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DAVID BOWIE
INTERVIEW

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EDITORIAL

The exhibition and trade fair season – and 'season' seems an apt description in view of the ever-growing list of annual trade functions – reaches its peak during the summer months.

June saw the successful realisation of the APRS '72 exhibition. *Beat Instrumental*, itself an exhibitor, was there to meet the companies and discuss their new products. Our review of the event appears later in this issue.

We are also looking this month at the forthcoming AMII trade fair. This event presents an opportunity for the musical instrument and equipment manufacturers to show their paces. The fair – as is now the custom – will be held at London's Russell Hotel from August 13-17. We've talked to some of the exhibitors to find out what they'll be showing. Some of the more interesting products are described this month. A more comprehensive review will appear in *Beat Instrumental* following the event.

The purpose of such functions may not always be clear to the general public, who are generally excluded from them. The truth is that they perform a vital function in both the home and international markets.

Within the context of the home market, events like the APRS and AMII exhibitions perform a dual purpose. They give manufacturers the opportunity to observe the trends and innovations introduced by their competitors, encouraging the rapid adoption of such improvements throughout the market in a much shorter period than might otherwise be the case. They also serve to stimulate an element of competition which is of great benefit to the industry and ultimately, of course, to the customer.

On the international market, trade exhibitions perform an even more important role. They bring orders from abroad, which benefits the industry both financially and psychologically, in that manufacturers see a material return for their investment in research and development. These latter functions represent a large drain on a company's resources. It's encouraging when they show a tangible yield in terms of large export orders.

And finally – to introduce a note of patriotism – such events serve to show the international market that Britain's musical industry still retains an impressive lead in many aspects of live sound and studio engineering.

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Steve Turner investigates THE RISE AND RISE OF DAVID BOWIE

*Ch-ch-ch-ch-Changes
Ch-ch-ch-ch-Changes
Look out you Rock 'n
Rollers. (Changes).*

Look out – David Bowie's on his way to superstardom. He's gay. He's glam. He sings of stars and planets and the super-race to come. *Cashbox* say he's writing music to take with us into the 1980's. David Bowie says: 'A character called David Bowie has sprung up over the past year and I don't quite know him. I read all my articles and I don't know how this character has snowballed.'

MACHINE

Perhaps the snowballing has come about through the image that's been promoted – and make no mistake, the cultivation has been intentional. In an RCA news release of December, 1971, Bowie is quoted as saying: 'I want to retain the position of being a photostat machine with an image, because I think most songwriters are anyway.' Part of the image is a result of being the photostat machine. He's absorbed himself in most of the avant-garde philosophies and beliefs which are bubbling beneath the surface of contemporary youth culture. Bisexuality, astral projection, magic, insanity, reincarnation, the apocalypse and . . . rock 'n roll superstardom – they've all been photocopied and then put together in a collage called David Bowie. That's how the character sprung up. You are what you eat.

David Bowie's home in Beckenham is a reflection of these same interests. Books on pop art lay on the floor,

pictures of David Bowie lay beside them and news items on homosexuality are carefully clipped and put on the mantelpiece. The bathroom reading is *Curious* and *Heat* rather than *House and Garden* or the *Observer* supplement. He's really far too observant to be amazed at the rise and rise of David Bowie, and the reasons why this character has grown.

The music has changed and grown along with the image. *The Man Who Sold The World* is better understood after a listen to the album that followed it –

Hunky Dory. 'A lot of people have said that to me,' remarked David when I met him at his home. *The Man Who Sold The World* tended to be superfluous in places whereas *Hunky Dory* was tighter, more immediate to the listener. 'There are reasons for the change,' said Bowie. 'Two big events happened between those albums. Firstly I went to the States for three months to promote *The Man Who Sold The World* and when I returned I had a whole new perception on songwriting. My songs began changing immediately.



'I'm a practising bi-sexual, although I've never tried to put it over or make a meal of it' – Bowie.

Secondly, by the time I came back I had a new record label, RCA, and also a new band.'

The band, who Bowie introduces as The Spiders, came up from Lincolnshire. They are lead guitarist Mick Ronson, drummer Mick Woodmansey and bass player Trevor Bolder. Together they formed Bowie's first permanent line up for some time and they were able to grow with the songs, and into the songs. It was the impermanency and lack of a deep musical relationship that led to the lack of tightness on *The Man Who Sold The World*.

GREENHOUSE

Most of the songs on *Hunky Dory* were written during Bowie's trip to the States. The country acted as a greenhouse for Bowie's pop art character. The numbers ripened . . . as did the image. America is man's furthest venture into the future and Bowie is investing in the subject of the future, even if we've only five years of it left. *News had just come over/we had five years left to cry in/News guy wept when he told us/earth was really dying. (Five Years)* His biggest single hit, *Space Oddity*, came as a result of seeing a futuristic film, *2001: A Space Odyssey*. Now he precedes his stage act by playing part of the soundtrack from another Kubrick film of the future, *A Clockwork Orange*. He's writing songs for a Clockwork Orange generation and that's why *Cashbox* are recommending his songs for the 1980's – if we get there. 'It's an electric age nightmare,' said the magazine commenting on his album *The Rise And Fall Of Ziggy Stardust*. 'It's a cold hard beauty.'

Charged with neon, steel and concrete Bowie found himself overwhelmed by inspiration. 'America was an incredible adrenalin trip,' he told me. 'I got very sharp and very quick. Somehow or other I became very prolific. I wanted to write things that were more . . . immediate.' The American experience had provided Bowie's song-

writing with guts and The Spiders came along to hold it together.

Andy Warhol looks a scream

Hang Him on my wall

Andy Warhol, Silver

Screen

Can't tell them apart at all. (Andy Warhol).

The American visit was important for another reason. It enabled Bowie to meet up with two of his heroes. Two high priests of the movement that was once termed pop art – Andy Warhol and Lou Reed. Warhol is the man who's made superstars out of objects, like soup cans and coke bottles. He has a belief in the idea that we're all equal anyway. All equal in our meaninglessness. 'The world would be easier to live in if we were all machines,' he once said. 'It's nothing in the end anyway. It doesn't matter what anyone does.' His belief was borne out in an ironic way when Bowie met him in New York. There was no communication whatsoever between the two of them until Warhol looked down at Bowie's feet. He noticed an object which happened to be of more interest than the person. 'He noticed my shoes,' remembered Bowie, 'and then he really opened up. Andy Warhol loves my shoes!'

THRILLS

The meeting with Lou Reed was on a different level. Although Reed was a founder member of Warhol's experimental rock group The Velvet Underground, he at least makes the effort to communicate. 'The biggest thrill was meeting Lou Reed,' recalled Bowie. 'Not only meeting him but becoming a close friend.' Since then their relationship has grown into one of mutual admiration. Bowie has become something of an evangelist for the work of Lou Reed. At any of his gigs you'll hear cries for Lou Reed and for *White Light/White Heat*. He performs this number and has also begun doing *Waiting For The Man. Bitch*, which is featured on *Hunky Dory*, is a deliberate



'People talk about fag-rock, but it's an unwieldy title at the best of times. I think it's all rock 'n' roll. The audiences are the fags, if anything.'

lift from The Velvet Underground's *Sister Ray* and the acknowledgements are included on the cover. In fact most of his harder rock numbers bear the mark of Lou Reed.

*People stared at the makeup on his face
Laughed at his long black hair, his animal grace
The boy in the bright blue jeans
Jumped up on stage.*

(Lady Stardust).

A central part of the snow-balling Bowie image is his bi-sexuality. He plays the part well and teases the audience for giggles. Most of the prominence that he's achieved through publicity has come about through his unisex clothes. It got him in every paper including most of the nationals. All publicity is good publicity is how the saying goes.

'I'm a practising bi-sexual although I've never tried to

put it over or make a meal of it. Now it happens to be trendy to be gay and it's made into the subject of a feature. But I was talking about it in the first interview I ever did with *International Times*.' Many people felt that he was perfecting a gimmick when the first stories began coming out. After all he was married with a child wasn't he? Despite his openness on the subject he's not a leading light in Gay Lib.



'I want to retain the position of being a photo-stat machine with an image, because I think most songwriters are anyway.'

although he may be something of a hero to the members of this organisation. 'I know a few people that are in Gay Lib. and they're people that obviously need it. They need the umbrella of Gay Lib.'

BI-SEXUAL TREND

I wondered whether Bowie felt there was a trend towards the bi-sexual star rather than the all out masculine or feminine image. I remarked on the number of glitter-eyed young boys who are seen at T. Rex concerts dancing with each other in the aisles. Bowie didn't see this as a new phenomenon. 'What about Elvis Presley?' he asked. 'If his image wasn't bi-sexual then I don't know what. I think Jagger's image was also very bi-sexual. People talk about 'fag-rock' but that's an unwieldy title at the best of times. I think it's all rock 'n roll. It's the audiences that are fags if anything.'

Did he feel that the breaking down of opposite

values and qualities which we are seeing today would result in a bright future for bi-sexuals? 'It does have to happen,' he replied. 'I don't think that people will have to carve out their gender any longer. But obviously the swing will come back again to the way it's always been.' Had he been influenced by the trend of relative values? 'I'm carried along,' he admitted. 'I'm carried along by the current of energy I feel in the environment in which I exist.' This is David Bowie the photostat machine. David Bowie the image — an image of a turbulent time where no-one seems really sure. Where black and white has merged into an uncertain shade of grey, right and wrong into 'anything goes' and male and female into bi-sexuality.

*You gave your soul to every bedsit room
At least a picture on my wall
Sat behind a million pair of eyes
And told them why they saw.*

(Song to Bob Dylan).

It's here that Bowie be-

moans the fact that Dylan somewhere 'lost his train of thought' and began writing solely for himself. It would seem as though Bowie is, maybe subconsciously, coming along to fill such a gap and that his songs are reflections of our culture 'seen through a million pairs of eyes'. In this case he's telling us *what* we see rather than *why* we see. Photostat machines don't give opinions.

BOTH MARKETS

One advantage that Bowie has over most 'serious' rock artists is the fact that he's able to capture both the intellectual and emotional markets. Teeny fans will be happy to bop along and see what gear he's wearing this week whereas university audiences will begin compiling theses on *The Reflections Of Contemporary Culture In The Work Of David Bowie*. For this reason, and also because I feel he's the best solo artist performing today, I'm willing to stick my pen out and predict that he'll be the world's

best in, let's say November 1973.

*Put a peephole in my brain
Two New Pence to have a go.*

(Andy Warhol)

Lyrics by the kind permission of Titan/Chrysalis Music



'Andy Warhol loves my shoes.'

Mike Rowlands

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D.H.S. GETTING INTO THE SWING OF THINGS



Saxophonist and clarinetist, Dick Heckstall-Smith, knew exactly what to do when Colosseum broke up last November.

He decided to record the number *Pirate's Dream* which he had scored with Dave Clempson and Jon Hiseman. The song, written several months before the split, had been the highlight of the group's stage performance in the latter stage of their amazing career. However, for some reason, they had never laid it down in a recording studio.

'The number was to have been the title of Colosseum's next album and, well, you know the remainder of the story', Heckstall-Smith told *Beat Instrumental*.

'I wrote the tune with Clem Clempson and Hiseman wrote the words. It just grew from nothing like a child. Hiseman overseered its growth.'

Pirate's Dream covers two thirds of Heckstall-Smith's own *A Story Ended* album (Bronze ILPS 9196) which was recorded at the Manor Studios in Oxfordshire in the Spring of this year.

'The original version of *Pirate's Dream* lasted 12½ minutes but I shortened it by 2½ minutes. It now lasts 11.12 minutes', Heckstall-Smith added.

'It's strange the way a number takes shape and how it's performed. The radio version is ever so slightly different from the record one, and when played on stage it seems to take on yet another life — one of its own.'

Basically, the story contained in *Pirate's Dream* is of a storm at sea. It took more than eight months to compose.

The musicians on the track include Chris Farlowe, vocals; Mark Clarke, bass; Graham Bond, organ and Moog synthesiser; Chris Spedding, electric guitar; Jon Hiseman, drums; Mike Vickers, Moog technician, and Heckstall-Smith, on tenor, soprano and electric soprano saxes.

One minute of the track is taken up by a thunderstorm created by the synthesiser.

'When I first played it at

home the cats were so petrified by the realistic sound of the storm that they ran under the bath. My wife didn't know it was a tape-recording when I put it on. She just remarked that it was raining very hard and that I shouldn't go out.

'When I came to the part of the storm I realised there was no other way to do it other than to use a synthesiser. I needed the best so I got hold of Mike Vickers. His knowledge, coupled with Graham Bond's playing of the VCS 3 was tremendous.'

Pirate's Dream was recorded in only a couple of days. Heckstall-Smith said that only one track at a time could be laid down as it was so complex.

'Firstly, we played the whole number all the way through with the drums, bass and me playing the top parts. Hiseman, being the producer of the album, couldn't spend too much time playing so he played his part first. Then we got the guitar tracks on — that's the lead by Chris Spedding. After that came the lead and backing vocals and lastly the electric and other sax lines, plus four different Moog lines.

'When all those tracks had been put down we added sounds from a gong, plus some other instruments to get the right effects of a storm at sea.

'Actually the whole thing was an exercise in recording.'

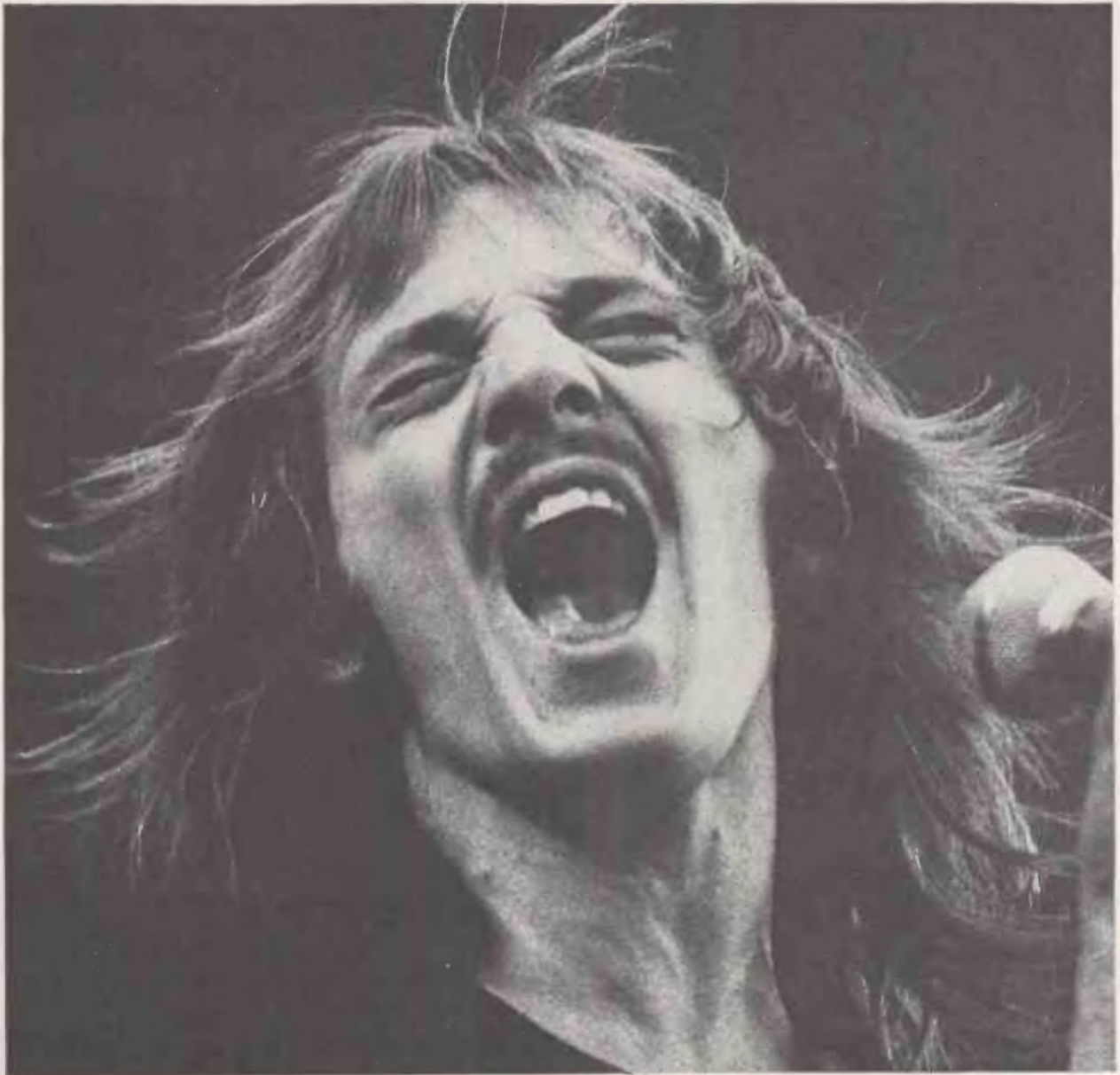
'The mix took nearly as long as the basic recording — 19 hours in all.

'Unfortunately there were various deficiencies to be eradicated on the first mix so we did it again, this time at Lansdowne. The result was much better.

'The reason for this was because we were so tired that it just wasn't an inspired mix. Usually the mix should be done before you get tired. If it's not, the faults will show in the end result. They did to us so that's why we had to do a second one.'

Other musicians on the *A Story Ended* album are Caleb Quaye, electric guitar; Rob Tait, drums; Dave Greenslade and Gordon Beck, piano; and Paul Williams, vocal.

GALLERY



**STEVE
MARRIOTT**

The question on the front cover of this month's *Beat Instrumental* asks whether the Canadian music scene is fact or the figment of someone's imagination.

In an attempt to provide proof of a Canadian music scene through an exhausting series of concerts, film shows, speeches, interviews, receptions and guided tours, Maple Music Inc., a non-profit-making organisation backed by the Canadian music industry, flew a hundred European media people, including *BI's* editor, Derek Abrahams, 3,000 miles across the Atlantic to Montreal and a day-and-a-half later transported everyone by rail a further 400 miles to Toronto.

Naturally everyone on the Maple Music Junket, as the trip was officially called, returned to their respective countries with different impressions of what they'd seen and heard, but I'm sure that there wasn't one single person able to deny the existence of a Canadian music boom.

More than one person I talked to during the week spent across the Atlantic agreed that the Canadian music scene of the 1970s was very similar to the English scene of 1959 to 1963.

If you can remember as far back as then you'll recall that most of the records in the charts and heard on what was then the Light Programme were American and it wasn't until The Beatles and other Liverpool groups came along that the situation changed.

In Canada there was a similar course of events, with

American records played most of the time on the radio in preference to the home-made sounds, which were considered inferior products.

Then, just as The Beatles broke through so did a group from Winnipeg called The Guess Who and a record called *American Woman*. When the record was first made Canadian radio stations hardly acknowledged its existence, but when it began climbing the U.S. charts and eventually became a million seller, reaction changed.

However, unable to receive their full rewards and acclaim in their own country, the group went to America. They were followed by a host of other musicians, most of whom have since stayed — Neil Young, Joni Mitchell, Leonard Cohen, The Band, David Clayton-Thomas, Andy Kim, Steppenwolf, R. D. Dean Taylor and some of the members of the Mamas and Papas, to name but a few. Only one of the country's top sing-song-writers, Gordon Lightfoot, chose to stay at home.

After the success of *American Woman* and several other records in America a move was made by the Canadian Radio and Television Commission (CRTC) to aid Canadian musicians and help to get their records played by the radio stations.

On May 22, 1970, the CRTC announced that Canadian content legislation would take effect from January 1971. For the first twelve months after that date all radio broadcasters would be required to programme at least 30 per cent

BIG BEAT BOOM IN CANADA

Canadian compositions daily between 6 am and 12 pm. A composition was considered Canadian if it fulfilled one of four conditions: a) the instrumentation or lyrics were principally performed by a Canadian; b) the music was composed by a Canadian; c) the lyrics were written by a Canadian and d) the live performance was wholly recorded in Canada.

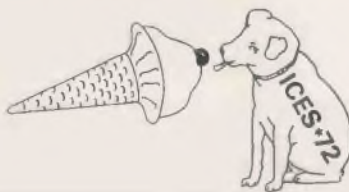
In the second year of legislation, two of the four conditions would be required in at least 30 per cent of all musical compositions programmed by each station; and then in the third year (i.e. after January 18, 1973) at least five per cent of all music played to have lyrics composed by a Canadian in addition to the 30 per cent with at least two



Joni Mitchell: She left Canada and



the Band played on, but South of the border



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of the four qualifying conditions mentioned above.

For the purpose of the legislation, the Commission considered a person Canadian if a) he is a Canadian citizen; b) he is a landed immigrant as defined in the Immigration Act; or c) his ordinary place of residence was in Canada during the six months immediately preceding his contribution to the musical composition in question.

Australian-born journalist and pop music commentator, Ritchie Yorke, said in his book *Axes, Chops And Hot Licks* that comments from radio license holders were as expected. Apparently a President of one of the larger stations in the Toronto area said that there wasn't enough Canadian music available, by which he meant available and playable.

Yorke said: 'It was difficult to feel any sympathy for the wailing broadcasters; they'd had their chance and blown it. They had had enough warning that legislation was being considered - if they had any foresight, they would have jumped into Canadian talent with their clothes on and perhaps would have eliminated the need for legislation. They didn't and found themselves at the mercy of a gallant little band of Canadians intent on giving Canadian pop culture a chance.'

Since the passing of the legislation groups have been forming throughout the entire country and although the Canadian record market has not yet reached the same staggering proportions of countries as, say, England or

America, the signs are encouraging.

Because of the vastness of the country groups don't have the same opportunities to meet as they do here. For instance, in England members of groups are bound to meet each other several times during the course of a year at one of the motorway cafes, swap ideas and in some cases split from their groups and form new outfits.

This isn't the case in Canada. A truck carrying a group from say East to West can travel several hundred miles and not see another living soul. It seems that once Canadian musicians form a group they tend to stay together.

The flow of money and Canada's increase in world music stature (for instance, from virtually nothing in 1969, 1970 brought an estimated 10,000,000 dollars into the country from other record markets) has also caused an upsurge in the number of recording studios.

In late 1969 Toronto Sound Studios became the country's first 16-track complex and since then three other 16-track and one 24-track studio have opened in Toronto and other 16-track studios have been planned for Montreal, Edmonton and Vancouver.

