Various.

### One Year — Colin Blunstone

RP — Argent/White. S — EMI. E — Vince. MP — Various.

### Phantasmagoria — Curved Air

RP — Curved Air/Caldwell. S — Advision. E — Caldwell. MP — Blue Mountain.

### Slade Alive — Slade

RP — Chandler. S — Command. E — O'Duffy. MP — Various.

### Smokin' — Humble Pie

RP — Humble Pie. S — Olympic. E — O'Duffy/Harwood. MP — Various.

### Woman — Michael McGear

RP — Tattershall. S — S.R.S./E.M.I. E — Various. MP — Copy-right Control.

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

They still ask for Let's Dance,  
but for how much longer?

## CHRIS MONTEZ GETS SERIOUS



'I nearly didn't remember my hits'

After many trials and tribulations Chris Montez, who was a pop idol in the days when Marc Bolan was climbing trees with his wizard in Gay Paree's Bois de Boulogne district, is pleased to announce that he's still around and quickly becoming very musically proficient — much to the satisfaction of his new recording company, Paramount.

'I'm studying classical guitar playing' he told *Beat Instrumental* during a short visit here for some night club engagements.

'I've got a strong feeling that a structured semi-classical sound is going to be very popular with groups quite soon.'

He said that he's been getting down to learning to

read music and all the various fingering techniques of the classical instrument.

Montez, a Los Angelesian from birth, was originally taught to play guitar by his brothers and started to write songs in his early teens. He cut his first disc in 1961, came to England in 1962 when his *Let's Dance* and *Some Kinda Fun* records were in the charts and also headlined a tour which included Tommy Roe, whose *Sheila*, *The Folk Singer* and *Everybody* were also popular at the time, and The Beatles, who had not long before released *Love Me Do* and were then enjoying success with *Please, Please Me*.

'Although I'm learning more about the guitar from my teacher, Theodore Nor-

man, and the real power behind my studies, Howard Heitmayer, I always used to play a guitar on stage anyway. But for some reason I neglected it afterwards. So what I'm really doing now is picking up from where I left off.'

'I prefer to play any lead guitar work myself rather than use a backing guitarist. It's difficult to tell another guy what to play because the ideas are in my head and he certainly can't pick them up.'

For the night club dates in England, Montez used a bass player, a rhythm guitarist and a drummer. Apparently they were session men who had once played behind Elvis Presley.

### Not Only Guitar

Guitar playing wasn't the only thing that Montez gave up either. In 1964-65 he virtually gave up being a performer and decided to go back to college. However, a chance meeting with Herb Alpert in 1965 brought him back to the music scene. Alpert found Montez some Latin-oriented ballads which suited him well at the time and put them out on the recently-formed A & M label. His single hits included *Call Me*, *The More I See You*, *There Will Never Be Another You* and *Time After Time*. These were backed up with such albums as *Call Me* and *The More I See You*, *Time After Time*, *Fooling Around* and *Watch What Happens*. One of Montez's own compositions, *Cinco de Mayo*, was recorded by Alpert's Tijuana Brass on their *Going Places* album.

### Lack of Progress

Then the rot set in and Montez started getting dissatisfied with the lack of initiative shown by A & M with his material.

'They wouldn't let me progress at all. So, after much haggling with lawyers, my contract was moved to Paramount.

'There's a good story attached to my recording deal with Paramount. A producer

there is called Billy Meshel and he's apparently always been a great fan of mine. When he heard that I'd left A & M and was going to Paramount, he immediately rang me up and asked me if he could produce me. Billy is now opening up some opportunities for me to produce other Paramount artists.

'For some reason I always feel more energetic in a recording studio than anywhere else.

'I'm able to put a lot more on my records now than I ever did before. On the new single, *Loco Por Ti*, which means crazy for you, there's such a lot happening. And, if you can't tell from the disc, I can assure you that it's all there. On the old records all I had was a five-piece rhythm band behind me.'

Although Montez has always been regarded as a thoroughly professional showman, he has never lost his desire to learn new techniques. He said it's important for any artist, be he a heavy-rock singer or a middle-of-the-road artist, to have a good stage act, the kind of act that people can respond to.

### Worried

'When I appeared at Caesar's Palace at Luton, I was worried because I had heard that the audience reaction was pretty cold. Someone asked me to sing *Let's Dance* and within a few minutes people were dancing about. I didn't think anyone would remember it. I nearly didn't myself as I hadn't sung it in nearly five years. The same goes with *Some Kinda Fun*. I don't think I'd remember that song too well either. I'd probably have to buy the sheet music and learn it all over again. It's funny the way people like to hear the old songs most. I suppose it's because they can remember their youth or a girl or boy they were going out with at the time these songs were recorded,' he said.

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# 'WOW! FAR OUT, HEAVY & SOLID MAN!'

Cheech and Chong lay sprawled out on a couch in the offices of their record company. The air was scented with dope. On an adjacent couch were two journalists from the underground press. One of the writers began to speak.

'There was this guy who like came to England like and just gave acid out to anyone who wanted it man like! There was much laughter at this and a few cries of 'far out'. He continued his story: 'Then he like went back to the States like and got thrown in jail for molesting children.' Tommy Chong thought that this last action was worth one of his laughs and so he let it out, and followed it up with a 'Wow man'.

## Changing the World

Tommy Chong then began explaining how it was possible to change the world in a few easy lessons and how he, for one, knew that Nixon was a fool. 'Far out man', said everybody. He also told of some very clever people who took drugs even though it was illegal. Everyone was most impressed at this gallant act on the part of many young Americans. Cheech stood out as being an exceptionally brave person because his daddy is a policeman! Wow! Far out, heavy and solid, man!

The writers from the underground magazines and Cheech and Chong had something in common. All knew how to change the world. It seemed a pity that the world hadn't yet taken any notice of them. When the journalists took their leave I was able to actually speak to these two remarkable young men.

'Dope is our common denominator,' said Tommy Chong. 'The old comedians revolved their acts around booze, but we're into dope.' I wondered what he felt about the many people he'd met who'd suffered brain damage through use of hallucinogenics, because he often plays the part of one of

these 'psychedelic derelicts' in their stage act. 'Well they seem happy,' said Tommy, and that was that. Cheech pulled a funny face and pretended to be someone who'd suffered brain damage. 'Mah name is sunflower,' he drawled, 'and ah used to drop acid with Timothy Leary.' Tommy Chong laughed: 'Their insanity's all right. They're happy.'

I wondered whether their act was designed to mock people who were trying to control the use of illegal drugs and through laughing at them soften people's attitudes towards the harm. 'Yeah,' said Tommy Chong, 'You can soften people's minds up a bit. That's what comedy is - it's a sugar-coated pill. The job's fascinating because we're investigators. We can investigate anything.'

The night before they'd brought a lot of laughter from the audience at the Speakeasy. It's not that their jokes are funny in the sense of containing deep rooted humour, but just that they're making jokes about law breaking. They give people the sense of being 'naughty' and then enable them to laugh at it. It's as adolescent as pulling faces behind teacher's back.

## Legal Dope?

If the legalisation of marijuana ever comes to pass, half of their world will drop away. But as Chong explained to me, they're already into coke jokes for the more enlightened. Presumably it'll be a few years before cocaine is openly available on the market, so they'll have an audience for coke jokes for quite a while. A sketch about someone poking his eye out with a spoon seemed to go down well at the Speakeasy.

Cheech and Chong met at a nightclub, which Chong was in charge of, in Vancouver. 'I had an improvisational group working in the club which consisted of nine people,' he told me. The line-up consisted of topless dancers, a mime artist and a

SAY CHEECH & CHONG...but

# IS CHILD MOLESTING REALLY A GAS?



*Cheech & Chong give people the sense of being naughty and then enable them to laugh at it.*

classical guitarist. He auditioned for a straight actor and came across Rich Marin - alias Cheech.

When the original troupe broke up, Cheech and Chong stuck together to form the comedy duo they now are. As there weren't many venues that were already equipped for such an event they had to create situations for themselves. They've played in between records at discotheques, at colleges, universities, clubs and even at a Black nightclub after 1 a.m. on New Year's Eve! Cheech says that the latter gig was as effective as performing in front of the New York Mets in their dressing room just after

they've won the league cup!

Describing the present set-up, Chong explained: 'We're like a text book. We're the latest thing and people come along to see the legend. It's become really awesome - it's such a power.' Such is their pulling power in the States that clubs such as the Troubadour in Los Angeles are packed to overflowing in a way that few rock groups can achieve. They've just completed a TV series and are soon to begin a full-length film. Explaining the success story, Cheech said: 'We looked at the field and there was nobody there. We knew the reaction was gonna be great ... Yeah! Far out and solid!



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# APRS '72:

## A LOOK AT WHAT'S NEW

If the legends of show-biz are to be believed, the studio recording industry began and grew in the shady basements and backrooms of Tin Pan Alley.

If such was the case, then the modern recording studio has come a very long way. Many were founded in the backrooms and basements, and many studios still stand in the narrow streets of Soho. But the modern studio is as far removed from the formative years as can be imagined. Where the first recordings were made on single or two-track mono machines, even the more modest studio of the present day invests in the most up-to-date and elaborate equipment.

The demands for such equipment have led, especially in the past ten years, to an impressive lateral expansion of the studio recording industry. Many new companies and research laboratories have appeared, engaged in research programmes designed to meet the ever-increasing pressures upon the studio recording industry to extend its facilities and improve its standards.

### Lucrative

The market is lucrative and highly competitive. But the industry has maintained the same friendly basis which characterised its early beginnings. Much credit in

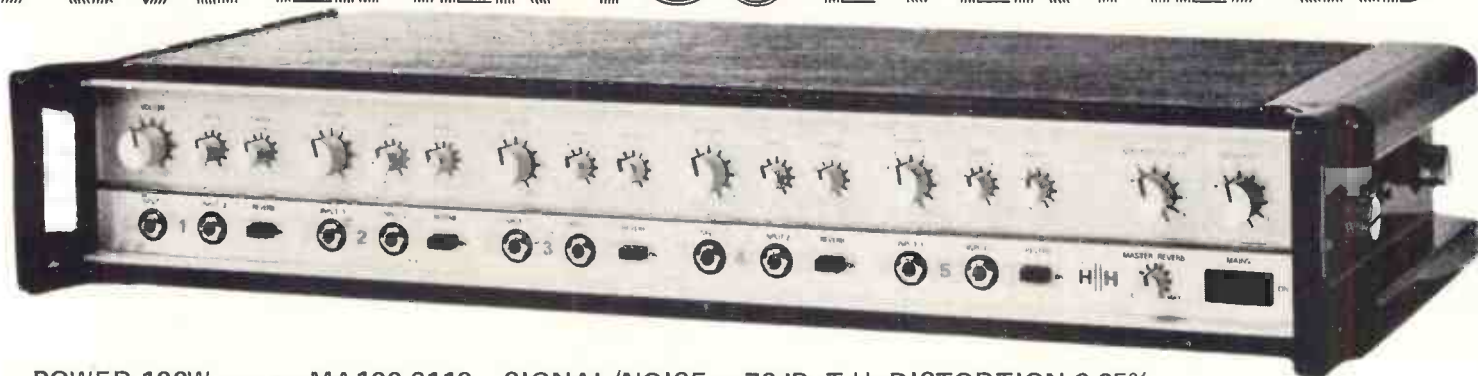
this respect has been due to its 'professional' body, the Association of Professional Recording Studios. The APRS is not a professional body in that it seeks to establish a restrictive code of practice upon its members. Rather it exists to consolidate its members interests, and to project to the public the work of its member companies.

### Not Public

In this sense, one of its most notable successes has been its annual exhibition, to be held this year in Holborn over the twenty-third and twenty-fourth of June. The exhibition is not open to the general public, being designed more to provide an opportunity for its members to exchange views and ideas. But it remains an opportunity for the industry to show, through the eyes of the press, the advances and innovations that have been introduced during the previous year. It is a friendly and largely informal occasion – wherein lies the basis of its increasing popularity and importance.

This year will see the biggest APRS exhibition yet staged. *Beat Instrumental* will be looking at some of the new products in depth during the period following the event. This month we present a brief preview of some of the exhibits.

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## AKG

Much attention will focus on the new C451/Boom microphone, developed by the UK division of AKG in co-operation with AKG Vienna. The condenser microphone is designed to provide high quality at a reasonable price. It is small and light enough to be held comfortably as a hand microphone or used as a rumble-free studio boom microphone. The model is already employed by a number of leading recording and television studios. Prominence will also be given to the new BX20 studio reverberation unit, which employs a highly-sophisticated spring system operating on two independent channels. Two versions of 1.5 and 2 seconds minimum decay time, will be available.

## AUDIX

Audix will be demonstrating their range of recording and broadcast equipment, including the 11-frequency Model 901 graphic equaliser, the MXT-800 professional modular mixer and the rack-mounting SP704 limiter. They will also be showing a range of new equipment, prompted by the growing importance of local broadcasting services. This will include a mixing console, disc reproduction equipment, cue lamp systems and cassette holders. A new modular mixer, the MXT-200, featuring mono/stereo use, tone correction per channel and a range of thirty construction modules, will also be shown.

## BASF

B.A.S.F. (UK) are well-known in every branch of the recording industry as the suppliers of professional recording tape. Their range includes tape to many different specifications, designed for general studio purposes and specialised application. The BASF exhibit will show the comprehensive selection and demonstrate the many needs for which the company caters.

## CADAC

Cadac manufacture professional mixing desks and consoles for the studio recording industry. Their exhibit will centre around a 24-input, sixteen-output desk built for professional studio use. Cadac desks, in operation at studios like Landsdowne, are built to the highest standards and incorporate all the facilities necessary for modern studio purposes.

## CALREC

Calder Recordings Ltd., are the manufacturers of professional mixing desks, microphones and accessories. Under their Calrec trademark they will be showing their recently extended range of modular built equipment. The highlight of the stand will be a new 12-channel transportable stereo/quadrophonic desk, recently constructed for Angus MacKenzie Facilities Ltd. A unique feature of this desk is the inclusion of two new Calrec stereo Dolby A noise reduction modules. This is believed to be the first occasion on which the Dolby A system has been included in a portable mixing desk. The unit uses four Dolby 'CAT 22' cards incorporated into two modules designed by Calrec. The rest of Calrec's exhibit will demonstrate their range of professional capacitor microphones and matching accessories.

## DOLBY

Dolby Laboratories have produced, in the past few years, one of the most dramatic 'success stories' in the studio recording world. Their noise reduction systems are now incorporated in virtually every branch of the recording and broadcast industry. Their APRS exhibit will show the full range of the 360 series professional modules and 320 Dolby 'B'

**WATCH OUT  
for the  
Carl Fischer Awards  
APRS 1972**

consumer series. Particular emphasis will be placed upon the new 364 cinema reduction equipment. Full details are given in this month's Studio Playback.

## FELDON

Feldon Audio Ltd., distributors in the UK of Moog, Scully and JBL equipment, will be showing a representative range of the equipment they distribute to the recording industry. Much attention will focus on the Scully 16-track recorder, already proving to be one of the most popular and successful studio recorders on the market. The music synthesizers of the Moog Corporation will be represented by the Mini-Moog (reviewed in some depth in last month's *B.I.*). The recently introduced and extended range of JBL monitor speakers, highly respected throughout the studio industry, will also be on show.

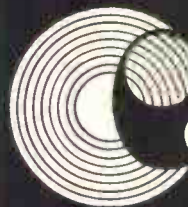
## F. W. O. BAUCH

Highlight of F. W. O. Bauch's stand will be the

recently-introduced EMT240 Reverberation Foil, an echo-plate unit that replaces the traditional steel plates with an electronically manufactured gold foil. Many advantages are claimed for the design, including constant resonant density, constant reverb decay and minimum dispersion. The unit is only one-fifth the size of the previous EMT140 unit and can be used for stereo or mono channels. The reverb time is continuously variable and the unit can be switched by remote control. Other items from the EMT range will include the EMT440 electronic delay system, fitted with a digital delay network, the EMT928 professional turntable and the EMT256 mono compact compressor.

## H/H ELECTRONIC

H/H Electronic of Cambridge will be showing their extremely successful range of TPA professional series power amplifiers, the latest of which is the bench or rack



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mounting TPA100D. This is a 200 watt rms amplifier which, at a trade price of £79.00, is claimed to be the most attractive amplifier proposition on the UK market. Two more amplifiers, the 100 watt TPA 50D and the 30/75 watt TPA 25D, both featuring integrated circuitry, will also be shown. Other new products include the MA100 five-channel mixer amplifier and the IC100 combination. The MA100 has full controls, reverb and master facilities and is capable of delivering 100 watts rms at 0.02% total harmonic distortion – an extremely low distortion factor. Distortion through the pre-amp stage is so small as to be unmeasurable and the use of a toroidal mains transformer eliminates hum. The retail price of £119.00 makes this amplifier an extremely attractive proposition for any group or session musician.

#### **JACKSON**

Jackson Recording Studios will be using the facilities of the APRS exhibition to de-

monstrate their activities as a leading eight-track studio and as brokers and distributors of second-hand studio equipment. Managing Director Malcolm Jackson will be presented with a Carl Fischer Award for his studio's achievements in the recording world.

#### **JACQUES LEVY**

Jacques Levy will be showing the extensive range of audio equipment and accessories that for which he is a leading distributor. Items on display include the Audio-disc and Emidisc mastering and playback recording blanks, claimed to be the world's finest, the Audiopak Model A tape broadcast cartridges, Capps cutting styli for use with Westrex, Neumann and Lyrec cutter-heads and Formula 17 lubricated Audio-tape. The range of Pultec equalisers, including the famous EQP1A-3, will also be on display.

#### **MACINNES LABORATORIES**

MacInnes Laboratories are

the UK distributors of the famous Crown International range of power amplifiers. The entire Crown range will be on display, including the new IC150 pre-amp unit. MacInnes are also hoping to show the Crown 4-track in-line tape recorder, if a production model can be prepared in time. Also on display are the new Crown 150 watt monitor speaker systems, designed to be used in conjunction with the Crown amplifier range. MacInnes will also be showing their MacLab bass speaker units. There are designed to MacInnes' own specifications and are already proving to be extremely popular.

#### **NEVE**

Neve will be taking stands 51 and 52 at the APRS '72 exhibition. They will be showing a section of a new transportable console, together with a complete broadcast console. Full information and literature will also be available on the famous 'S' range of Neve

consoles and loose modules – many of which introduce new features to the existing range. The transportable console incorporates modules 32mm wide, of the very latest design. The usual Neve standards are applied to all their equipment, from the smallest units to the largest and most sophisticated.

#### **ORANGE**

Orange, fast becoming a prominent name in the studio world, will be introducing their new 24-track on 2" tape recorder – claimed to be the first ever built to its particular tape format. It features such facilities as electronically controlled braking, tension and direction sensing, variable capstan speed and separate aural and visual monitoring. All functions can be remotely controlled, and use is made of plug-in tape logic cards. A built-in Dolby (A) noise reduction system is available as an optional extra – a feature claimed to save space and money. It will be possible to expand

# APRS 72

## EXHIBITION

OF

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# JUNE 23 - 24

**Organisers: ASSOCIATION OF PROFESSIONAL RECORDING STUDIOS**

**Secretary: E. L. MASEK, 23 Chestnut Avenue, Chorleywood, Herts.**



the number of tracks and modules on the basic machine through its specially-designed construction.

#### SHURE

Shure Electronics Ltd. will be showing their comprehensive range of professional and related equipment. Prominence will be given to the new SM61 professional omnidirectional microphone, introduced for the first time in public at this year's exhibition. A mechanical isolation system reduces handling noise when used for hand-held work. The new microphone is of lightweight construction and is equally suitable for music, speech or vocal work. Other items on show will include microphone mixers, audio level controllers, the Shure Broadcast Production Master and the Audio Control Centre.

#### SNS

S.N.S Communications of Bournemouth will be showing their successful range of music amplification equipment, together with an additional range of audio mixer units. These range from a simple 6-channel/12-input mixer to a complex modular-built professional system. This model offers 36 mono/

stereo channels, reverb, echo, pre and post-fade listening with an incorporated fold-back system for on-stage monitoring. The company will also be showing their new discotheque system, incorporating the 'Sound-shaper', a unique graphic equalisation panel. The APRS exhibition will also see the first public showing of SNS's narrow-band, hand-held radio microphone system.

#### SOUND TECHNIQUES

Sound Techniques will be introducing their new System 12 16-track mixing desk. The new model, the Mark 2, is designed to replace the model first introduced at last year's APRS exhibition. It incorporates a fully modular monitor section. The auxiliary 4 unit, designed to incorporate with the System 12 Mk2 desk, provides the engineer with an independent foldback mix in addition to the three groups already provided. Another new product from Sound Techniques is the N1 Digital Stop Clock. The clock provides an inexpensive, accurate and reliable timing device, counting to 100 minutes in 1/10 second calibration, and is already extensively used throughout the studio recording industry.

# New!

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#### THD:

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#### Damping Factor:

Greater than 200 (zero to 1 kHz at 8 ohms)

#### Hum and Noise:

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**THE APRS '72 EXHIBITION**

# MANAGERS & AGENTS.

BRIAN LANE

I thought Brian Lane had just been on holiday when I met him at his offices just off London's Grosvenor Square. However, it turned out he hadn't, that he was just naturally dark-skinned and that he was leaving the following day for a two-week, body-toasting spree in Jamaica so he could get 'properly brown'.

'I'm going on one of those BOAC Earth-Shrinker things,' he said. 'I could do with a short break. There's been a lot of work to do lately.'

Lane had not long been back in this country after an incredibly long, exhausting, but successful tour of America with Yes, the group that he manages.