As Yorke pointed out, the absence of multi-track studios had been a major obstacle to the development of music in Canada. But without radio exposure for Canadian records there hadn't been the point of building modern and expensive studios and equipment.

B.I. DOES IT AGAIN!

Last October we interviewed U.S. trumpeter, Chuck Mangione, in Toronto. We heard his Friends And Love LP and knew he was going to be big. Seven months later the other music papers say they discovered him.

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PLAYER OF THE MONTH

ALUN DAVIES

Alun Davies began learning his first chords on a ukelele that lived in the same house that he did. Then he progressed onto a second-hand guitar. 'It was one of those terrible Italian things,' he remembers. 'It's very good for you to learn on a guitar with really rough action though. You know - strings six inches off the fret board! When you eventually get a better model it makes everything much easier.'

When he'd finally mastered the basic chords he set out playing the music of his day. 'It was the whole Donegan era and I've just progressed through the impetus. Skiffle contained the basic elements of folk and rock. I got off on the folk thing.'

'I started going on the road and performing at folk clubs. It was my way of playing myself out of the office clerk syndrome. Then I teamed up with a guy I knew at school. That was Jon Mark, now with Mark-Almond. I worked with him for quite a time.'

'Eventually we did an album for Decca which was recorded in a day! It was called *Relax Your Mind With Jon and Alun!* We were so young and green we really got manoeuvred in those things.' It was then that they began playing some of the US Air bases in England and learned a little more about entertainment. The lesson still plays an important part in Alun's work.

After the Jon and Alun experience, he began earning his living by giving guitar lessons. Some of these took place at the Cecil Sharpe House, the hub of the British traditional folk movement, and others were part of the Inner-London Education Authority's evening class scheme. 'I began concentrating more on my guitar playing. I then found there was a lot of session work available for a finger-style acoustic player.'

Through the session work that followed, Alun teamed up with four other session musicians and made an album. The band - and the record - were called *Sweet Thursday* but they never appeared on stage together. Now the album is a collector's piece with the line up of Brian Odgers, Harvey Burns, Jon Mark, Nicky Hopkins and Alun. 'It was around that time,' recalls Alun, 'that I met Paul Samwell-Smith who booked me for sessions with Cat Stevens.'

The first album he made with Cat was *Mona Bone Jakon* and after only six weeks they began work on *Tea For The Tillerman*. 'By that time I was getting to know Steve (Cat) quite well,' says Alun. 'One day he said: "Why don't we go out on the road together?" At that time Mark Almond were forming and as I'd known Jon for so long I had to toss up to decide. But I was getting a buzz off Steve's music and I wanted to follow that path through.'

Now, Alun is a permanent feature of Cat Stevens' musical accompaniment. He's also recorded his own album entitled *Daydo* which will be released by CBS. It's a collection of the songs that he's been writing while sitting on the touchline of Cat's success.



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GIRLS IN ROCK

Suzi Quatro, Mickie Most's latest singing discovery, plonked herself down on the padded bench in the cafe across the street to *BI's* offices, flicked her shock of hair and decided the most comfortable position to sit in was cross-legged – Buddha-style. The Italian counter hands nearly sliced their fingers instead of cucumber in amazement. No one had obviously sat like that in their place before.

But Miss Quatro seemed to be totally oblivious of the startled looks and calmly sipped her unsweetened black coffee.

A few days later she was again in the Holborn area and dropped in for a rap. This time we visited the local pub. If you've never seen anyone sit cross-legged on one of those high bar stools then contact Suzi Quatro at Most's offices.

ROUGH-NIGHT

'God! I had a rough night last night,' she exclaimed, adjusting her large, tinted glasses at the same time.

'I went down to the Speak-easy and had a jam session with a few of the guys down there. I signalled to the bass player that I wanted to get up there and try it. He had this Fender jazz bass. I also met a load of people I hadn't seen in years. Alice Cooper was down there. We all used to live in the same house in Detroit... his group and my group, that is. I really like him. There were lots of other Detroiters there too. It was all like one big family reunion.'

Suzi comes from a long, long line of musicians. Her

'ENTERTAINING HAS ALWAYS BEEN IN MY BLOOD'

—SUZI QUATRO

Neapolitan grandfather was a singer, her father played piano, organ, bass and violin in a host of American bands. 'He sometimes sounds like the pianist on some of the records made by my heroine, Billie Holliday,' she said. Her brother, Mike, recently had an album in the U.S. charts and her Hungarian-born mother was also a professional entertainer.

'So', she reflected, 'I suppose music or entertaining has always been in my blood.'

She started playing her own kind of music when aged just 14.

'I dropped out of school when I was 15 and went on the road. Detroit was a really happening place in those days. The Motown offices were there and music was just all over the place.

'At one time I played with the MC 5 and Mitch Ryder And The Detroit Wheels. I also had my own group called Suzi Soul And The Pleasure Seekers. The other chicks in the group and I did mainly Otis Redding and other soul numbers. Otis was definitely my biggest influence.

Suzi has a good reputation as a bass player, but she can

also handle the piano quite well, having received about seven years' classical training. The bass guitar? She taught herself to play it.

'I used to listen to all the Motown records and they nearly all had Bobby Jamer-son playing bass on them. He's incredible.

'I have my own philosophy about how to play the bass guitar. It's not what you play, it's what you don't play that makes a good bassist.

How does a girl as diminutive as Suzi Quatro ever get to be in a soul band in the first place?

'I went to this dance to meet some boys one day. I was only a kid. The band on stage were horrible. Really, they were just awful. So, I went up to the owner and told him that they were rotten and he asked me if I thought I could do a better job. I just told him that I could.

'A month later I had got a band together and went back to the club. We only knew three songs – *Twist and Shout*, *Loop-de-Loop* and *Louie, Louie* – but we went down really well. I don't think that anyone there could really believe that four girls, all aged about 14, could lay down such rhythms. But we

showed them we could.

'After that we began to work regularly and I've been on the road ever since.

'In the early days we played the strip joint scene. At one club our job was to play the music so the strippers could take their clothes off in rhythm to it.

'Yeah! We really went everywhere over the years, including Vietnam on a U.S.O. job.'

She said that when the band first started they were knocked regularly. It was all to do with the 'How can a White band sing soul or Black man's music?' thing.

Janis Joplin had her own thoughts on the matter and Suzi was in full agreement with her. Janis believed that any White person could sing the blues with as much feelings as any Black man or woman. The only difference between White and Black was that the former somehow don't have the ability to let out their feelings of misery, hardship or anxiety in a musical form, whereas the latter can. Janis felt her miseries and she could let them out musically. Suzi has the same ability.

COLOUR

Therefore, colour is irrelevant when singing the blues.

Suzi kept touring the States, playing her bass and composing new numbers for many years. When the 'heavy music scene' proliferated she had a minimum amount of trouble getting into it.

'Yeah! We played that too,' she said. 'We played Led Zeppelin type material plus some of our own. We got by very well.'

About a year ago Mickie Most was in America and he happened to see Suzi and her group. He wanted to sign her up, but apparently he doesn't like group hassles so he waited around to see what would happen and also to see if the rumours that the band were going to split were true. They were and he contacted her again, just before she signed with another recording company.

She's been in London almost ever since.

VIOLENCE

'I've done nothing but write and write since I've been here. I can't wait to get on the road again. That's really the only thing I've missed, apart from Detroit, that is.'

'I love that city, but I'll never live there again. The scene isn't the same anymore. The Tamla people have nearly all moved to the West Coast and all that's left are the car factories and the memories of things that once were. The people have changed a lot too. They're certainly a lot more violent than they ever used to be. I don't suppose there's enough music now to occupy their minds.'

'Once upon a time just about every big American group used to come to Detroit, just to get the feeling of the place. A lot of them used to come to the house where my family lived.'

'Some of the Jefferson Airplane turned up once and we ended up in the garage jamming and generally getting it on. Even my father joined in and started playing some piano stuff from years ago. I told him to knock it off, but one of the group told me to shut up because they were really getting into it.'

'What a city that was.'

Suzi composes with the aid of her Les Paul. The place doesn't matter. When I left her she was thinking of taking some paper and an acoustic guitar to Hyde Park to do some writing there.

'The LP that's coming out soon - my single has already been released and is called *Rolling Stone*. It's about me

and the way I've been constantly moving about and not getting any moss under my feet - shows how I've changed musically since I arrived here. When I first came the songs were all boogie but they got slower as time went by.'

There are nine tracks on her first album and the musicians accompanying her include Pete Frampton, Alan White, Jim Sullivan and a session man called Rabbit. 'Then there's me on my bass,' she said.

'But I've got to get a group together to do some touring. I'm looking for hungry musicians. They'll have a long way to go and they must have energy. I'll want them to keep up with me. I suppose I'll put an ad. in one of the music papers to get the guys I want.'

UN-ARRANGED

As she said, the musicians have to be a certain type. She needs instrumentalists who can pick up their parts from her actions. Her music, she said, is un-arranged, but then again so is she.

Suzi Quatro is a loner, but is not lonely, even though she doesn't have many friends of her own here. Apart from Mickie Most, his brother Dave and the occasional Detroit she meets at the Speakeasy she spends most of her time by herself. She just likes looking at the posers.

'That's all going to change once I get on the road. The audience are my friends, or at least I hope they'll be. I love to play to cold audiences and really get into them. A few people at the BBC have heard the single and Mickie has had lots of telephone calls from them about how good they think it is and how much they're looking forward to seeing me on stage.'

'People at the moment are being very nice to me. I want to be nice to them back and play them some really good music. My music.'

**BY
DEREK ABRAHAMS**



Britain's best-selling albums of the past 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.

Exile On Main Street - Rolling Stones

RP - Miller, S - Stones Mobile, E - Various, MP - Essex.

Face To Face With The Truth - The Undisputed Truth

RP - Whitfield, S - American, E - Whitfield/Lewis, MP - American.

Fog On The Tyne - Lindisfarne

RP - Johnston, S - Trident, E - Scott, MP - Various.

Fragile - Yes

RP - Offord, S - Advision, E - Offord, MP - Yessongs.

Free At Last - Free

RP - Free, S - Island, E - Digby-Smith, MP - Keepers Cottage.

Hobo's Lullaby - Arlo Guthrie

RP - Waronker/Pilla, S - American, E - Landee, MP - Various.

Honky Chateau - Elton John

RP - Dudgeon, S - Strawberry (France), E - Scott, MP - DJM.

Joplin In Concert

RP - Mazer, S - Live, E - Puluse/Keyes, MP - Various.

Lou Reed

RP - Robinson/Reed, S - Morgan, E - Bobak, MP - Oakfield Avenue.

Machine Head - Deep Purple

RP - Deep Purple, S - Stones, E - Birch, MP - HEC.

Manassas - Steve Stills & Manassas

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

Nilsson Shmilsson - Harry Nilsson

RP - Perry, S - Trident, E - Cable, MP - Various.

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.

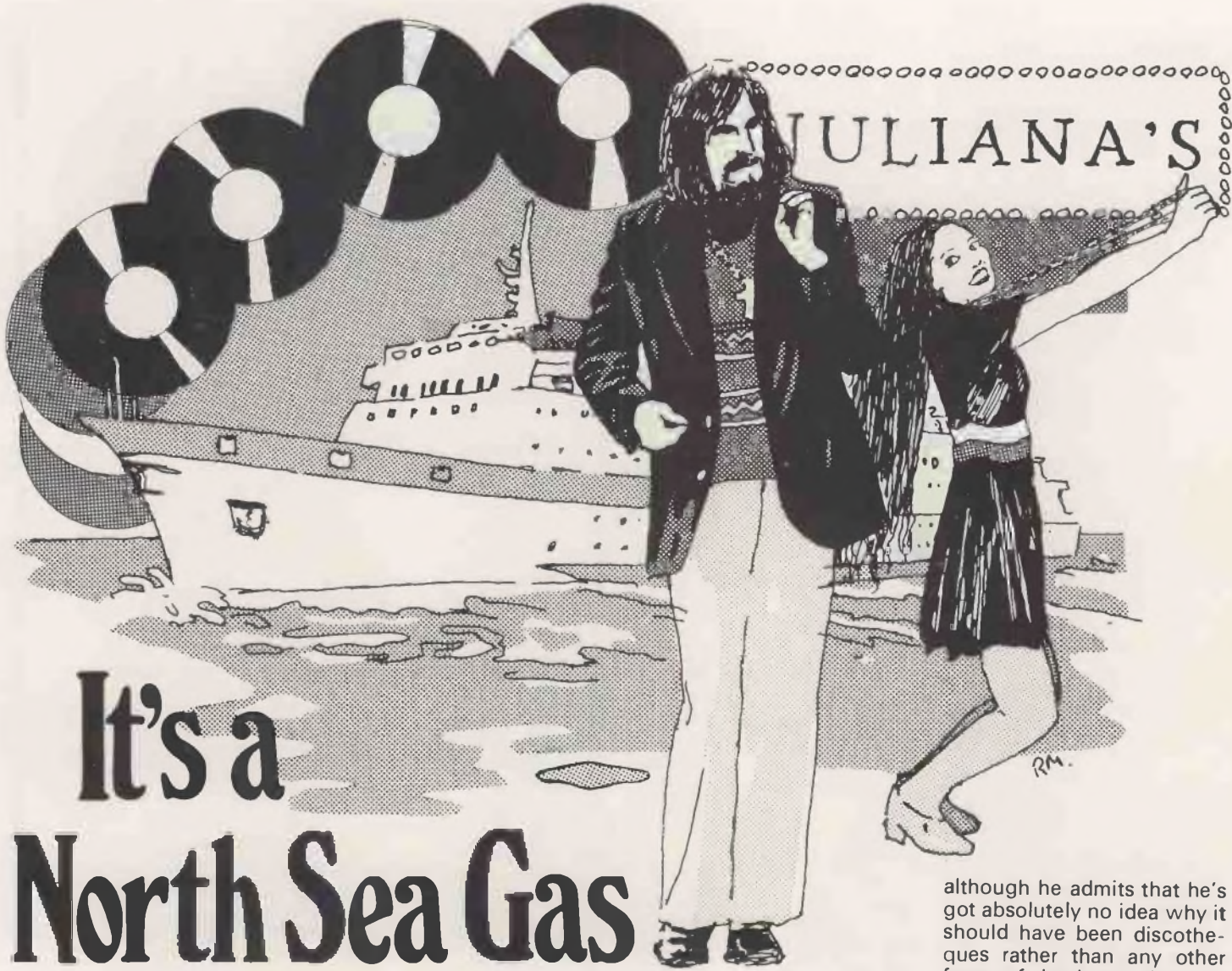
Smokin' - Humble Pie

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

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

RP - Bowie/Scott, S - Trident, E - Scott, MP - Titanic/Chrysalis

RP - Record Producer, S - Studio, E - Engineer, MP - Music Publisher.



JULIANA'S

It's a North Sea Gas

The words 'rock 'n' roll' take on a whole new meaning when you're dancing in a discotheque which is proceeding across the choppy waters of the North Sea. Although this form of entertainment has now become an accepted part of a comfortable crossing to the continent, it's one which needs particular care and attention because of the age range it must cater for and also because of the problems which the floating environment presents.

Juliana's Discotheques have quite some experience in this line of entertainment as they're now responsible for the discotheques on nine vessels. These range from the *Prinz Hamlet II* which makes the daily crossing be-

tween Hamburg and Harwich and the *M. V. Orpheus* or the *Queen Anna Maria* whose travels take in the more far flung corners of the earth. In fact, at this moment there will be a Juliana's Discotheque in the North Sea, the Aegean Sea, the Carribean, the Mediterranean and at points between South America and South Africa.

Juliana's is the prodigy of Oliver Vaughan who came up with the idea five years ago when he was working as a Lloyds underwriter. Tired of his position with Lloyds he decided he wanted to escape and become his own boss. When the subject of mobile discotheques came up in a later conversation, Vaughan realised that this could provide the necessary outlet,

although he admits that he's got absolutely no idea why it should have been discotheques rather than any other form of business that attracted him.

It was three years ago that they began supplying ships with their equipment, as the bulk of their business was then tied up with party organising, mobile discotheques and night club design. The *Prinz Hamlet II* is one of their more recent fittings and I visited it to find out exactly how things worked out on a shipsotheque!

The boat pulls out of Harwich at 1.00 p.m. every other day and arrives in Hamburg 19 hours later. Just before 8.00 p.m. the ship's tannoy system informs passengers of the discotheque's existence. 'We are sure you will have a most enjoyable time', announces Juliana's DJ, 19 year old Liz Warren, 'The discotheque is at the back of the restaurant. Thank you. Goodnight'.



Liz Warren - waterproof DJ

Liz comes from a small village just outside Colchester and admits that she's had 'an unbelievable amount of jobs' before joining *Juliana's*. This job came up when she was already working on the boat as a passenger stewardess. 'I just went up to the disc jockey on board at the time and said I wanted to be a DJ!' She was put in touch with *Juliana's* headquarters in Kensington and joined them shortly afterwards.

Although the job may seem attractive to outsiders the hard facts are that Liz works seven days a week, four weeks a month. Her whole life is spent on the boat with one three-hour break in Harwich and a five-hour break in Hamburg although she rarely steps off nowadays. Each night's work presents more of a challenge than the normal run of discotheques because the guests have not paid for their entertainment and therefore tend to maintain a 'take it or leave it' attitude. Liz's whole job is to make 'em take it'!



The Prinz Hamlet II pictured in Hamburg

Strangely enough, Liz has found that it's not the younger generation that take advantage of this opportunity to enjoy themselves. 'I prefer older people,' she said, 'because they're more happy-go-lucky and less snobbish in their musical tastes. They're much more fun altogether.' The usual plan is to start with albums in the Frank Sinatra mould and then move on to the harder stuff as the older generation either retire to bed

or find heavy rock more acceptable because of the rising alcohol level.

Towards midnight the crowd filters away and leaves only the hardened dancers and drinkers. 'The discotheque has helped the bar sales a tremendous amount,' said Liz. In fact, the barman often whispers in her ear that the tempo of things needs to be changed because people are drifting away from the bar.

The advantage a discotheque has over a live band is that the type of music presented is so varied. 'With a band it's the same type of music all the time whereas with a discotheque you can change it. Besides, hiring a discotheque and a DJ is considerably cheaper than paying a band.'

Not surprisingly, Liz would like her next move to be one that would plant her feet firmly on the ground. The experience gained on the ocean waves will certainly stand her in good stead. Meanwhile it's on with the show... 'Come on and get those chirpers cheeping... find yourself in the middle of the room and not in the Middle Of The Road... Now do some tweedling to Tweedle Dum and Tweedle Dee... I don't mind what you tweedle as long as you tweedle... come on...' The show must go on, must rock and must roll.

By STEVE TURNER



An example of the high-quality equipment currently used by Juliana's

Jimmy Miller, the Rolling Stones' producer since the *Beggars' Banquet* LP, was in London very briefly recently to help Bobby Whitlock finish an album at their favourite studios, Olympic.

The following day both men were scheduled to fly to Paris where Miller was to play drums in Whitlock's group at a party given by Eddie Barclay, head of Barclay Records and distributor of Whitlock's product in France.

Whitlock is just one of America's top musicians being produced by Miller through the Jimmy Miller Productions company, formed earlier in the year.

Miller came in late on the LP by the former member of Delaney, Bonnie & Friends and Eric Clapton's Derek & The Dominoes group because of obligations to the Stones and their last album, *Exile On Main Street*. When he had finished recording it he did a bit of travelling 'around the world' and ended up in the South of France where the Stones live and where Whitlock was using their studio. They got together in April and have been working on it ever since.

Better Deals

Miller decided to form his own production company rather than remain a freelancer for the rest of his working life. He said it enabled him to get more impetus to his cause of getting new talent into the business and public eye.

'I also feel that I can get better deals from record companies through the company,' he said.

'I'm fortunate enough to have a good track record and I can get through to the heads of record companies better than plain old producer Joe Blow, even though he might be putting out better products than me.'

'When an artist comes to us he gets a double-barrelled deal because not only do they get all the services from the record company we sign them to but they get them again from us.'

One of Miller's aims is also to break new producers.



**'YOU CAN'T TELL
SOMEONE HOW
TO BE A RECORD
PRODUCER'—**

— JIMMY MILLER

Jimmy Miller Productions has, at the present time, only one full-time producer. He is Joe Zagarino and a Miller protégé. He has been the engineer on some Stones' and The Band albums and now produces B. B. King.

'I'm not saying there's a lack of production talent but there's a lack of right people. I get letters regularly from high school kids saying how much they want to be producers and how should they go about it. The very fact that they're writing me letters and not hanging around studios like I used to in New York years ago is enough evidence they're not the right people and they haven't really got much idea of what a producer is.'

'You can't tell someone how to be a record producer.

You can help someone on his way by showing him a certain technique and then let him develop in his own way but you certainly can't say to someone 'this is how you become a record producer. You do so and so and then so and so'.

'There are so many types of producers. There are the package types who get arrangers and an engineer and then manufacture one hit after another. If he's told a hit single is needed from so and so group because they haven't been in the charts for a couple of weeks then he can do it, because he knows how to. But even though he makes the records he's not creating talent.'

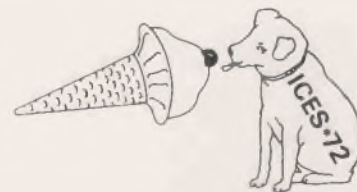
'I'm not knocking what these type of guys do, because I've done it myself in the past. I try to bring out from an artist the absolute best and I hope any producer who joins the company will do the same.'

'Another type of producer is the surgeon. He's the guy who'll create a certain line in a song because he knows it'll make it a hit. Sometimes the hook isn't there in the first place but it'll be there when the record is made. Sometimes the hook is there and the surgeon will just work on it, build it up, extend it, polish it around the edges and then get it down on tape.'

'Sometimes the surgeon will produce albums. For instance, you get the Tamla Motown albums with one hit after another in the tracks. The guys there know exactly what to do because they've done it so often.'

New Concepts

'But the artists I want to work with won't be putting out albums like that. They'll be making singles and they'll be making albums. Both have a completely different concept and the way a producer works on them is so different.'



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Britain's rock venue circuit currently seems to be going through the same depressed state as the general economy.

The reason is money – the lack of it by the country's rock concert goers and too much of it for the artists. Just as important, however, is bad management and planning by the hall proprietors, most of whom just have no idea of what's what and who's who in the music business.

One club after another has folded around the country because of low incomings and high outgoings. Most of them have been forced to

turn away from live music and instead favour discotheques.

Many of the theatres that used to put on regular rock concerts now have bingo sessions. Naturally the bingo people have more money to spend than students on grants.

A lot of people thought that when the Rainbow Theatre in London opened it would lift the scene out of the doldrums. The 'great white hope' turned into the 'big black cloud.'

The Rainbow, soon to re-open under a new manage-

ment company, was actually doomed from the start. In fact, it seemed to be destined for failure the day plans were put to paper.

The story of the Rainbow started in July, last year.

At the end of that month a letter was written in London outlining proposals for what was described as the 'London Concert Hall'. The letter went on to say that the managers of the hall were confident they would be able to obtain the bookings of top international artists and that it would be unlikely that sales for week-end performances would be

less than 80 per cent of capacity.

The managers, the letter stated, were basing their estimates on their experiences at Fillmore East in New York, which had a seating capacity of 1,800. The seating capacity for the Rainbow was 3,000 with expansion possibilities.

How could the scheme fail? After all, didn't the Rainbow have almost double the number of seats as Bill Graham's Fillmore?

The letter went on to say that the schedule referring to weekly costs failed to give an accurate impression of fees

paid to artists which would probably be in the range of £2,500 – £3,000 per week-end.

Even if one allowed for unexpected additional costs the managers expected the probability of a full return of capital within the first year before taking into account the additional income from sales of refreshments and so on, and midweek hire of the hall.

The capital required was £60,000.

To provide a fuller idea of what returns were anticipated by the Rainbow authorities, here is a breakdown of the seating arrangements and costs:

UNPROFITABLE

Gross Potentials:

House scaled to £1.00 per seat.

Front Orchestra	
968 at 1.50	£1,452
Middle Orchestra	
470 at 1.00	£470
Back Orchestra	
400 at .75	£300
Front Balcony	
314 at 1.00	£314
Middle Balcony	
448 at .75	£336
Back Balcony	
400 at .50	£200

£3,072.00

Multiply by 3 = £9,216.00

Standing
700 at .50 £350.00

Multiply by 3 = £1,050.00

Total: £10,266.00

The 'multiply by 3' was of course, for two nights and three shows.

The weekly costs were:

Rent	£480.77
Rates (Rateable	
£4,972 at 80p)	£76.00
Staff	£1,002.29
Light Show	£200.00
Advertising	£420.00
Tickets &	
General Supply	£150.00
Building	
Maintenance	£150.00
Insurance	£100.00
Total:	£2,579.06

Talent guarantees –

Average £1,500

equals £4,079.06

Up to £2,000 –

Maximum £2,000

equals £4,579.06

Now, assuming that only

one concert a week was held at the Rainbow and all seats were sold, the total income from the audience was, £3,422.00. From this a reduction of £2,579.06 was made and that left just £840 per week. Money paid to artists and money gained from refreshments have been excluded but at least you have some idea of how unprofitable the scheme was.

John Morris, the man behind the Rainbow project, obviously didn't do his homework properly. He seemed to have gauged house attendance and admittance fees on his experience at the Fillmore East and from other concerts he had been involved with around the world.

Did he not realise that British rock concert goes just don't have the same money to spend as their American counterparts. Why did he think that some of the festival organisers in the past declared themselves almost broke – to escape paying income tax or because they perhaps genuinely were through most of the kids not having the necessary £5 or whatever to get in? Doesn't he know that £5 is an incredibly large percentage of a students' grant?

EMPTY

It was fine for the Technical Director at the Rainbow to be paid more than £80 a week and for the General Production Assistant to receive £50 per week. Money like that goes a long way. A £7 per week grant doesn't, especially when out of it you have to pay for books, food, clothes and so forth.

If, say, there were three concerts by 100 per cent top U.S. rock acts and the tickets were priced at even £1 each, did Morris think that the same person could afford to see every one? He just couldn't, especially if he was going to take his girl friend with him and have, maybe, a drink or two into the bargain.

I appreciate the fact that the prices quoted above were necessary because of the fantastic sums of money charged by the artists to ap-

pear. Heaven only knows what The Faces earned during their three-gig concert showing, or what The Who got.

When Poco came to England they did a couple of gigs at the venue. The place was only about 60 per cent full on the occasion I went and most of the audience were in the middle and back balconies – the lower-priced seats.

The directors of the Rainbow had to earn more than £60,000 in as short a time as possible to regain money spent beforehand.

£60,000

Here is a rough breakdown of the costs:

Rent payment – first quarter	£6,250
Advertising & Press pre-opening & first 2-3 weeks	£2,000
Insurance (waiting firm figure, the letter said)	£1,000
Lighting –	
A. Control built	£5,340
B. Lights	£2,750
C. Contractor	
Labour	£1,000
The total for the last three points is	£10,000
TV Projector delivered (B & W)	£500
Stage – Enlarged over orchestra pit	£750
Dollies and ramps	£600
Light show screen	£900
Light show platform	£800
Reconditioning building to operate & minor decoration	£1,500
Office equipment & supplies (tickets, ushers' equipment and shop equipment)	£2,400
Exterior preparation (estimated figure)	£750
Freight costs	£500
Talent deposits	£8,000
Personal through first week – includes construction and installation for eight weeks	£4,500
Reserve for after opening and emergency	£10,000
Total	£59,640

A lot of money, indeed. The directors were obviously optimistic about the attendance at their venue.

In the letter it stated that sellout performances of such American acts as Simon & Garfunkel, Creedence Clearwater Revival, Chicago, Jefferson Airplane and many others, for relatively high prices in London, prove that the English audiences wanted to hear American acts live.

Of course, and in a majority of cases they did – but the concerts were at the Royal Albert Hall which has a seating capacity far in excess of the Rainbow.

Mr. Morris and cohorts must have been living in a dream world to even anticipate the Rainbow's success.

In the letter the Rainbow was described as a theatre-cinema with a seating capacity of 3,000, an excellent opportunity because of its good location, close proximity to mass transportation and clean physical condition.

CONDITIONS

Clean physical condition? On one of my visits I was astonished to see what condition the place was in. The seats had large chunks of material carved out of them.

Perhaps less should have been spent on salaries and extensions of the tea balcony with facilities for 300 people and more on decent seating arrangements.

Now I see Chrysalis are going to take over the Rainbow Theatre for the promotion of concerts.

They are a reputable company with decent businessmen working in it. They know the costings and what the English concert goer wants and how much he can afford to pay. They've experience at the job. That wasn't the case the last time.

I wish Chrysalis all the luck in the world with their venture and I bless all who sail in the Rainbow.

**Next Month:
THE CLUB
SCENE**



the

Neal Smith and Alice Cooper sat slumped in their chairs and surveyed the stage of London's Wembley Pool. 'That organ can't stay there,' said Neal. 'You can't see my drums. You can't see *you*.'

Alice looked vaguely quizzical. 'I can't see my drums,' Neal continued. 'In fact,' he said, looking around him, 'I can't see anything at all.'

'In fact, I can't stand *you*,' Alice contributed. 'That's why we get on together so well,' said Neal. 'That's why we get on together so well,' Alice echoed, and returned to the task of consuming his eighth beer of the day.

Alice claims to drink a crate of Budweiser a day. I can believe it. I don't think I ever saw him, over the two days I spent with the band, without a bottle clutched in his hand. 'It's good stuff,' Alice explained. 'We've all done the acid and dope thing. Alcohol's better. It gives you such a nice high. You want a bottle?'

The band were at Wembley to rehearse for the evening's concert, billed as the last-ever performance of the legendary *Killer* stage show. On the right of the stage stood the gallows on which Cooper would later be 'executed'. It was draped with a black cloth. Alice grinned. 'Looks kind of cute, doesn't it?'

Already he's talking of the new act, based around the band's new *School's Out* album. The gallows, like the once-featured electric chair, will be retired to the Alice Cooper mansion in chic and select Greenwich, Connecticut. Its place will be taken by the fifteen-foot cannon from which Cooper will be fired across the stage. 'I've tried it maybe twice and it works OK,' he said. 'It just needs a few final improvements. Is it safe? You wouldn't get me anywhere near it if it wasn't. As lit was I was scared as hell the first time we tried it.' He laughed.

other man in alice cooper's

Over the past year Alice Cooper has become the most talked-about personality on the rock scene. His band has become the hottest commercial property on the American market (and that means, as far as the rock culture goes, the World). His stage act, embellished by rumour and exaggeration, has resulted in lawsuits and court injunctions. It has drawn record audiences to the venues where Cooper performs.

Alice Cooper loves it, every bit. 'It really doesn't bother us what they say about us,' he confided. 'Like all that stuff about biting the heads off chickens. We've never done that, but we don't deny it. We don't deny anything.'

The band have been together for eight years or so, ever since Alice, Neal and the rest of the band were students at Cortez High School, Phoenix, Arizona. The band originally began (or so the story goes) when their class was called upon to provide an end-of-term entertainment. Alice and Neal, with guitarist Mike Bruce, lead guitarist Glenn Buxton and bassist Dennis Dunaway, got together a pseudo-rock act. Alice claims that none of them had ever played instruments before. Somehow they stuck together and a band called the Earwigs, later the Spiders and the Nazz, emerged.

At first they picked up on acts like the Yardbirds and the Pretty Things, who were beginning to experiment in the gap between the music of the early Beatles and the commercial, watered down R & B that the Stones were playing. Even in those early

life

days the band had an unusual line in stage acts. Alice would perform some of the set from a bath that stood on stage.

They first recorded as Alice Cooper, under the auspices of Frank Zappa. It wasn't a success. 'I think Zappa, if he'd had his way, would have recorded the set in a single evening,' said Dennis. 'But we wanted to take our time.'

Alice was more explicit. 'I don't think Zappa really knew if we could play music or not,' he explained. 'I think he was more interested in the kind of negative image of us he could project. He maybe wanted to use us to turn people off. He put us on his label as outrageous people. He didn't understand us, and we ended up producing ourselves.'

'I really wish the numbers and arrangements had been better produced. In fact, we'd like to go back to the studio some time and re-record it. The production was bad because it was our first time in the studio.'

'Don't get me wrong. I like Frank a lot. He's such a good guy, and it really wasn't his fault. Maybe he just got lost in what we were trying to do.'

What ever the musical outcome of those first sessions, the result - an album entitled *Pretties For You* - served to give Alice Cooper the initial notoriety on which so much of their success has been based. Even though, the band are anxious to point out, it wasn't the kind



Dwight Frye, the other man...

of notoriety they wanted.

'We had this big fag thing put on us,' said Alice. 'It wasn't a label we wanted, because we were never into a fag thing. It's taken a long time for us to lose it, but I think we've got rid of it now.'

The music the Alice Cooper band were playing then sounds vaguely Zappaesque. Little of it, with the

possible exception of *Fields Of Regret*, hints at the aggressive rock style which characterises the band's present work. That didn't begin to develop until the second album, *Easy Action*. But it took even longer, I feel, for Alice Cooper's music to emerge with complete cohesion. The breakthrough, if breakthrough it was, came when Alice Cooper met up with Bob Ezrin, their present producer. He produced their third album, *Love It To Death*.

A single released from the *Love It To Death* album, a song titled *I'm Eighteen*, became a nationwide top-seller, grossing sales well in excess of a million copies. It expressed the sentiments of a guy who found himself, at the age of eighteen, to be both a boy and a man, with everything going for him yet, at the same time, with nothing. It became something of an anthem for American youth, and established the Alice Cooper band at the top of the Stateside musical hierarchy.

At the same time Alice had been developing the stage act. 'If nothing else, living in Los Angeles, you had to do



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something to get attention,' he said. 'Even while we were in Phoenix, it was great to play rock and do anything we felt like. I guess it just felt kind of natural.

'It's fun. The image of Alice Cooper on stage is so god-dam powerful. I don't mind using power like that.'

Some people would call it sick, to see Alice Cooper ritually slaughter a baby doll on stage, having stripped it first and flung its clothing into the grasping hands of the audience. They would be disgusted as he chops at its limbs and impales the head on the microphone stand. They would turn away as the stage fills with dry-ice mist and Cooper is led up to the gallows, to be hung to the accompaniment of thunder, funereal music and lightning.

But they'd be seeing too much, or, in another sense, too little. Alice adopts a conveniently ambivalent attitude towards the whole thing.

'It's just entertainment,' he explained. 'People like to get scared. When I was a kid I used to save up all my money to go and see horror films. I'd stay up 'til six in the morning to catch a good horror film on television.

'We're trying to do the same thing on stage. If people go home after one of our shows and say "I went to a concert tonight", then I think we've failed. We want them to go home and tell all

their friends. "Hey Man! You won't believe what I just saw!!" That's how we want to get them.'

And Alice, in those terms, is a superb entertainer. Even if you want to forget the horror angle, his show comes over better than any other rock act. He's a professional and every facet of the performance is calculated to give the most stunning effect. When he comes back reincarnated after the *Killer* sequence he's wearing a silver-white top hat and tails. He swings a cane and shim-mies over the stage with all the jauntiness of a psyched-up Fred Astaire. It's show-manship at its best and at its most riveting.

But if you still want to label him as sick and debauched, he's got another argument ready: 'I suppose you can say that we suggest the wrong things to the audience. Maybe that is a real problem. But I think people are basically very cool. They're not going to pick up on any of the ideas we might give them.

'You'll notice that we never use guns on stage. We're not trying to condone violence, we're trying to release it. If the audience is exhausted by the show, which we hope they are, then they're not going to go out and fight. We've already done the violent things for them. We've played out their emotions.

'Even when I do wrong on stage, like when I kill the baby, I get punished. So the message can't be "go out and do wrong". It's "if you do wrong, then this is going to happen to you..."'

Alice Cooper, off stage, is an easy guy to get along with. He talks freely, laughs a lot and says a lot of very funny things. He's a natural showman. 'Here you are, Carolyn,' he whinnied in a parody of Archie Bunker's wife in *All In The Family*, as he handed a child's purse to his press officer. 'Here's some money to buy sweets and lemonade. Don't spend it all at once.' Later he turned to Neal to suggest a new member for the Alice Cooper entourage. 'We ought to have a guy to follow me around and write down all the funny things I say,' he said. 'You know the kind of thing: "Just read that back, will you".'

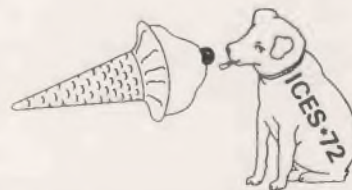
The showmanship has

rubbed off from Alice Cooper's lifelong pre-occupation with watching television. 'Do you know how long it is since I read a book?' he asked. 'I don't know just how long it is. We just watch television.'

He regards himself as the Doctor Jekyll in a Jekyll-and-Hyde partnership. He tries to identify the on-stage Alice, usually blind-drunk and obscenely sexual, as a separate personality. He's even got a name for it. On stage, Alice becomes Dwight Frye.

'You could say that Dwight is the perpetual loser,' Alice explained. 'Dwight is basically tough on the outside, or at least he tries to be. But he's sentimental on the inside. He always misses out, or gets it wrong. Like on stage, when he tries to kill, it comes back on him and he gets hung.'

The transformation to the personality of Dwight takes Alice an hour. During that



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time, immediately before the band go on stage, they lock themselves in the dressing-room, get roaring drunk and 'psyche' themselves up. 'When I come out of that room to go onstage,' Alice said, 'I'm almost screaming "Kill! Kill! Kill!!"'

He finds it just as easy to step out of the role, although he sometimes needs to get away from Dwight for a longer period than that allowed by the band's fully-booked schedule. 'When we get to that stage we all go down to Puerto Rico to do some deep-sea fishing,' Alice explained. 'It's nice to relax for about two days or so. Then we have to get back to a television. I think I'd die if I was away from a television for more than a couple of days at a time.'

It's difficult to analyse Alice Cooper. He's obviously intelligent. He also appears to be very open. But, in that open-hearted manner, he'll admit that the band hold a meeting before each interview to decide what kind of attitudes they're going to project. I asked him if they'd set it up like that for me. Cooper just laughed. He also confessed to verging occasionally on an almost pathological desire to lie. You come away feeling more than slightly bewildered by the whole thing.

But, when it comes to the actual performance, there are no doubts that Alice Cooper is really *something*. That Friday night, at the Wembley Pool, he saturated his audience with a mind-shattering assemblage of theatre, sensation and a brand of rock music that, as far as I'm concerned, leaves most other bands on the shelf.

I don't think he needed to have any doubts at all that his audience, all eight thousand or so, were going to go home and say to all their friends: 'Hey man! You won't *believe* what I just saw!!!'

**JOHN
BAGNALL**



... In Alice Cooper's life

1

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MANAGERS & AGENTS.

CLIFFORD DAVIS

Clifford Davis sat hunched behind an enormous plate of apple pie and ice cream served by an over-friendly waitress at the Hard Rock Cafe. The look on his face when he saw his sweet dish arriving was that of a child.

But just to make sure I didn't get the wrong impression he asserted his capabilities as one of London's foremost managers and agents by saying: 'I've been known as a bit of a hard bastard. I know what I want and I know how to get it. I work for my artists and no one else.'

When he's not studying a form of karate that he claims is the most devastating of its type, he's involved in the activities of Fleetwood Mac, Curved Air, Peter Green, The Wild Angels, Nick Pickett and a comedy act called Flip.

But, once again he had to make sure that I didn't get the wrong impression of him by perhaps thinking that he wasn't into anything else like so many other people in the music business are.

'If I had to rely on only groups for a living I'd probably go broke and end up starving.'

He says he starved before and he didn't like it. He's got everything he ever dreamed of, including a Rolls Corniche and a large house in the country with several acres of land.

He's one of those types that doesn't need to be asked about his background. He's there with a canned biography. Believe me, such a man is a boon to a reporter when time and not money is the most important commodity.

'I'm a cockney and lived in the Elephant & Castle for

most of my life. I had a million jobs before I formed a band called Cliff Adam And The Twilights.

'The band lasted for six years then I married and packed it all up when my daughter was born.

'Although the band worked a lot on the club circuit we hardly ever made any money. In fact, more often than not we did starve. After that I worked for my manager, John Sullivan.

'I ended up doing agency work for Bern Elliott & The Fenman and the Classmates. The money wasn't too good but it was just enough to live on - £15 a week plus five per cent of whatever I booked.'

He says he learned a lot of hard lessons during the time he worked for Sullivan and during the years he's hardened himself.

His approach to the front ranks of the music business began when Brian Epstein rang him up and offered him a job at the embryonic NEMS. Two years later, he says, he was general manager.

'Then I had a difference of opinion with Epstein over a band called The Easybeats that I'd signed. They had just had a record called *Friday On My Mind* released and although it reached eighth position in the charts he told me to get rid of them. I think it was because he was on holiday at the time and hadn't been involved in the deal.

'One of the other guys at NEMS was a fellow called Don Black. He wrote *Thunderball* with John Barry and *Born Free* for Matt Munro. He manages Matt now. He told me something



I don't think I'll ever forget. It was that I should act and do what I thought was right.'

After leaving NEMS Davis went to the company run by the Gunnell brothers but left not too long afterwards because of a certain stroke involving Cliff Bennett.

'I learned a lot working for Rik and John Gunnell.'

He then decided to work on his own and fellow manager, Peter Walsh let him use an office in his building until he could find his own.

'A friend of mine was Peter Green who had a group called Peter Green & Fleetwood Mac. I've been involved with Fleetwood Mac ever since and not only have they made a lot of money but so have I. I was with them when they recorded *Black Magic Woman* and *Albatross*. The group are the highest royalty earners for WEA Records.'

Things kept improving rapidly for Davis and at one point last year he found himself with 13 acts. He says he was the second biggest agency in the country. But to get the best for his artists he decided to reduce the number and he's only got five now. There are nine

people to look after them and his groups obviously get a full personal service.'

'As I told you before,' he said, still eating, 'I also manage Curved Air. I didn't break them. They were already on the up and up when they joined me. I was recommended to them by their record company and I think when that happens it's the highest compliment anyone can ever pay to a manager.'

He says he doesn't know what attracts him to a band. He doesn't look for any one point. 'It's just something that a band has that either makes them good or great. I only want great bands and I think I've got them.'

Davis is soon to move his offices to a new block in London. There are, at present, three divisions and he says he's an expert in the activities of each. There's Fleetwood Music, which handles the publishing side of Fleetwood Mac's music, Adlo Artists, which is the agency side, and Clifford Davis Management.

From his past record alone, Davis is a manager to be reckoned with.

By DEREK ABRAHAMS

INSTRUMENTAL NEWS

ARP CHALLENGE TO THE SYNTHESISER MARKET?

B.I.'s instrumental tip-of-the-month: Expect to see a very strong challenge to the Moog's hold on the music synthesiser market.

It will come from the States, in the form of the ARP synthesiser range.

These are the instruments already championed by the Who's Pete Townshend and Trident Studios' David Hentschel (who contributed the ARP 2500 work on David Bowie's latest album).

Until recently the ARP range has been aimed mainly at the studio recording market, in which F.W.O. Bauch have done an admirable job of promotion and distribution. Now a fairly new company, General Electro Music (U.K.), have been appointed to exploit the ARP's enormous potential in the live music market. Executive Sales Manager David Roberts will be co-ordinating the sales drive, which will emphasise the many unique facilities of the ARP synthesiser range. These include a range of interchangeable

modules including such features as random hold-and-sample, an envelope follower and a thirty-note sequencer. And there's also, of course, the unequalled ARP polyphonic keyboard, which allows the musician to experiment with the possibilities offered by synthesiser chord-work. Among the latest models that Dave is promoting will be the polyphonic ARP Odyssey.

Dave's experience with companies like Vox and Dallas-Arbitrator qualifies him well for the task. He'll also be turning his talents to the promotion of Viscount LEM, a complete range of Italian-made amplification that will become available for the first time on a large scale in this country. Further details of the equipment, and of the ARP range, can be obtained from General Electro Music (U.K.) Ltd., at Hudsons House, Brunswick Place, London N1 6EG. F. W. O. Bauch will continue to market the ARP range in the studio market.

ICES-72: AN ELECTRONIC MUSICAL BONANZA

A special festival to help artists and composers specialising in electronic music is being held in London in August.

Called Ices-72, it will be centred around two theatres, the Roundhouse at Chalk Farm and The Place in Duke's Road. At the first venue, performances of composer-performing groups primarily will take place, groups using light, film, video, laser and other electronics. The opening performance will be shared with the BBC as a new music Prom and will present *HPSCHD* by noted composer, John Cage, and Lejaren Hiller. At The Place there will be the integration of new music with four dance

companies centred around the London Contemporary Dance Company and three smaller groups. There will also be a sound room featuring quadraphonic tapes played through a twenty-four speaker system. The tapes played will be electronic music and sounds compositions from Fylkingen in Sweden, but the tapes will represent compositions from seventeen different countries.