The tour was the group's first headliner and they had been playing to capacity audiences at every concert hall on their itinerary.

'We hope to be going back in July for a three-week visit but this time we'll be playing the big arena circuit as well. Fortunately, there'll be, or should be, another album by Yes out by that time, so the two will coincide nicely.'

Lane, who works out of the Hemdale Group of Companies, is the sole manager of Yes and he has been indefatigable in his efforts to put them at their rightful place – namely the top.

Although his future is almost positively mapped out he feels that he can't spare too much time to sit back for a well-deserved rest. He has to keep working.

His climb to the top of the management tree has been difficult, expensive and quite often heartbreaking.

He was reared in the backstreets of London's East End.

The area was tough and not many people succeeded in breaking out.

'There used to be a saying in the neighbourhood. It was that if you ended up in prison at least you could say you had done something with your life,' he said.

Rather than follow any trade the area offered, he decided he would like to study accountancy. After receiving a grant from the local council he sailed through all his exams and then chucked it all in. He said he hated every minute of it and the thought of sitting behind a desk, shuffling figures and papers was abhorrent to him.

## BEATNIK IN PARIS

'I became a beatnik instead and hitchhiked to Paris where I became a waiter. It was there that I became very interested in music. I stayed in Paris for a while and then returned to England around the time that the Beatles were breaking. I thought the beat boom offered me more opportunity than anything else around so I persuaded a group called The Sugarbeats to let me manage them. They didn't make it and neither did I.

'So, I decided then to have a short break whilst I surveyed the music scene and it was during this period that I met Anita Harris. I co-managed her for about three years but my musical tastes weren't satisfied enough to allow me to stay with her longer,' he added.

Lane then tried to get into record production but again he was unsuccessful. What's more, his efforts were costing money.

**'Being a rock group manager is like playing a fruit machine'**

**— Lane**

'I realised I needed a group who'd allow me to attempt producing commercial songs for them.

His chance came after pouring out his heart to his closest confidant, his barber, and it turned out that he was a friend of Chris Squires who played bass in a group called Yes.

'I'd never heard of them! Anyway, Colin, the hairdresser, arranged that I could meet the group in a studio, so we could do some work together.

'The whole session was a disaster because they weren't into the music I was trying to get out of them. Come to think of it, I wasn't really into that kind of music either. I think the whole lot cost me about £300, which I couldn't really afford at the time.'

But Lane was very enthusiastic about the band and he had a meeting with their manager of those days and an agreement was drawn up whereby he took over their management. He said they needed about £1,500 to buy

some new equipment and they also had about £2,000 of debts.

'For the first six months the group had nothing but contempt for me. I was like a pawnbroker to them. They exchanged their talent for some decent equipment,' he said.

'I had, as I said before, encountered opportunities for success before but had never really done anything with them. With Yes I knew the opportunity for all of us was there. The difference between success and failure is the ability to recognise the opportunity when it presents itself.'

The turning point in all their careers came when they cut their first album, called simply Yes.

'We needed to call the album just that. We didn't want any title because it would have probably overshadowed their name. The title also gave the record retailer the chance to easily identify the group without having to look under another



name.'

The group's first major tour in England was with the American heavy rock band, Iron Butterfly. The tour was not a good one, but at least Lane and Yes got their name on the programmes and people began taking notice.

'We had an enormous problem at the time,' Lane said. 'You see, Yes had been voted three times the band most likely to succeed. However, for some reason they hadn't. We needed to lose that image and start all over again.'

When Lane first went to America with Yes he drew a complete blank. The interest wasn't there.

'Our first real chance came when we were offered the chance to tour America with Jethro Tull. When we went no one really knew who we were. I don't think people were very interested in us at the start because they'd come to see the main act. But we worked very hard and went to see as many radio and television stations as possible just to tell them who we were and what we

were. That first album then began creeping into the charts because of all that work.'

That same year the group returned to America but this time they went with the knowledge that they had a relatively successful album behind them and another moving up the charts first. This was called *The Yes Album* and it got to number 30, stayed around for many weeks and has since earned them a gold disc.

## FRAGILE

'When we went back to America again the group had already begun recording *Fragile* and so were able to play selections of it on stage. They didn't want to have to play old numbers time and time again. The audience were really enthusiastic about them, so by the time the album was released it went virtually straight into the charts. It's won them another gold disc and the last time we went there we were the main attraction.

'I'm exceptionally happy

with what's happened to Yes because they deserve their success. Now we're looking forward to the next tour.

Lane said that his contribution to the success of Yes was the fact that he didn't interfere at all in their music. He let them get on with what they were doing and they reciprocated.

Without saying that Lane is on the lookout for further talent to manage, he's not against seeing any new groups perform.

'If a new group wanted me to manage them I'd first of all warn them of all the things that could go wrong. And let's face it, there are so many things that can go wrong. I think one has to be a maniac to manage a rock band with all the problems that accompany them. When I see a new band I don't judge their music I just go by audience reaction. If I was satisfied with that I'd get them to make a demo record which I would then try to place with a record company. I think anyone considering the management of a new band should grant

them unlimited time in a recording studio. There's no point telling a band that they only have, say, two hours to lay down all their ideas on acetate and then expect something good.

'Rock groups need a lot of advice, not only about management, but also about recording. I'd probably also tell a new group to see if they can get hold of someone like Eddie Offord to take care of the recording aspect. The next thing would be to get a decent publicist, someone to stimulate interest. Then comes the agency to generate an income to keep the group solvent.

'Being a rock group manager is like playing a fruit machine. Brian Epstein, for instance, played once and hit the jackpot. Others have to try lots of times before they come up with anything. Some never win.

'I tried a few times then came up with three bells which gave me another 18 chances. Out of those I got Yes and they are going to be the most important band in the world.' **DEREK ABRAHAMS**

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# GIRLS IN ROCK

## BRENDA LEE

On April 7, MCA Records released Brenda Lee's first single for more than a year. It's called *Everybody's Reaching Out For Someone*. (MCA MU 1155).

To old timers like me she needs absolutely no introduction. But take a look at what some of the other members of *Beat Instrumental's* staff said when I mentioned her name: 'Who's she?', and 'Wasn't she that little girl who was America's answer to Alma Cogan?' or 'The Brenda rings a bell and so does the Lee. But I can't think for the moment who she is.'

My sadness at their ignorance of the music of yesteryear abated suddenly when a worker from another section exclaimed with great excitement in his voice: 'Good God! Is she back?' At least he had heard of her even though he wasn't quite correct in assuming that she was back.

Back from where? The fact of the matter is that Miss Lee, who used to be called Little Miss Dynamite, has never actually been gone.

Perhaps she hasn't had a hit record for a while - her last was *Johnny One Time*, which reached a very high position in the American singles charts in 1970 - but once again, she most definitely didn't leave the music business.

She was forced out of it a while ago because of a very serious throat infection. However, during all that time she stayed out of recording studios, concert halls and night clubs, she always took an avid interest in what was happening.

'A good doctor cleared up all the trouble for me,'



she told me in a specially arranged trans-Atlantic telephone call to her Nashville office.

'I kept pretty active during all the time that I was ill, though. For instance, I wrote quite a few songs and a book of poetry that's soon to be published,' she said.

'I hope to record a lot of the songs I wrote for future record releases. It would be nice if some other singers recorded a few of them too. If that happened I think my day would be made.'

The current single was one of the tracks she cut when

she returned to Nashville for her first recording sessions there in four years.

'I stopped recording there because I just wasn't satisfied with the material that was coming my way. It seemed that everyone was writing and recording their own material so there just wasn't much good stuff around for anyone else to do. It's a lot better now and I'm able to fish around for songs.'

On her return to Nashville she also teamed up again with MCA producer Owen Bradley, responsible for all

her major hits produced in Nashville between 1959 and 1967. These include *I'm Sorry*, *All Alone Am I*, *Here Comes That Feeling* and *As Usual*. Just for the record, however, she is also remembered for such songs as *Jambalaya*, *Dynamite*, *Rock The Bop*, *Let's Jump The Broomstick*, *Sweet Nothin's*, *Speak To Me Pretty* and *Rockin' Around The Christmas Tree*.

She feels that nothing much really happened during her absence from the record scene and therefore she hasn't really that much to catch up on.

'Rock music is still as popular as it ever was. In fact, I think it's better than it's ever been. I'm glad the psychedelic and acid scene has gone. It was really getting out of hand. These days people are getting back to real music, my kind of music.'

'Although a lot of the rock music recently, or in the past few years, hasn't really appealed to me, I do, naturally, have my own favourites, such as Grand Funk, Three Dog Night and Led Zeppelin. Janis Joplin was also a great favourite of mine. I think she taught a lot to a lot of female singers. I wish I could sing like she did but I don't think I ever could, especially every-night.'

'I suppose that's how the whole drug thing started, by groups having to perform like crazy every night. It always amazed me how they did it. But then I realised that a lot of them managed it because they took drugs or similar things to keep going. That's not really my bag,' she said.

DEREK ABRAHAMS



# The Soundmovers

Thinking stage gear? Then think Marshall the international Soundmovers. Marshall equipment is known throughout the world for power with sensitivity, top-star reliability and ruggedly built to stand the rigours of the road. Three in-built qualities that keep Marshall at the top.

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## SupaWah Pedal

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



## Reverb Unit

Model 2020. Solid state, incorporating Hammond reverb unit. Mains operated. Single channel, extra twin socket for connection with Master P.A. model 2003, to allow for four inputs. Two controls, reverb depth and tone plus reverb ON/OFF push-button footswitch.



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Speaker Cabinet, each containing 4 x 12" (30.48 cm) high power Celestion Speakers giving an output capacity of 120 watts per cabinet.



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# PROFILE

## MIKE McGEAR

When Michael McCartney was young he was interested in records but not so interested in being able to play music himself. 'It's always been - our kid's done that. There's one in the family. Why emulate? Why bother?' But even though he never learned to play an instrument he began to collect tunes in his mind.

As he got older he learned a way of writing these tunes down on paper so that he wouldn't forget them. He drew five parallel lines and then put dots on the lines - dots on the top line for the high notes and on each of the lines beneath as the notes grew progressively lower. It wasn't exactly writing music but it did preserve his tunes for him.

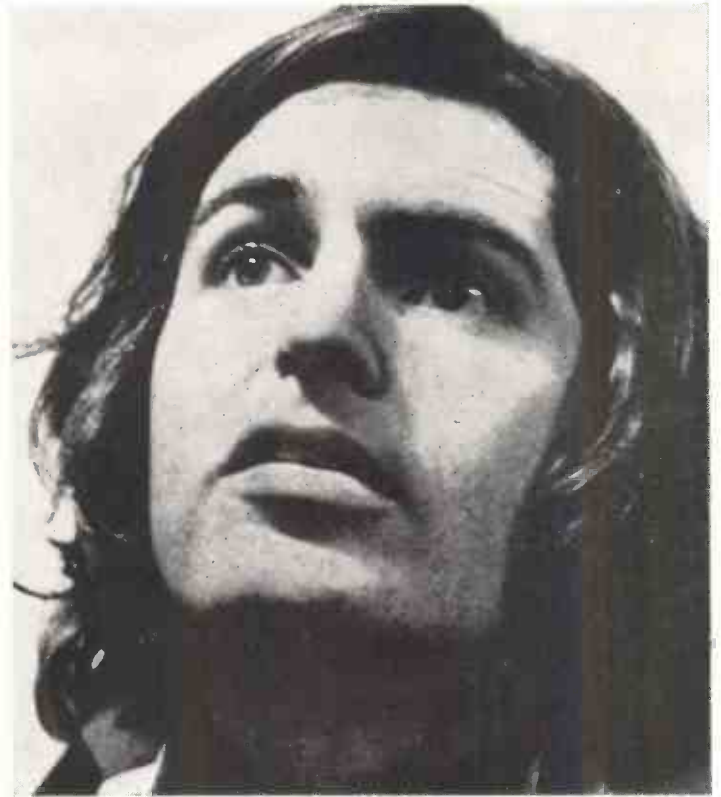
'Subconsciously I've been songwriting all my life,' he said. 'I've never actually been in a band though - our kid did all that. The only thing there was, was *music*. There was Berry, Diddley and Ray Charles.' What Mike did become though was a performer. He met poet Roger McGough at a Liverpool Arts Festival organised by John Gorman and asked him if he needed any help. 'Until that time poems had always been those dreadful things you had to learn at school,' he told me. Roger's poetry was different though. It was alive and bursting, reflecting the language of the Liverpool Streets which the Beatles were to promote in a different art form. He looks

back on that time as being one of great discovery. 'It was like seeing something magnificent . . . seeing a great work of art for the first time.'

McCartney became McGear and joined the Scaffold. 'They always compared us to *TW3*. Then we were compared to . . . what was the next one? We were always the next thing in fad humour. The next *Beyond The Fringe!*' The act they presented was something entirely new. It didn't seem to fit into any preconceived category with poetry, sketches, mime and song. Unfortunately they have only received wide publicity and exposure for their commercial music experiment which produced *Thank U Very Much* and *Lily The Pink*. This is not a period which Mike looks back on with any fondness. He'd been fortunate enough to see the commercial world from a close but safe position through his brother Paul. He had not been impressed but had learned a lot of things to avoid.

### Losing Contact

It wasn't until earlier this year that the Scaffold realised that the generation they had originally related to was now a 'generation of cabinet ministers and solicitors' as Mike put it. They felt that they were losing contact with the university students because they were aiming at a generation that had moved



on and settled down. 'It's something we should have done long ago. We should have got into a less commercial field. We suddenly realised that we'd lost contact with today's students.' The 'something' they used to renew this contact was entitled GRIMMS and represented Scaffold, poets Adrian Henri and Brian Pattern and musicians Zoot Money, Neil Innes, Mike Giles and John Megginson. They toured a number of college venues together and recorded a live album for release by Island.

In addition to this Mike was getting some of those songs off the paper and onto record for his first solo album *Woman* also released through Island. It's a brilliant album which takes the listener through many different shades of moods - very much in the way that the Beatles albums did. This is possibly a side effect of not being able to actually play an instrument himself and therefore not playing himself into a formulated rut. 'I like diversity,' said Mike. 'I like ups and downs. That's what I am - I can't go through a day on the same level. Eventually I'll probably reach a style which I enjoy

more than any other but that'll come as I go on writing.'

Mike explained how the album was recorded: 'I just phoned all the lads up. The whole album's about people playing what they like. I'd just said - "here's how it goes" and play a tape of me humming the number. Then I'd let their heritage take over - let them play as they like. They just did exactly what they were. I love to listen to the album even now - for them, not for me!'

### Books

One thing that's certain not to happen to Mike McGear is that he'll turn into a solo artist. Whatever he does in the future he feels will, still be in the context of Scaffold because that's the freedom they've allowed themselves. Roger writes books and does poetry readings, John works on films and Mike has also written a book for children entitled *Roger Bear*. 'Whatever I do I'd rather do it with Scaffold because I believe in them and I want people to see them in terms that are different to the *Lily The Pink* era.'





# STUDIO PLAYBACK

## CADAC DESK FOR HOLLAND'S STUDIO SOUND PUSH

Studio Sound Push is probably Holland's top independent recording studio. Situated in a detached bungalow on the outskirts of Hilversum, it is responsible for at least four of the singles that currently appear in the weekly Dutch charts.

In six months' time, a Custom-built Cadac mixing desk is to be installed in the studio. The desk will be similar to the Cadac desk at present used by Lansdowne Studios of London, and will provide 30 inputs which may be routed to 16 output groups. Full equalisation is provided on channels by two types of comprehensive new equalisation modules. Four E.M.T. echo plates will be selected from the desk which provides eight equalised echo returns.

Monitoring will be on four cabinets driven from four individual desk monitor outputs.

At present, the studio is using a Sony 16-channel four output group desk which is linked to an eight-track 3M Mincom tape machine. However, plans are in hand to add a 16-track 3M machine to the recorder complement.

The main studio measures 350 sq.ft., and holds a capacity of 35 musicians. Four Sony condenser microphones are in use at the moment. These microphones are enjoying a great deal of popularity in the United States at the present time, and are giving excellent results.

Studio rates begin at £26.50 per hour for basic recording from 9.00 a.m. – 6.00 p.m., weekdays, with an additional charge of £3.50 per hour after 6.00 p.m., and at weekends, exclusive of tape costs. Scotch 206 matt-backed recording tape is used throughout the studio.

A Steinway grand piano is provided free of charge. Vibes and a Hammond C.3 organ plus Leslie speakers are available for hire.

Dick Bakker is the chief engineer as well as being the studio manager. The sound engineering staff is completed by Jan Audier and John Sommerveld. There are no trainee engineers working at Sound Push at the present.

Although Sound Push does not have a separate vocal booth, the adjoining

smaller studio is sometimes used as one, as the acoustics are very good owing to the slatted wooden ceiling which is not sound absorbing and therefore does not deaden the natural echo.

Studio Sound Push caters for a very varied market including London Weekend TV. It was this studio that was

responsible for the world wide hit single *Venus*, recorded by the popular Dutch group, Shocking Blue, with engineer Dick Bakker at the controls. The George Baker Selection, Dizzy Men's Band, Sandy Coast, and the Metro-pool Orchestra are amongst other Dutch names that frequent the studio.



## NEW CARTRIDGE UNIT FROM SIS

SIS Audio Systems – one of the Midland's leading studios – is aiming to bring professional tape loop and cartridge facilities to the economy-minded broadcaster.

The S100 Cartridge Unit can be used to play jingles, commercials and promotions. Cartridges are slotted in, and cueing is provided by

audio and visual warning. Controls are kept to a minimum – on/off, play and stop. Facilities are provided for remote control. The system is well suited to the expanding discotheque market, and allows the D.J. to add that 'finishing touch' to his presentation. The unit is attractively mounted in an enamel and teak case.

## STUDIO PLAYBACK

### Free Gifts from Agfa-Gevaert

Not much comes free in this day and age. We're pretty sure that everyone is quite aware of this fact. So, naturally, we were somewhat surprised when a major tape and photographic company an-

nounced recently that they were giving something away — for nothing.

The gift is a handsome presentation-storage device which holds three C.60 and three C.90 compact cassettes; in blue plastic, the album from Agfa-Gevaert Ltd., is fully indexed and completely dust proof. The album, as already said, costs nothing to the purchaser — he just pays for the cassettes.

Also new from Agfa-Gevaert are coloured cassette cases. These come in yellow, lilac and red and are ideal for colour-coding your recordings, or simply to brighten up an otherwise dull shelf. The C.60, C.90 and C.120 compact cassettes will sell for the same price as conventional blank cassettes.

## DOLBY UNIT IN U.S. CASSETTE PLAYER

The first stereo cassette player believed to incorporate the Dolby noise reduction system and the first device to fully exploit the potential of the cassette as a uniquely convenient and flexible high-performance playback medium, has been introduced in America by the Advert Corporation of Cambridge, Massachusetts.

In compact, simple and economical forms, the Advert Model 202 playback deck incorporates all that is necessary to accurately reproduce the very best cassette recordings, particularly those recorded with the Dolby System, and including those on chromium dioxide tape soon to be released by Advent.

In addition to the Dolby System, the Model 202 incorporates low-noise wide-band electronics, a quality transport mechanism with inaudible wow and flutter and special playback equali-

sation to take the fullest advantage of chromium dioxide tapes.

The Model 202 also incorporates an output level control and an accurate digital tape counter for convenient indexing. Mechanical functions are controlled by piano-key switches which permit going from one operating mode to another without pressing the 'stop' key. An automatic shut-off mechanism disengages the head and pinch roller when the end of a cassette is reached by any operating mode. The transport is driven by a high-torque hysteresis synchronous motor.

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## THE IMPORTANCE OF ADVISION

With an annual turnover exceeding a quarter-of-a-million pounds, Advision must now rank as one of the leading independent recording studios in the country. Studio director, Roger Cameron, revealed that the £ $\frac{1}{2}$  million target was reached during the first quarter of 1972.

The company was founded in 1954 as a film production studio. Its success in the field of film sound work led it to drop its film recording activities during the early sixties in order to concentrate exclusively on sound recording. As a film company, Advision had been the first U.K. studios to win American awards for its TV commercial work.

As a recording studio, its policy has always been to pioneer technical developments as part of the search for the ultimate in sound recording facilities. In 1967 it became the first U.K. studio — and one of the first in Europe — to introduce 8-track recording equipment.

The company moved to their present premises, at 23 Gosfield Street, London W1, in November, 1969. The purpose-built studio complex was centred around the main music studio, capable of accommodating seventy musicians. A specialist dubbing studio was opened in April 1970 and a second music studio followed in June 1971.

Artists who have recorded at Advision include Paul Anka, Shirley Bassey, Petula Clark and Richard Harris. Group work has included regular sessions for T. Rex, Yes, Emerson, Lake and Pal-

mer, Fleetwood Mac and a host of other names. The company has continued its association with film work, providing sound tracks, film music and TV themes through the facilities of its dubbing studios. Advision are one of the most important companies in this field, and have produced work for many of the leading advertising agencies.

Their success in the highly-competitive world of studio recording lies partly in Advision's avowed policy of technical superiority. But much of the credit lies with the studios' team of engineers. The names of Eddie Offord, Andy Whetstone, Graham Middleton, Gary Martin and Martin Rushent are well known in the recording world. Roger Cameron has also established an enviable reputation for his work — particularly in the specialised field of film work.

'In terms of recording business we must be the most successful independent studio in London, possibly in Europe,' he told *Beat Instrumental*. 'This degree of success has been achieved by pioneering the latest and most up-to-date developments in sound techniques and equipment. We believe that we shall maintain our leading position only by continuing to strive for the ultimate in sound reproduction.'