The equipment for the fair is being supplied by such companies as Macinnes Laboratories, AKG, Dolby, Aleph One Ltd., Musitapes, Markson Pianos, Fenland Dynamics, Bosch and EMS, to name but a few.

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INSTRUMENTAL NEWS

B. L. PAGE'S OWN MUSIC FAIR

At the Bonnington Hotel in Southampton Row, just down the road from the Hotel Russell, is a show that the musician shouldn't miss. B. L. Page will be demonstrating the full range of top name equipment included in their large and impressive catalogue. They'll also be taking the wraps off a number of products completely new to this country.

Highlighted will be *Micro-Frets* guitars, *Gretsch* drums, *Framus* electric and acoustic guitars, *Sho-bud* pedal-steel guitars, and the vast range of *Echolette* and *Dynachord* electronic equipment.

Micro-Frets guitars, manufactured by the Micro-Frets Corporation of Maryland,

U.S.A., are claimed to introduce some of the most advanced features ever offered by top-quality guitar designs. These include the fully-adjustable *Microsonic* bridge and – a revolutionary feature of guitar design – the exclusive *Micro-Nut* adjustable nut. The combination of the two features allows a degree of fine tuning adjustment that no other design of bridge and neck offers. The second important innovation is the *Calibrato*, a vibrato device that is claimed to offer several unique possibilities to the musician. These include the control of sustained tones, harmonic and modulated tones over the entire range of pitch variations

from $\frac{1}{4}$ -notes to whole notes. The *Calibrato* is also claimed to maintain a true tune in use better than any other vibrato device.

Two recently-introduced drum kits by Gretsch will be prominent. These are the *Progressive Jazz* kit and the popular *Name Band* kit. Both are available in a choice of *Pearl*, *Sparkle*, *Flame* or *Walnut* finishes.

The full Framus range of acoustic and electric guitars will be on display. These include jumbo and classic acoustic designs, solid-body electrics and semi-acoustic designs. Highlight of the range is undoubtedly the recently-introduced Framus double-cutaway stereo, a twin p/u semi-acoustic.

Sho-bud pedal steel guitars are used by many of the top pedal-steel exponents. Both twin-neck and single neck designs will be

on display.

The *Echolette* and *Dynachord* electronic ranges are among the most comprehensive produced by any manufacturer in the field of group and general musical equipment. Ben Page will be on hand to demonstrate the wide range of items from both lines that he distributes throughout the U.K. Prominent will be the *Echolette Equaliser Synthesiser*, capable of giving the musician unlimited sound modulation possibilities, and the *Dynachord KV 40 Compact* amplifier – one of the best compact units available in this country. A full selection of PA equipment, including the *Echolette Panorama Mixer*, will also be shown.

B. L. Page will be at the Bonnington Hotel, 94 Southampton Row, from August 13/17 inclusive.

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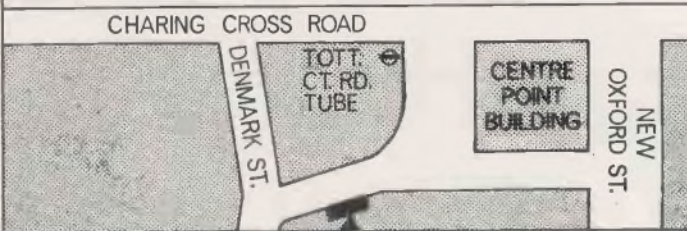
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SONGWRITER OF THE MONTH

PAUL WILLIAMS

Being a rather small person, Paul Williams has had to make a big noise to get himself noticed. At school this usually ended in fights and now it's proving to be his saving quality. It's been his spur on to fame. 'I know that I always felt different from the other kids,' he says. 'What I wanted more than anything in the world was to be special, to be respected.'

In 1959 Paul Williams was an actor in the theatre. Two years later he journeyed to Hollywood and began displaying his acting ability on screen. Working his way up through commercials and then TV he eventually landed himself a part in Tony Richardson's *The Loved One* — playing the part of a bespectacled boy genius who built rockets! His next major film part was in *The Chase* with Marlon Brando and it was at this point that songwriting entered his life.

NEEDS

He claims he took up the craft through boredom. 'I think it was a case of being dissatisfied,' he says. 'What was available to me as an actor didn't give me the satisfaction I required. There's not much fun in playing delivery boys all the time!' One of the actors in *The Chase* had a guitar on the set which he would relax with between scenes. Paul began strumming it and composing fragments of tunes. 'Acting is basically an interpretive art and I had a need to create. It takes a tremendous amount of tenacity to write a novel or something in that line — my span of interest



only lasts out as long as a song!'

It was two years after the filming of *The Chase* and Paul's first experiments with song that he began songwriting in earnest. 'It burst out of me like a flood,' he recalls. 'It felt so good to get it out, I began going into the studios and making demo records of the songs.' When he'd completed his first seven songs he took an acetate along to a music publishers.

'I was signed up immediately,' he says. 'Two months later I had *Fill Your Heart*, a number I'd written with Biff Rose, recorded by Tiny Tim on the flip side of *Tiptoe Through The Tulips*. It's what we called a lucky free ride to the top ten. The song is an important one to me because it was the first time I found out I could write words to other people's melodies.' The period following this was one of 'B' sides and

album tracks recorded by established artists. A very rewarding time for Paul 'making a comfortable living'.

He seems to have the rest of his history from this date onwards remembered in the form of statistics. 'Eleven chart hits in the last year and a half . . . my first two singles released the same week . . . I've been songwriting for four years . . . two top ten hits the same week with *Out In The Country* by Three Dog Night and *We've Only Just Begun* by the Carpenters . . . His songs have been recorded by literally every type of artist. Andy Williams, The Monkees, Ray Charles, Elvis Presley, Sandpipers, New Seekers, Three Dog Night, Carpenters, Ray Conniff, Jo Jo Gunn . . . I've been recorded by every type of artist from really hard rock to . . .' he flounders for a description. That's the extent of it!

ACCIDENTALLY

The strange thing about Paul's success is the fact that he seemed to fall into it accidentally. It provokes the question of how many talented songwriters are today working on building sites or serving in shops unaware of their gift? Even now Paul seems slightly amazed. He considers himself a songwriter more than anything else and wants no part of the business side of things. 'Writing is a part of the total thing I do but I'm not immersed in the music business. It still seems like a giant prank that's been played on me'



PICTURESCOPE: WISHBONE ASH

A few days before Wishbone's recent U.S. visit, Andy 'Snap' Powell (second right, top row) told *Beat Instrumental*: 'I think the band's going through a weird period now'. He was referring to their successful position with an album in the charts. 'It's a

horrible kind of security thing. In the early days there was a fear of the unknown which cemented us together.

'Money enables you to level out your life and your habits somewhat. In the early days there was a sense of

adventure. The reason you join a band is because of a really strong rebellious thing. I didn't give a damn about anything else. I think we're due for another rebellious kick.'

Their security was sadly broken into after only six or

seven dates had been played in the States. The fear of the unknown came along to cement them together again. Their van and £8,000 worth of gear (much of which is shown in these pictures) was stolen from outside their hotel in St Louis, Missouri.

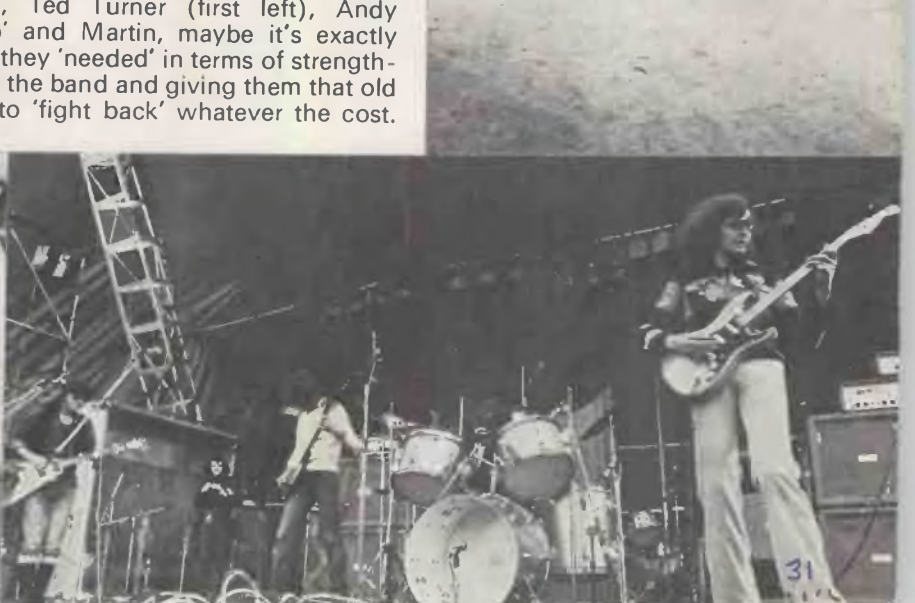




Although the van was recovered, a few days later, it was minus the contents. Because of this Wishbone had to make a sudden return to England.

When back home the unknown struck again. This time the victim was Martin Turner (second left, top row). The cause – appendicitis. He was rushed to hospital and at the time of writing was recovering from an operation. In many ways it's fortunate that this illness did not come to the band while they were in the States as the medical costs may well have been prohibitive. Plans for Wishbone now will have to include a lay off period while he recovers as well as the acquirement of new equipment with insurance money.

Although the events seem to cast a dark shadow over Steve Upton (first right), Ted Turner (first left), Andy 'Snap' and Martin, maybe it's exactly what they 'needed' in terms of strengthening the band and giving them that old urge to 'fight back' whatever the cost.





Seeing Elvis for the first time is fulfilling a dream. Seeing Elvis for the first time some 17 years after he started, some many years after he was laying down his better music and after he had stopped being Mr Evil to the mums and dads, is catching him a bit late. But no matter; it was a lifetime's ambition finally realised, and anyway, it was the first time he had ever played in New York, so I wasn't exactly alone in seeing him for the first time.

In many ways Elvis's concerts at New York's Madison Square Garden were his genuine return to 'live' concerts. There in New York over 80,000 people were able to see him in the space of four concerts. They saw him at prices the people who made him great could afford. And in they came, those who were teenagers when the great career started, those who are teenagers and kids today. The age range of the audience must have spanned 40 years.

At this stage in his life Elvis can't simply give a concert; rather, he presides over an event. Elvis now is so much more than singer and superstar; he is his legend, his aura, his history.

For that reason you couldn't take the concert too seriously because so much of it was parody. The people who went to the Garden went on a pilgrimage as much as to a concert. If you took it at that level it was impossible to be disappointed.

There was the enormous slick-suited guy on stage at the beginning, announcing the opening acts - some dreadful stand-up comic and the Sweet Inspirations - with the words 'Elvis asks that you should give his buddies the same reception you would give him'.

His arrival on stage was suitably low key. From where I was sitting I could see the scuffling beside the stage. A huge group of around 20 large men were moving to-

wards the stage, and it was obvious that Elvis was somewhere in the middle of them. Suddenly with a bound and a leap he was there in the middle of the stage. There was a gasp and a scream from the 20,000 in the audience, most of whom were setting eyes on Elvis for the first time.

He grabbed the mike and went straight into it, weaving, shaking those hips, bending and dipping, each movement a caricature of what Elvis Presley is supposed to do.

It's unfair to expect Elvis, aged 37, to be able to do the classic rock numbers which made him great with the sincerity of an Elvis aged 22. He is bound to send them up a bit and he did. *Hound Dog* was rather speeded up. *Heartbreak Hotel* was introduced with an apologetic joke. *All Shook Up* was a parody of the original version.

Elvis was obviously far happier singing in the big ballad style he does today. He sang his recent hits and a number of other people's songs, such as *Bridge Over Troubled Water*.

Throughout he was totally self-assured, with all the confidence of a man who knows he's the 'King'. He wore a perfectly cut, pale blue suit made to glitter with silver speckle all over it. The trousers were flared and attached to the back of the jacket was a small matching cape. Around his neck was a yellow scarf.

During his set he gave away about six of these scarves. He would advance to the edge of the stage, taking off the scarf as he moved, and then, a big smile on his face, he would toss the scarf to some girl of his choosing. Everybody screamed, and Elvis laughed.

Early in the set it became obvious that one of the maroon-suited members of his group was not playing his guitar and was probably incapable of it. He, it transpired, was Elvis's resident flunkie. Whenever Elvis indicated he wanted a glass of water this man would rush eagerly towards his master and give him the glass.

When Elvis decided to take off his jacket, there was the man to take it from him. When Elvis set off on a tour of the stage to give the people sitting behind the stage a chance to see him, your man was following along behind, guiding the 'King's' guitar lead. It was all part of the pageant.

He sang for well over an hour, and each new song was greeted with screams such as we haven't heard since Beatlemania. Then it was time to go. Elvis, his cape refastened, knelt down on the stage floor. He opened out his arms into a crucifixion position, showing that the cape was lined with gold, a concession to the days when Elvis in his gold lame suit adorned every album cover. He did this in all four directions as the 20,000 roared their Welcome Back.

Then, at a run, he was gone. The second he was off stage he was surrounded by the band of heavies, and together they all ran for the dressing room. Everybody screamed for more, but there was none to come. After around five minutes of screaming our slick suited compere was back on stage. Elvis, he said, has already left the building. The legend was preserved. Nobody would touch the untouchable. 37 years old and a lot of voice in him yet.

STUDIO SPOTLIGHT WESSEX SOUND STUDIOS

Despite its rather unfashionable address, Wessex Sound Studios are just as busy, if not busier, than their many rivals in the plusher areas of this sprawling metropolis.

The studios and offices are housed in the hall belonging to St. Augustine's Church at 106, Highbury New Park, London, N.5.

Wessex is run by Ron Thompson who began his life in the recording business when he left the RAF after the war.

'I used to go around to the pubs and clubs in Bournemouth with a recording device and some acetates. I used to get people to sing into the microphone make a quick recording of their voices and then sell them the result.

'It was a fairly successful venture so I took a shop and sold records and record playing equipment on the upper floors and operated a recording studio underneath.

'I outgrew that place and built a proper studio. I did the first recording of the Bournemouth Symphony Orchestra and also did some work with Winifred Atwell. I had a deal with EMI whereby I could give the tapes of the local groups to them for release.

'Then we moved to London and I had a small studio in Old Compton Street. We moved again – to Highbury – about five years ago and have been here ever since.'

The studios are very impressive and kudos should be given to Mr. Thompson, his sons and staff for the work put in to make the place what it is.

The main bulk of the hall is occupied by Studio One, which can accommodate up to 70 musicians.

The walls of the main studio are lined with a special material to absorb the different frequencies of sounds. The coverings with slots in

them are for the middle frequencies and the solid ones take the bass sounds. Hessian over fibre glass takes care of the high frequencies. Many people consider the acoustics at Wessex to be near perfect.

The air conditioning unit is specially designed to silence the moment the recording button is pressed so that no sound other than the music being played can be heard or picked up by the microphone.

At the far end of the studio is a special drum box with a concrete floor. According to chief engineer and studio manager, Mike Thompson, the design gives maximum separation from the string section.

The main microphone panel has 30 inputs and all the mikes – AKG and Neumann – are phantom powered.

The control room features London's first 24-track desk which was specially designed

by Rupert Neve of Cambridge and which was installed in August, 1970. Quad sound is available.

According to Mike Thompson the 24-track desk is the smallest of its kind in the world. In that he means in size and not in performance. It took a year to build.

There are special VU meters made by Electrodyne of Hollywood, California. These were chosen because ordinary VUs wouldn't have fitted into the space allocated.

There is full equalisation on every channel.

The desk also features half-inch faders rather than the standard channel faders. The centre panel of the desk deals only with the monitoring and playback and the panels either side handle the recording.

Wessex uses standard sixteen and eight-track Ampex recorders and four and two-track Studers. There are six



The main control room. The design of the Neve desk is important



The reduction suite, also called Studio Two

STUDIO SPOTLIGHT continued

Tannoy speakers in Studio One. A 38-unit Dolby noise reduction system is also used and these are housed in a specially insulated room with the echo plates.

A separate vocal booth has full audio and visual communication with the control room and studio.

Studio Two features the same acoustic conditions as Studio One but has an eight-track desk with 18 inputs and four outputs so that the engineer can reduce down to quad. Equalisation is again on every channel.

Other facilities offered by Wessex include an artists' rest room, unlimited car parking facilities. A Bechstein piano, a Mellotron and a jangle piano are available and other instruments can be hired.

'A lot of LP material has

been done here for King Crimson and we've also recorded music by the Four Tops, Moody Blues, Quincy Jones, Tom Jones, Danter, Bond & Brown and the Greenwich Gramophone Company. Melanie has also done some work here,' Thompson said.

Wessex has four engineers — Ron, Mike and Robin Thompson and Geoff Workman and there are three tape operators and a maintenance operator. The assistant studio manager is Shanti who also takes the bookings at 01-359 0051.

RATES

RECORDING	per hour
Sixteen track	£32
Eight track	£26
Four track	£22
Stereo)	£20

REDUCTION

Sixteen track to

four track £30
Sixteen track to two track £26
Eight track to four track £24
Eight track to two track £20
Four track to two track £18

EDITING AND ASSEMBLY

Multi-track £15
1/4" £10

COPYING

Multi-track £20
1/4" £10

TAPE

2" per reel £24
1" £16
1/2" £9
1/4" £5

OVERTIME

Evenings from 6 p.m. to midnight per hour £6

Midnight onwards and weekends £7

Overtime is charged from 6 p.m. irrespective of time session starts. Transport for personnel is charged after 11 p.m.

Cancellations. All time reserved is chargeable at 100% for less than 1 working day's notice and 50% for less than 4 working days notice.

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

All bookings and recordings are otherwise subject to the terms of the standard A.P.R.S. contract, a copy of which will be forwarded on request.

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



Georgie Fame session with Robin Thompson at the controls



Les Reed with members of King Crimson



Tony MacAulay and Les Reed, the songwriters with Grammy Award winner, Robin Thompson

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106 Highbury New Park London N5 01-359 0051

Members of the Association of Professional Recording Studios

A.M.I.I. Fair Preview

Heigh-ho, it's AMII time again. Several thousand home and overseas representatives will flock to the Russell Hotel over the week of 13/17 August, to see just what the U.K. music industry has in store for the coming year.

No one should be disappointed. That's the remarkable thing about this annual event – it treads the tightrope between impact and ennuï with impressive alacrity. That is, each year's Fair preserves the same quality of freshness that characterised its earlier and less ambitious years.

You could say that the AMII fair has earned the status of an 'institution'. Certainly it's been, for some time, the most important event in the U.K. trade calendar. But its importance in the international field has also grown – to the point where it now ranks equally with Frankfurt and Chicago.

The AMII Fair is officially known as the British Musical Instrument Trade Fair. It has enormous appeal, not only to those connected with the

field of live and recorded rock music, but also to those with an interest in any other conceivable field of music. Military equipment, for example, is featured by many manufacturers. So are orchestral equipment and educational instruments. The point that the AMII Fair emphasises, above all, is that the British music equipment industry has a scope and importance that cannot be exaggerated.

This year's Fair will continue the expansion that has been observed in past events. Several new companies join the exhibitors' list for the first time. And all the companies present will have their own particular new ideas to show. Many have introduced completely new items to their catalogues; all have improved their existing ranges to bring them into line with the latest innovations and design features now available.

Beat Instrumental will be covering the AMII Fair in detail. We'll be there, not only as an exhibitor, but also to talk to the major companies in the field of group



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instrument and all so portable, you won't know you've got it – so don't leave it on the bus!

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equipment. We'll be reporting on them, and giving our impressions of the Fair, in an autumn issue of this magazine.

This month, we present a brief preview. We talked to a few selected companies in order to gain an impression of the likely trends as they should emerge in August. We make no apologies for the fact that many specifications for the latest models are not available in any detail. Most companies, prefer to keep their new ideas strictly 'under wraps' until the opening of the Fair.

The AMII themselves are also keeping quiet on one of their own ideas. This is a major innovation that will greatly benefit the manufacturers, dealers and buyers of musical equipment – anyone, in fact, who has a practical interest in any given aspect of the musical industry in its widest application. *Beat Instrumental* has been 'sworn to secrecy' on the scheme. But full details will be released shortly before the Fair and we will be giving a complete run down in our review supplement.

**Benelux Musical Instruments Ltd.,
The Abbey Mill,
Abbey Mill Lane,
St. Albans,
Herts.**

B.M.I. will be at the Russell Hotel to promote, demonstrate and discuss the completely re-designed range of *RIHA* organs, with the new *Mark 1600* and *Mark 2000* models to the fore.

The *Mark 1600* offers two 44-note manuals with a 13-note pedalboard. Tone colours available include nine solo voices, five accompaniment voices and two pedal voices with accent and sustain. Vibrato, vibrato delay, wow-wow, percussion and reverberation are standard features, while the *Trio 12*-rhythm unit and a 2-speed Leslie facility are available as optional extras.

The *Mark 2000* offers, in addition to the facilities of the 1600, an upper-manual sustain, pre-sets and a combination of 25 solo voices, six accompaniment voices and nine pedal voices.

Both models include a new tone-generator design,

together with electronic 'active' filters and a new keying system. The *Trio* system allows rhythms to be mixed as required.

The *Transidrums U.77* external-fitting rhythm box, to be distributed in the U.K. by Benelux, will also be on display. This unit, making its first trade appearance in this country, is suitable for most makes of electronic organ.

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

Boosey & Hawkes, one of the biggest merchandisers of musical equipment in the world, will be mounting their usual impressive display at the AMII Fair.

Full details have not been released – but B & H promise that it will be a 'big one', with some 'new winners' prepared especially for the occasion.

We can expect to see a complete selection of their instrument and amplification ranges. One of the main features will undoubtedly be

the highly-successful *Dan Armstrong* range of graphic amplification; also prominent will be the more conventional *Laney* amplification range, drum kits by *Premier* and cymbals by *Zildjian*, together with *Harmony*, *Martin* and *Yamaha* guitars. The excellent range of *Angelica* acoustics will undoubtedly be shown, as will the wide range of educational instruments and general accessories included in B & H's comprehensive catalogue.