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# DOLBY INTRODUCES CINEMA NOISE REDUCTION UNIT

The Dolby Laboratories recently announced the availability of the new Model 364 Cinema Noise Reduction Unit for use during the showing of films. The unit uses the professional A-type Dolby System currently being widely used in the recording industry throughout the world.

The system reduces background noise of all kinds without affecting the integrity of the original signal. As a result, the new unit opens the way to high-fidelity optical sound tracks comparable in quality to magnetic tracks, but at a lower cost and with greater convenience both to producer and cinemas.

The Model 364 unit pro-

vides for push-button selection of Dolby encoded sound tracks, plus the correct standard industry playback characteristics for all optical and magnetic sound tracks. A highly effective new 'clean-up' circuit can also be selected for improving the sound quality of older films or worn prints which were not made with the Dolby System. The combination of characteristics available on the unit allows exhibitors to show any type of film advantageously, through high-fidelity sound systems, without external filters. Other than level controls set during installation, there are no operating adjustments on the Model 364.

Rank Film Equipment, of Brentford, Middlesex, have been appointed distributors of Dolby's Model 364 to cinemas around the world, except for America. Plans for distribution in America

are now being made. Producing organisations, as well as dubbing, mixing and recording studios, will continue to be supplied by Dolby's offices and distributors in various countries.

## No Sound Problems at this Audio Fair!

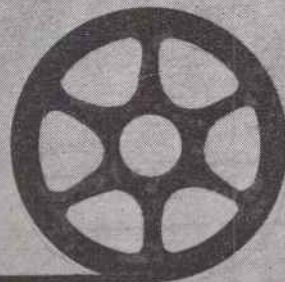
Six-and-a-half tons of lead recently solved a sound problem for the U.S. Trade Centre in London during a mini Audio Fair featuring hi-fi and stereo equipment manufactured in America.

The lead, used to sound insulate six rooms custom-built to demonstrate high quality audio equipment, was Con/Form acoustic lead supplied by Firland Metals, of Buckingham Palace Road, London SW1 W9SZ. Even with the doors of the rooms

open, the level of sound elsewhere was said to be low and non-irritating. This is the first time acoustic lead has been used for a temporary installation of this type. Con/Form is a thin lead sheeting with nominal thickness of 0.016 or 0.032 inch supplied in widths of up to four feet, either as cut sheets or in rolls.

The material is, according to the company, easily installed. At the Trade Centre, the design company used standard exhibition flats, made from hardboard and wood battens, as the wall supports for the Con/Form lead. Inside each room, a thin layer of styrene tiles was used to absorb some of the noise bounced back from the lead sheeting.

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# TRAPEZE ARTISTS



The well-informed rock fan might just remember Trapeze as the band that the Moody Blues signed to their Threshold label some two years ago.

But if few people have heard much of them since, it's hardly surprising. Trapeze, like several other English bands, have been spending most of the last two years in the States. Over a sequence of extended tours they've built themselves a sizeable reputation. Now they feel ready to do the same over here.

'We've played very few gigs in England up till now,' explained bassist Glenn Hughes. 'Now we feel ready for a really good U.K. tour. It's something we've been wanting to do for some time.'

England, you see, is really the leading country for music. We've now made it in the States — and that's fine. But if you can make it in London, you've made it everywhere.'

## A BREAK

The story of Trapeze goes back to well before the Threshold signing. Hughes, together with guitarists Mel Galley and drummer Dave Holland, had a three piece rock outfit going. Then came the Moody Blues offer; the band became a five piece and recorded their first album as Trapeze. But things didn't work out.

'We just didn't fit together as a five-piece,' Hughes continued. 'Things quickly developed to a point where there always seemed to be a split — a three to two situation. A break just had to happen.'

So the two other members left. Hughes, Holland and Galley moved to the country and started to work things out again in the format of the original band — following much more upon their own ideas. The result was the

second album, *Medusa*, recorded before they had even played a gig. For them, Hughes explained, Trapeze began with that album.

## BAD PROMOTION

*Medusa* wasn't particularly successful — due mainly to the lack of good promotion that has always plagued Trapeze. But it allowed them to crystallise some of their musical ideas; even now, though over a year old, it possesses a raw and funky freshness. Which is the way



Trapeze want their music to be.

Surprisingly, there is little about Trapeze's music to suggest their association with the Moodies. They admit to a degree of influence — but not in any musical context.

'We love the Moody Blues,' Hughes explained. 'They're tremendous guys. There's a lot of influence from them in what we do in that they were mature and aware of the world. They inspired us not so much in terms of music but in terms of the way we approach everyday life.'

There aren't really any influences in our music —

apart from the fact that I — we — love blues music as blues. A lot of people have compared our music with what Free used to do. But it's not a conscious thing — they could just as easily be said to have sounded like us. We just play a kind of music that no-one else in the U.K. is playing. We're just playing Trapeze music.'

'Trapeze music' — though the band don't like to attach any particular label to it — would be described by most people as 'heavy'. Somehow, though, they seem to avoid many of the cliches which

band,' Dave Holland explained. 'Audiences over here tend to be more narrow-minded than they are in the States. Everyone seems to enjoy it more there.'

## DIFFERENCES

The differences are very noticeable. In England it seems that someone will like a band that seem live — but if they can't get hold of an album, they'll forget it. In the States they seem to remember. We played a gig with the Moodies in Houston once — just one performance. It turned out that one of the radio shows got hold of an album and played it quite a bit in the period following the show. When we did a return gig there, the reception was fantastic. It was as if we were really big... like we were stars. They don't let go of you in the States.'

## LENDING AN EAR

'The U.S. will always lend an ear to a group that isn't well known,' Hughes continued. 'The U.K. audiences don't seem to want to know the support bands. Mind you, the American audiences can be hard — they'd just as soon boo you off if they don't like what they hear.'

Trapeze now feel that their American experience has brought them to the point when they must concentrate on making a name for themselves in the U.K. They've been around long enough not to have any illusions about success. The same quality of 'professionalism' that characterises their performances also shows in their attitudes to the task ahead. Their assault on the U.K. music scene will coincide with the spring release of their third album.

**BY JOHN BAGNALL**

have often characterised other heavy bands. There is an amount of American 'feel' in what they play — an element of relaxation about their playing that contributes rather than detracts from the excitement of their music.

## U.S. STYLE

'We've grown up in the American style,' said Hughes. 'We tend to feel American when we're in the U.K. — although we're very aware of being English when we're in the States.'

'The American audiences are much better for a small

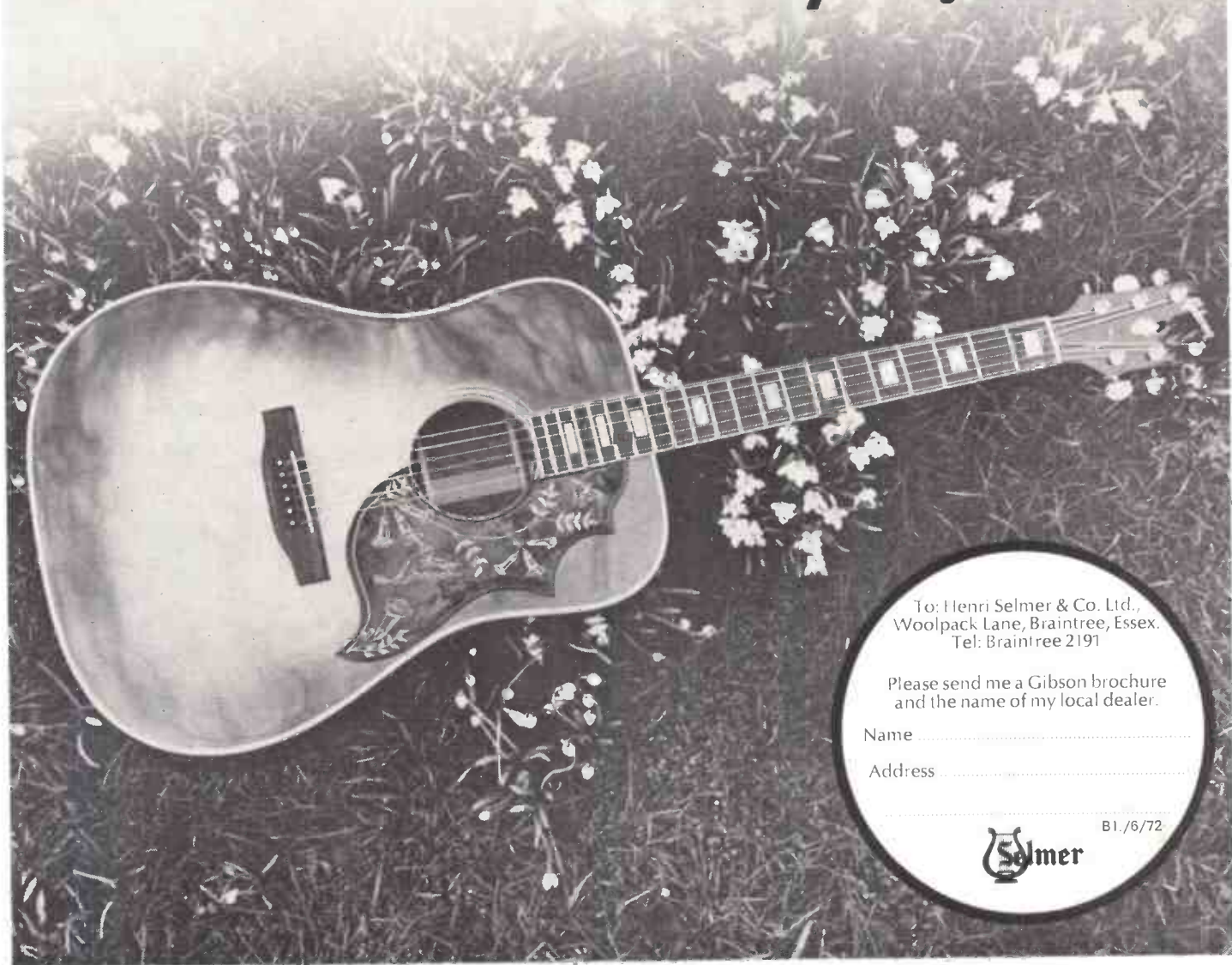


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(Illustration Gibson Hummingbird with cherry sunburst finish.)

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# HAVE YOU HEARD THE ONE ABOUT THE VICAR'S WIFE?

By STEVE TURNER

If there's one single figure in the community who's guaranteed to provide food for headlines it's the vicar's wife. For some reason she's not supposed to deviate from the tea party circuit and the friendship of old ladies. Now, if one of these strange women becomes involved in the world of rock, as has Pauline Filby, then it's immediately seen to be as incongruous a situation as that of the actress and the Bishop.

Pauline, who's been a folk singer for some years, has recently formed a band called Agapé and is soon to have a single out on the Philips label. Entitled *Light On The Water*, it's a powerful, driving number co-written by Chris Simpson of Magna Carta. On the other side will be one of Pauline's own compositions – possibly *Muddy Ground*, a song she wrote around her experiences when performing at a festival, or *Miracle Of Birth*, which is self explanatory. The band she's formed has been rehearsing the material that she'd written for herself as a solo performer and putting a lot more body into it. 'The group do much more for your songs,' Pauline told me. 'I also feel I sing much better when I'm free of holding a guitar and can use my hands. It's the same when I'm speaking – I express myself a lot with my hands.'

Along with her husband Jack, and their two children, Pauline lives at the country home which Cliff Richard bought in Essex to be used as a Christian Arts Centre. The rest of the band live elsewhere but tend to spend most of the week rehearsing in Essex in the spacial lounge and safely behind the sound-proofing provided by double glazing. Here there are no neighbours to bother and the surroundings are very conducive to creativity. Be-

sides being a singer and a mother, Pauline has to be a hostess and a cook to the many artists, writers, architects, photographers and musicians who take advantage of the Centre's facilities.

When the band was first formed the boys couldn't believe that Pauline was actually a vicar's wife. They just had to come and see this guy. It's true that Jack Filby is not the type of clergyman that is favoured by cartoonists or comedy shows. Also his background contains time spent as a labourer, soldier and private detective before he attended theological college and entered the ministry. In his book of cuttings he has a page from a German newspaper relating the story of the long-haired vicar who was ejected from a restaurant for not wearing the correct attire required by such an establishment. Jack feels that it's only because the stereotype image of the bespeckled, naive vicar has been true in 75% of the cases that a 'human' clergyman who refuses to separate religion and life into separate compartments has become such a newsworthy character.

Pauline and Jack actually met at a concert when they were both individual solo artists. After their marriage they formed a duet and some years later Pauline recorded her first album *Colour Me A Rainbow*. During most of this time they've headed a regular parish – their last one being at Guildford where they used to visit Eric Clapton (Pauline ended up recording his song *In The Presence Of The Lord*). Following that parish they took off for New York where they played to people in the streets, churches, parks and coffee bars entirely without any previous arrangements.

It was on returning to England that they were of-

ferred the residential position at the Arts Centre in Essex. Here they try to encourage the fellowship of musicians, and members of Magna Carta and the Strawbs are among those who've already attended. One of Pauline's main reasons for being an entertainer is that she enjoys meeting people on the road. 'Obviously I like to sing and entertain people but I want to leave them with something real, something they can hold on to when you're not there. The show business aspect doesn't attract me although I love the people in it – I think they're incredible.'

'Really I just want to share what I have. I want to be the very best as a group and to be accepted individually as musicians and myself as a

singer.' The musicians in question are drummer Glyn Johns, lead guitarist John Russell and bassist Jon Noel. Glyn was with messrs. Gallagher and Lyle around the time of the formation of McGuinness Flint but left before they ever put their sound to plastic. Following that he played on sessions for Paul McCartney and Mary Hopkin. Bass player Jon Noel has played for Brian Poole and the Seychelles with whom he both toured and recorded, Freddy Mack, The Young Idea, Millie and Jess Conrad. John Russell modestly says that he has no claims to fame.

So far Agapé's gigs have been restricted to London at clubs such as Hatchett's and Music Workshop. Hopefully an album will follow sometime later in the year and Pauline's band will be accepted as Agapé rather than just as the group which is, as the Sunday Mirror headlined at the beginning of the year, *Rocking With The Parson's Wife!*



Pauline and Jack; Living and sharing



# CBS RECORDING STUDIOS —LONDON'S NEWEST SOUNDMAKING CENTRE

There are two exits from Warren Street underground station. Take the one on the left and you'll find yourself caught up in the concrete and steel confusion of Euston Road. So, turn to the right and Tottenham Court Road's large and famous furniture store, Maples, is the first landmark to grab your attention. Take the second street on the right. This is Grafton Way, a short road bereft of trees but sporting fine and solid grey-brown buildings on either side. Then take the first turning on the left — Whitfield Street, London W1P 5RE.

You'll find yourself walking in the shadow of London's tallest building — the Post Office Tower.

There it stands. Sexless. It looks down over other West London rooftops. Pride of being reflects from the glass walls a couple of hundred feet up. It's a monument erected by today's people for the benefit of those yet to be born.

Keeping walking in a Southerly direction. You'll soon capture the semi-Asiatic atmosphere, with an assortment of Greek, Turkish, Greco-Turkish, Turko-Greek, Chinese and Indian Kebab and eating houses. There's also a nice selection of reasonably priced Italian spaghetti and fish restaurants. Members of all nations are clustered here.

## NEW MONUMENT ?

About halfway down Whitfield Street stands another impressive building. It's not yet a monument, but the betting is that it will soon become one. The number on the door says 31-37 and this is accompanied by the name CBS and here is the new CBS Recording Studio Complex.

Built on a site once accommodated by garages and warehouses, it was built to assimilate with other buildings in the street. It is pre-aged and, therefore, its bricks are grey.

The Studio will, at the end of June, become the centre of all the company's recording activities in this country.

The old studios in Bond Street, just a couple of miles away to the West, and often a haunt for holidaymaking schoolgirls and lunching office workers yearning for a glimpse of their favourite singer or musician, are soon to close, as has the one at the head offices in Theobald's Road, about a mile-and-half away in another direction.

Whitfield Street has never seen the likes of it before. Vans draw up and vans drive off. Builders and painters, with McLaughlin and Harvey stamped across the back of their reefer jackets, wield their brushes and cement trowels almost gracefully. Engineers and removal men are installing and directing the flow of customised Rupert Neve consoles and Altec Lansing speakers, from Ling Dynamics. Red and black and magenta chairs

dot the upper floors and carpets on the first floor add the necessary touch of colour to the lower ones. These were supplied from Furniture and Carpet Contracts. Boxes and boxes of AKG microphones lay ready for use.

There are also cases of reverberation units, echo plates and Neumann microphones from F.W.O. Bauch. Banks of Studer recording machines, also from Bauch, have already been installed and are awaiting the touch of a button from engineers and groups. Lacquers from Audio (Jacques Levy), Pyral (UK) and Leonard Wadsworth are ready as are the many Dolby noise reduction units. Quad amps from Acoustical Manufacturing Co. Ltd., stand silently for the moment. Labels, printed by Hannibals, have been stored away until the studio is open for business but all concerned expect these to be used in great quantity.

The acoustics for the studios are manufactured by

# London's Newest Studio

Cullum, but more about these later on.

The opening of the studio is part of the general expansion policy authorised by CBS in New York. In London four men supervise the operation. They are studio head, Reg Warburton, assistant head, Don Horne, Technical Manager, George Balla and Operations Manager, Brian East.

Ever since CBS took over the Independent Oriole label here in 1965 the company has been expanding all the time.

When the decision to build a new studio was made three years ago, company executives decided to build from the ground up, rather than take over another building.

It took a lot of searching around to find the suitable site.

The best technical brains of CBS in America and here are responsible for design of the building. Plans were originally drawn up across the Atlantic.

George Balla recalled that excavators broke ground after the demolition of a row of buildings in August, 1970.

The main contractors, McLaughlin and Harvey were brought in after the London architects, Carl Fisher and Partners, of New Cavendish Street, had been consulted.

Also consulted were primarily CBS Facilities and Engineering Department who, in turn, contacted acoustical consultants, Paul



*An outside shot of the studio. See how it mixes in with the other buildings. Eating and drinking facilities are all around.*

## GOOD LUCK TO CBS

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S. Veneklasen & Associates of Santa Monica, California. Further advice and work from mechanical and electrical experts, Donald Smith Seymour and Rooley was obtained and heating and ventilation specialists, H & V Contracts, were also brought in. Acoustical contractors, Horace Cullum, noted for their work at Olympic Studios in South London, were contacted.

The building occupies about a quarter of an acre and there is more than 18,000 square feet of space inside.

The first impression anyone outside the CBS hierarchy had of the studio was almost two years ago when an artists' drawing was released in handout form to the press.

Soon after the initial shell of the building had been erected and the acoustic system had been installed, removal men began taking mixing, dubbing and cutting facilities from Theobald's Road. Cranes were enlisted to take the gear from the top floor. The task was a difficult one and it must have been a

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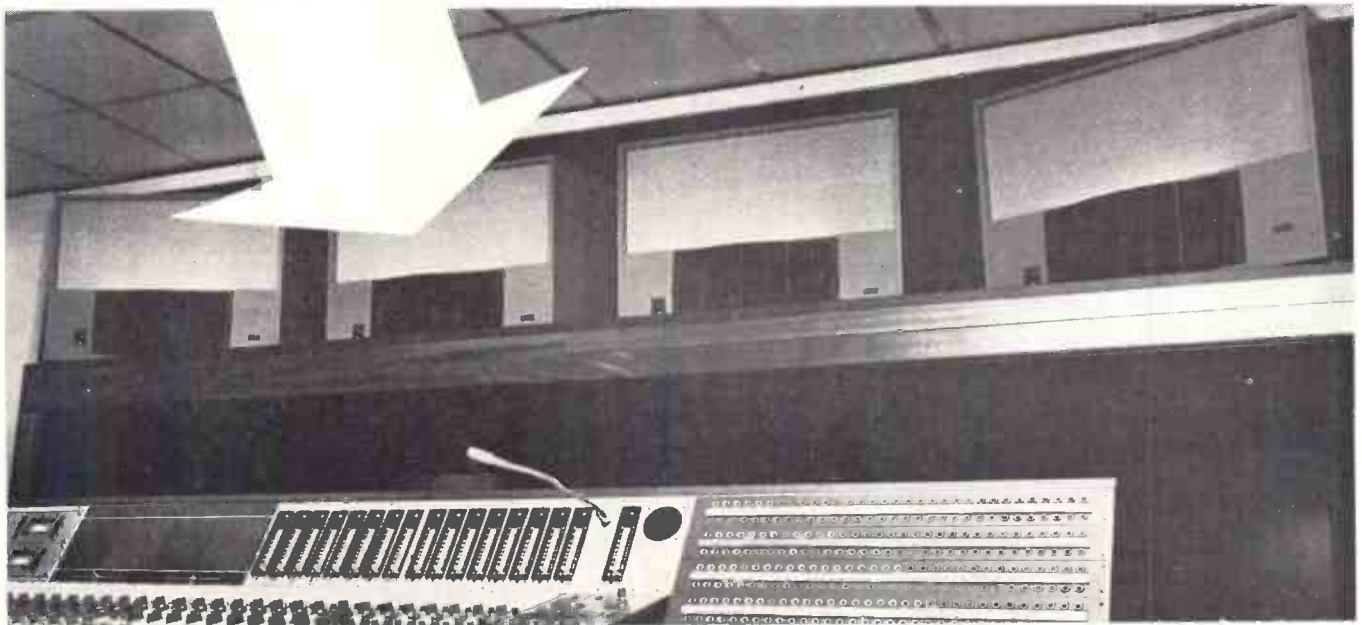




Photograph shows Altec speakers in large "orchestra-size" Studio 1

## ...and everywhere... Altec speakers

Bank of Altec speakers in control room of Studio 2



Look around the new CBS studios, and you'll see Altec speakers in every studio, every control room. CBS insisted that only Altec quality would do.