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

The highlight of Carlsbro's stand at the Russell Hotel will be their highly-successful *7C* range of twin-channel amplifiers, ranging from the 200 watt model to a 60 watt amplifier designed for high-quality performance in venues that preclude the use of higher powered equipment. Two interesting new features are included in the

This is your free ticket to *The Music* SHOW

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TOTTENHAM COURT ROAD-LONDON

A.M.I.I. PREVIEW

control circuitry of these models – a *Response* control, which alters the central cross-over frequency, and a *Limit* circuit. This allows fine adjustment of the amplifier's 'sound', to suit all moods and styles of playing.

The five-channel 60 watt PA amplifier, offering professional mixer/amplifier facilities to the smaller band or performer, will be introduced to the PA range. A 1 x 12" PA speaker and a 2 x 12" PA speaker will also be shown for the first time.

Also new to the Carlsbro range are two new effects units, *Wah-Fuzz* and *Wah-Swell*, and a selection of heavy-duty fibre carrying cases – invaluable to the hard-working professional band.

**General Music Strings Ltd.,
Treforest Industrial Estate,
Pontypridd,
Glamorgan.**

GMS are the manufacturers of *Monopole*, *Picato*, *Ambassador* and *Red Dragon* strings. Their extensive ranges, sold throughout the world, will be prominently displayed. Special prominence will be given to the recently introduced *Picato Gold* range. This includes the 727 set for folk guitar, the P727 set for country & western and the 76 nylon set. All feature golden alloy wire winding on the covered strings. There will also be a new Red Dragon nylon set, including extra first and fourth strings, which retails at 85p.

The GMS engineering division has completely re-designed their microphone stands and accessories range. These units, introduced for the first time at Frankfurt, aroused a great deal of interest and enough orders to cover four months' full production. They will be on display at the Russell Hotel, when GMS will be showing them for the first time in this country.

GMS will be celebrating with their customers the fact that sales figures for the first six months of 1972 show a 40% increase over last year.

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

M. Hohner will be showing a comprehensive range of their musical products, extending from harmonicas to drum kits and including many new additions to the ever-growing Hohner catalogue.

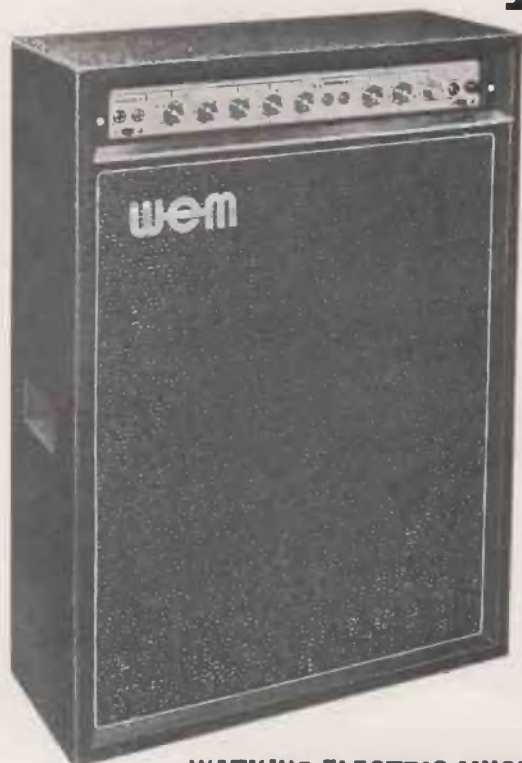
Latest additions include the *Moridaira* range of flat-top guitars which, together

with the *Suzuki* and *Musima* ranges, were reviewed in a recent edition of *Beat Instrumental*. Also on show are the new free bass and chromatic accordions, which complement the existing wide range, and the *Super64 Chromonica*, recently added to Hohner's world famous selection of harmonicas and melodicas. These instruments can be readily displayed by the dealer with the aid of the Hohner *Silent Salesman* display unit, which will also be shown.

Hohner's drum catalogue is augmented by the latest *Sonor* range, which includes the latest drum equipment and finishes. The full range, including new Mexican percussion equipment, will be on display in order to demonstrate the extent of the instruments and accessories available.

The Hohner electric pianos will be given a justifiable degree of prominence. The display, featuring the *Electra Piano*, the *Pianet IV* and the *Clavinet D6*, will be extended to include the realistically-

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A.M.I.I. PREVIEW

priced *Organet* organs. Outstanding among these is the *Organet 240RA*, a double manual instrument with built-in percussion.

Hohner's importance in the educational field will be demonstrated with a display of their educational instruments, including glockenspiels, chime bars, xylophones and other items.

The excellent *Schaller* electronic equipment range will also be available for display and demonstration. This equipment, including effects units and the famous *Schaller* rotary speaker design, will be shown in conjunction with Hohner's own amplification ranges and *Peiker* hi-fi microphones. *Schaller* accessories, including machine-heads, pick-ups and the new low-noise coiled amplifier lead, will also be on display.

**J. Hornby Skewes & Co., Ltd.,
Salem House,
Garforth,
Leeds.**

Hornby-Skewes will again be showing a comprehensive range of their instrument and amplification products. Prominent will be *Gretsch*, *Terada*, *Kasuga*, *Palma*, *Zenta*, *Kiari* and *Mas Y Mas* guitars, with models covering the entire guitar market from budget price acoustics and jumbos to top-quality electric models. Also on display are *Hoshino* and *Beverly* drums, *Zenta* amplifiers and speakers and a wide selection of other instruments and accessories, many of them on show for the first time in this country.

A number of new *EKO* console organs will be on show. The *Cantorum 44R*,



A new range of Miles Platting amplification will be a feature of Hornby Skewes' stand

priced at £266.88, is expected to attract a lot of interest. *Stylophones* will also be demonstrated, together with the range of *Giacaglia* reed and electronic organs. The *Rainbow*, *Aztec* and *Inca* models will be prominent.

An important feature of Hornby-Skewes exhibit will be the new *Miles Platting*

amplification range, offering high-quality and sound flexibility at an extremely modest price.

Another prominent instrument will be the *Crumar* electric piano. This versatile instrument has attracted a great deal of attention from both dealers and musicians since its recent introduction.

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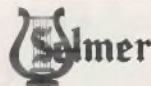
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A.M.I.I. PREVIEW

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

Jennings will be taking a demonstration room at the Russell Hotel to display the wide range of musical instruments and amplification they manufacture. Many design improvements and technical innovations have been introduced since last year, in addition to a number of new models. Prominent among these is the Jennings three-manual portable electronic organ, claimed to be the first of its kind.

Managing Director Tom Jennings also promises what are described as 'some novel projects', together with surprise give-aways and a number of new dealer sales

aids. There will also be a 'new look at some new sounds'.

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

The Rose-Morris stand at the AMII Fair will feature a large selection of items from their recently up-dated catalogue - certainly the most luxurious and comprehensive manufacturer's catalogue that *Beat Instrumental* has yet seen.

Besides the familiar *Marshall* and *Shaftesbury* lines, Rose-Morris will also give prominence to the new *R-M/Deagan Electrovibe*, *Berg Larsen* saxophone mouthpieces, the *Rose-Morris drum practise kit*, *rock tymps*, *Edmundo Ros* bongoes, *Rose-Morris drum*

sticks and *beaters*, and a wide range of accessories.

Highlighted on the Shaftesbury display will be a *Marine Pearl* set, with the revolutionary *Powerdrive Setlock* drum anchor, a unit which eliminates forever the problems of drum-creep on stage. The system also offers a considerable saving in time, in that the stands can be preset to the exact height and playing angle that the drummer prefers.

The Marshall display will demonstrate the flexibility and quality of the premier amplification range, which is now sold in 134 countries throughout the world. Among the most recent additions to the range are the *2040 Combination*, a 50 watt model which includes 2" x 12" speakers and a high-quality reverberation unit, and the ultra high-power *Powercel* speaker range. These speakers are the product of co-operation between Rose-Morris and Celestion, one of the leading manufacturers of speaker systems and drive units. A single Powercel unit, Rose-

Morris claim, can handle up to four times the power of a conventional driver design.

The new Marshall *Professional PA* equipment range will also be on display. The basic system comprises a 9, 12 or 15-channel mixer, incorporating modular construction, with two 250 watt slave amplifiers, each with full overload protection. Two rear-loading horn enclosure cabinets complete the five hundred watt basic set-up. These enclosures, fitted with 2" x 15" Powercel units, are capable of handling 250 watts each. The design of the cabinets generates considerable bass lift, while the double-flare horn construction aids a wide and even distribution of the treble frequencies.

Rosetti & Co., Ltd.,
The House of Music
138/140 Old Street,
London EC1.

Rosetti will be using their AMII display to celebrate the company's fifty-one years of existence. The stand will be the most ambitious



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2053 Lead/Organ Flare Cabinet.

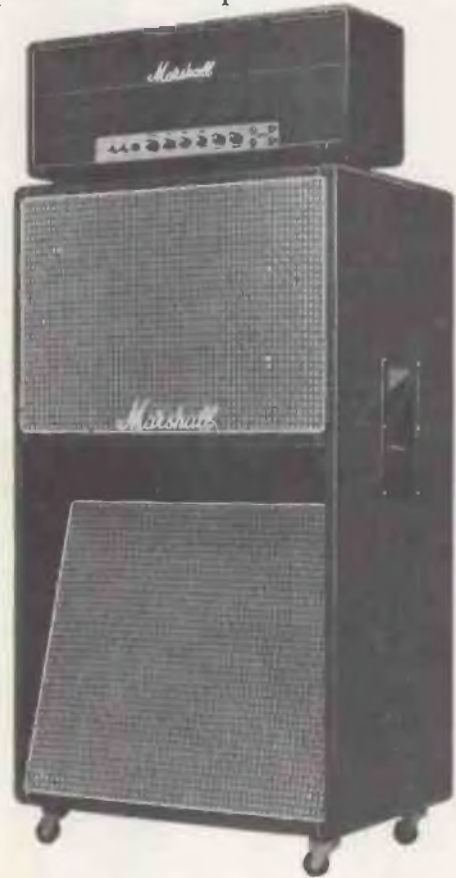
The new flared picture-frame cabinet houses a 12" Powercel speaker. Output capacity of 125 w. Equivalent in sound projection and volume to four conventional 12" speakers.

2054 Lead/Organ Flare Cabinet.

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



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



2052

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



SupaFuzz Pedal
Model 1975. Battery-operated unit in metal case. Two controls - volume and filter; jacks socket input and output; foot control push-button ON/OFF switch. Extra long sustain (15 seconds)



Artist Combo

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

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32/34, Gordon House Road, London, NW5 1NE.

A.M.I.I. PREVIEW

presentation the company have yet mounted.

Prominent on the display will be a selection of items from the new, greatly-expanded Rosetti catalogue. These include a wide range of *Gibson* guitar and string accessories, five new *Epiphone* guitars, three new low-price keyboard instruments, a selection of brass and woodwind instruments and a number of amplification models.

The new Epiphone models are designed to promote the range as a leading name in the guitar world. The amplification display will highlight the famous *Shure* range of microphones, mixers and audio amplifiers. Among the brass and woodwind items on display are *Lidle* horns, *Armstrong* flutes, *Monnig*

bassoons, *Corton* brass and woodwind instruments and a new line of *Reynolds* horns.

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

The Selmer display at this year's AMII Fair promises 'something for everyone', with a presentation which will provide a showcase for the wide range of products manufactured and marketed by Selmer in the U.K.

Guitars will be prominent, with an exhibit that includes the complete range of new *Gibson*, *Hofner* and *Yamaha* guitars – covering the entire market from electric solids to jumbo and classic folk guitars. Selmer will also be introducing for the first time the *Viva* range of budget-



High-powered amplification from Marshall – using the new Powercel speaker

**VG2
BASS**



**SG200
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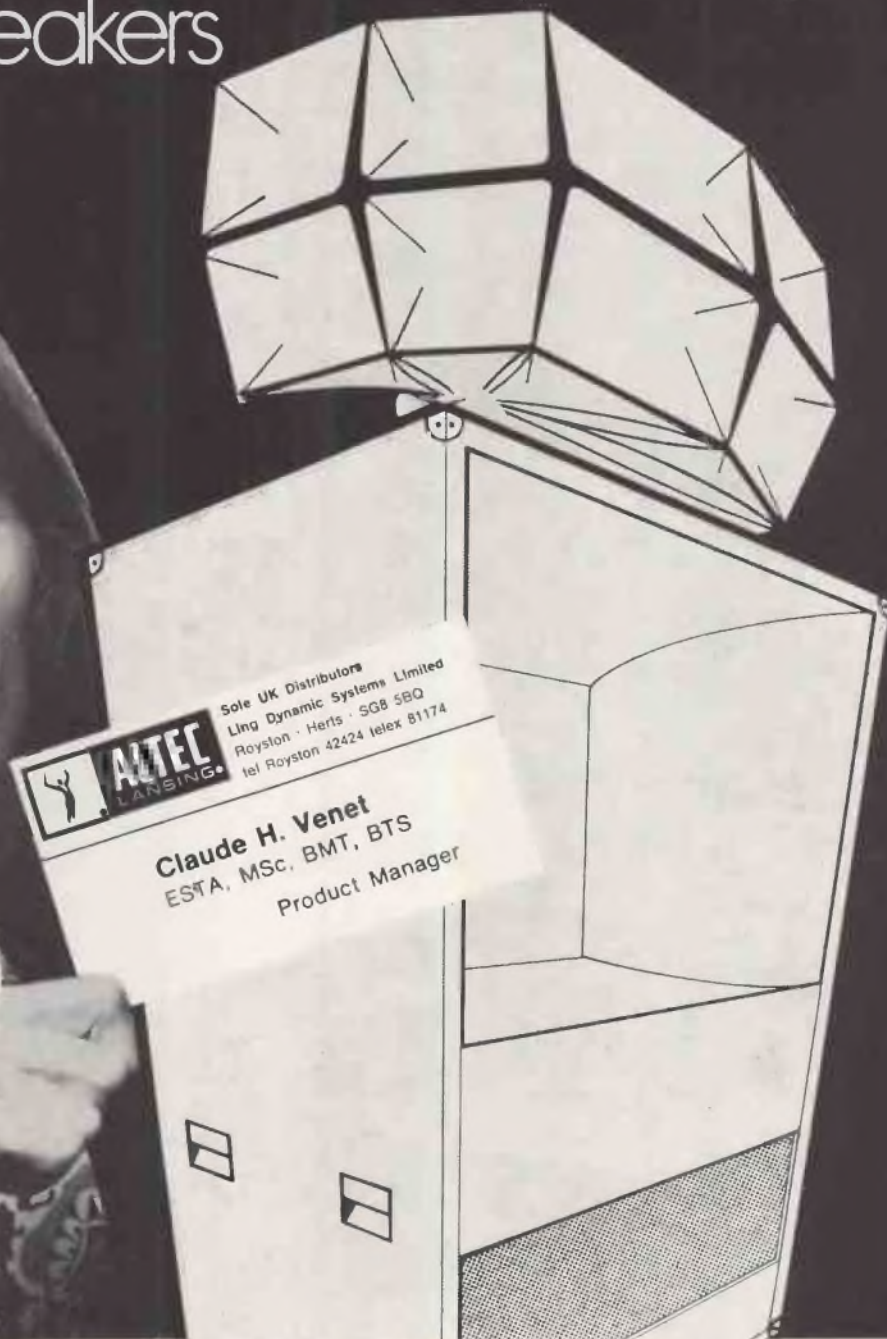
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A.M.I.I. PREVIEW

price instruments. There are four acoustic models in the range, varying from the standard round-hole acoustic design at £6-99 to a flat-top jumbo at £11-49. Also making their debut this year will be three acoustic guitars – one folk and two classic designs – sold under the *Saxon* trademark.

Selmer amplification will again be on display, and will introduce a new compact model. This is the *Compact 15 SS*, a 15 watt combination amplifier designed to sell at under £40.

A new range of *Meazzi* drums will be featured on the Selmer percussion display. *Sellond* latin percussion will also be featured. This equipment has proved extremely popular with many rock percussionists, including T. Rex's Micky Finn and Loughy Amap of Osibisa.

Also on show will be the new Selmer *Partita* range of spinet organs, and a wide range of accessories and special effects units.

Shown separately will be the *Lowrey* organ range, including the *Citation Theatre Spinet* – tipped as the star

attraction – and the new *Brass Symphonizer*, which allows the musician to add the sound of brass to his music. A feature of the lower-priced *Lowrey* range will be the *Venus*, incorporating a full manual organ specification and a built-in cassette tape recorder.

Another prominent feature of the Selmer display, again shown separately, will be the new *Doppler* range of organ tone cabinets. These are available in a highly-finished wooden cabinet for home/club use or a durable rugged cabinet for portable use. The range, which includes a number of link-up and control accessories, is claimed to be one of the finest tone cabinet ranges ever produced.

**Vox Sound Ltd.,
94 Beaconsfield Road,
Hastings,
Sussex.**

Vox Sound, who recently left their Gees Court premises for the sunnier climes of the South Coast, will be demonstrating their wide range of musical equipment.

Prominence will be given

to a completely re-designed version of their successful *Discotape* disco console. This model produces 100 watts of RMS power, offering the same comprehensive features as the previous model.

The Vox organ range will include the *301 Continental Home/Club* model with public performance amplification included, together with the *Continental 300* and *Single Manual* models.

Vox will also be mounting the biggest display of amplification they have ever produced for the AMII Fair. It will feature the full amplification range and will include the *AC30* amplifier, with *Twin Treble*, *Bass Boost* and *Reverberation*, the *AC30TB*, the *PA100* and *PA50* public address amplifiers, the *Focus 100* and *Focus 50* line-source columns, the *Supreme Amplifier* and speaker, together with the *Super Foundation Bass* and *Bass Speaker*. A full range of Vox accessories, including pedal,

microphones, stands and boosters will also be on display.

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

The main feature of WEM's stand will be a number of new valve amplifiers for guitar use. These models include the 15 watt *Dominator Mk III*, a combination unit incorporating a 12" speaker, and a bass-variant of the same amplifier, utilising a single 15" unit. Also shown for the first time will be a new version of WEM's popular *Westminster* practice and general-purpose amplifier, rated at ten watts, and the *Clubman*, the smallest model of the new range with an output power rating of six watts into its incorporated 12" speaker.

Also on display will be the WEM PA range, including the full *Festival* set-up and the new *Bandmaster* mixer.



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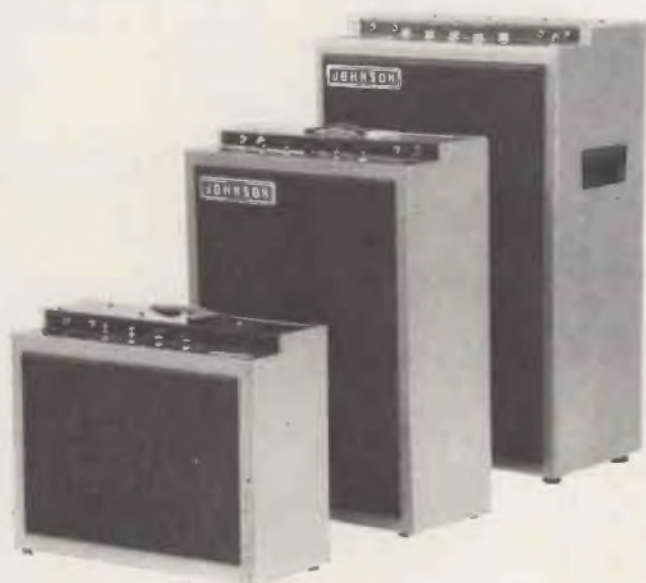
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15 Watt Valve Universal Amplifier (illustrated)
15 Watts RMS into two 13 ins. x 8 ins. loudspeakers of 10 watts handling
power each. The excellent range of the Bass and Treble controls coupled
with the tremolo make this amplifier suitable for use with any type of
instrument.

Two inputs, Volume, Bass, Treble, Tremolo Depth and Speed, provision for
tremolo footswitch. Cabinet 24 ins. x 18 ins. x 8 ins. covered in simulated
leather.

5 Watt Valve Practice Amplifier (illustrated)
Intended for practice, this amplifier has the same tonal range as the 15 Watt
Universal Amplifier. It uses a single 13 ins. x 8 ins. loudspeaker rated at 10
watts
Cabinet 14 ins. x 18 ins. x 7 ins. covered in simulated leather.

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THE MUSIC SHOW

As far as the music trade goes, not all the attractions will be limited to the Russell Hotel over the third week of August. There's another event running at the same time – and it looks like a 'must' for any musician who's around London at the time.

The organiser is Larry Macari, managing director of Solasound and Coloursound. The event is called *The Music Show* and Larry will present it, in conjunction with Orange Music and Top Gear, at the Horseshoe Hotel in Tottenham Court Road over the 13/17 August.

The show will be open from 10am to 6pm daily, with an admission charge of 75p – a charge necessary to offset the cost of production. The show's most important aspect is that both the trade and the public will be given the same welcome. There'll be an opportunity for the dealer and the musician to try the products on show, talk to the manufacturers, discuss their own particular problems.

Solasound and **Orange** are among the top companies in the field of live performance and recording equipment. The show will represent

all that's happening in the market, and will introduce many new innovations and designs. **Top Gear**, with their associated company **Guitar Village**, are amongst the leading distribution, wholesale and retail companies in the country. They will be helping to demonstrate the vast selection of equipment and instruments currently available. Other companies who have so far confirmed bookings are **Crumar**, manufacturers of keyboard instruments and accessories, and **Guild**, manufacturers of top-quality guitars and guitar accessories.

Among the products to be shown by Solasound and Coloursound are the Coloursound Compact amplifier, two new Solasound electric pianos and three new Crumar electronic organs.

The *Coloursound Compact* amplifier represents a combination of high quality and low price. The amplifiers, offering an output power of 10 watts RMS and facilities for tremelo in addition to the normal controls, is suitable for both studio and practice use. A considerable amount

of time and capital has been spent in the research necessary to provide the highest possible quality within the limits imposed by a retail price of only £22.50. The Coloursound range will also be represented by the very successful rotary speaker units. Two different specifications are available, with single or double horn facilities, in a wide variety of colour finishes.

The Solasound *Compact Piano* is a complete 37-note electric piano, with grand piano, honky-tonk and clavichord voices, which can be carried as easily as a cricket bat in its zip-up case. Another new piano, slightly larger and with more facilities, is also available. Among the new models from Crumar – and expected to attract a lot of attention – is an organ that can give the sound of a complete combo or band from a single keyboard.

The Orange exhibit will demonstrate their wide range of amplification and accessories. Prominence will be given to the unique Orange range of graphic amplifiers, featuring the *Ringing Coil* equaliser design. The new Orange speaker range, including a number of high efficiency cabinets, will also be on show.

Top Gear will display a complete range of *Guild* guitars, including the best-selling *Dreadnought* jumbo. Pride of place from the

Rickenbacker range is the stereo de luxe bass model. *Albeniz* spanish guitars will also be shown, together with the wide range of strings marketed by Top Gear – one of the widest selections available. Main feature of this display will be the *Ernie Ball* custom range, Ernie Ball *Slinky* sets and *D'Angelico* strings. Many accessories, including boosters, fuzz units and mixers will be on show.

Crumar's own stand will be used to demonstrate *Crucianelli* electronic and non-electronic accordions.

A further feature of the show, to be shown on the Coloursound stand, will be the brand-new Coloursound microphones, which will be arriving direct from their first appearance at the Chicago international fair.

Full details on *The Music Show*, together with tickets, posters and the latest details of exhibitors, are available from the Show office at 102 Charing Cross Road, London WC2. The event, which will almost certainly become a regular feature of the group music market, is expected to attract up to 24,000 visitors. Tickets will be strictly limited to this number, so the prospective visitor would be well advised to send off for his tickets as early as possible.

But regular readers of *Beat Instrumental* will get complimentary admission. See the Macari advertisement for further details.

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EARL SCRUGGS: FAMILY & FRIENDS

If you were fortunate enough recently you may have served yourself a double portion of the versatile Earl Scruggs' musical talents. Fleeting, at the beginning of April, he flew into London together with his Revue to appear at Wembley's Fourth International Festival of Country Music. At the same time, CBS released his album *Earl Scruggs: His Family and Friends*.

The reception at Wembley was luke warm: it only reached more enthusiastic response when the group moved away from 12-bar blues, Dylan and other contemporary material and returned to more familiar home ground with numbers like *Foggy Mountain Breakdown*.

Undoubtedly the British debut of the Earl Scruggs Revue was misplaced at the Festival—it appealed to the country music fan whose musical tastes was not limited to straight country boundaries. The Revue could have been just as easily at home at a rock or folk festival and—under the April circumstances—probably would have been better there! Because that's what the Earl Scruggs Revue is all about: it presents a music that cuts across generation gaps. It

owes as much allegiance to bluegrass as it does to acid rock.

Earl Scruggs, a man respected for his banjo playing and possibly the greatest influence during this century, saw reason for change. 'For several years it had been on my mind that there had been a complete new generation come along—and I'm one of them! I'll say that from the standpoint that I just didn't want to stay with *Cumberland Gap* or *Cripple Creek* over and over and over again. I enjoyed doing different types of music and, the further I went with it, the more satisfied I was.

Scruggs is **the** man when it comes to banjo playing. He brought the instrument out of the band accompaniment bracket into the lead bracket. He is also responsible for the instrument's rediscovery in the American commercial music world. One hundred years ago the banjo was played by many thousands of people. Yet in the 1940's it had virtually died a death!

Along came Earl Scruggs from Cleveland County, North Carolina, who had been playing the banjo from the age of five. In 1944 he joined up as a member of Bill Monroe's famed Bluegrass

Boys, impressed with a unique three finger method of playing and created a revival in the instrument. In 1952, after he had left Monroe and gone into a musical partnership with another ex-Bluegrass Boy, Lester Flatt, he brought on to the market a tuning device that made the banjo even more versatile. The 'Scruggs Peg' allowed the player to change the pitch of a given string whilst playing. Since its early conception the device has been modified for better results.

The twenty one year old partnership of Lester Flatt and Earl Scruggs attained great heights and closely linked together the musical worlds of folk and country in a sphere known as bluegrass. They were members of Nashville's Grand Ole Opry and were amongst the cast list of talent to play the first Newport Folk Festival at Rhode Island in 1959. Their career took an astonishing boost when, in 1962, they were asked to record the theme for the television series, *The Beverly Hillbillies*. The record *The Ballad of Jed Clampett* took on just as much as the show and Flatt and Scruggs themselves with a whole new host of fans.

Possibly they hit greater

success in 1967 when the tune *Foggy Mountain Breakdown* (recorded in 1949) was used as the theme for *Bonnie and Clyde*.

But the twilight years of the Lester Flatt & Earl Scruggs teamwork had seen a drifting into other musical cultures and the recording of tunes one would not normally expect from an ethnic bluegrass setup. When the team finally split in March, 1969, financial matters were given as the cause; it could have easily been musical differences as well—Lester Flatt has since returned to a more genuine bluegrass setting whilst Earl Scruggs has wandered off into an environment that entails rock.

The Scruggs Revue consists of his three sons: Gary, a philosophy graduate from Vanderbilt, plays electric bass; Randy on lead and banjo; Steve on rhythm guitar. There's Jody Maphis, son of the famed Joe and Rose Lee, on drums and the attractive Lea Jane Berinati who's exciting even if she's not playing the piano! (On the Wembley visit the Revue took in two additional visitors—Vassar Clements and Josh Graves—both legends in the country music field.)

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COSTS SHOCK FOR COMMERCIAL RADIO

By our RADIO CORRESPONDENT

A lot of talking has yet to be done on the future of commercial radio in Britain and who will get one of the 60 licences promised by the Government to operate such a station is still anyone's guess.

But whoever does get a licence is in store for a lot of surprises — mainly about money and profit margins.

To re-cap a little, current estimates suggest that the 60 new stations will run on extremely low-profit margins and will be expected to combine popular programming with thorough coverage of local affairs and involvement in the community.

The theme is a little hazy but it seems that the Tory Government plans to give the stations at least a little respectability.

The stations, the Government insists, will be financed by spot advertising, to be controlled by the Independent Broadcasting Authority. No sponsorship of programmes will be permitted — which means, of course, the loss of a major source of income.

No U.S. Type

I recently met Radio Brighton's Phil Fothergill and Radio London's David Carter and the three of us discussed what a typical commercial radio station would be like and how much it would cost to set it up.

According to Carter, British commercial stations would never be like their American counterparts which are all, incidentally, money-makers.

'The American stations provide a completely comprehensive coverage of all that is happening in their respective areas. For instance, just one area of America can have an all-news station, a top 40 station, an underground station and a middle-of-the-road station. I can't see such a



Carter: 'The better the equipment the better the presentation of programmes'

situation transpiring in this country,' he said.

Fothergill agreed and added that because of the cultural difference between the people of America and Britain such stations could never survive here.

Slickness

'For instance,' he said, 'Radio England, the off-shore pirate ship of a few years ago, was run by Americans and it failed — mainly because of its ultra-slickness. The British people want something other than slickness.'

'On the other hand, Radio London, the pirate-ship also of a few years ago, was run to British standards and was estimated to be making for its owner, Philip Birch, a profit of about £20,000 a month.

'Each station in England

will have to provide comprehensive coverage but not like the American stations, mainly because there are no isolated areas like there are in America. England has such concentrated population areas. Each station in America only broadcasts to a certain region but where do broadcasts from Southampton Radio, for instance, end? The same thing applies to Radio London — where does the area stop?' Carter said.

'Assuming that an area like Penzance in Cornwall is allowed a radio station will it have to provide a comprehensive coverage for the population? In that I mean will it have to cater for everyone's tastes? If it does, think of the number of staff needed. No one person, or even two, could hope to do the whole lot.'

But what station will do what? Is it possible that every station opened next year will be able to provide coverage of every aspect of life in its area?

'I'm not sure whether there'll be a law prohibiting the syndication of music to and by all the stations.

Lifeblood

'The lifeblood of any station governed will be needle time. Now will it be as much as 40 per cent of transmission time? If so, what will the rest of the time be taken up with? Will 90 per cent of the remaining 60 per cent be live? Could the stations, mainly the small ones, afford to have live music and feature material? If they attempted it they'll find it very costly,' he said.

Both Carter and Fothergill kept stressing, the importance of costs.

To set up any reasonable station they estimated that at least £200,000 would be needed, half of which would probably be spent on equipment alone.

Carter said about £100,000 was spent on setting up Radio London and Fothergill estimated that about £30,000 was spent on equipment for his much smaller station.

The £100,000 would be taken up with three fully-equipped studios, turntables, phoning facilities and coverage facilities for reporters' cars.

'The better the equipment the better the presentation of programmes,' Carter said.

'And the better the presentation the higher the cost,' Fothergill added.

Both men cited costs of about £600 for a Plessey

NEXT MONTH IN B.I. . . .

PART TWO OF THE CANADA STORY

cassette machine to be used for jingles. Then on top of that outlay would be added the cost of the tapes themselves and the time to make up a jingle on tape and transfer it to a cassette would also cost money.

Part of the £100,000 would be spent on record turntables from Thorens. Carter and Fothergill said there should be two of these machines in every studio. They cost about £150 to £200 each and are in no way sophisticated models at this price. To get out of the basic class more money would naturally have to be spent.

At least three Plessey cassette machines would have to be in each studio and, once again, these cost £600 each. Also needed would be hundreds of compact (blank) cassettes.

Radio Brighton tries to keep at least 120 such cassettes in stock all the time and they cost £1.50 each. Special broadcast cartridges made by the NAB company in America would also be necessary. Costs of these were not available but they have to be specially imported from across the Atlantic and are sometimes difficult to get hold of.

ROVING REPORTS

Next comes reel-to-reel tape machines. Radio Brighton has seven fully professional machines plus numerous smaller ones. The bigger type at Brighton are Philips, Radio London uses Studer. They cost about £1,000 each. The smaller ones are made by Ferrograph and cost about £200 apiece.

Carter stresses the importance of having portable tape recorders for interviews. He uses Uher. Radio London has 25 of these and the smaller Radio Brighton has 15. But these cost about £150 each.

'To penny pinch on equipment would be any studio or radio station's downfall,' Fothergill said.

Studio microphones cost about £25. Brighton and London each have ten AKG 202s. Special omni-direc-



Fothergill: 'The better the presentation the higher the costs'

tional mikes cost about £200 each. Carter said Radio London has two but more are needed.

Mixing panels are very expensive. Pye and Neve both manufacture them. A conservative estimate for a standard panel is about £5,000 but a more sophisticated model could cost anything up to £10,000.

Any decent station, both said, would need radio cars. These could not be any model because of the weight of the equipment to be installed inside and outside – aerials and so forth.

Radio Brighton uses a Ford Cortina but is soon getting a Hillman Estate. A station would need two of these. One would be on the road all the time whilst the other would be in the maintenance department. Radio

cars cost about £3,000 a time.

'A radio car would have to have two transmitters, facilities for cable extensions. Then there would be the cost of pickup installations on buildings and rental charges for these. Radio London's pickup is on top of Broadcasting House but this is not anywhere near high enough. The pickup equipment alone costs £100. The transmitters used are either designed by the BBC or are from Pye,' Carter said.

Most important would be a fully-equipped outside broadcast unit which would be used for the recording of live music from clubs or whatever, and certain sporting events in the area. The cost of one of these units is comparable to the cost of one fully-equipped studio – between £5,000 to £20,000.

Of course if a station operator chose to be second or third rate then he wouldn't need a broadcast unit.

Staff costs would also be high. If you were lucky enough to get an engineer from the BBC then his salary alone would probably be between £4,000 to £5,000 a year. Three fully-qualified engineers would probably be needed – one on the station all the time, another in the maintenance section and the third on the outside broadcast unit.

One of the most difficult aspects of setting up a radio station would be getting the right staff.

HIGH SALARIES

'Professional broadcasters are capable of doing all-round work but it would be pretty difficult to find them. They need to be a combination of a first-class reporter who has a good microphone technique, a man with some technical expertise, has got sound news sense and knows the laws of libel and contempt. They've definitely got to be experts in their field and have to know how to play music too. The Fleet Street minimum for such men is about £3,500 a year. Radio London has 26 such men and more are needed. Radio Brighton has 18 and the story is the same. The total staff at London is 50 and Brighton has 27.

To reduce their working hours – for they are working about 70 hours a week each at the moment – the operator would need to get more personnel. Then, once again, the cost goes up.

According to Carter an advertising department to help keep the station viable is as important as anything else.

The department must have legal advisers behind it to deal with copyrights and contracts. I think there would have to be about five people in such a section with an average yearly salary bill of about £3,500.

With such an outlay it would take at least a couple of years for any station owner to get his money back.

SLADE ALIVE & EDITOR NEARLY DEAD

Drama on flight to Finland: By Steve Turner, who nearly had to write Derek Abrahams' obituary instead of a report on the Scandinavian rock scene

Steve Tillston was reading the *Sunday Times*, East of Eden drank cups of coffee, and played three-card brag. Slade signed autographs. The waiting lounge at Gatwick Airport was busy with tourists all looking exactly like cartoons of tourists. 'Just go up to them and ask them if they're Slade,' explained a mother to her eight- or nine-year-old daughter whilst handing her a pen and paper for the signatures. Really, they couldn't have been anyone else with their distinctive platform boots, custom-made clothes and individual hair-

cuts. How many other bands are there around today who are so easily identifiable?

Our flight to Helsinki had been delayed for an hour due to the absence of one of the airport's ground staff whose job it was to load the group equipment aboard the chartered plane. Colin Richardson, the European Music Agency's man in London and also the organiser of the Finnish trip, was busy keeping the airport officials on their toes and making sure there were no further delays. He's had plenty of experience with air travel and groups

especially after his service as personal manager to Colosseum on behalf of the Bron Agency. He specialises in keeping himself busy, even if it's only to search out something else to keep him busy. Also on board were East of Eden's manager and agent, Jon Schofield and Dick Jordan.

That night the three acts were to appear in Helsinki's ice stadium in a rock concert which was to form part of a week-long cultural festival. The promoter had called on the services of the European Music Agency to supply the bands for the evening. Thomas Johansson, the Agency's Scandinavian director, had been responsible for the Swedish and Finnish acts leaving Colin to pull together the British acts. Steve Tillston was the only one on the trip who'd played there before.

widening gap behind him, 'but . . . the door's open'. For all the emotion he put into it he could have been ordering a whisky and coke. And for all the emotion that the flight officer put into closing it . . . he could have been delivering a whisky and coke. 'That should hold it,' he said giving a firm push. 'Just give us a call if you fall out.'

Just as everyone was preparing to write to the *Raver*, Noddy Holder looked out of his side of the plane and noticed another plane nose downwards in a ditch. It didn't help us in our attempt to forget the dangers of flying. Neither did the news, relayed back to us from the Captain via the hostess, that the plane we were flying in was 23 years old and was due to go out of service at the end of the month! It seemed as though this was going to be a flight well in tune with the crazy attitude that surrounds Slade's image!

However, to our great surprise, we landed at Helsinki airport three and a half hours later. The runway was edged with pine trees almost as though Helsinki had been built in a clearing hacked out of a pine forest. The airport itself seemed almost deserted. Slade managed to turn the few heads that were around - not for the same reason that they had done a few hours before at Gatwick but just because of . . . those clothes!! Finland just hadn't seen boots like them before!

Thomas Johansson met us outside the airport and a coach took us to the hotel that had been reserved. After an afternoon of resting the same coach took us to the

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THE DRAMA

Finally, and only one hour late, our plane took off. About one hundred of the 150 seats had been ripped out and the amplification equipment strapped to the floor. Roadies, agents, managers and *Beat Instrumental* took up the seats that were left. After we'd been in the air for about ten minutes, *BI's* editor, Derek Abrahams, felt a draught in the back of his neck. He turned around to find that its source was an open door! Being a hardened traveller he didn't resort to jumping up and down and screaming 'stop, stop this thing'. He calmly pressed the button which called the hostess. 'Excuse me . . .' he started, indicating the

ice rink which was situated very near to the gigantic Olympic Stadium. At 6.00 Steve Tillston took to the stage and began his repertoire. The audience, who'd been there since midday were very receptive to his songs and listened patiently. It's very difficult for an artist such as Tillston when put in a situation where most of the audience have little or no knowledge of the English language as 'folk' music relies very much on the lyrics. Another problem he encountered was movement in the arena when people started walking around and also the loading of equipment behind him seemed to distract him from his act.

Tillston was followed by East of Eden who put on a

misuse of the English language, so it comes as no surprise to discover that the Finns found it a little hard to understand. It's not the lyrics in this case but the 'commands' that are barked out by Sgt. Holder. 'Nar stamp yer feet . . . clap yerrands . . . gerrout yer seats . . . they all fall on stony ground with the Finns who aren't so familiar with Wolverhamptonese. Another fault with their act was that they attempted to reach a climax in each number rather than at the end of the show. Every number was described as a 'real rock 'n roll number' whereas I think they would have done better if the show had been structured to peak at the end with a batch of rock numbers.

Tom Jones, Englebert Humperdinck and The Hollies whereas Johansson's involvements had been with the Move, Hendrix, the Who, Beatles and Stones. They started off working from Nordstroem's bedroom and have since expanded to the extent that they are in control of sole management and agency for thirty acts. They now employ a staff of thirty in their Stockholm offices.

Colin Richardson's involvement came about when he and Johansson met during a Colosseum tour. It was the age old case of two like minds coming together. Something clicked. 'We were thinking a lot along the same lines,' explained Johansson. 'There's never any mistrust there. We both have the same

answer – Middle Of The Road. Number two? – Uriah Heep.

Johansson sees this lack of variety as the fault of the record companies who don't push hard enough although he sees signs of bands such as East of Eden and Fairport Convention catching on. Another deciding factor in this situation is the non-availability of music papers. Sweden, for example, has not one trade paper. This is also true of both Norway and Denmark. Finland boasts one, entitled *Raver*.

The group scene in Scandinavia is apparently dominated by Tassavelen Presidentte – a band which recently played at Ronnie Scott's club over here. Beyond them, Johansson sees very little to rave about. 'There are some



Slade: Difficulty with the language.

real rabble-raising show which really pulled the crowd out of their seats and on to their feet. There was not much of a language problem here and two or three encores followed. When they'd finally left the stage on came Slade. The initial reaction of the crowd was one of laughter – at the clothes. Noddy in check trousers at least four inches above his high-heeled shoes and topped by braces and an 'Andy' cap. Dave in a silver leather coat and boots.

They got straight into their rock 'n roll routine but unfortunately seemed to suffer the problem that Tillston had encountered – the language barrier. Now, Slade are criticised in England for their

After the show we attended what was described as 'a reception' at the hotel. It amounted to a small snack with a handful of journalists concentrating their energies on Slade. I decided to take advantage of the time by asking Thomas Johansson about the functions and history of the European Music Agency.

Apparently the organisation was started in the spring of 1969 by Thomas with his partner, Olle Nordstroem. Both had been in agency work before and their interests were equally divided between the 'progressive' and 'commercial' musical worlds. Nordstroem had been involved with artists such as



East of Eden: Crowd pullers extraordinary.

goal . . . the same idea of working. Very few English people think this way – I call it a Northern European way of thinking. The English way of doing things is in a pub over a glass of beer. Here we treat it much more carefully.'

So far the E.M.A. have been responsible for over 90 tours of Scandinavia and eight festivals. The largest of these is the Turku festival in Finland which attracts an audience of over 85,000 each year. The Scandinavian market seems to rely on the very commercial bands or the Black Sabbath and Deep Purple variety. When Johansson told me this I asked him what was currently top of the Finnish hit parade. The an-

very good musicians over here but there are no showmen like Slade. This is the hang-up of most Scandinavian musicians. They try so hard to be better musicians and totally neglect their showmanship.'

After a few hours of the reception, musicians and Press alike began drifting bedwards. The next morning, our coach returned and took us back to the airport. There, our same old friendly plane was still standing. Precisely on time we took off for England. This time the door was shut, but it still didn't mean that Derek Abrahams sat back and relaxed. He made several checks that it stayed shut.

NAZARETH GO TO GERMANY – and

Steve Turner's there, too

Nazareth were in the dressing rooms of Stuttgart's Sportshalle Boblingen and had around five minutes to get themselves ready for the stage. The scene was frantic and when I arrived no one actually knew who he was or what he was doing there.

Drummer Darrell Sweet, lager bottle in hand, was the first to greet me and tell me that my visit was unexpected. He then introduced me to the boys in the band – Manuel Charlton ('as in Bobby') on lead guitar, Dan McCafferty ('it's Irish really') on vocals, and Pete Agnew ('as in Spiro') on bass. The German agent then came in the room and apologised to Nazareth for not letting them know I was coming. Fortunately he'd booked my hotel room for me!

Soon German heads were popping around the door to see if 'Nazarets' were ready to go on yet. They were. The band took to the stage and got straight into some heavy rock numbers. Later, Dan had to turn two of the PA columns around to serve as monitors as none of the musicians could hear each other. They also suffered from a faulty sound system which obscured most of the vocals.

Normally Nazareth perform a 55-minute set but on this occasion they'd been told to cut it down by ten minutes. In this time they managed to cut through quite a spectrum of music. At first I'd tried to slot them into a Deep Purple/Black Sabbath slot but they threw me out a little by playing numbers with a country feel. A rendering of *Morning Dew* and

an improvised part of *Amazing Grace* confirmed that they weren't 'yet another' heavy band.

After their performance Darrell and I went with two frankfurters to the back of the arena to watch the next act – Hardin & York. After their act and before Status Quo's we took ourselves off for a late night meal with the band's German agent.

When we returned to the hotel I went to Pete and Dan's room to find out about the Nazareth story. I'd first heard of them through the publicity that the Press reception to launch their first album gained through being held in a strip club. Apparently after they'd played their set that night Nazareth ran for safety in a nearby pub along with fellow Scot Maggie Bell. They weren't yet accustomed to the way things worked in the big city of London and were put off by the apparent falseness of the people they'd met.

The various members of Nazareth come from Dunfermline in Fife. They've been together in the same band for 2½ years but only ventured into London at the beginning of July 1971. Their manager Derek Nichol had left Scotland for London some months earlier and had managed to form a management company in this time. It was this company that the band came down to work under. 'To people in Dunfermline going to London is like emigrating,' said Pete.

The band had been encouraged to make the move when they saw the standard



of the London groups that played in their area. 'These guys were making up to a thousand a night!', explained Pete. 'We were only getting £20 and these bands were atrocious live. That really helped us in our decision to leave and turn pro.' When they arrived in London they had virtually no knowledge of how the business functioned. They were introduced to their publicist. They thought 'What the hell's a publicist? What does he do?' Soon they began to find out as they began seeing features about themselves in the music Press and became the centre of one of 1971's more amazing receptions. 'It did us a lot of good and a lot of harm,' reflected Pete. 'As far as the public was concerned it established our name but as far as the Press was concerned it was a hype.'