The new CBS set-up has three spacious studios, each with four Altec 9845A speakers. Each corresponding control room also has the same complement of speakers. The mixing room has a further two speakers of the same type, whilst four of the smaller type 9844 can be found in the disc-cutting and tape-dubbing rooms.



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# London's Newest Studio

strange sight to see jibs swinging around with recording studio equipment hanging on hooks from the end.

After the main floors had been put in, workers set about insulating and air conditioning the building.

It's a totally original design. None of the concrete floors, walls, studios, control or mixing rooms and ceilings are actually connected to the basic shell of the building. All are mounted on neoprene isolators so ensuring that absolutely no outside noise can penetrate and no inside sound can escape. Even the air conditioning unit is unlike anything I've ever seen before.

## JACKED UP

The main floors are covered with Stillite packing, then a sort of PVC sheeting and then the isolators. Concrete was laid on top. Then came a cage of steel that separated the main body from the material covering it all.

Somehow the whole lot was jacked up by three-eighths-of-an-inch by means of screws in the centre of each isolator to make a hundred per cent sure that all was separated.

This operation was carried out in all the mixing and recording studios. The main studio is separated again from the rest by a one-inch gap.

Balla said it was decided to divide the building up mainly for acoustical reasons and also to simplify the fire control systems. Instead of sprinklers are automatic fire dampers in the air conditioning system. In this way, a fire cannot be fed by any oxygen. Needless to say, the building is completely sealed.

The air conditioning unit, which is on the top floor, is

also floating on its spring isolators.

Balla said that the chiller plant in the conditioning unit has no moving parts. This means there can be no rumbling noises. The only things that actually move are the water pumps and the fans, but these have super-silent motors.

## CLEAN & DIRTY

Even the refrigerators are natural gas-fired so that you don't get the familiar burp usually got from the piston types.

Considering the size of the building there's a lot of very complex machinery inside.

There are two main electrical circuits – dubbed clean and dirty. The power from the plugs, in anodised aluminium, is 'clean' and these supply the power for all recording equipment. The bronze-coloured plugs – 'dirty' – provide the power for such equipment as floor polishers and so forth. There is no interference anywhere on the recording studio side when a 'dirty-power' plug is being used.

And back to the air conditioning: It works around the clock and around the year. The plant will never stop, even during holidays, including Christmas. The air enters just one point in the building (there are windows but these don't open). As this is the case the building is slightly pressurised and air is circulating all the time. Each piece of machinery is easily accessible and is separate from the next piece so that nothing needs to be switched off if something breaks down. Its silence also means that anything can be recorded without any other sound being picked up.

The whole roof above the biggest and smallest studio



Three of the four heads of CBS Recording Studios. Left to right are Reg Warburton, Don Horne and George Balla. Brian East wasn't around at the time.



The main studio. The Altec Lansing speakers are above the control room window. The door on the left is the entrance to the soloist's room.



A mixing room with Mike Fitz-Henry at the Neve console desk. Note the Studer tape machines and the Dolby noise-reduction units on the far wall.



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# London's Newest Studio

is also flexible. On low frequencies the roof vibrates and if any low flying aeroplanes do come over, the sound from these is absorbed. Pebbles on top break up the pit-pattering from rain, so common, it seems, this day and age (it must be because of men tramping around on the moon).

Fluorescent lights give no buzzing due to the remote ballast units, so there is once again no worry from any sound picked up by the microphones.

For reading – and writing purposes it's easier to describe the scene on each floor rather than lump the whole lot together, I'll start with the ground floor.

Studio One is almost five

times larger than Studio Two, but the recording facilities are the same. This also applies to Studio Three.

There's a 14-foot by 10-foot soloists' room – larger than most – and, according to Don Horne, a musician can record almost any instruments there. The room enables the person inside to have full audio and visual communications with the rest of the studio and also the control room. The user is also able to create his own environment by spinning one of the two lighting dials above the switch on the wall.

The main studio has large red, gold and chocolate-coloured panels on all four walls and these can be moved to halve the size to



*The cutting room featuring the amplifier, Dolby unit and the ASRA phase-correction unit. The lathe is an Ortufon. Alan Corbeth, formerly of Bell Records, at the controls.*

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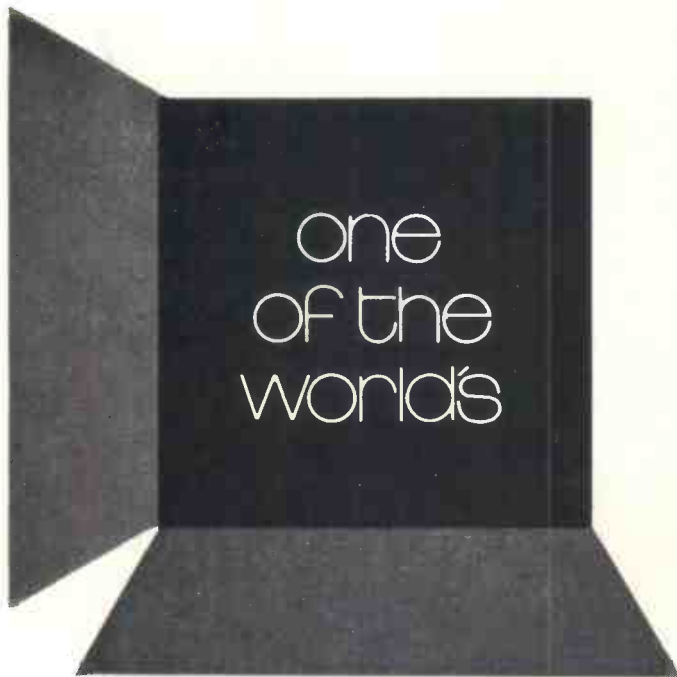
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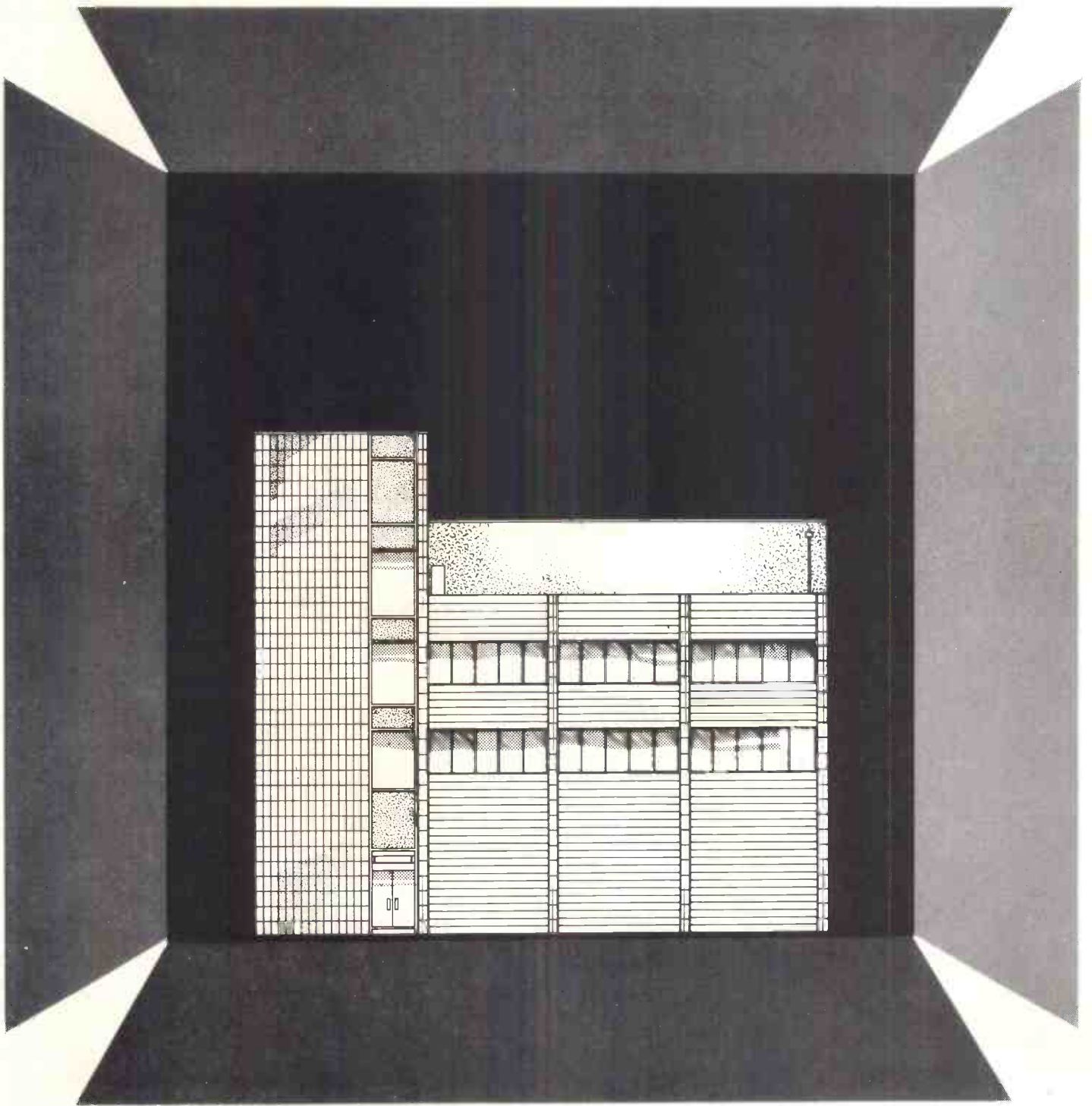
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# FCC & CC

would like to take this opportunity to wish CBS records every success with their new recording studios and to say how pleased they are to have been invited by CBS to furnish the new project



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## London's Newest Studio

45-foot by 30-foot. However, in the case of, say the massed bands of the Grenadier or Coldstream Guards wanting to record, the panels can be easily moved back again enabling more than seventy musicians to be accommodated.

The panels actually control the acoustic environment to the producers' own requirements. They are made from wooden frames packed with stillite and protected on both sides by expanded metal.

The Neve desk in Studio One is identical to those in the other two studios. Once again, all control room facilities and size are identical.

Another original feature here is that engineers can go from one control room to another and have no problems. Horne believes that it is the only standardised studio in the whole of the country. A closed-circuit television system between all the studios is hoped to be installed later in the year.

All the desks can be linked together too. This would probably be done in the case of an operatic recording. The desk, like the other two, are all Neve layouts but the refinements are to George Balla's own specifications. These include a unique system of output grouping and his own ideas for equalisers. The VU meters are of Swiss manufacture, of vertical configuration and employ the light beam principle which gives a further indication of level. They can be switched from the VU scale to the PP scale. They are currently unique in this country.

Neve built their own compressor and limiter units but also to his specifications. In the opinion of many George Balla is a genius, but a quiet one.

The desks in studios one and two have built-in record turntables on the jack-field end. If a producer wants to play a disc or an acetate he can, and just fold the unit

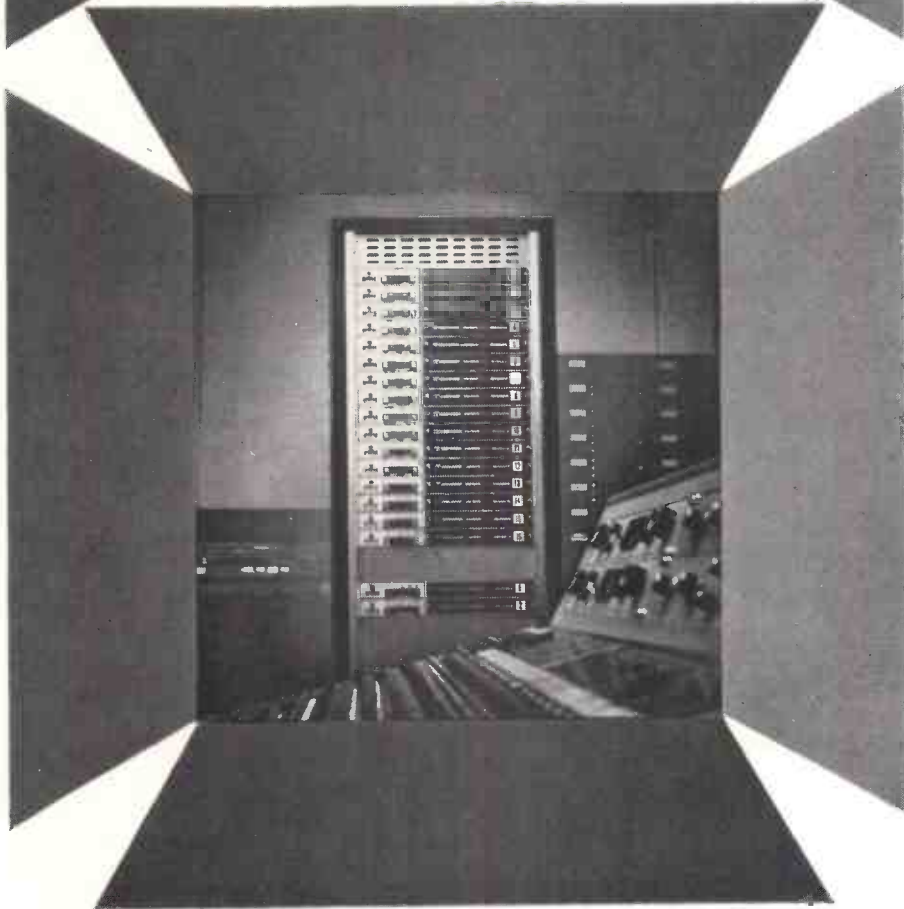


*A group shot of the laboratory and studio engineers. Left to right are John Cole, Noel Jesudian and Norman Stone.*





have specified  
Dolby equipment  
in their new  
London studios



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# London's Newest Studio

away after. This system also enables him to introduce particular sound effects for a recording or groups who want to listen to an old acetate and see how they recorded a certain song.

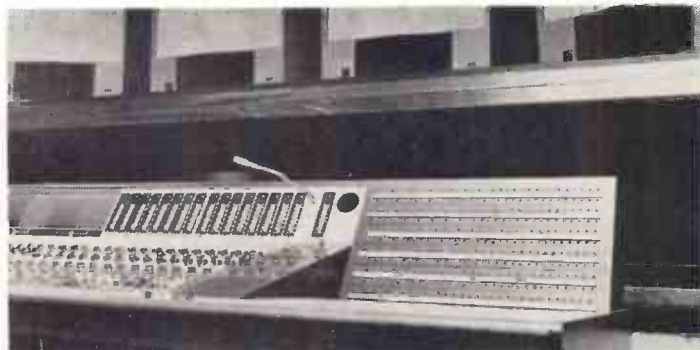
Balla also designed the facility on the tape machine whereby a push of a button makes the machine go back to the beginning of the recording tape, stops and waits for the session to start again. What this actually means to an artist is this: If, say, a track of drums and bass has been recorded the return to the start enables the musician to plan the next cut and lay down his sound on top. The engineer, then, doesn't need to worry about finding the start of the music for the insertion of the lead guitar

or whatever. To describe the system as a timesaver would be an understatement.

The Neve desks have 16 outputs and 24 plus four inputs. There is full equalisation on every channel. The extra four inputs provide the miking up of more instruments but are normally used for echo.

The groupings, as mentioned before, are very sophisticated. You can feed any input to any output group and any output to any output group. Balla said that through this system more than 10,000 combinations can be obtained. This is all done, incidentally, without the use of the jackfield and done entirely by switches.

The idea behind it is basically to be able to meet a pro-



*Studio 2: Note the vertical VU meters. The top panel on the desk is the group-to-group and channel pan. The second is for playback to foldback, the third contains the monitor channels, the fourth is the after fade and listen after foldback, the fifth is the facilities panel and the sixth is the output channel group faders' panel.*



*The seats in front are for visitors and are positioned so that everyone has a clear view. Note, once again, the customised Neve desk, the Studer tape machines and Dolby unit.*



## QUAD

Suppliers of amplification equipment congratulate CBS on the opening of their new studios in London and wish them every success.

**Acoustical  
Manufacturing Co. Ltd.,  
Huntingdon PE18 7DB  
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ducer's demands as quickly as possible without fiddling around with the jackfield. Although every unit is wired to a jackfield, if one needs to expand switching, routing or inserting other facilities it can be done and up to 20 minutes could be saved, depending on what kind of recording is being done.

Also, all the channels are interchangeable. If something goes wrong with one channel then another can be taken from another desk and fitted in. Recording here doesn't have to stop whilst a search is made.

There has also been a policy of standardisation for the tape machines. Balla said he doesn't feel the need for a vast range of different makes and spares.

On the first floor is the tape library which carries the combined CBS and WEA (Warner, Elektra & Atlantic) tapes. This is also the area for the reception lounge, the administration offices and the cafeteria.

Horne feels that as the studio is situated virtually

in the heart of restaurant and cafe land it was not necessary to have lavish catering facilities within the building. Instead he authorised the installation of modern drink and snack machines. The furniture is tasteful and the environment restful. It's a superb place for planning the next track.

The first floor also accommodates the booking office. Ruth Rosenthal, formerly of Apple, Chappell and Rod McKuen's offices, is in charge.

On the second floor are the workshops, the laboratories, three disc cutting rooms and the tape dubbing room.

In the cutting room is a device invented by CBS called ASRA — it is a phase correction unit built in America. The Ortofon and Neumann machines have separate channels and a third machine combines a mixture of both. The unit enables the correct cuttings even if the recording is out of phase through troublesome components.

Also here is the mainten-



ance department for the air conditioning plant, the tape machines and the control desks.

In the laboratories engineers involve themselves during the day with the repair and development of recording equipment. Balla has two very good recording engineers, Noel Jesudian, ex-RCA and Sound Associates, and John Cole, formerly of the BBC, to help build any recording material. Any developments from the lab. will be used in the studio and will not be for general manufacture.

The EMT plates for studio three and the two reduction rooms are on this floor too.

Floor three features Studio three which, due to its size, is more suitable for small group use, overdubbing and tracking – which is basically the recording of one track at a time.

The Neve desk in the reduction room has sixteen inputs and four echo channels plus four output channels. Studer tape machines are, once again, used. The

groupings on the desk are not quite as sophisticated as in the other studios, but do the job admirably just the same.

The tape machines and echo plates throughout the studio three are remotely controlled from the desk. There are two foldback circuits on every desk.

The voltage in each room is stabilised to eradicate any voltage fluctuation. This includes the cutting and dubbing rooms.

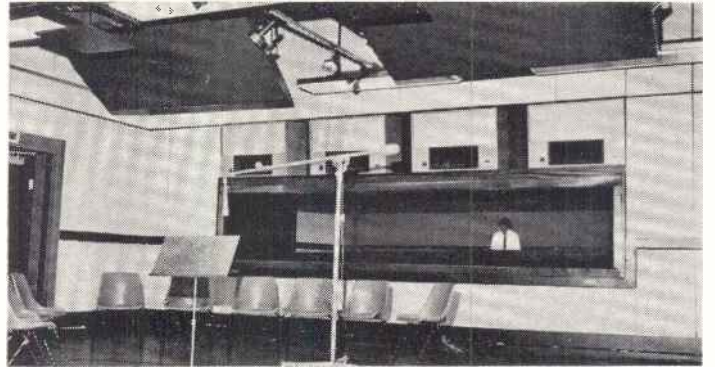
Each reduction room has a door switch linked to a warning light which automatically, cuts off the sound when someone walks in during recording.

Horne said: 'Due to the high monitoring levels in the reduction rooms and because of the close proximity to studio three it's necessary that a safety device be incorporated to prevent sound penetration if the mixing door is opened when the lights are on. On opening the door a switch is energised and the monitor speakers are muted.'

There are two sheets of



*The clouds in Studio One. Also note the sliding panels on the walls. A Steinway grand piano awaits use.*



*Studio 2 and view of the control room from the outside. The clouds look like pieces of aircraft wings.*

# So what else is new?

Congratulations to CBS on their new studio. We particularly wish them well, because we're new in Britain.

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## London's Newest Studio

glass separating the control rooms from the studio in every case. These are angled at 45 degrees and form a 'V' shape. One pane is ten millimetres thick and the other is six millimetres thick. The various thicknesses of glass are so that the two shouldn't resonate on the same frequency.

The glass is mounted on rubber zippers and absorbs all the sound that would otherwise travel into the structure of the building. The sound hits the glass and is directed downwards into the soft window surround.

The administrative offices are the only areas with carpets. Horne said that carpets throughout were not recom-

mended by the acoustic consultants.

'We can create acoustical damping just as we can eliminate it, so carpets are not needed. The sound is dictated by the producer in charge. If a more dead sound is wanted we can add soft panels on the 'clouds' hanging from the ceiling. I definitely think that carpets on the floor would deaden the sound even more.

'The consultant has come up with the average acoustic conditions and we are able to work either side of it,' he said.

Horne later took me down to the basement to have a look at the four echo chambers. The descent was a

difficult one. It was rather like potholing.

It's unusual for any music recording studio to have its own echo chambers but CBS have got them. The signal is fed through a loud-speaker into each and then picked up by a mike. He demonstrated the effect by opening the door of one, shouting and waiting for a split second for the sound to come back. There is a maximum delay time of six seconds and this can be increased or decreased by additional acoustic treatment of the room.

Trapped in one during use would surely deafen you for life. If it didn't deafen you, you'd probably go mad instead.