They had arrived in London on July 1st and two weeks later they were in the studios recording. Their first album was out in November. By December they'd commenced the first of their German tours. They've done five similar visits since then. Early in 1972 they embarked on their first American tour with Deep Purple. 'The States taught us a lot,' said Pete. 'Over there you discover that the harder you work the better you go down. If you go

on and work hard at what you're doing you'll get a good reaction.'

I wondered whether the band had been influenced a lot by Purple. Dan didn't think this was so. 'Basically we're a rock band on stage because that's what gets the reaction. That's what we like doing. People don't like to be educated or told how clever you are. They just want to come and have a good time. We like loud, aggressive, dirty music I suppose!' Pete was careful to add that they didn't intend turning into another band that would sacrifice music and technique for sheer 'variations of noise'. 'Even heavy rock has got its dynamics just as acoustic music has. Have you ever seen Spooky Tooth live? They had their stage dynamics perfected to a tee. Too many bands these days use volume just for volume's sake. I certainly don't want to destroy people's brains with volume.'

Pete is confident that Nazareth are progressing in the right direction at the moment. 'We feel the band is reaching a peak both in writing and playing. Also we're getting a following. We're in a nice position. I think what's next is that we've got to get a hit record – either a single or an album.'



STUDIO PLAYBACK

Who would you think of when you heard the phrase 'one man band'? Maybe Don Partridge?

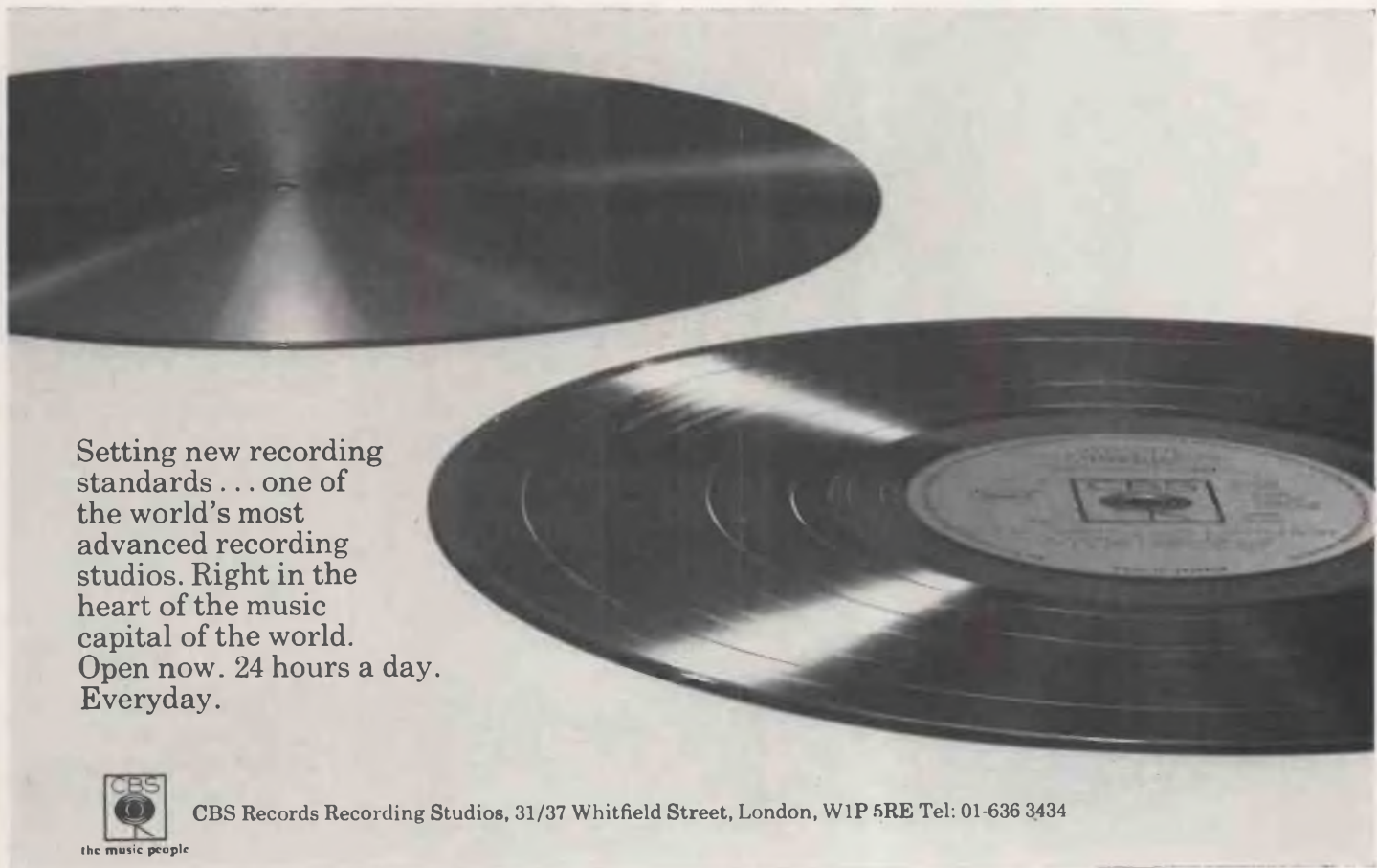
Well, there's a new musician on the circuit who makes Don Partridge sound – for want of a better description – like a tambourine player in the 'Sally Ann'.

He's Italian and his name is Paulo Tofani.

It's a new item from Davoli that makes it all

possible. The 'guts' of his equipment is the 'Davolisint', a unique piece of musical equipment. It functions like a synthesiser to expand a musician's sound and give him an audio range far beyond the limitations of his standard instrument.

The rest of Paulo's stage gear – seen in our photograph – includes several models from the extensive Davoli PA and group equipment ranges.



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STUDIO PLAYBACK

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throughout, Neumann condenser and AKG dynamic microphones, JBL monitor speakers, phasing devices, tape vari-speed and stereo foldback.

There are also sleeping arrangements for 14 people, a fully equipped kitchen with a cooker and refrigerator, a lounge area with television, showers, W.C. and washing facilities.

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The studio opens for business on September 1. All telephone enquiries should be made to Chipping Norton (STD Code 0608) 2684 or written to PO Box 2, Chipping Norton, Oxfordshire.

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LOCK SYSTEM NEW FILM FROM AMPEX

A new accessory for the Ampex MM-1000 multichannel recorder which is claimed to give better sound quality and flexibility in recording film tracks than ever before is currently being marketed by Ampex.

The new film lock system permits film makers to record up to 15 channels of sound, add special effects, dub down to one or two channels, and play-back the final soundtrack in perfect synchronisation with the pictures.

In addition, the MM-1000 when equipped with the film lock will start, stop and reverse in perfect synchronisation with sprocketed equipment and will return to sync from a stop.

It is designed for use in musicals, television specials, commercials and other filmed productions where sound quality is vital.

The system locks an MM-1000 multichannel recorder to an interlocked film chain of projectors and sprocketed recorders. It consists of a tachometer coupled to a projector which produces 100 pulses per film frame. The pulses are compared with pre-recorded control track on the MM-1000 to maintain synchronisation.

The film lock system is mounted on an MM-1000 under the electronic channel controls for ease of operation. Controls on the film lock rack permit raising or lowering the original sound track a half-tone for special effects. In addition, the recording on the MM-1000 may be moved a preset number of frames ahead or behind the film in sync. Additional M-1000's may be locked into one tachometer.

Price for the film lock accessory is £3,460.

Let's face it, even *B.I.'s* Technical Editor can't be infallible all the time. Last month, wilting under the pressure of writing the amplification supplement, he put his proverbial foot right in it.

The unlucky victim was the Music Man. We didn't find out until after the copy had gone to press that the Music Man makes his amplification under the name of **Nicholls**. Which explains

why requests for information on the equipment from dealers have, according to some of our readers, met with blank stares and remarks such as 'Don't know what you're talking about, mate'.

So look out for the name Nicholls. It looks like it's going to become very big indeed - judging by the performance specifications claimed by the company. For details, see our amplification feature, or contact the company direct at Nicholls Electronic Laboratories, Goldtone Works, High Road, London E15. The telephone number is 01-534 3428.

B.I. will be visiting the company and producing a report in next month's issue.

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JOHN BAGNALL REVIEWS THE

APRS '72

EXHIBITION

For two days at the end of June, the Connaught Rooms in central London became a Mecca for buyers and representatives from all sides of the recording industry.

And not just the home industry, either. Studio managers and engineers from Denmark, Holland, Germany, France and many other countries attended in their numbers. The visitor's book produced studio industry personnel from as far afield as Argentina and Pakistan.

The event that attracted them was the 1972 APRS exhibition, an annual func-

tion that has grown rapidly to international status in the relatively short period since its inception. Sponsored by the Association of Professional Recording Studios, the exhibition can fairly be described as the premier event in the European studio industry's calendar.

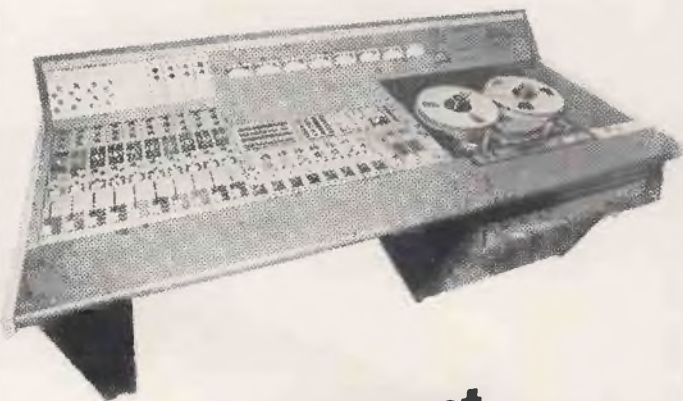
The general attitude of the fifty-three exhibitors was one of enthusiasm. The choice of the venue, offering a pleasant atmosphere aided, no doubt, by the comprehensive refreshment facilities, was appreciated by all. Space was limited but adequate; the

lighting, ventilation and floor layout were a great improvement on last year's APRS '71.

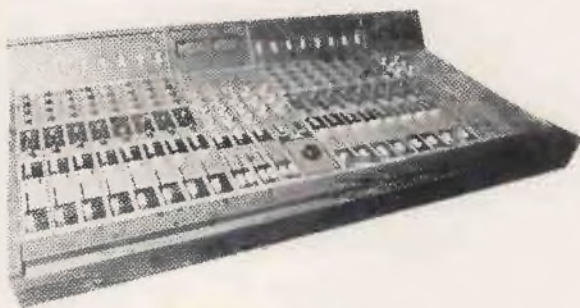
All the companies represented were pleased – most, in fact, delighted – by the volume of business they received. Many reported extensive interest from overseas buyers, a fact that is extremely encouraging for a growing industry that faces a very competitive home market.

Some criticisms were raised. The organisers had decided to prohibit the actual audio demonstration of the equipment on display.

While this was a perfectly reasonable, indeed admirable, decision it was felt by some companies that facilities for audio demonstration would have been a considerable bonus on top of the interest that their static displays were able to attract. Some criticism was also levelled by a few of the companies who cater more for the musician's market. They felt – or, at least, some of them felt – that the nature of the exhibition was possibly rather too formal. A certain amount of prejudice was apparently encountered by



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some of the longer-haired visitors (who are as likely these days to be customers as is anyone else).

But these were minor criticisms, to be borne in mind when the time comes to organise next year's event. Until then, in the view of *Beat Instrumental*, the organisers of APRS '72 can congratulate themselves on the successful realisation of an attractively presented, very interesting and well serviced exhibition.

Quite definitely, APRS '72 was the best yet.

The main item of interest on **AKG's** stand was the new *C451/boom* microphone. This unit, consisting of a *C451* microphone fitted with an anti-rumble pre-amplifier, is claimed to be equally suitable for hand-held or boom work. Much attention also focused on the *BX20* Studio Reverberation unit, introduced for the first time to the trade. Two versions are available, offering minimum delay times of 1.5 or 2 seconds.

Alice/Stancoil and Alice Developments, a company which seems destined to become very important on the quality group equipment and studio markets, introduced their *SM2* modular-built stereo six-channel mixer. This unit, designed for high-quality on-stage mixing, offers such facilities as fader control, full VU metering, equalisation, echo send and stereo panning. The series, with the six-channel *SM2* as the basic model, extends up to a twenty-channel system. A wide range of modules is available. This includes such items as the *CNS crosstalk/noise-reduction* unit, the *BD15*, an equaliser unit, and the *BD6* high-speed limiter. Also on display was the *AD62*, a six-channel stereo mixer designed to bridge the gap between the cheap microphone mixers now available on the group market and the much more expensive studio-type systems. At a retail price of £210.00, the unit is suitable for both the professional band and the amateur or budget-conscious small studio.

Allen & Heath introduced an element of excitement into the exhibition with a competition to guess the number of components in their miniature six-channel stereo mixer. The entire unit, which offers stereo panning, VU metering, echo-send and foldback in addition to all the normal complement of controls, fits neatly into a cabinet that measures little more than 30 x 20 x 2.5 cms.

The stand of **F. W. O. Bauch** presented an attractive selection of the wide range of equipment supplied by the company to the audio industry. The *EMT 240 Studio Reverberation Plate*, making its first appearance at the APRS exhibition, is an echo-plate unit that uses gold-foil rather than the usual steel plate. It offers all the advantages of the echo-plate system, yet occupies only one-fifth of the space occupied by previous 140 steel-plate model. It also has the advantage that it can be used near speakers and in mobile operation. *EMT's 440 Electronic Delay System* was

also on show. This performs the same functions as a tape-delay unit without any of the problems of tape-wear and mechanical failure. The *ARP 2500* and *ARP 2600* synthesisers aroused a predictable level of interest, though most visitors seemed bewildered by the apparent complexity of the controls. The *Neuman* range of FET transistor microphones was also on display, together with *Klien and Hummel* studio monitor speakers, *Switchcraft* connectors, *Danner* faders, *Weston* VU meters and many other items from the Bauch lists.

Bias Electronics were showing their *BE1000* stereo tape-recorder, available with speeds of 38 and 19 cm/s or 19/9.5 cm/s. Also of interest was the *BE370* monitor amplifier, rated at 70 watts.

Cadac, a company who are earning a growing share of the studio equipment market with their desks, were showing a 30-input, 16-group desk of the kind which they can supply to the quality-conscious studio.



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APRS '72

Representatives of the company were on hand to discuss the service that Cadac offer in the commissioning, design and manufacture of studio mixing facilities. Also on display was a quadrasonic panpot and a limiter/compressor unit.

Calrec, a company whose products are well-known to regular *Beat Instrumental* readers, were showing a portable 12-channel stereo/quadrasonic mixing desk, constructed for Angus McKenzie facilities. The outstanding feature of the desk, the latest in Calrec's modular-built range, is the inclusion of four Dolby *Cat 22* cards, built into two Calrec-designed modules. Howard Smith was on hand to demonstrate the desk, shown

with a number of other mixer units, and the complete Calrec range of capacitor microphones. The main feature of this latter display was the highly-acclaimed *CM 655* condenser microphone, a design that includes the essential preamplifier in the microphone body. The model allows the group to utilise the advantages of the condenser design (which includes ultra-low feedback levels) without sacrificing any of the flexibility and portability offered by non-condenser microphones.

The well-populated **Dolby** stand was used to show the wide range of recording techniques and processes to which Dolby are able to offer the advantages of their noise-reduction system. The

latest model from the company is the *364* cinema unit, which can be used for the playback of Dolby-encoded original soundtracks or, with old or worn prints, to achieve a better signal/noise ratio.

EMI chose to display their range of lacquer disc blanks, claimed to hold more than fifty per cent of the worldwide market, together with the full range of EMI audio tapes.

Fraser-Peacock Associates introduced a high-speed cassette-to-cassette copier, capable of handling sixty cassettes per hour.

Feldon Audio gave prominence on their stand to the American-made *MCI* studio recorders, for which they have recently been appointed UK distributors. Featured models were the *JH-16* and *JH-24* models, in 16 and 24-track formats. The depth of MCI's experience in the audio field, together with the most modern design features, combines to make these recorders one of the most advanced types available for modern studio use.

The machines feature, besides the standard facilities, fool-proof logic control, which enables full remote control. Rewind to the beginning of each take is an automatic feature designed to save time for the busy studio. The degree of complexity in the construction and assembly of components has been kept to a minimum to ensure rapid servicing and reduce the possibility of mechanical failure. MCI machines are already installed in many leading State-side studios, including MGM, Atlantic and the Record Plant. Also featured on the Feldon stand were *NTP* audio control modules, including a *Peak Programme Meter*, introduced here for the first time. The *Moog* range was also on display, represented by the *Mini-Moog* – possibly the most successful commercially-available synthesiser design. Moog will shortly be introducing a drum synthesiser, designed especially for the drummer who wishes to experiment with the possibilities of electronic modulation on his standard set-up.

The recording equipment created by engineers for engineers



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For further information contact Malcolm Toft



MCI Recorders attracted a great deal of attention to Feldon's stand.

Freehurst Ltd., a new company formed by John Alcock and Pete Townshend (yes, *the* Pete T.), exhibited their *Trackplan* modular-built mixer, available in eight and sixteen-track formats and incorporating all the facilities and performance specifications necessary for the rigid requirements of modern studio work. The desk, which includes such features as full visual VU monitoring, a routing matrix with visual display and built-in 50 watt monitor power amplifiers was designed in conjunction with Alice Developments. The company was established to provide a unique specialist service to those bands who wish to purchase and use their own recording studio facilities. The service includes the supply of speakers, fittings and even decoration, in conjunction with a fully co-ordinated advisory service. Due to the co-ordination of all the separate necessary studio

functions, Freehurst are able to offer an extremely price and time-competitive service, which many bands – judging by the interest in private recording – will be likely to adopt in the future. The display desk was, in fact, the unit that Roger Daltrey has installed at his home. Other features of the Freehurst stand – which attracted a great deal of interest – were a number of extremely well-endowed young ladies and a peanut-juggling display by a jovial John Entwistle! John told *Beat Instrumental* that he is currently working on the completion of his solo album. A new set from the Who is also apparently scheduled for release at about the same time, during the autumn months.

H/H Electronics, of Cambridge, displayed their complete range of amplification. The company claim that their equipment represents unparalleled performance in relation to its price – a claim which I personally find fully justified. Sales Manager Malcolm Green told me that

the demand for the equipment, still fairly new to the studio and live music markets, is far exceeding their manufacturing capacity, a situation that reflects the enormous potential of the company's products. The company's plans to enter the hi-fi market have, for example, been shelved indefinitely because they do not have the time to develop, let alone produce, the equipment.

The H/H range is divided into two sections. The *TPA* models are designed to meet the requirements of the studio. The latest design, the *TPA 100D*, delivers 200 watts of virtually undistorted power and complements the longer-established *TPA50D*, a 100 watt unit, and the *TPA25D*, a model that offers output power of 30 or 70 watts, depending on the connection of additional speaker units. The *TPA* range is fully co-ordinated and can be rack-mounted in the units which H/H also supply. The H/H instrument and PA amplification range has recently been extended by the

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addition of the *MA100* mixer-amplifier, which delivers 100 watts at less than 0.02% total harmonic distortion, and the *IC100* combination, which utilises the standard *IC100* design in a cabinet with two specially-designed speaker units. The individual combination has a power output of 75 watts, but this steps up to over 100 watts with the addition of a further loudspeaker cabinet. This feature is made possible by the integrated-circuitry of the *C100* design, which does not use any form of transformer on the output stage. The H/H display also included an example of a 300 watt PA set-up, using a rack-mounted *MA100* five-channel mixer-amplifier with two H/H slave units. In addition to the quality of the equipment and its ultra-reasonable prices (the *MA100*, for example, retails at only £119.00), H/H equipment offers a quality of design and presentation that is, from the most expensive models right down to the rack unit, attractive, tasteful and functional.

Leevers-Rich featured their new *J-1600* 16-track recorder, based on their existing eight-track design. A particularly interesting feature of their display was the exploded working model of a *Leevers-Rich* designed studio recorder.

Jackson Recording Studios used their stand to demonstrate the extent of their services to the recording studio industry. On display was a small selection of the wide range of accessories and interconnections avail-

able, together with the latest lists of the second-hand equipment for which *Jackson Studios* act as brokers. Such an important function is not always appreciated by those unaware of the capital costs and overheads involved in the establishment and running of even a basic studio. All the equipment distributed by *Jackson* is checked and accurately represented, and can offer a very worthwhile investment for those wishing to establish or maintain a studio on a limited budget.

Jacques Levy Professional Recording Services, a company whose services are central to the requirements of the recording industry in this country, exhibited the *Audio-disc* and *Emidisc* recording blanks that they supply to nearly all the major studios of Great Britain. Also on dis-

play were *Gramplan* cutters, *Pultec* amplifier and equaliser units and *Capps* cutting styli, intended for use with *Lyrec*, *Neumann* and *Westrex* cutting heads. *Audiopack Model A* broadcast tape cartridges were shown, together with the recently-introduced *Formula 17-lubricated* Audio-tape.

Macinnes Laboratories were demonstrating the famous *Crown* range of power amplifiers and pre-amplifiers, whose success in this country they have helped to pioneer. The high-spot of the range is the new *M200* amplifier, capable of delivering an ear-shattering 2000 watts at a level of audio quality normally associated with much lower powered high-quality studio power amps. Also on show was the 60 watts per channel *D-60* stereo amplifier and the *IC150* five-channel preamplifier. The *M600*, another new addition to the range at an output rating of 1000 watts, was also shown, together with the well-loved *DC300* — a unit which, in terms of sales and popularity, might be described as the 'AC 30' of the power amplifier fraternity. *Macinnes* were also able to use their stand to introduce the speaker drivers that they are manufacturing and marketing under the trademark of *Maclab*. These drive units, in configurations of 15" and



B.I. Advertising Manager, *Richard Desmond* (right) learning the secrets of *Neve's* modular-built mixer from Marketing Director *Derek Tilsley*

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18" provide a high-efficiency characteristic coupled with excellent power-handling capacity, and all at an extremely competitive price.

Rupert Neve, possibly the premier company in the field of sophisticated studio mixing desks, showed a section of their new transportable studio console, together with a mixing console designed for use in broadcast applications. The well-presented exhibit, one of the most impressive of the whole exhibition, used diagrams and visual displays to illustrate the care, design sense and technical refinement of Neve products. A selection of loose modules also served to emphasise the scope and facilities offered by the company's equipment.