The recording charges and further details about the opening of the CBS Recording Studio Complex will be announced in the July issue of *Beat Instrumental*.

## List of Suppliers to C.B.S. Studios

**Acoustical Manufacturing Ltd.**  
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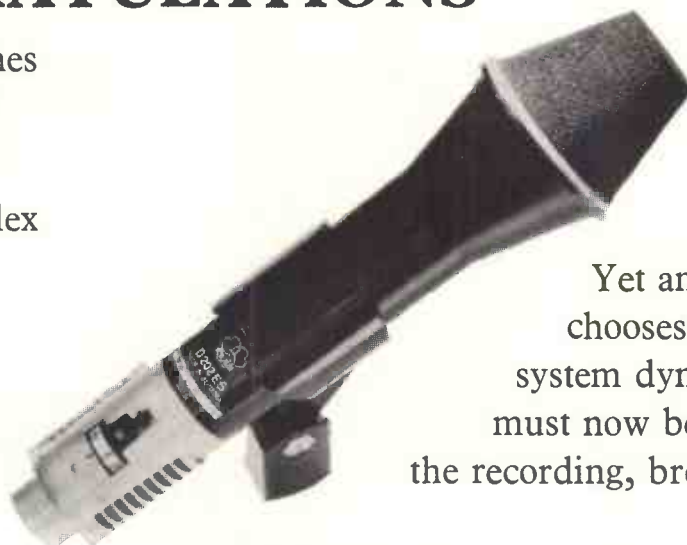
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## CONGRATULATIONS

and best wishes  
to the new

# CBS

Studio complex



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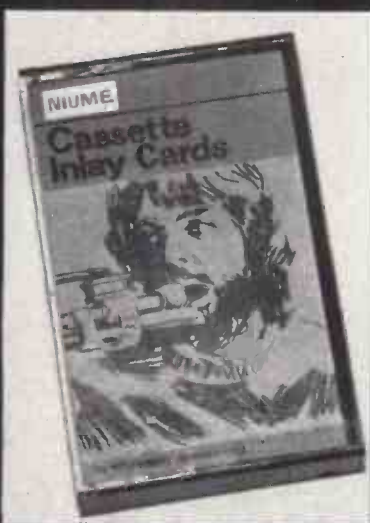
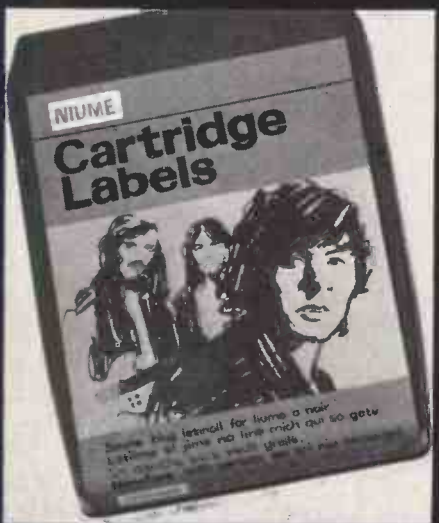
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# PLAYER OF THE MONTH

## GRAHAM FIELDS

'I honestly started playing when I was four. I then had a fairly heavy musical career. My early life was so musical that when I left Westminster Abbey Choir School at 14 I was amazed to find there were some people who didn't spend all day involved in music!

'Later on I went to Trinity College of Music and studied composition. I ended up with a degree in music, which is a fairly academic qualification. In other words, when you come out of there you are as highly trained as the professional arrangers who work in organisations such as the BBC. After that I formed a modern jazz trio which was around for three years. Various odd characters were in that - people like Chick Webb and Trevor Tomkins. Also Dave Holland, who later played with Miles Davis.

'I suppose what made me move from jazz to pop was two records - *You've Lost That Lovin' Feeling* by the Righteous Brothers and *Sergeant Peppers Lonely Hearts Club Band* by the Beatles. Those two things made me realise that I'd be much happier writing my own songs than exemplorising around other people's.

'Then I formed a band called Tapestry, which was supposed to be a mixture of pop and classical. Our first single got about fifty plays on radio, but we'd no idea about management and agencies, and so we didn't progress anywhere.

'The next band I formed was Rare Bird. It was a keyboard-based group with piano and organ playing simultaneously. I had a thing about guitarists at that time - I couldn't even listen to Eric Clapton on the radio. Rare Bird was a demonstration against guitarists!

'Musically the band was a mixture of classical and *rock* rather than classical and pop. Rare Bird did well. Our single, *Sympathy*, has now sold over eight million copies throughout the world and is in several countries even now. Nobody's quite sure, but at least a hundred cover versions have been made and people think that the song will be around for at least the length of my lifetime. They think it'll become a classic in the way that *Smoke Gets In Your Eyes* has done. Elvis Presley has recorded a version for an album and there's a possibility it may become a single for him.

'I split from Rare Bird due to business problems and also because the rest of the band wanted to go into rock 'n' roll and I wanted to go farther into the direction of classical rock. Because of this I formed a band called Fields and signed with CBS.

'To put it in a nutshell we'd like to do an ELP with better songwriting and less showmanship. That's what we want to do - whether we'll do it is another question.'





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## Already seen in increasing numbers, the Mercedes looks set to become the group van of the seventies!

For the past few years the Ford 'Tranny' has been the accepted group work-horse, as much a part of the live music scene as amplifiers and instruments.

### NEW BREED

But lately a new breed of group van has started to make its appearance outside the clubs and concert halls — the Mercedes 406 and 408 custom trucks. Already known amongst the roadie fraternity as the 'Merc', the vans are starting to be seen in greater and greater numbers.

Now, with the consolidation of five commercial vehicle depots throughout the country, Mercedes-Benz are making a determined effort to make the 'Merc' the van in the important and ever-expanding group transport market.

### VALUE

With more and more bands making the 'big-time' — in terms of sizeable record advances and higher gig fees — it's difficult indeed to see how the Merc can fail to become the standard group truck. The price is higher than for the comparative Ford, Bedford and VW trucks — but then the Merc seems to leave them all behind when it comes to value.

A 94 bhp petrol engine gives a cruising speed comfortably in excess of 80 mph; a four-speed synchromesh gear box gives the Merc the gear ratios to tackle anything from a tight journey through the Swiss Alps to a 90 mph 'sod-the-coppers' thrash down the M1. The driver's cab is perhaps the most spacious and comfortable of any other van catering for the needs of group transport. The seats, adjustable for height, inclination and rake, make for a comfortable ride for driver and passenger alike. Bench or single-seat versions are readily available. And there's an unobstructed walk-through, easy-loading cab.

### 'AIRBUS'

Add to that the Merc's almost-legendary suspension. Built to ambulance specifications, the suspension utilises an anti-roll bar and powerful shock absorbers to provide one of the softest, most luxurious rides available on the commercial vehicle market. Small wonder, in fact, that the Merc is also known on the group circuits as the 'Airbus'. It also offers a turning circle that would put many private cars to shame.

And then there's the extras. The quality of Mercedes vehicles is well known — and you can guarantee that the

Merc will be going strong after most other vans have clapped themselves out. The vans themselves come in a wide variety of custom versions, with the more important features built to the customer's own specifications. Sliding and opening doors are available, mounted at the rear or at the side — if you don't want both. The body comes in different lengths and heights, to give a payload of up to 5,600 lb, and the cab is available in a wide variety of different appointments.

### COMPUTERS

The new commercial vehicle centres will allow Mercedes customers to get servicing facilities and spares at any time around the clock. Frank Young, manager of the Mercedes headquarters depot at Borehamwood, Herts., told *Beat Instrumental* that the spares service will be co-ordinated through a 24-hour computer system. The workshops will be fully equipped with all the latest diagnostic servicing facilities, and will be able to handle any repairs and servicing jobs on the Merc range. In addition to the group vehicle range, the centre will carry other Mercedes models ranging from one ton to thirty-two ton vehicles. Mr. Young aims to

provide the quickest possible turn-round on any job, be it minor service or major overhaul.

### NEW RANGE

They will also be handling, from the middle of July, a new range of Merc vans — the 206 and 306 series. At present the range is still 'under wraps', but we were able to discover that the new vans will cater for the smaller payload market — using a range of custom conversions built around a standard 20 cwt. design. No further details were available at press time, but specifications and prices will be published in *Beat Instrumental* as soon as they become available.

### DETAILS

Full details on the L406D and L408 series, together with details of the Mercedes-Benz Commercial Vehicles depot services can be obtained from: Mercedes-Benz (UK) Ltd., Commercial Vehicle Division, Chester Road, Borehamwood, Herts. The telephone number — for serious enquirers only — is 01-953 8111.

Written by  
**JOHN BAGNALL**



# SONGWRITER OF THE MONTH

## ANDREW BOWN



Andrew Bown, who used to play bass and sing with The Herd, thought it a great compliment to be considered Songwriter of the Month by *Beat Instrumental*. But why, he asked, should he merit the coveted award when only Americans and a few select British people have so far heard his first solo album, *Gone To My Head*, (Mercury SRM 1-625).

I told him why soon after we had gone through the usual formalities of introducing ourselves, but he quickly tried to dismiss the reasons and began putting down many of his songwriting efforts. I think his self-chastisement was probably a cover-up of his bashfulness.

Bown has been a songwriter for many years. He comes from a family who encouraged him throughout his pre-school and grammar school days to study music and it was during these times that he learned to play the piano, recorder, harmonica and cello.

'Around those days, Chuck Berry and Bo Diddley were all the rage and I suppose everyone, including me, tried in some way to sound like them,' he said.

Bown left school when he was 16 and a year later got his first break into the music business.

Bill Wyman had just left a group called The Preachers to join a relatively unknown band called The Rolling Stones and the drummer of The Preachers, Tony Chapman, persuaded Bown to buy a guitar and play bass with them. He learned to play the instrument and was per-

forming with the group in just five days.

'Not long after I joined The Preachers, The Beatles and the Stones began getting very popular. I think my biggest thrill was hearing a song called *I Wanna Be Your Man*, written by Paul McCartney and John Lennon and performed at a local club by the Stones,' he recalled. The excitement caused by that song made him intensify his own songwriting efforts.

It wasn't until he left The Preachers, however, and teamed up with Louis Cennamo, Gary Taylor, Mike Underwood and Pete Frampton to form the Herd that he really began to realise his potential as a songwriter.

The Herd broke through in 1964 with a single called *I Don't Want Our Loving To Die* which rose to number three in the charts. They had several other hits too.

'I wrote a lot of songs when I was with The Herd,' he said. 'Many of them weren't recorded, though. Whilst I wrote some pretty sick numbers I also got down to writing some serious rock and roll songs. Some of them weren't too bad.'

He reckons the most noteworthy song he wrote during that era was *Sweet William*, the flip side of *From The Underworld*.

After the Herd had stampered to various directions of the musical globe, he joined Judas Jump but once again he was unable to find happiness there because the group split after a year. After Judas Jump he rounded up old Herd member, Frampton, and formed Storyteller. They, too, only lasted a short time.

Early last year Bown was approached by producer, Jimmy Horowitz, with a view

to recording a solo album. An agreement was made and *Gone To My Head* is the result.

On first listening many of the songs seem to be incredibly bitter about his experiences in life. Others are sarcastic. Then there are some that are just plain love songs.

The *Oh James* track seems to be one of the more sarcastic numbers. He denies this and puts forward his case.

'I wish I could sing like James Taylor as the words in the song say. But I'm glad my name isn't James. It's a terrible name for anyone to have. But he's so rich and famous, even with a name like James.'

Then later in the song he starts on Elton John. He says he wishes he could play the piano like him, even though some of the notes are bum ones. And lastly there's Elvis Presley. He says you can't write a song about rock and roll stars without mentioning Presley's name.

On the album he's most pleased with *Eventually*. He said he enjoyed writing and recording it because he felt the spirit of everything was captured.

Besides writing about love and other such topics he also finds himself writing about the state of the earth, pollution and so forth.

'I'm not qualified to write and talk too much about it. I don't know all the facts that the ecologists do. But pollution worries me a great deal as it worries a lot of other people.'

**BY DEREK ABRAHAMS**



# STATESIDE REPORT

Bobby Doyle, the Texas-born vocalist who replaced David Clayton-Thomas in Blood, Sweat and Tears, has quit the group in the midst of their first recording session for more than a year. Doyle, blind since birth, said he was unable to cope with the 'lack of organisation' in BS & T.

## GARCIA JAM

Merle Saunders' first album for Fantasy *Heavy Turbulence*, has just been issued. Jerry Garcia, who often jams with Saunders, is featured on the LP, along with former Creedence Clearwater Revival member, Tom Fogerty, plus John Kahn, Bill Vitt and the Edwin Hawkins Singers.

Meanwhile, Walter Hawkins, late of the Hawkins singers, has formed his own group, called Selah. Saunders and Fogerty are currently co-producing sessions with the group, for an LP on Fantasy.

## FUND-RAISING

Carole King joined James Taylor, Barbra Streisand and Quincy Jones in a fund-raising concert benefiting Presidential candidate, George McGovern in Los Angeles recently. The appearance was Carole's first in almost a year and, according to her producer, Lou Adler, 'her last for quite a while.' She recently gave birth to a son.

Mary Travers' latest LP is *Morning Glory*, on Warner Bros. She had to cancel a recent concert scheduled at Carnegie Hall due to throat surgery from which she's recovering quite quickly. Peter Yarrow has been producing his new discovery, a group called Lazarus; their

sound is apparently very much influenced by Peter, Paul and Mary. Their first album has been issued on Albert Grossman's Bearsville label, along with a single called *Warmth Of Your Eyes*.

The Guess Who, with their latest album *Rockin' high* in the charts, also had to can-

cel a Carnegie Hall appearance when lead singer, Bert Cummings, fell victim to the flu. The concert, sold out in advance, was to have been recorded for a live LP.

## BIRDSONG'S CHICK

Cindy Birdsong, one of the original Supremes, is retiring from show business to await the birth of her first child. No announcement about a replacement for her has yet been made.

Ike and Tina Turner's latest single is called *Right On*. Bill Cowsill, of all people, sat in on the session.

Warner Bros. has taken over manufacturing and distribution of the Capricorn label which is operated in conjunction with Capricorn Studios of Macon, Georgia. The label, which was formerly handled by Atlantic Records retains all artistic control over their products. New groups signed to the label include Maxayn — a soul band featuring former Ikette, Paulette Parker — and Captain Beyond, a rock band from Los Angeles including in its line-up some members of the now-defunct Iron Butterfly group, and one from Johnny Winter's old group.

## FLYING ALONE?

Jim McGuinn, of the Byrds, was assisted by Doris Day's producer son, Terry Melcher, for his first solo single, *Drivin' Wheel*, for Columbia. Fanny's latest release for Warner's is the old Marvin Gaye hit, *Ain't That Peculiar*. Warner's have also released a single from the new Hendrix LP. The titles are *Johnny B. Goode* and *Lover Man*.

## BIZARRE ALICE

Alice Cooper's next album is titled *School's Out*, with an aptly-timed release date of early this summer. The group is finishing the recording in New York with their producer, Bob Ezrin. The record will be released on Bizarre.

Black Sabbath have apparently finished about half the tracks for their next album on Warner's.

The Doors are finishing up



Jerry Garcia, rock guru and general jam session man, soon on record with Merle Saunders



a new album in Los Angeles prior to embarking on a national tour; Bobby Ray and Jack Conrad have been added to the group for live appearances.

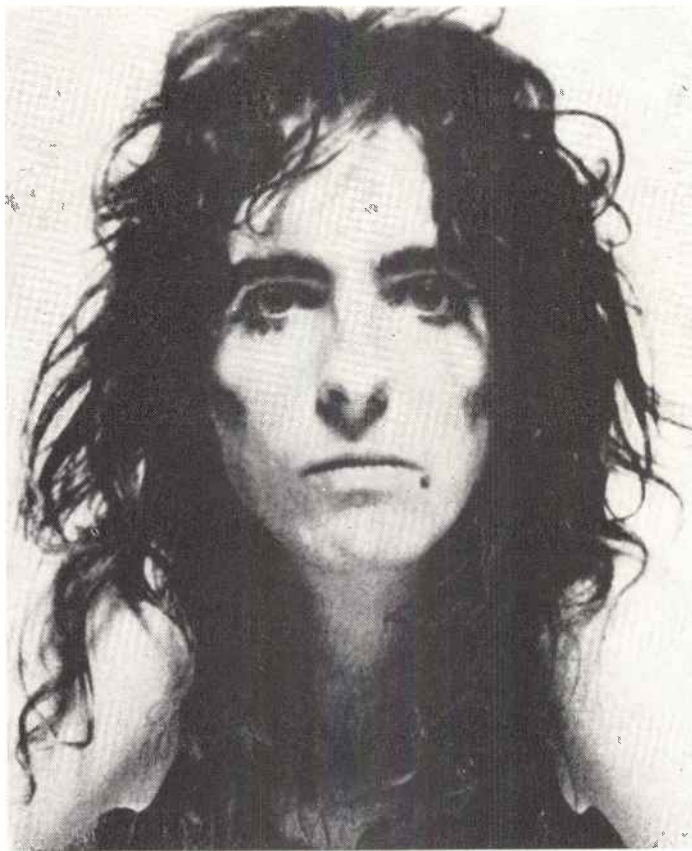
Roy Estrada has departed Little Feat to join Captain Beefheart's Magic Band. To replace him, the band have added three new members, Sam Clayton, Paul Barrers and Ken Gradney.

Frank Zappa and the Mothers have a new LP on Bizarre, titled *Just Another*.

### GUTHRIE TRIBUTE

The Association (remember, *Along Comes Mary*, *Windy* and *Never My Love*, not to mention *Requiem For The Masses*) have recently been signed to Columbia and are preparing a new album, *Water In Trinidad*.

A new release of note is the *Tribute To Woody Guthrie*, a four-LP recording of a recently Hollywood Bowl concert. Volume 1 (two records) is on Columbia, whilst Volume II is on Warner Bros. Some of the top names



*Alice Cooper, pictured here without his familiar boa-constrictor, has new LP soon*

in folk are on the set, including Woody's son, Arlo, Tom Paxton, Dylan, Judy Collins, Pete Seeger, Country Joe McDonald, Richie Havens and Joan Baez.

### RACKING

Among the new records which made their way onto the racks this month are Johnny Cash, *A Thing Called Love* (Columbia); Tony Joe White, *The Train I'm On* (Warner Bros.); John Stewart, *Sunstorm* (Warner's); NRBO, *Scraps* (Kama Sutra); Quicksilver, *Comin' Through* (Capitol); *America* (Warner's); High Country, *Dreams* (Raccoon); Dan Hicks, *Striking It Rich* (Blue Thumb); Joe Simon, *Drowning In The Sea Of Love* (Spring); the Chi-Lites, *A Lonely Man* (Brunswick); the Rascals, *The Island Of Real* (Columbia); Charlie McCoy, *The Real McCoy* (Columbia); and *Rare Earth In Concert*, a two-record set on Rare Earth Records.

### RAY REZOS

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## NEXT MONTH IN BEAT INSTRUMENTAL:

# ON TOUR IN HOLLAND WITH

# ARGENT

## PLUS:

# A NEW TREND IN GROUP TRANSPORT

# THE A & R MEN



**'The quality of the final product relies upon the relationships between the people who work on it rather than the technique' — Del Newman.**

After my interview with Del Newman I scribbled two rough notes in my pad. The first one read 'Del Newman is a gentleman,' and immediately beneath it I'd added, 'Del Newman is an artist'. They'd been the two central impressions I'd gained from an hour spent with him where he'd spoken of his work as an arranger for Carly Simon, Ten Years After and Cat Stevens, and of his ambitions to write film music.

Newman began studying composition and conducting at London's Trinity College of Music in 1963. 'I was very lucky,' he explained, 'because in the second year I got a job copying and being a general tea-boy for Ron Grainer.' This freelance work enabled him to gain actual working experience through aiding such productions as *Robert And Elizabeth* and *On The Level*. On leaving Trinity College he began a career as a teacher. 'I didn't intend going into music at that time. I just loved children and wanted to teach. I was five years teaching in a comprehensive school until one day I had to decide whether to carry on with the work I was doing with Hair in Amsterdam or keep on teaching.' He made the decision in favour of Hair and Amsterdam.

The first record that he worked on was a proposed single by Jon Lord's wife, Judith. It was the Beatles' number *We Can Work It Out*. 'I'll never forget it . . . he laughed as he thought back to his first session, . . . we didn't work it out!' Although the single was never released it was an important track for Newman because it introduced him to EMI and also to producer, Derek Lawrence. Nine months of work with them followed as a result.

At a later date, and through a mutual friend, he was introduced to Cat Stevens. It was the period between Stevens' illness and *Mona Bone Jakon*. 'Some people have a talent for writing a song,' he explained, 'but Steve (Cat) has a *wealth of ideas*.'

For Newman the art of an arranger lies in the chemistry of human relationships rather than the technical expertise although the former would be redundant without the latter. 'The quality of the final product relies upon the relationships between the people who work on it rather than the technique. The importance of my working life is in relationships with people. Work is people, it's not music, it's people.' He remarked on the number of

times he'd seen arrangers in the theatre who formed a huge wall between themselves and the musicians and the music suffered the consequence.

Following his work with Cat Stevens, people began phoning him up and he's now reached the position that he doesn't have to accept all the work he's offered. 'It's been a great advert,' he said of his work on the Stevens' albums, 'because he sells a lot of records. I think everything you do is an advert.' Some of the people he's worked with recently include Ten Years After, Gordon Giltrap, Carly Simon and David Ackles.

Besides being an arranger Newman also writes his own songs. He hopes to record them some time in the future and also he'd like to work on film soundtracks. 'I'd like to be a film writer. I've done documentaries, cartoons and a few jingles already but never a full length feature film. I like to do films because I'd enjoy having a visual image to be in empathy with the sound. It's like theatre and music together. Everything in the arts is based on a series of emotional states. If you see a picture you come away having felt something. What it amounts to as a

musician is to translate that feeling into sound.'

Newman is an eloquent speaker and he was able to expound on various subjects with a maturity that's sadly rare in the music business. For instance in stating his dislike of the compartmentalisation and labelling of music he said simply: 'It's the same twelve notes on the piano whatever way you look at it and has been that way for the past thousand years.' On people's refusal to accept new forms of music until years after it's introduction he said that he believed it was because people weren't allowing themselves to learn the new language of expression. Only after learning the language would we reach an understanding and appreciation of it. He recalled a recent documentary devoted to Stravinsky where even he faced rebuttals during his early career but is now recognised as a man who has changed the face of Western music. It had taken years for the language to be learned.

Or in the words of Del Newman, explaining the relationships between the musician and the listener: 'An architect knows how buildings are constructed and we just enjoy the buildings.'

S.T.





By  
**JOHN  
BAGNALL**

The Dome Theatre, prominent amongst the architectural 'white elephants' of Brighton's town centre, can hardly be said to make its audiences feel at home. Two large notices prominently displayed at each side of the stage apron, carry the same legend: 'Please remain seated during the performance.

Standing or dancing between the seats and gangways is not permitted. Unruly behaviour could result in the cancellation of future pop concerts'.

When I arrived there to meet Curved Air's roadies, the stage door was firmly locked. Only fifteen minutes of bell-ringing and hammer-

ing on it were needed to attract the reluctant attention of one of the Dome Theatre's sixty-year-old bouncers. 'I'm a reporter,' I told him. 'So what?' he replied.

Fortunately one of the roadies chanced to pass by. The door was grudgingly opened and I was able to wander in. 'Too much bloody

trouble, these pop groups,' was the doorman's parting shot.

Inside, things were well under way. The equipment was in position and the roadies were completing the final wiring checks. The stacks, mainly Ampeg bottoms with Hi-watt, Fender and Ampeg tops, were ranged along the back of the stage. The 600 watt WEM PA, augmented by a brace of Fender W-cabinets, was set up in stereo pairs at each side of the stage. Sean, Curved Air's engineer, was laying a cable back to the mixing desk — set back amongst the seats at the back of the arena.

But not set back far enough. Within a few minutes a uniformed official had eagerly pounced. 'You can't have that there,' he said. 'You're blocking off the fire exit. You'll have to move it forward. It's the Act, you see.' Sean smiled the smile of a patient man. 'At least it was easy to get the equipment in,' he said.

The mixing desk paid tribute to Curved Air's expanding musical presence. There were three Audiomasters — including one wired exclusively for themiking up of the drums — a WEM Reverbmaster and two WEM Copicat echo units. The stage instrumentation was similarly impressive. On the left was Daryl Way's electric piano and VCS3 synthesizer. Stage right was the small sound laboratory from which Francis Monkman wrings his unique keyboard work — a Hammond organ, a synthesizer keyboard, another VCS3 and a specially made 'sequencer' unit.

The battery of stage lights which Curved Air now incorporate into their stage act has just been hauled into position when the band arrived. Daryl Way was wearing a light brown suit, Sonja Kristina was resplendent in her multi-coloured jacket and midi. Francis Monkman looked like a cavalier with his wide-brimmed hat and knee-length boots. The doorman, suitably impressed, became friendly to the point of obsequiousness. 'Can you get

me their autographs?' he asked me. For someone who had just been professing a profound dislike of pop groups, his change of heart was quite remarkable.

Curved Air prepared to run through a few numbers. While Sonja tuned the guitar that she has lately begun to feature on stage, Daryl was seeking out someone who knew the town. 'Is there a sports shop anywhere round here?' he asked. 'I want to buy an air-rifle.' The reason, Sonja explained, was that there had been an intruder at their flat the night before, and Daryl was the only member who would be returning to London after the evening's concert. 'He's feeling a bit nervous,' she smiled.

The sound check over, the band returned to their hotel while Daryl, with personal manager Mal, went in search of his air rifle. The roadies made the final checks, adjusted the position of the PA to get the best vocal distribution, and switched on the synthesizers to warm the circuits – a move, I was told, that prevented them from going out of tune too quickly during the performance.

## PREJUDICE

After a meal with the roadies, during which the conversation ranged from the merits of lager to the merits of the Glaswegian waitress, I returned to the theatre. Outside, the audience were already gathering. Judging from the snippets of conversation that I heard, there were many confirmed Curved Air followers. But there were many who seemed to be in my position. They'd heard all the praise for the band, but they remembered the period when Curved Air had been slated from all sides of the music business. Like me, they'd come to make their minds up.

At one time, not so long ago, it seemed 'the thing' to knock Curved Air. They've evoked some bitter criticism in the past. Possibly more, in fact, than any other English rock band.

I've always found it diffi-

cult to see the justification. Even if the packaging of *Air Conditioning* was 'gimmicky' and the quality of the pressing poor, the music it contained, I've always felt, was vastly more inventive than that produced on so many other 'first albums'.

But the spectre of the first album proved difficult to lay to rest. The music press,



Florian Pilkington-Miksa (above right)

Francis Monkman (above)

Mike Wedgewood (right)

Daryl Way (below)



which had been quick to hail the arrival of Curved Air, began to criticise the band as a hyped-up success. They were described as pretentious and 'over-musical'. They earned no love through the fact that they apparently ignored the critics. There was also the success of *Back Street Luv* – the cry of 'Sell-



the writing, although Mike Wedgewood, who joined us as bassist early this year, is also writing some material. I don't think the music sets out to establish anything. It just represents the way things are at the time. Above that, we simply set out to play whatever is interesting, enjoyable and . . . appropriate.'

## DEPARTURE

If Sonja speaks slightly defensively, it's hardly surprising. In the cramped and crowded dressing room it was difficult to talk uninterrupted in the few minutes before the band went on. I had the impression that one would have to talk to Sonja for a very long time in order to draw out her deepest feelings about Curved Air. The band's apparent unwillingness to compromise over their music seems to stem from the fact that some of the 'knocking' must have hurt. And maybe Sonja's slightly veiled reticence – which may have been purely my imagination – comes from the same source. I had the feeling that the band would rather forget the past two years and concentrate on the future.

'The first album was recorded the first time we'd ever been in a studio,' Sonja said. 'And the second album was produced under a great deal of pressure. But this one was recorded under better circumstances. We knew when and how it was to be recorded, and the whole thing was done in two weeks over the end of February.'

'You know that the prejudice is there,' Sonja explained. 'But you can't afford to let it bring you down. You can't let it put you off. You realise that there are people who want to see you. You have to ignore the criticism, go out there on stage and do your best. In this business, you can't afford to compromise.'

Sonja came from the original English cast of *Hair!* to help form Curved Air. She has often proved to be the band's spokesman – and much of the musical/visual impact of Curved Air focuses upon her.

'I really have no idea of what Curved Air are about,' she continued. 'Not, at least, in definite terms. The musical thing stems from Daryl and Francis. They do most of

The album of which she was speaking is *Phantasmagoria*, Curved Air's third album. In some ways it's the most important album to date, because the sessions have given the band the chance to show what they can really do – without the pressures of publicity and criticism.

'It's representative of the differences in musical direction within the band,' said Sonja. 'It's more relaxed. We've been through a lot of pressures. The new album is



what's come out of it.

'The numbers are a matter of personal taste. We haven't made any compromises. We didn't set out with the deliberate intention of making *Phantasmagoria* the best album we could produce – we only set out to record what was there in the ideas of the band. But I think it is our best, and we're very pleased that it should turn out that way.'

Certainly *Phantasmagoria* is something of a departure from Curved Air's previous albums. The approach is more relaxed, the tempo is less frenetic. Listen to *Melinda*, a simple song sung by Sonja with just the barest suggestion of Curved Air's normal instrumentation in the background. It works. The whole album works. It's toned down considerably from the furious virtuosity of the previous albums, yet none of the excitement of Curved Air's musicianship has been lost. The whole album, I feel, is more successful for the fact that the music is more mellow and the band, somehow, more mature.

## SHOWMANSHIP

Which made the prospect of seeing Curved Air live all the more interesting. On stage Garry Moore, late of Skid Row, had finished his loud and fairly powerful set. Leaving Daryl Way struggling to do up the zip on an impossibly tight pair of white trousers, I joined Sean at the mixing desk and waited to see just how good – or bad – Curved Air were...

The lights eventually dimmed to leave the hall and stage in darkness. The 2000-seater Dome was about two thirds full. Sean switched on a stereo tape deck and the hall filled with the sounds of a pre-recorded synthesizer tape. A buzz of excitement ran through the audience. Suddenly the stage lights came blazing on and Daryl Way, Francis Monkman, Mike Wedgwood and Florian Pilkington-Miksa swung into the opening bars of *The Cheetah*.



Four faces of vocalist  
Sonja Kristina



The number finished with the stage again in darkness. Two white spotlights played on the background curtains as Sonja entered. Showmanship certainly – but the audience loved it. 'And now,' said Sonja, 'welcome to our *Phantasmagoria*!'



The set developed with songs from the new album. The 'computer' introduction of *Whose Shoulder* introduced *Over And Above*, with Daryl Way's violin and Francis Monkman's synthesizer and organ work well to the fore. Mike Wedgwood proved his harmonising abilities on *Once A Ghost, Always A Ghost*. Monkman switched to guitar for this one, Sonja bounced about the stage enjoining the audience to 'Clap your hands and stomp your feet!'. Through it all, Florian Pilkington-Miksa played a sympathetic and driving drum part.

The number that won the audience completely was *Melinda*. Sonja played guitar

and sang to the bass accompaniment of Mike Wedgwood. The reception was phenomenal.

Curved Air followed with *Marie Antoinette* and the new single, *Sarah's Concern* – introduced to a barrage of ironic cheering, by Sonja as 'uncontaminated by Radio One's little fingers.' A reference, in fact, to the BBC's refusal – for reasons best known to itself – to play the single unless it makes the top thirty. *Peace Of Mind*, from the second album, followed – and still I wasn't quite sure whether I liked the band or not.

But *Vivaldi* clinched it. Daryl Way's arrangement – and Curved Air's *piece de resistance* – must now rank on the same level as The Nice's *America* and Hendrix's *Purple Haze* when it comes to showstoppers. Way, staggering over the stage like the devil himself, played the number to perfection. The excitement built up throughout Monkman's synthesizer solo and the ear-shattering climax. As Curved Air left the stage the audience were up on their feet, pressing forward to the stage in defiance of those gloomy warnings.

## CERTAINTY

Curved Air came back to play *Everdance*. The audience were dancing all over the hall, following Sonja as she led them. As the number returned to the *Vivaldi* theme, Monkman passed the synthesizer keyboard to the audience – a novel variation on the concept of participation.

A second encore was a certainty. 'What do you do in the morning?' shouted Sonja. 'Stretch!' screamed the audience. And *Stretch* ended the set. The audience stood clapping and cheering for a further ten minutes before drifting happily away.

Apparently it's a familiar scene. Whatever Curved Air were in the past – hype or supergroup – they've now emerged as one of the most mature, exciting and musical bands on the UK rock circuits. I left Brighton well and truly converted.

# MARC BOLAN:

Photo by courtesy of Bravo Magazine and Boobi Heilemann



## TOP OF THE GUITAR PARADE

Behind every success story there's a team of guitars. Marc Bolan decided to give his chosen few a taste of the publicity he's been getting and brought them all down to his London office to be photographed.

The man who was handling them as they were set up for the photographer was Marc's roadie, Mike O'Halloran. He's been with T. Rex for 2½ years now along with Mike Gray, who's served 9 months and Steve Little, a recent addition who joined only 3 months ago. Whilst Marc wandered around the room, obviously very tired from the recording session the night before, Mike began introducing me to the guitars.

The first one was a Gibson Flying Arrow in white which had a large *Electric Warrior* sticker stuck firmly to it. (The publicity never stops!) Then

came a guitar which was especially made for Marc to his own specifications by A. C. Zematis of London. The front is silver plated and has the maker's name engraved on it with the year 1972.

Next came a 1948 Gibson Les Paul. This guitar was soon to be having a new neck fitted as the original neck had been broken by a fall. As a result, Marc took it to be refitted but unfortunately neglected to take it back to its makers – Gibson. Because of this, the new neck which was put in by a small firm began twisting and he's now been forced to take it back to Gibsons to have it refitted in the correct manner. As far as Marc knows, it's the only one of its particular model in the country.

Standing next to the Les Paul '48 was a Les Paul Special 1961 and a 1958

Fender Stratocaster. Besides the Stratocaster he has a Fender Custom Telecaster which he's fitted with a Gibson pick up. This model was bought the year it came out – 1968. Mike pointed out that normally Marc goes for older models because they're already well worn in.

Marc has two Japanese acoustic guitars, one an Aria and the other an Astoria. Lastly he has a Gibson Special and a 1969 Epiphone.

Mike explained to me that Marc takes nearly every one of these guitars to all of his gigs! During a performance he has them standing along the side of the stage and often swaps guitars after a number. To transport all of T. Rex's equipment they hire a five-ton Avis truck, or in the case of the huge Wembley concerts, seven-ton Avis. After each gig it

takes the roadies approximately five hours to clear away the gear.

'We use custom-built Vampower amps for the bass with 16 12-inch speakers,' explained Mike. 'Marc has a custom built cabinet as well as two H & H amps. He has two spare vamps and a Vox Supreme. For the P.A. we use Kelsey & Morris – again custom built. We use 2,000 watts normally – 3,000 at Wembley or stadiums of that size. Bill has a Hayman double bass drum kit and there's six congas for Mickey.

'For practice amps we use Vamp or we've also got two Fender Champ Amps and a Vox AC 30 tune-up amp.' On top of all this there's the PA and a 12-channel mixing unit. Mike was careful to add at the end of his list, the fact they use a lift with the van! S.T.





*The lull before the storm. Marc fits a new string to a guitar and tunes up prior to one of his recent concerts. Most of his other guitars will be on hand and receive the same tender treatment.*

# Flying down to Rio Middle of the Road with



Middle Of The Road have got to be one of the most travelled bands in the world today. In just over one year they've visited every one of the sixteen countries that they've had number one records in.

From Singapore to Brazil, from Sweden to Britain – or, around the world in eighty days – that's where Middle Of The Road are at. And they love every minute of it.

A couple of weeks ago they were off on their travels again, this time to Brazil.

The group also have a number one there with *Soley Soley*, so it was a seven-day visit for concerts and television.

Down in Latin America they're superstars – 'heavy' music doesn't mean a light down there and British bands like Middle Of The Road and Christie are the Rod Stewarts, the Marc Bolans and the Deep Purples.

## 10,000 PER SHOW

Their success in Brazil has been phenomenal, and the seven-day visit proved to be very fruitful. Crowds averaging 10,000 per show crammed into clubs, schools and theatres to hear such songs as *Soley Soley*, *Chirpy*, *Chirpy*, *Cheep Cheep*, *Tweedle Dum and Tweedle Dee*, *Sacramento* and it was just like the old Beatlemania days all over again.

Their first gig was in the Municipal Theatre in Sao Paulo. It's a very beautiful building that had previously only been used for classical concerts – and Middle Of The Road were the first pop group ever to be allowed to play there. In fact, this was such an occasion that Brazilian Television were there in full force to record



*In the middle of the tarmac*

the entire show.

Ironically, Middle Of The Road did set off for South America two years ago when they were a struggling pop group. Due to several unforeseen circumstances they never got there – 'which perhaps is just as well,' cracked Sally Carr, 'because we'd certainly never have been treated like this!' The fact that she'd just been showered with flowers by admirers may well have had something to do with that comment. Lead guitarist, Ian Lewis, was showered with paper aeroplanes instead wherever he went. 'All these fans started throwing paper planes at us and we weren't quite sure if this was good or bad,' he said. 'Then the promoter assured us that they only do that if they like you – so it was OK.'

Another film crew turned up the next day at the hotel – 'right in the middle of a sunbathing contest to see who could get red quickest – and I won,' bass player Eric

Lewis said. This film crew were from Argentina and the group have had a few hits there too. Every spare minute of the next two days was taken up by these gentlemen, running across Sao Paulo streets, hanging off the top of 44 storey buildings – 'we really gave these old ladies a scare when we did that – they thought it was for real,' drummer Ken Andrews said. Luckily they didn't see the life insurance policy their manager, John Salter, was just on the verge of cashing!

Another visit – complete with film crew – was to the local zoo where the group were photographed in front of a backdrop consisting mainly of very deadly reptiles – and this is where Sally decided that she'd had enough. Not of filming, but of reptiles. She has a total dread of snakes or anything like that. Incidentally, John Salter has a strange hobby . . . collecting snakes.

He managed to buy a few

there and we all had the job of trying to persuade Sally that the large box in his bedroom that kept moving and making hissing sounds really did contain photos and that her suspicions were totally unfounded.

'Certainly, touring Brazil can be a very good way of losing weight,' remarked the eight-stone-nothing drummer. 'I just had a good bit of exercise, drumming for an hour in front of that crowd.' That remark wasn't quite true. One of the concerts – in a school hall containing 6,000 fans in a temperature well into the nineties – was quite amusing when the PA system broke down half way through their act. One by one, Sally, Ian and Eric made a hasty retreat from the stage leaving Ken to do his drum solo and then get off quick.

Latin American crowds are rather excitable so he had to find a way of getting off stage without upsetting them . . . so he drummed his sticks along the stage floor – and fell off the end. Luckily the sound system was repaired a few minutes later and the show carried on.

## GUITARS

Meanwhile, back with the film crew, there we were being whisked off to a guitar factory to have a look at Brazilian guitars being made. The two guitarists, Eric and Ian, had great fun trying out some new electric guitars . . . but the factory owner made a major error when he gave a guitar to Sally and Ken. Vocalists and drummers don't usually make good guitarists – and this they both proved over the next few days. In the end it was all down to cottonwool protection for us and the natives.

'We never had a dull moment of the road, you know,' said Sally, happily strumming her new toy in the hotel at four o'clock in the morning. Anyway, after seven glorious days in Brazil, Middle Of The Road were back on the road again. After a 24 hour flight to Paris we said goodbye, my journey continuing to London and their's to Israel for a week of concerts there.



# INSTRUMENTAL NEWS

## 'DISTORTION-FREE' AMPS FROM H/H ELECTRONIC

Studio quality . . . hi-fi characteristics . . . low prices. These are just a few of the terms that H/H Electronic have applied to their new range of group PA amplification.

The Cambridge-based company believes its equipment to be in advance of anything currently available on the general group market.

The amplifiers – rated at a nominal 100 watts – are said to be virtually distortion free. Malcolm Green, Sales Manager for H/H, told *Beat Instrumental* that distortion – at less than 0.1% – was less than that found with most hi-fi amplifiers. A signal/noise ratio of –70dB means that hum and background noise have been reduced to almost inaudible levels. The new equipment offers a host

of special features, including the use of specially designed low-noise mains transformers and speakers built to handle high power levels with hi-fi performance characteristics. The equipment has been designed in consultation with many top musicians – and comes at a price well within the range of any working band.

The MA100S and MA100RPA amplifiers are rated at an undistorted 100 watts. There are ten inputs – two each into five channels. Each channel offers separate monitoring through volume, treble and bass lift/cut controls. Master presence and volume controls are fitted, together with provision for echo send and return, and slave output. The MA100R, fitted with a Hammond reverb unit –

switchable on each channel – is priced at £119. The MA100S, without the reverb feature, is £100. A slave unit, rated at 100 watts with distortion at 0.05%, will be available in the next few weeks.

The range is complemented by H/H's new speaker cabinets. These use dual-concentric full-range drivers, a design normally found only in the hi-fi market, to give studio monitor performance in use. Two models, the 2 × 12" and 4 × 12" designs, are now available.

H/H's IC100 and IC100S combination amplifiers have already aroused a great deal of interest. They are claimed to be the only 100 watt combos supplied in quantity on the UK market. Both models offer a number of exclusive features – adopted in consultation with various

top session and group musicians. A studio switch allows the user to eliminate hiss when recording, and the amplifier is designed to be equally suitable as a normal on-stage amplifier or as a fold-back monitor. In use, a guitar can be played directly into the PA, fed back to the amplifier through a fold-back circuit, and boosted by the combination's own 100 watt power stage. Another 'plus' lies in the absence of an output transformer. The unit's own speakers are connected in series to give a power output rating of seventy watts. But the connection of an additional speaker cabinet reduces the impedance to give a total power rating of 120 watts – without the need for an additional slave unit. The IC100S retails at £136; the IC100 reverberation model is priced at £148.

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# INSTRUMENTAL NEWS & VIEWS

## PYE SIGNS CTI & KUDU — TOP U.S. NAMES ON BOTH

Top American producer, Creed Taylor, has signed a deal with Pye for the distribution in this country of his CTI and KUDU labels.

The first releases will be in the shops by June. Artists heading the initial issues include Grover Washington Jr., Astrud Gilberto and

Ester Phillips. Washington and Miss Phillips both have albums on CTI in the best-selling lists and her single, *Home Is Where The Hatred Is*, is selling very well in America.

Taylor formed CTI in May, 1970, and as the producer of albums by Ray Charles, Wes Montgomery, Stan Getz, Charlie Byrd, Astrud Gilberto and Jimmy Smith, he soon began to attract major names to the label. By the end of its first year CTI had four of its first seven releases in the American charts.