Orange, under their *Amity Schroeder* identity, introduced a 24-track on 2" tape recorder to the industry. The machine previews a range of products which will eventually include a recorder operating on a 32-track, 50 mm matrix.

Pye TVT exhibited a twelve-channel, four-group Philips mixing desk, constructed around a *MMII* module. This module series, built to miniature dimensions, includes microphone amplifiers, mixer amplifiers, electronic switching facilities, an equaliser, a filter and several other facilities. Also shown on the Pye TVT stand were the *Pro 36* stereo tape recorder, the *5740* mixer and the *5752* compressor unit.

The **Shure** stand reflected the wide range of general-purpose and specialist microphone designs that the company now offers. Prominence was given to the new *SM67* omni-directional dynamic microphone. This model incorporates an isolating system between the transducer and the case, which is designed to minimise mechanically-transmitted noise when used in hand-held applications. Other items on the Shure stand included the *M67-2E* and *M675* mixers, together with the *Shure Audio Level Controller* and the *Audio Control*

Centre. These latter models are a main part of the increasingly wide range of back-up ancillary equipment that Shure now produce to supplement their microphone models.

SNS Communications, specialists in musical amplification equipment, gave prominence to their discotheque equipment and audio mixers. The exhibit included the new *Cabarette* system,

a disco set-up specially designed for commercial use in such places as hotels and clubs. The system comprises a console, featuring two *Garrard Auto/Manual* turntables with interlink fade, bass and treble controls; an SNS solid-state power amplifier delivering 125 watts of RMS power, two speaker units with fitted mid-range and h.f. drivers and a microphone/boom stand assembly. There are four microphone

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inputs on the console, each with full tone and volume facilities. Also shown was the professional system, which includes pre-set control facilities, slider-faders, built-in Hammond reverberation unit, graphic equalisation (the unique SNS Sound-shaper), monitoring facilities

and tape cassette input. The set up includes such 'luxuries' as sound-to-light output and low-level turntable illumination fitted on flexible mountings. The decks are Garrard transcription units.

Sound Techniques introduced their *System 12 Mk II* mixing desk. This unit,

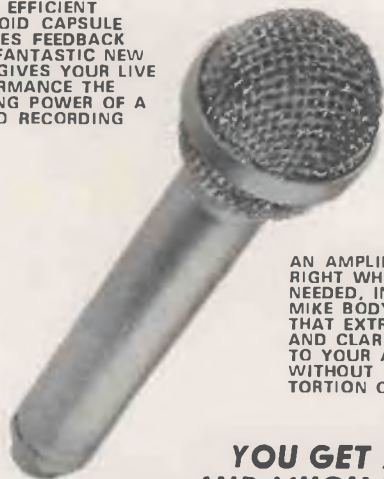


Sound Techniques' Mike Ford (Centre) with Ted and Richard Roffey of Escape, a new Sound Techniques-equipped studio in Kent

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developed from the *Mk I* model that the company introduced last year, offers full sixteen-track mixing facilities and includes in-built Dolby A noise reduction. A number of additional units are available, including the *Auxiliary 4*, which provides a foldback mix independent of the three groups provided on the standard desk. Sound Techniques are emerging as a very important company in the studio industry through the development of their desks, which offer quality and facilities comparable with the best in studio mixing desks, at a more competitive price. Sales Manager Mike Ford told *Beat Instrumental* that the company are extremely pleased with the reaction of the studio industry.

Trident Studios, already established as one of the country's leading recording studios, have lately entered

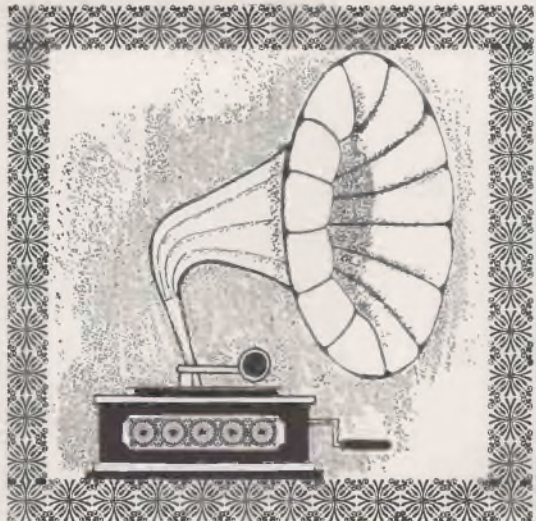
the studio equipment trade in their own right with a range of professional mobile and studio mixing desks. Their activities in this market, under the name of **Trident Audio Developments Division** (*Triad* for short), began while they were equipping their own studio. After consultations with a number of leading suppliers, they decided to design and manufacture their own desk. The result was a 28-in/24-out desk which has been installed in Trident Studios this year and which forms the basis for Triad's 'A' Range desks. The desk on display, with 16-track monitoring into eight output groups, will shortly be delivered to John Kongos. The company will shortly be moving to their own premises in Hayes, Middx., where production will be expanded to form a complete range of studio equipment. A number of studio monitor amplifiers, ranging in power up to 100 watts, is currently at the prototype stage, and a number of limiter, compressor and equalisation units will shortly be under production. The company, according to Triad's Barry Porter, may soon be establishing marketing and production connections in the States.

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ALBUM REVIEW

ALBUM OF THE MONTH

THE UNDISPUTED TRUTH FACE TO FACE WITH THE TRUTH
TAMLA MOTOWN STMA 8004

The artist is really producer-songwriter, Norman Whitfield, who was responsible for many of the Marvin Gaye hits, and the Truth (Joe Harris, Bille Calvin and Brenda Evans) are just there to sing out his ideas on how to make records. Whitfield has done with voices what many people are still trying to do with instruments. For instance, the recording on *Ungena Za Ulimwengu (Unite The World) Friendship Train*, sounds as though it was made under water but really the voices are coming out through a cabinet with rotating speakers. Included is their own single version of *Superstar (Remember How You Got Where You are)* which is even better than one by The Temptations. Other songs have been recorded by Marvin Gaye and Gladys Knight & The Pips. I think it's one of the finest records to come out of Motown for a long time.

Tracks: Side One – You Make Your Own Heaven And Hell Right Here On Earth, What It Is, Ungena Za Ulimwengu (Unite The World) Friendship Train, Superstar (Remember How You Got Where You Are).

Side Two – Take Me In Your Arms And Love Me, Don't Let Him Take Your Love From Me, What's Going On.



DAVID BOWIE THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS RCA SF 8287

Bowie's albums seem to possess that strange quality which allow them to 'grow' on the listener over a period of time. Coupled with a visit to a live concert of his the effect can be devastating! Now that Bowie has settled in with his band, the albums are becoming less studio orientated and establish him as a rock'n roll singer pure and straight. Side two is a chronicle of his life as a 'star' ending with a contemplation on 'Rock 'n' Roll Suicide'. The strongest numbers on the album are *Starman*, *Hang On To Yourself* and his favourite encore raver *Suffragette City*. Definitely an album for every serious rock fan. A taste of things to come.

Tracks: Side One – Five Years, Soul Love, Moonage Daydream, Starman, It Ain't Easy.

Side Two – Lady Stardust, Star, Hang On To Yourself, Ziggy Stardust, Suffragette City, Rock 'n' Roll Suicide.



ALICE COOPER SCHOOLS OUT WARNER BROS. BS 2623

A superb fifth album from the band which I regard as the most exciting outfit to emerge from the post-Woodstock rock scene. Alice's *School's Out* leans on Bernstein's *West Side Story* to tell the saga of the fresh-out-of-high-school punk making out in a New York back-alley world where only the meanest survives. An album of vicious, aggressive rock, beautifully augmented by Bob Ezrin's production and arrangement, and illuminated by the odd touch of precisely-judged pathos. Zeppelin, Sabbath and the rest, take note – your days are numbered.

Tracks: Side One – School's Out, Luney Tune, Gutter Cats Vs. the Jets, Street Fight, Blue Turk.

Side Two – My Stars, Public Animal No. 9, Alma Mater, Grand Finale.



ROBERTA FLACK & DONNY HATHAWAY ATLANTIC K 40380

Marvin Gaye and Tammi Terrell and Otis Redding and Carla Thomas proved that sometimes the coming together of artists for recording purposes works. Roberta Flack and Donny Hathaway don't prove anything of the kind. Neither artist, good as he or she might be, has anything that either really want (in the recording sense, that is). The vocal duets are good but so are the solo efforts. Generally there's no real spark that excites them or me.

Tracks: Side One – I (Who Have Nothing), You've Got A Friend, Baby I Love You, Be Real Black For Me, You've Lost That Loving Feeling.

Side Two – For All We Know, Where Is The Love, When Love Has Grown, Come Ye Disconsolate, Mood.



ROXY MUSIC ISLAND ILPS 9200

Just everybody's talking about Roxy Music. Here's the reason why. It's computerised funk in a fifties package. It's IBM rock 'n' roll. Inside there are pix of 'the boys' with their slicked back hair and just a hint of make-up. People have dared to compare them with Sha Na Na but as Roxy's vocalist Bryan Ferry said to me. 'There's just no comparison. They use Brylcreem. We use Vaseline.'

Tracks: Side One – Re-Make/Re-Model, Ladytron, If There Is Something, 2.H.B.

Side Two – The Bob, Chance Meeting, Would You Believe?, Sea Breezes, Bitters End.



ARLO GUTHRIE - HOBOS LULLABYE



ARLO GUTHRIE HOBOS LULLABYE WARNER REPRISE K 44169

A really great album by Arlo Guthrie. Little has been spoken about the man since his superb film and album *Alice's Restaurant* but with albums such as this it's worth the wait. A lot of publicity has revolved around the fact that Arlo feels the burden of being Woody's son and his way around this seems to be by recording mostly other people's numbers, thus avoiding comparisons and emulations. Three out of the eleven songs here are self-written.

Tracks: Side One – Anytime, The City Of New Orleans, Lightnin' Bar Blues, Shackles & Chains, 1913 Massacre, Somebody Turned On The Light

Side Two – Ukulele Lady, When The Ship Comes In, Mapleview (20%) Rag, Days Are Short, Hobo's Lullaby.

LOU REED RCA SF 8281

Lou Reed has recently acquired an unofficial press officer in the form of David Bowie. Many listeners who weren't aware of Reed when he led the Velvet Underground will possibly have been introduced to his work this way. This album is another fine introduction to the man's work. Many of the tracks reflect his Velvet Underground upbringing whereas others sound almost like demos for the Rolling Stones. The album was recorded at Morgan Studios as Reed wanted to capture the 'English sound' he heard on records by the Kinks and Rod Stewart. A good 'un.

Tracks: Side One – I Can't Stand It, Going Down, Walk And Talk It, Lisa Says, Berlin.

Side Two -- I Love You, Wild Child, Love Makes You Feel, Ride Into The Sun, Ocean.



RANDY NEWMAN SAIL AWAY WARNER REPRISE K 44185

Another superb album from one of America's most under-rated songwriters. It's a change from the simplicity of his last 'live' album which just featured Randy and his piano, although the orchestration has been done in good taste. The tone of most of the numbers is one of cynicism – with the peak being reached in *God's Song*. It's *Lonely At The Top*, although seeming like a satirical poke at *My Way* was actually written for Sinatra in the days when a 'Sinatra sings Newman' album was planned. Give Newman a chance by listening to this one.

Tracks: Side One – Sail Away, It's Lonely At The Top, He Gives Us All His Love, Last Night I Had A Dream, Simon Smith And His Amazing Dancing Bear, Old Man.

Side Two – Political Science, Burn On Big River, Memo To My Son, Dayton Ohio – 1903, You Can Leave Your Hat On, God's Song.

MOTHERS JUST ANOTHER BAND FROM L.A. WARNER REPRISE K 44179

The Mothers seem to be in grave danger of living up to the title of their latest album. This record like the last one, and the one before that, consists of improvised 'humour' spoken over improvised 'music'. If you are someone who's impressed by a man saying f--k on a long playing record then this one's for you. You'll be quite impressed by Zappa. Very funny at the time it was recorded I'm sure but not worth the trouble of preserving it in this way – let alone actually selling it. Only in it for the money?

Tracks: Side One – Billy The Mountain.

Side Two -- Call Any Vegetable, Eddie Are You Kidding?, Magdalena, Dog Breath.





CAPTAIN BEYOND: 'CAPTAIN BEYOND' CAPRICORN K 47503

Surprisingly, a very pleasant first album from this new Stateside outfit. Surprising because Captain Beyond drop neatly into a category that we've all seen and heard before. You know the kind of thing – a couple of established bands break up, form a new outfit on a we've-always-respected-each-other's-music basis and produce a set of this-is-where-our-heads-are-really-at ideas. With Captain Beyond, it works. There's a lot of nice material here, coupled with some good production. But try to ignore the titles . . .

- Tracks: Side One** – Dancing Madly Backwards, Armworth, Myopic Void, Mesmerization Eclipse, Raging River Of Fear.
- Side Two** – Thousand Days Of Yesterdays, Frozen Over, Thousand Days Of Yesterdays II, As The Moon Speaks, Astral Lady, As The Moon Speaks (Return), I Can't Feel Nothing.

Laurie Styvers Spilt Milk CHRYSALIS CHR 1007 B

Laurie Styvers is a 20-year-old from Houston, Texas, and *Spilt Milk* is her first album. Apparently the songs were all written while she was travelling around Europe in between college terms at the University of Denver. *Beat The Reaper* was released here as a single and got itself some good reviews from the press. It's a beautiful album in the tradition of Carol King/Joni Mitchell (if such a tradition has been brought into existence yet).

- Tracks: Side One** – Beat The Reaper, Imagine That The Lights Have Gone Out, All I Ever Had, Five Leaves Left, Gemini Girl, Pigeons.
- Side Two:** Leo Loves You, Seasonal Blues, You Keep Coming Home In The Mornings, Inside You, At Your Cornflakes, Open Your Windows.



APHRODITE'S CHILD 666 VERTIGO 633 500/501

Anti-Christ Superstar! This is a musical adaptation of the prophetic books of the bible. Suffers from an over indulgence of ideas, too much spoken word, lack of vocals and almost total introversion. Not interesting or pleasant to listen to which, after all, is the purpose of a record.

- Tracks: Side One** – The System, Babylon, Loud, The Four Horsemen, The Lamb, The Seventh Seal.
- Side Two** – Aegian Sea, 7 Bowls, Wakening Beast, Lament, Marching Beast, Battle Of Locusts, Do It, Tribulation, The Beast, Ofis.
- Side Three** – 7 Trumpets, Altamont, Wedding Of The Lamb, Capture Of The Beast, ∞, Hic Et Nunc.
- Side Four** – All Seats Were Occupied, Break.

JONATHAN KELLY TWICE AROUND THE HOUSES RCA SF 8262

Jonathan Kelly is most definitely one of the brightest prospects to emerge from the 'folk' scene in Britain over recent years. His concerts present an interesting study in communication where Kelly proves that he's one of the few solo 'acoustic' artists around who can get a crowd going. This album is a collection of the songs that he's used to produce this reaction. Somehow he leaves you with the feeling that he's a rocker at heart. I know he claims Chuck Berry as one of his prime influences. Perhaps his niche is as an acoustic folk-rock artist!

- Tracks: Side One** – Madeline, Sligo Fair, We're All Right Till Then, Ballad Of Cursed Anna, Leave Them Go.
- Side Two** – We Are The People, Rainy Town, The Train Song, I Used To Know You, Hyde Park Angels, Rock You To Sleep.



MCKENDREE SPRING 3 MCA MUPS 454

McKendree Spring 3 is the third album by the band of the same name – that is, McKendree Spring. In the tradition of *McKendree Spring 1*, and *McKendree Spring 2* this album is a showcase to exactly where McKendree Spring are at right now. As well as providing an interesting document of where they've come from and explaining to a certain degree what they're doing now I feel that a few pointers for the future are to be found lurking amongst the semi-quavers. An interesting portrayal of man's struggle with himself, his environment and anything else that happens to get in his way.

- Tracks: Side One** – By The River, Fading Lady, Flying Dutchman, Heart Is Like A Wheel.
- Side Two** – Feeling Bad Ain't Good Enough, Hobo Lady, Oh In The Morning, God Bless The Conspiracy.

'OUR NEW SINGLE WILL MAKE OR BREAK US'

~FF&Z

If ever you get the chance to ask FF & Z Gary Fishbaugh his opinion of The Kinks he's likely to take up a lot of your time just singing their praises.

Fishbaugh has had a kink about the group for many years. When he played in another band in America a few years ago one of his favourite numbers to sing was *Well Respected Man*. He says they are probably the best of the social comment groups around in the world today.

'Surprisingly enough The Kinks are regarded as an underground group in America,' he said.

'The most underground of the underground radio stations on America's West coast is KPPC in Los Angeles and they play The Kinks' records a lot.'

A couple of days before *BI* interviewed Gary and his singer-wife Paula, FF & Z (pronounced Zee) had played a gig with The Kinks at a college in Loughborough.

About the time that The

Kinks began breaking into the record market here Gary and Paula Fishbaugh were living the lives of token hippies in North Hollywood. In true 'underground' fashion they had no money and existed on a grant from the California Department of Human Resources.

Gary had been in many groups. One of them included in its line-up Peter Zorn, who later became the 'Z' in FF & Z.

'We got fired from that one in 1970 having only played with the band for a couple of months.

'After that Paula, Peter and I just sat down and began rehearsing some material we had and thought about getting together a band.

Not long after rehearsals started they met Mike Stone, and he suggested they come here and try the British record market. June 27 was

FF & Z's first anniversary in this country.

When FF & Z arrived in London they did a few auditions and just generally sat around waiting for something to happen. Eventually they were signed to CBS through Stone's own Perceptive Sounds production company. Their first LP, called simply *FF & Z*, was released in February. It sold well but not as many as the trio thought. All the numbers were original, 11 of them having been written by Gary and the other two being penned by Paula.

'Both Pete and I read and write music,' said Paula. 'I had seven years' training on the piano.

'I haven't played much piano on stage yet but as soon as we can get one of our own I hope to play a lot more. I want to have a look at an electric piano made by Lawrence Audio.

Tom Hardin and Mick Greenwood use similar ones.'

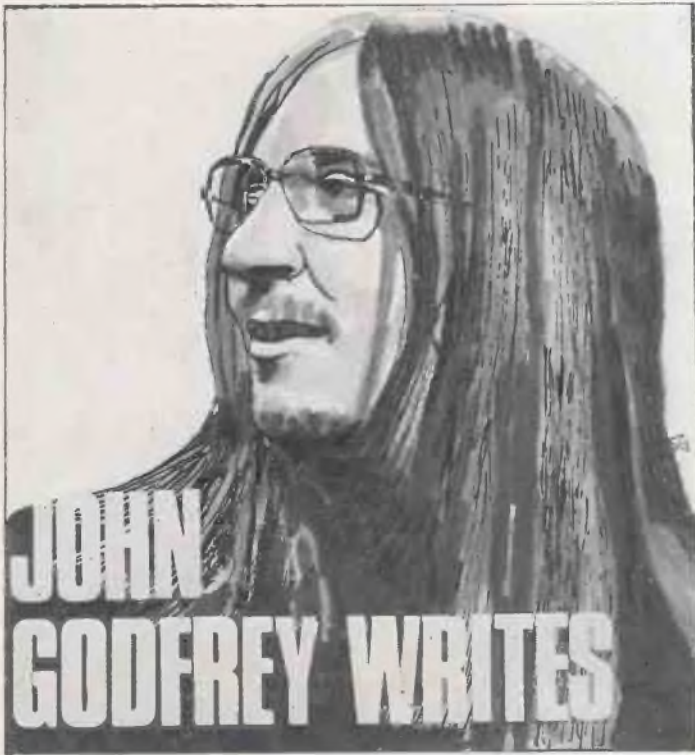
Gary is still adding to his collection of guitars and at present owns an Epiphone Texan Jumbo and a Gibson ES 75. Steve Howe of Yes uses a similar model. He also plays a mandolin on stage. Peter Zorn plays a Fender jazz bass, a Guild F 50 acoustic guitar, an alto sax, piccolo, flute and the mandolin.

The latest additions to their touring line-up are Keith Hodge on Ludwig drums and guitarist Gerry Donahue, a well respected man in the session business.

Meanwhile, a single by the group, called *Everybody Get Out Of Bed*, has been released.

'It's going to make or break us,' said Paula. 'It's a good summer record and it should do fairly well. It has just everything on it, including a Dixieland jazz band with Pete Townshend's father, Chris, playing the clarinet.'





'We would like you to do the guest writer of the month column,' they said.

'Gulp,' I thought, 'ME?' I screamed, 'but I have difficulty in writing my own name even, (it's the spelling, you see).'

I mumbled in desperation. 'Now don't worry,' they said. 'We ask lots of musicians to contribute. It's a regular feature. We don't want anything profound. Write about the band, yourself, future plans, all that sort of thing.'

'Oh!' I mumbled. 'Anyway, see what you can do,' they said, and with that (click) the 'phone went dead and I was alone.

But wait, slow down and get a grip on yourself Godfrey. What did the nice man on the 'phone say? 'Lots of musicians contribute.' All is not lost, all I'd have to do would be to flick through a few back issues and see what some of the others have written about... oh dear, all is lost, they're all so intelligent, expert knowledge on amplification, audio-visual effects, foreign lands, all so professionally written, drum specifications, technique and... but wait, that's it—technique! If there's one thing I know about it's playing the bass guitar.

I suppose the main thing for a beginner is to buy the right instrument for him. Ensure that when you make your purchase, the instrument is in tune. Now on numerous occasions I have bought what would appear to be a perfectly good bass, yet it has been completely out of tune. (N.B. The guarantee does not cover you for an unscrupulous dealer selling you an out of tune guitar.)

The next step is the playing of the instrument. Make sure that the winding bits are to your left, the volume knobs at the bottom and the strings (wires) to the front. Press the strings with the fingers of the left hand and pluck the strings with the fingers of the right hand. You will notice that no sound is forthcoming. This is because it is also necessary to buy an amplifier (£300).

You may have read in the music Press earlier this year about two members of Mungo Jerry leaving the band. The new members are Tim Reeves on drums, Jon Pope on keyboards and Mary Whitehouse on heroin.

But to be serious for one moment, Jon and Tim have proved to be a great asset to the band, adding more excitement to the stage act.

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