He formed KUDU in July, last year.

Other artists on his roster include Freddie Hubbard, Stanley Turrentine, Hubert Laws, George Benson, Hank Crawford, Astrud Gilberto, John Hammond and Bill Evans.

## NO MORE BUDDHA FOR ROLLER-SKATING MELANIE

A new album by Melanie is due for release this summer but no longer will you see the familiar picture of Buddha on the record sleeve.

All new Melanie products are to be released here on the Neighbourhood label, the record division of Famous Music Inc. The change is the result of a recently-concluded deal between EMI and the label, headed by Melanie's husband and producer, Petr Shekeryk. The deal includes

all territories except for America, Canada and Japan.

Neighbourhood were recently awarded their first American gold record for sales of more than a million dollars of Melanie's album, *Brand New Key*. This was also her first gold disc.

Shekeryk has also announced plans for further signings to the label, which will also be released through EMI under the same arrangement.



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# THROW AWAY YOUR DICTIONARY! THE CHORDFINDER IS HERE

Learning to play the guitar? Then you'll probably spend most of your time wading through music tutors and the ever-faithful, dog-eared chord dictionary. Or maybe you're past the beginner stage? You'll probably have added a book or two on transposition to the collection. And, of course, a bigger chord-dictionary...

Throw them all away! Lowndes and Shaw Ltd. have come up with a device that combines them all – in a way that anyone can use.

It's called the Chordfinder. Like all good ideas it's basically very simple. It's surprising that no one's thought of it before – a way of putting all the information onto a couple of plastic laminated discs only ten or so inches in diameter.

Mike Shaw, who developed the Chordfinder to help his own studies, realised that every chord on the guitar keyboard is based on one of a number of basic shapes –

it's only the frets that are changed. So his Chordfinder is marked with all the most common chord shapes. To find out how to play any given chord, the user rotates the top disc until a marker points to the chord he wants to play. The relevant fret position can then be read off in a 'window' next to the basic chord shape. In practise, the user has diagrams for almost 2,000 chords!

Having solved the problem of designing the chord dictionary – which took a long time to work out in finished form – Shaw added some very useful 'extras'. On the reverse of the Chordfinder are some more windows. The disc is rotated until a pointer falls opposite a given root chord. In the windows appear all the related chords, marked according to the most popular chord progressions. Take the root chord as 'C' natural. The Chordfinder shows the play-

er that 'F' and 'G' are the related 'blues' chords, while 'Am' is the related minor chord when playing folk. A large number of other useable chords are also shown.

The Chordfinder can be used in this way to help the guitarist in working out his own chord progressions and songs – but there are many other uses. All the windows are numbered. If the guitarist then wants to transpose a piece from the key of 'C' natural to 'E' he only needs to move the pointer to 'C', find the windows in which the relevant chords appear, and note down their numbers. He then moves the pointer to 'E' and reads off the chords that appear in the numbered windows.

There are a lot of other possible uses to which the Chordfinder can be put – and the guitarist will soon discover them. The Chordfinder is attractively designed in a hard-wearing plastic laminate, and will stand up to years of use. It will soon be available through most major music dealers, or direct from the makers, Lowndes and Shaw Ltd., at 9 West Halkin Street, Belgravia, London, S.W.1.

And the price – considering all its uses – is extremely low. At only £1.25, the Chordfinder is an essential 'buy' for any guitarist.

# PRICES SLASHED BY VOX

Vox have slashed the prices of their group equipment range. The reductions, which take effect immediately, will be passed on through Vox's nation-wide dealer network. The prices on the Vox guitar range will be dropped by as much as 25%. Prices on amplification and speaker equipment will be cut by up to 10%.

Vox have also produced a new colour brochure to illustrate their complete range. Doug Jackson, commercial manager of Vox Sound, commented: 'The brochure has been designed specially for our dealers so that they have, for themselves and their customers, an up-to-date, at-a-glance reference to all Vox organs, guitars, amplifiers, discotape equipment and accessories.'

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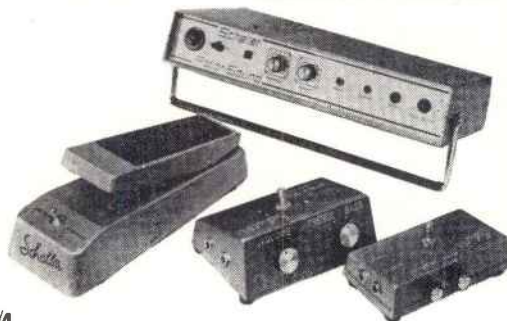
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# INSTRUMENTAL NEWS & VIEWS

## TOP U.S. GROUPS FOR AUTUMN TOUR OF ENGLAND

Eight of America's top groups and soloists are scheduled to make concert appearances in Britain this coming Autumn. They are Jo Jo Gunne, who are currently enjoying success with their chart song, *Run, Run, Run*, Van Morrison, the all-girl group, Fanny, It's A Beautiful Day, the Impressions, former Lovin' Spoonful leader, John Sebastian and Little Richard and Canned Heat, who might perform together.

Canned Heat were due to have visited this Spring and they had planned to bring Little Richard - featured on

their latest album and single - with them on the trip. However, the tour was cancelled when the Rainbow Theatre was closed down.

Van Morrison will, according to MAM's Johnny Jones, visit here for four major concert appearances. Fanny were to have toured during May and June but had to postpone their visit until the Autumn. The girls will undertake a major tour in October.

The Impressions, also due to have come here in May, have put back the tour until July. The reason is lack of time in which to line up suit-

able venues. MAM's Mike Cotton is now finalising a one-nighter schedule.

It's A Beautiful Day are now confirmed for a May-

June visit and MAM are now finalising dates. It's probable that they will top the bill at a concert at London's Lyceum.



*John Sebastian to soon give a spoonful of sugar*



*Canned Heat: Will their next tour be more successful than the last?*

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# HOHNER GUITARS

## SELLING LIKE

### 'HOT CAKES' CLAIM

The new range of Hohner guitars that *Beat Instrumental* previewed three months ago are, according to the company, selling like the proverbial 'hot cakes'.

As with all Hohner products, the twenty-three new guitars are aimed at the musician who wants quality but can't afford to go to the top end of the price scale. There's a nice selection of guitars in the range too, comprising twelve electrics, six jumbos and five concert models.

The electrics, most of them styled to the most popular American designs, range

from £40 upwards. The LP 200G, based on the Les Paul, is fitted with two pick-ups, a low-action adjustable bridge, adjustable truss rod and pole pieces, and a rosewood fingerboard. The retail price is £52.50. Slightly less in price is the SG 200, matched to the SG design in a cherry finish at £45.50. The TF 200, based on the Telecaster, is finished in blond with a maple neck. There are two pick-ups, with a master toggle switch at a retail price of £42.50. The PM 302, a sunburst finished model with two pick-ups, is priced at just £49.00.

The Zen-On range of jumbos includes two folk models and a twelve-string. Built to Hohner's consistently high standards, they are mirror-finished and include such extras as heavy-duty chromed machine heads. All are supplied complete with plush-lined cases. The W 160 and W 300 six-string models are priced at £47.65 and £52.12 respectively. The W

200 twelve string retails at £50.50.

New additions to the well-known Moridaira range include five concert models ranging in price from £20.80 to £38.00. The 847 and 848 jumbo models are designed for the folk enthusiast and retail at £34.10 and £42.45. The 849 twelve-string, incorporating many quality features, sells for £37.15.

## Food Family Member for Probe Label Manager Job

Richard Forte has been appointed label manager for Probe Records, the British outlet for the American ABC-Dunhill company.

His first tasks will be the co-ordination of Probe's recently announced Goldie-Oldie series and the release of material by ex-Steppenwolf leader, John Kay.

A member of the famous Forte catering family, he was, before entering the music business, an antique dealer. His last position was in the promotion department at CBS Records.



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# INSTRUMENTAL NEWS & VIEWS

## RCA Gets Creedence Clearwater and New LP Now Out

The first Creedence Clearwater Revival album in 15 months, *Mardi Gras* (Fantasy 9404) was released on May 5 following the signing of a three-year manufacturing and marketing deal between RCA Records and the American Fantasy label.

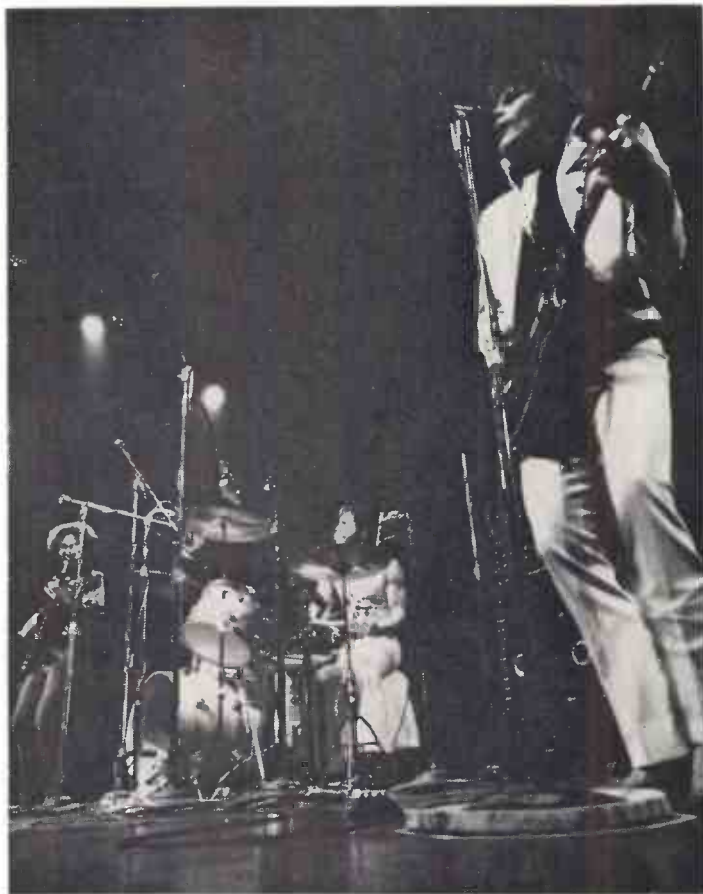
According to RCA the new album presents another side of the group, with drummer Doug Clifford, and bassist, Stu Cook, taking part both as composers and vocalists along with leader, John Fogerty. Tom Fogerty left

the group last Spring.

Initial orders for the album in America have already assured Creedence of their sixteenth gold record.

Included in the deal was the acquisition of product from the Prestige label.

The agreement will reinforce RCA's showing in the jazz market too, with products from such artists as Dave Brubeck, Gerry Mulligan, John Coltrane, Miles Davis, Modern Jazz Quartet, Thelonius Mink and Sonny Rollins.



*Creedence Clearwater: The three sound good*

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# BIG NEWS FROM LING — NEW MIXER ON THE WAY

Ling Dynamic Systems, which handles the pedigree range of the Altec Lansing sound equipment from Amer-

ica, will announce soon details of its exciting new 14-channel mixer for group use. *Beat Instrumental* under-

stands that the mixer uses basically the same system as the very popular 12-channel 10AX mixer, but it will be larger and the refinements will be improved.

It will probably sell for around the same price.

Ling also hopes to introduce a further selection of microphones to its ever-growing catalogue. Once again no price for these has yet been fixed but a spokesman for the company said he expected them to be under the £33 mark.

Handling these new products will be Claude Venet,

who was recently appointed Product Manager for Altec Lansing. He will be based at Ling's offices in Baldock Road, Royston, Hertfordshire.

Venet is very experienced in musical instrument amplification and PA systems and has worked for several of the leading manufacturers of these products.

Ling are now seeking to appoint dealers as representatives throughout the British Isles, but in the meantime they will continue to sell Altec products from their specially equipped sound-proofed studio at Royston.

## Sequel to Woodstock or Monterrey? Fillmore Movie Has Even Bigger Names to Offer

Fillmore West, San Francisco's world-famous citadel of rock music, may be closed but its legend will live on for many more years to come.

That's the intention of Medion Productions, who have recently completed filming a motion picture at Bill Graham's concert hall.

*Fillmore*, filmed in Cinemascope in four-track stereo sound, takes as its centre the last five days of Fillmore West concerts and in addition to the music, the film, by means of interviews with Graham and film clips of past events, illuminates the history of a whole musical era.

The film was conceived and directed by Richard Heffron, and produced by Her-

bert Decker, who was associate producer of the Oscar Award-winning documentary, *Robert Kennedy Remembered*, with Claude Jarman, executive director of the San Francisco International Film Festival, serving as executive producer of the film.

In addition to Santana and the Grateful Dead, the film features concert performances by such groups as Quicksilver Messenger, Hot Tuna, It's A Beautiful Day, Cold Blood, Boz Scaggs, The Elvin Bishop Group and Lamb.

It will be distributed worldwide by 20th Century Fox.

At press time there was no date set as to when the film would be shown on the British cinema circuit.

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# INSTRUMENTAL NEWS & VIEWS

## LEAPING CATS AND 'TOFFEE APPLES' AT VITAVOX — GREAT GEAR TOO

The first thing that greeted me when I walked through the Vitavox workshop door at Wembley, Middlesex, was a sign pinned to the wall. It read: 'You don't have to be mad to work here, but if you are it helps.'

I saw no sign of insanity until I ventured down to a basement storeroom with sales manager, Roger Dyer. There, I came face to face with the eccentric of the firm. He was the factory's pet cat and it leapt from one unit to another with the same ease and crazed look of Tom chasing Jerry.

Vitavox, all humour aside, is one of the most organised companies I've yet to visit.

To get a better example of the structured appearance of everything, I visited an upstairs assembly room where I was confronted with what I first thought were hundreds of toffee apples in trays, but turned out to be pressure units.

A new pressure unit has been developed by technicians at Vitavox. It is the S3 and was designed, said Dyer, to meet the growing demand for considerably increased power handling

capacity without the sacrifice of either efficiency or frequency response. It features a powerful ceramic magnet and a strong but light diaphragm and voice coil assembly with many new and very unique features.

The S3 unit is the next step from the S2 pressure unit, originally designed for use as a high frequency unit in dual channel systems, requiring the very best quality and with a power handling of 20 watts (above 200 Hz). The S2 has proved to be very popular with the groups and Dyer said he felt supremely confident that the S3 would follow on with the tradition.

Also being promoted by Vitavox are the Bitone series of speaker cabinets. These include the Double Bitone Major, described as less efficient than the bass bin but ideal where space factors are a major consideration; the Bitone Major, an easily transportable version of the large dual channel systems and ideal where power is a necessity. The Bitone, which are two types of loudspeakers with three or six-cell-high frequency horns. This model

is suitable where space and power are main considerations. Then there is the Mini Bitone, a dual channel speaker for full range effects and domestic high fidelity.

Among the many companies and groups currently using models from the Bitone series are the Rank and Pathe cinema companies, Quiver and Quintessence.

### MIKE RANGE

Loudspeakers, horns and pressure units are not the only commodities manufactured by Vitavox. There is also a considerable range of microphones. These include the M100, a high quality, full-range stand microphone, supplied with or without switch and has a nominal frequency response of 50-15,000 Hz; the B 80, an extremely robust, fully weatherproof, dust-tight, bracket mounting model with a nominal frequency response of 60-8,000 Hz; the B 60, an exceptionally rugged, rubber covered mike which is also weatherproof and shock resistant. This one has a nominal frequency response of 60-8,000 Hz and, for the moment, lastly the B 50, a well-styled, hand-held, switched mike fitted with a stainless steel grille. The accessories for this model are vast. The B 50 has a nominal frequency response of 60-8,000 Hz.

Also available from Vitavox are a range of microphone stands supplied in a high quality finish and with a wide range of accessories.

Perhaps the high-point of the Vitavox plant is the range of multi-cell horns, among them the 220.

The multi-cell horn consists of an assembly of small exponential horns connected to a common throat and cor-

rectly angled relative to each other to ensure an even acoustic distribution. The cells are made of sheet metal and the spaces between are filled with a special compound to make the whole assembly non-resonant.

### IMPORTANCE

The series 220 horns are intended primarily to form the H.F. section of the large multi-channel loudspeaker systems designed to operate in cinemas, large theatres and large concert halls where an even acoustic distribution over a pre-determined area is of vital importance. The horns are designed to have a cut-off of 220 Hz and when used at maximum voltage in public address systems it is recommended that the input signal should be attenuated by at least 12dB per octave at frequencies below 200 Hz. This precaution will avoid possible overloading at frequencies below the horn cut-off. When forming the H.F. section of a dual-channel system the required attenuation is provided by the Vitavox Type 500 Dividing Network.

Series 220 Multi-Cell horns are manufactured in two basic forms — Type 220E for use with Vitavox Type GP 1 or GP 2 Series Pressure Units and are most suitable for PA and similar installations, and Type 220S for use with Vitavox Type S2 Pressure Units and are to be preferred where greater efficiency and frequency range is required in multi-channel loudspeaker systems.

For further details on all Vitavox products write to them direct at Vitavox Ltd., Westmoreland Road, London, N.W.9 or telephone 01-204 4234.

# MILES PLATTING



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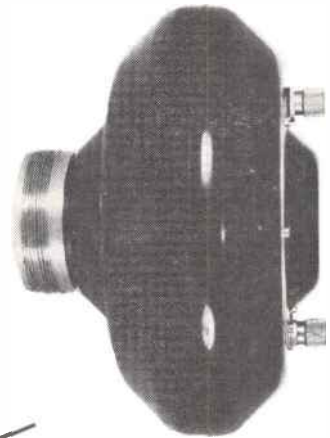
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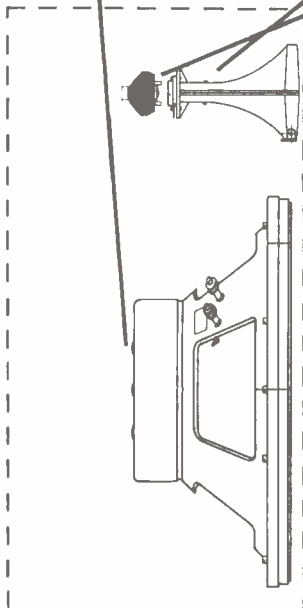
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# INSTRUMENTAL NEWS & VIEWS

## TAKE A SOUND, ANY SOUND, AND MAKE IT OR SHAPE IT, REDUCE IT OR DISTORT IT

Think of a sound – any conceivable sound – and make it. Build it up, reduce it distort and shape it. A new music synthesizer from EMS brings to live performance all the facilities of the established studio models at a price within the budget of a professional working band.

The new model is the Synthi AKS, manufactured by Electronic Music Studios Ltd., of Putney, and commercially distributed by Rose-Morris – probably the first time in this country that a professional music synthesizer has been commercially available through a major

musical instrument company.

The Synthi AKS replaces the established and popular VCS3, used by many top bands such as Curved Air, Hawkwind and Family. The model is presented in a similar package to the portable Synthi A – and can be carried like a small briefcase when closed.

The model features all the facilities of the VCS3, including the joystick voltage-control unit and the unique 'Prestopatch' patching system. But it also introduces a number of features new to the EMS portable synthe-

sizers – including a 256-note digital sequencer. This facility allows the musician to programme the synthesizer with a sequence of notes up to 256 units in length. The sequencer will 'remember' the notes and play them back, through the circuits of the instrument, over and over again – while the musician uses the synthesizer voltage-control circuits to change the character, speed and structure of the sequence. The possibilities of the feature are vividly demonstrated by Francis Monkman on the *Ultra-Vivaldi* track from the new Curved Air album, *Phantasmagoria*.

The Synthi AKS also features the unique touch keyboard that has become another feature of the EMS range. This is an entirely electronic keyboard on which the keys do not actually move. The act of touching them is all that is needed to produce the sound. EMS are now able to offer a touch keyboard that increases in volume the harder the musician presses upon the key – a feature that few other

synthesizers are able to offer. The keyboard 'half' of the instrument also houses the digital sequencer.

Unlimited in its scope as an instrument in its own right the synthesizer can also be used to modulate other instruments or voice parts. It can add fuzz, wah-wah, reverb, ring modulation, octave splitting and other effects.

On an objective level, the Synthi AKS is the 'definitive' EMS synthesizer. In addition to the many new features, the existing circuitry has been improved and brought fully up to date. Judging from the use that I have seen of the model, the company have also done much to eliminate the bugbear of earlier models – the instability of the keyboard tuning. The new model tends to fluctuate much less and is far less susceptible to atmospheric conditions.

The EMS Synthi AKS leaflet, available from EMS or any Rose-Morris dealer, states that 'Everybody needs a Synthi'. The Synthi AKS poses an impressive justification.

## THE HIRE COMPANY THAT REFUSED BUSINESS

Did you hear the one about the hire company that turned down business?

The business was with bands like Captain Beefheart and festivals like Bickershaw and Lincoln. And the company that turned down the PA contracts was MEH – Marshall Equipment Hire.

Manager Joe Brown told *Beat Instrumental* that the assignments wouldn't have fitted with MEH's working policy. 'We found that there would have been a lot of hang-ups,' he said. 'For example, the sound at the first Beefheart concert was very bad – which was why Beefheart came to us. We couldn't run the risk of being thought responsible for that, which is what might have happened if we'd done the other concerts on the tour.'

Joe summed up the reasons by reference to his com-

pany's working policy: 'We're not concerned with getting financial returns if doing the work detracts from our ideas on service or our reputation.'

He can currently afford to turn down such lucrative assignments. MEH were asked to provide the PA for Steve Stills' European tour – after sound engineer Bruce Hensal had tried several other companies and found their equipment inadequate. And Nigel Thomas, Joe Cocker's personal manager, has asked Joe to provide a PA for the forthcoming Crystal Palace 'Garden Party'.

Joe will be sending his latest custom-built equipment. This includes the Marshall mixing desk, with twenty input channels, and the Marshall 250 watt slaves. MEH recently supplied all Quintessence's equipment for their recent UK and European tour.

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# DISCOVERING EARLY JERUSALEM

Following in the wake of groups with such Biblical names as Jericho, Nazareth, Genesis, Tabernacle, Judas Jump, Moses Ragtime Band and the Leaping Testament Thumpers, come Jerusalem. Their first album, called simply *Jerusalem* (Deram SDL 6) has recently been released.

The group, with no members over the age of 22, have had a start in the music business that most other bands would give their very jack plugs for. They have been taken under the wing of Deep Purple's Ian Gillan and his recently-formed Pussy Music and Pussy Enterprises publishing and production concerns.

Jerusalem's association with Gillan began last year when he heard them at a gig in their home town of Salisbury. He found the gig a good opportunity to test his newly-acquired Revox tape recorder but when he played back his recordings the results were unimpressive. He said the singer of the group somehow didn't fit.

However, he saw them a second time after vocalist Lynden Williams had joined and thought them to be much improved and so gave them their chance.

As their manager, publisher and producer, Gillan has given Paul Dean (bass); Ray Sparrow (drums); Bob Cooke (lead guitar); Bill Hinde (rhythm guitar) and Lynden Williams complete freedom to lay down on record anything they see fit. Gillan also managed to get Jerusalem an agency deal with NEMS and so far they have been doing at least two good college gigs a week.

Gillan said: 'The college circuit is definitely the right kind of work for Jerusalem. The group are still in their formative stage but they are soaking up a lot of influences which isn't a bad thing at all. Eventually they will mellow and mature but right now there's a rawness and ex-

citement that exists with most new bands.'

As already said, Gillan's change of opinion came when Lynden joined the group. He had answered an advertisement for a vocalist in the local paper when his own group had broken up.

'I'd already written a lot of material before but I needed an outlet. My old band wasn't quite right for the songs I'd written. Jerusalem had also a lot of numbers written but I gather their old singer wasn't quite right to sing them,' he said.

'Now all the songs are a joint effort. We write aggressive music with a lot of rhythm,' he added.

Aggressive Jerusalem certainly are. However, the influences they have been soaking up seem at present to completely overshadow their own individual talent. For instance, the first track, *Frustration* starts off with a riff very similar to the one contained in the Yardbirds' *I Wish You Would* and then continues along almost identical lines to *Fireball*, the Purple hit.

## HUNG UP ON DEATH

The maturity that Gillan has talked about has on the album still to show itself. They don't seem spontaneous enough. The lead guitarist is a little weak and plays as though he is thinking about each note. The bass player needs to pull his chords together a little more.

Unlike Purple, however, Jerusalem seem to be hung up on the subject of death. Lynden sees it as something that everyone in the world has to face one time or another. It's a big step to cross, he says.

On the *Beyond The Grave* track the words are about death and after.

'We don't mean anything in particular in the words.



Jerusalem, left to right: Ray Sparrow, Bob Cooke, Paul Dean, Lynden Williams and Bill Hinde

There's no message in them, not unless, that is, someone who listens to the album wants to find one. The words of the song don't actually say whether the group members believe in life after death,' he said.

The theme of the song is perpetual devotion. *Love me, till the grass dies on my my grave/Love me, till the earth rots my bones/For by then we shall have been joined and new life will have crossed my loins/Someday we shall meet again/For death is only a few minutes pain/Eternity carries forth the fire of love that shall be fully sapped by us.*

Jerusalem also write about pollution. Obviously one can't stress enough importance on the subject. Here is a sample of how the group feel about it. The track is *Primitive Man: Primitive man, you knew what life was/Primitive man, you can tell us because/Primitive man, respected the earth's trust/And primitive man, you knew only lust.*

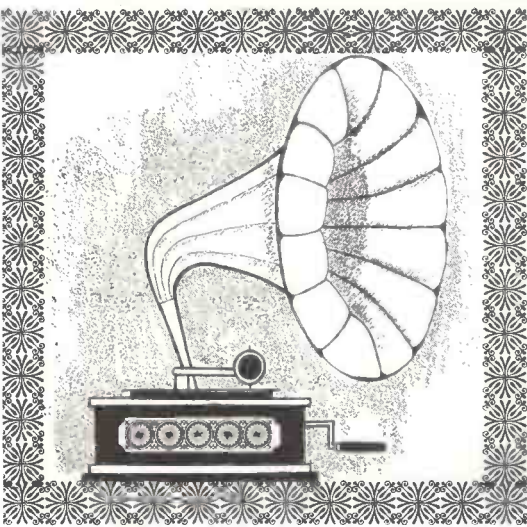
'We want to help get music back to the days when it was exciting,' Lynden said.

'We want to play to people who'll sit and listen or leap about and not think how cool they are and how cool we are for helping to make them cool. We don't want people analysing our songs. There's really nothing to analyse. We put out a good sound and that's what we are all about. This doesn't mean we don't want people to notice the words of the songs because it doesn't. We just don't feel it's necessary for people to go too deeply into them.'

## OLD SPARK

For Gillan the opportunity to handle Jerusalem means a regaining of the old spark and vitality he experienced before joining Purple. He and the group made the album at De Lane Lea's old Holborn studio in four days, including the mix. It was engineered by Louie Austin.

'I tried to fit in with the band and appreciate and help with almost everything they wanted to do. I took a few short cuts but didn't change anything. They've definitely become more professional in their outlook since then.



# ALBUM REVIEW

## ALBUM OF THE MONTH



**PAUL KING** **BEEN IN THE PEN TOO LONG** **DAWN DNLS 3035**

If you can imagine Marc Bolan joining Mungo Jerry and Dave Swarbrick dropping in on their first recording session then you'll have a pretty good idea of what to expect when you buy your copy of *Been In The Pen Too Long*. Now that's in no way a put-down of Paul King but a compliment! This album is an without pretensions and plenty of good-time chug-along music – son of Mungo Jerry style. It goes to show just how much King contributed to the Mungo Jerry sound anyway. A great first solo album from King and definitely one to listen to, buy and then place on your record shelves.

- Tracks: Side One** – Grey Eyed Athena, Jean Harlow, Sugarcane, 3 Dog Night, Whoa Buck.  
**Side Two** – Clockwork Machine, Candy Man, I've Changed My Face, 1 Legged Man In A Goldfish Bowl.

**WISHBONE ASH** **ARGUS** **MCA MDKS 8006**

Showing why they're one of Britain's top bands are Wishbone Ash on this their third album. They're now a more mature band although still young in years and the music here is softer and more controlled than before. Somehow they seem to inject the beauty and emotional capabilities normally associated with folk right into the hard rock scene. The harmonies are perfect and the stereo effect created by Andy Powell and Ted Turner on lead guitars are also superb. The cover also maintains the standard of the music inside. An album for your shelves.

- Tracks: Side One** – Time Was, Sometime World, Blowin Free.  
**Side Two** – The King Will Come, Leaf And Stream, Warrior, Throw Down The Sword.



**MIKE MCGEAR** **WOMAN** **ISLAND ILPS 9191**

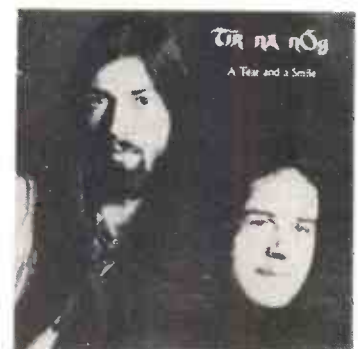
This is one in the mouth for people who think Mike McGear's existence in the musical world rests on these two points: a) the fact that his brother is Paul of the Beatles and, b) a couple of happy tunes with the Scaffold that made the charts during two Christmases of our lives. The album proves that McGear is an original mind in his own right and on it he has explored a very varied musical territory. Fellow Scaffolders Roger McGough has written and co-written most of the lyrics but all the music is authentic McGear. Some tracks remind you of Paul and others of John but possibly that's only because of the connection formed in the mind on knowing that it's music from a Beatle's brother.

- Tracks: Side One** – Woman, Witness, Jolly Good Show, Roamin A Road, Sister, Wishin.  
**Side Two** – Young Man, Edward Heath, Bored As A Butterscotch, Uptown Downtown, Tiger.

**TIR NA NOG** **A TEAR AND A SMILE** **CHRYSLIS CHR 1006**

Tir na nog seemed to have taken up where the Incredible String Band used to be in around 1967-68. They're successful at it too. Presumably the String Band fans of those years are now settled down and there's a new generation come forward who still want the same music. With a tear and a smile Tir na nog willingly accept the vacuum and fill it. It's a beautiful album and deserves to sell well.

- Tracks: Side One** – Come And See The Show, Down Day, When I Came Down, The Same Thing Happening, Bluebottle Stew.  
**Side Two** – So Freely, Hemisphere, Lady Ocean, Goodbye My Love, Two White Horses.







**PROCOL HARUM LIVE IN CONCERT WITH THE EDMONTON SYMPHONY ORCHESTRA CHRYSALIS CHR 1004**

How much were The Band influenced by Procol Harum? Listening to their (Procol's) first two albums recently I was surprised to hear Band-influenced music which had been written before the Band had even released *Big Pink*! This live album goes a long way towards showing the brilliance of Brooker/Reid and Procol Harum. It was recorded in Edmonton, Alberta in front of a 3,000 audience with 52 musicians and singers to back them. Quadrophonic effects tapes were also brought into use. Side Two is a nineteen minute piece entitled *In Held 'Twas In I* which comprises five parts.

- Tracks: Side One** – Conquistador, Whaling Stories, A Salty Dog, All This And More.  
**Side Two** – (In Held 'Twas In I) Glimpses Of Nirvana, 'Twas Teatime At The Circus, In The Autumn Of My Madness, I Know If I'd Been Wiser, Grand Finale.

**GORDON LIGHTFOOT DON QUIXOTE REPRISE K44166**

At least as far as Great Britain is concerned Gordon Lightfoot is just a name. An album like this shows why this fact is so much a pity. It's not a lot different from his previous albums but it's maintaining the high standard which they set. Coming out of the same Canadian environment that produced Neil Young, Leonard Cohen and Joni Mitchell, Lightfoot owes very little to his contemporaries as far as his music goes. What more can you say about a great underrated – except to say he's great . . . and underrated.

- Tracks: Side One** – Don Quixote, Christian Island, Alberta Bound, Looking At The Rain, Ordinary Man, Brave Mountaineers.  
**Side Two** – Ode To Big Blue, Second Cup Of Coffee, Beautiful, On Susan's Floor, The Patriot's Dream.



**JIMI HENDRIX MORE EXPERIENCE VOLUME TWO EMBER NR 5061**

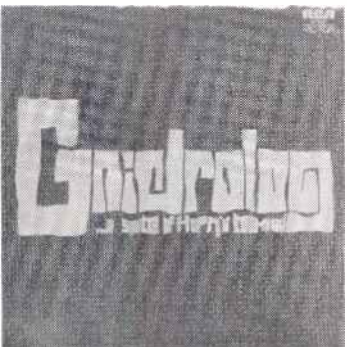
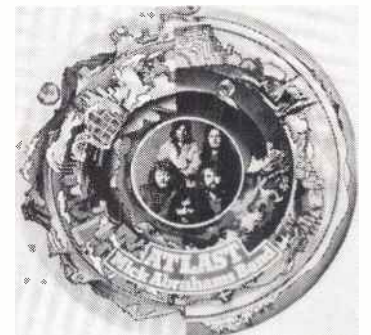
What more can be added to what has already been said about the musical abilities of Jimi Hendrix? The best that can be said about this album is that the seven tracks are all taken from the original sound track of the film *Experience* and are as follows:

- Tracks: Side One** – Little Ivey, Voodoo Chile, Room Full Of Mirrors.  
**Side Two** – Fire, Purple Haze, Wild Thing, Bleeding Heart.

**MICK ABRAHAMS AT LAST CHRYSALIS CHR 1005**

I'm always a little suspicious of albums from Mr. Average Band who have to go to the extent of packaging themselves in some new and revolutionary way. So many bands today try and step from *With The Beatles* to their *Sgt. Pepper* in one giant step. Unfortunately they normally fall down the crevice in between. My suspicions arise because good music advertises itself without the need for circular sleeves (which are far less efficient than the old square ones!) and multicolour psychedelic dream pictures emblazoned on front, back and inside. All this has led me to a point where I must confess that I don't feel Mick Abrahams has achieved much on this album. He's just done what's been done a million times before and I find it tedious and boring. Pretty cover though.

- Tracks: Side One** – When I Get Back, Absent Friends, Time Now To Decide, Whole Wide World.  
**Side Two** – Maybe Because, The Good Old Days, Up And Down, You'll Never Get It From Me.



**GNIDROLOG IN SPITE OF HARRY'S TOE-NAIL RCA 8261**

Gnidrolog are a band who've persevered on the club scene for some time now and have won themselves a faithful following and very contrasted points of view from the critics. The material on this album doesn't go a long way towards solving the 'like them or hate them' problem for me though – I still feel alternately hot and cold about them. As a live act I feel warm towards them but the album comes over as a little self indulgent. I only wish they'd channel their creative and musical resources into something a little more concise and immediate. They need to record with the knowledge that they're creating a product that people will be listening to when they want to relax and not just to compile a set 'collection of their latest songs' with no thought of their future listeners.

- Tracks: Side One** – Long Live Man Dead, Peter, Snails.  
**Side Two** – Time And Space, Who Spoke, In Spite Of Harry's Toenail.

**CURVED AIR PHANTASMAGORIA WARNER BROS K46158**

If *Air Conditioning* was an outstanding first album, then *Curved Air's Phantasmagoria* must put many third albums in the shade. It displays a musical maturity beyond the band's two years of existence. It is possibly more relaxed than the first two albums – and has gained immeasurably for that one simple fact. The one fault of the previous offerings was that the sheer virtuosity of the performance sometimes disguised the 'guts' implicit in *Curved Air's* music. *Phantasmagoria* reasserts the balance. An excellent album, powerfully written, played and produced to *Curved Air's* impeccable standards.



- Tracks: Side One** – Marie Antoinette, Melinda (More Or Less), Not Quite The Same, Cheetah, Ultra-Vivaldi.  
**Side Two** – Phantasmagoria, Whose Shoulder Are You Looking Over Anyway, Over And Over, Once A Ghost, Always A Ghost.



**KEEF HARTLEY BAND SEVENTY SECOND BRAVE DERAM SDL 9**

At one time it was thought that Keef Hartley had a lot of promise and everyone was enthused with his ideas behind his new band. Somewhere along the line the promise seemed to seep away and the idea has turned mediocre. It's not that the music is repelling but merely that it's disappointing, especially to those that have followed Hartley's career. The music is static and complacent rather than exhibiting movement and impact. It's the type of record that's hard to review.

- Tracks: Side One** – Heartbreakin' Woman, Marin Country, Hard Pill To Swallow, Don't You Be Long.  
**Side Two** – Nicturns, Don't Sign It, Always Thinkin' Of You, You Say You're Together Now, What Is It.

**STEVE TILLSTON COLLECTION TRANSATLANTIC TRA 252**

Steve Tillston is a very pretty boy – pretty enough to consider it worthwhile splashing the album cover with no less than ten different poses of his humble self. I've never seen Tillston perform but should imagine this is where he really stands out. His songs are very pleasant but don't seem to contain much to grab hold of. His guitar playing is also good to listen to and jangles along gently throughout. Very promising.



- Tracks: Side One** – Falling, Mind How You Go, City Life, All In A Dream, Highway.  
**Side Two** – One Man Band, I'm Coming Home, Reaching Out, All In Her Time, Don't Let It Get You Down.



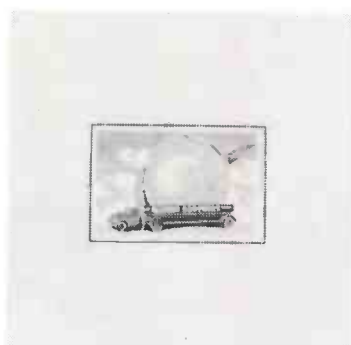
**MARTHA REEVES AND THE VANDELLAS BLACK MAGIC TAMLA MOTOWN STML II204**

Martha Reeves and The Vandellas have always been one of Tamla Motown's top groups yet it's been over a year since their last album was released. What *Black Magic* shows us is that Martha Reeves has grown up and matured a lot in between albums. Her voice has gained immensely in quality and is pure joy to listen to. Magic is a good word to have in the title of the album because that's what it is – Martha Magic! One for your ears.

- Tracks: Side One** – No One There, Your Love Makes It All Worthwhile, Something, Benjamin, Tear It On Down, I've Given You The Best Years Of My Life.  
**Side Two** – Bless You, I Want You Back, In And Out Of My Life, Anyone Who Had A Heart, Hope I Don't Get My Heart Broke.

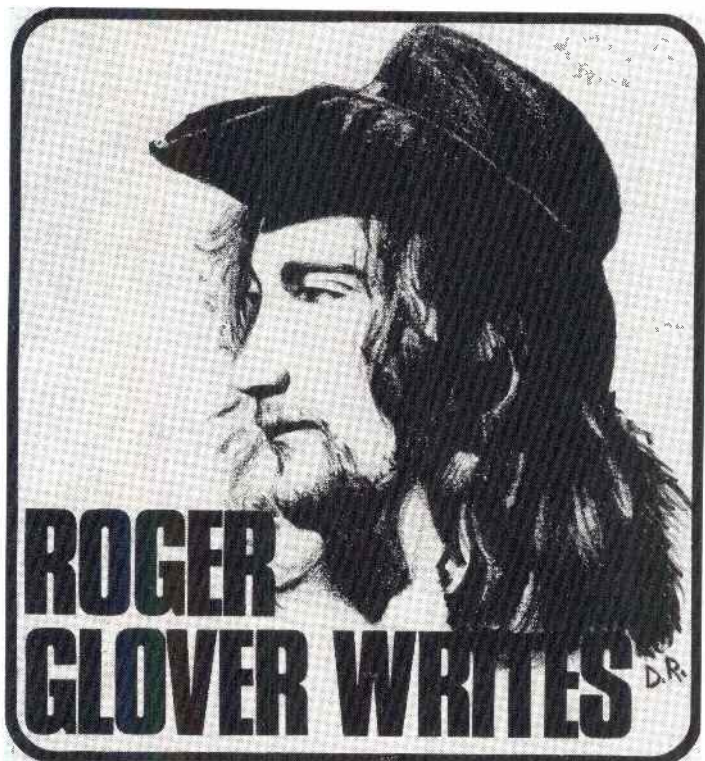
**THE ALLMAN BROTHERS BAND EAT A PEACH CAPRICORN K 67501**

This double album is dedicated to Allman Brother Duane Allman who was killed recently. Duane appears on three of the four sides – one side being devoted to the current Allman Brothers line-up. His presence is very noticeable on the album and is strongly emphasised by the side from which he is absent. Many people rate him as one of the finest – if not *the* finest American exponent of the lead guitar – and this album could certainly be offered as evidence for this claim.



- Tracks: Side One** – Ain't Wastin' Time No More, Les Brers In A Mirror, Melissa.  
**Side Two** – Mountain Jam.  
**Side Three** – One Way Out, Trouble No More, Stand Back, Blue Sky, Little Martha.  
**Side Four** – Mountain Jam Cont'd.





I am writing this at 3:30 a.m. in my bedroom at a manor house in Oxfordshire – but I'll tell you about that in a moment.

It seems that every article written about Deep Purple these days is a hard luck story. The unfortunate thing is that it's true. We do seem to have had an incredible amount of bad luck in the past six months. The frustrating thing is that there is absolutely nothing we can do about it except have all our shots before every tour, and then hope we make it.

For anyone who doesn't know, Ritchie caught hepatitis and yellow jaundice in America (as did Ian Gillan last year), and so we had to cancel what appeared to be our best tour to date (same as last year).

However, bad luck is not all there is to think about. On the record side of our career, things seem to be going very well. I hope I haven't spoken too soon, but *Machine Head* is already the most successful album we've had in the States, and is fast catching up with *Deep Purple In Rock* here and in Europe.

In the meantime, we've been doing a bit of work and a bit of relaxing.

Apart from going over to Dublin with Jon (and, incidentally, meeting up with Dr. Malcolm Arnold, who now lives there) to collect an award, for being the top progressive group of 1971, in a poll, I've been messing around in studios.

Rupert Hine, whose album I produced last year for Purple Records, has written, with his lyricist David McIver, a song called *Hamburgers* which, it is hoped, will be a single very shortly. We did it at Air Studios with John Punter, and I'm really happy with the way it's turned out. I just hope Radio One likes it half as much.

A few days ago, Dave Cousins of The Strawbs phoned me up and said he was wondering whether I'd be interested in some session work. Of course I said yes, especially as Deep Purple weren't working at the time. He came round the house and talked about the music over a few pints. It seems that he is making a solo album and wanted a different set of musicians to those he is used to working with; and so I find myself at The Manor (a big, old manor house in Oxfordshire, with a 16-track studio built in) with Millar Anderson on guitar, me on bass, Jon Hiseman on drums, and of course, Dave on acoustic guitar. Rick Wakeman is rumoured to be arriving soon.

It's quite refreshing to be playing bass in such an obviously different style of music to Deep Purple and Dave has written some really fine songs.

Anyway (the magic word), we'll be back on the road as soon as Ritchie is fit. I might as well get as much rest as I can, which means that's time I got some sleep. Goodnight.

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