

BEAT INSTRUMENTAL

MAY
25p

AND INTERNATIONAL
RECORDING STUDIO



BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

No. 97

MAY 1971

EDITORIAL & ADVERTISEMENT OFFICES:

58 Parker Street, London, W.C.2. Telephone 01-2421961

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Editorial

This month we include a preliminary look at the annual APRS (Association of Professional Recording Studios) Exhibition, to be held in London at the end of May.

As will be seen at the show (which is, unfortunately, not open to the public), the Recording Industry has certainly come a long way since the days of 'any number of tracks you want so long at it's mono'. Tape machines have grown more sophisticated, handling from two to 32 tracks with equal ease; mixers now resemble something from the Space Center, and such innovations as quadraphonic and video have made tentative appearances. In addition, the studios themselves have mushroomed in the last few years, all vieing with one another to see who can be the first to produce a 128-track machine, etc.

This raises the question: is there enough work for all of them? As long as the present level of recordings continues, all will be well. But if the Record Companies (the main source of hard cash) cut back on their policy of advances, there will be a great deal less recording, and correspondingly less work for the studios—some of which may find themselves in danger. Man cannot exist by demos alone.

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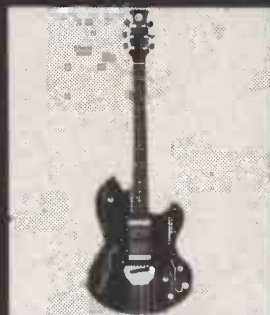
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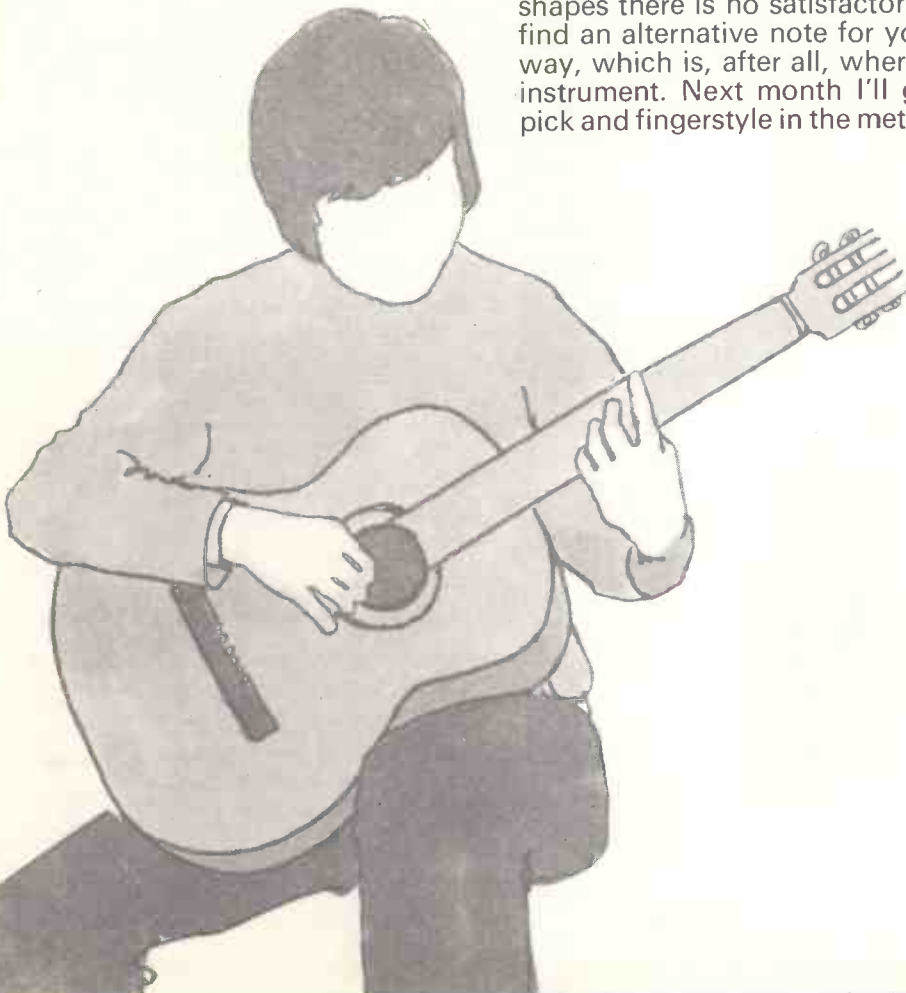
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13: Fingerstyle

Now that you've learned some of the basic chordal approaches to guitar, let's concentrate on that right hand. As you know, there are several ways of actually sounding the strings, from striking with a plectrum to the full-blown orthodox fingerstyle technique. Up till now we have assumed that you are playing with a plectrum but, with the advent of groups such as Mark/Almond and Continuum, there is a revived interest in other forms of guitar-playing.

Orthodox fingerstyle is simultaneously the hardest and most rewarding method of playing the guitar. Whereas with a plectrum it is impossible to ring all six strings together (although the illusion may be there) such is indeed a possibility with a fingerstyle method. To hold the instrument, elevate the left foot on a stool or cushion, rest the waist of the guitar on your left thigh and crouch, right arm loose, over the body (this may look ridiculous but is the most effective method). To strike the strings, place the thumb on the sixth string, and the first three fingers on the first three strings; e.g. 3rd finger — 1st string, 2nd finger — 2nd string and 1st finger — 3rd string. Play a chord of C major in this fashion pulling gently (and simultaneously) on the top three strings and using the thumb to play the G on the bottom string. Practice this for a while, then attempt something more ambitious: play the C (5th string, 3rd fret), alternate it with the same chord on the top three strings, change to the low G, another chord on the top strings, and back to C, etc. The thumb covers all three bottom strings, and alternates between them; while, for orthodox purposes at least, the top three fingers each have their own string.

Practice this style, with both simultaneous and alternate plucking, on all the chords you have learned so far. You will find that with some shapes there is no satisfactory bass note to use; you will then have to find an alternative note for yourself, to explore the guitar in your own way, which is, after all, where you learn the most about this beautiful instrument. Next month I'll give you some tips on how to combine pick and fingerstyle in the method known as clawhammer.



PLAYER OF THE MONTH

ROBERT WYATT



I STARTED with an ammunition box as a snare drum,' says Robert, 'an old metal clothes horse for a ride cymbal and a typewriter for hi-hat which went *whuck-woo whuck-woo* and *that was my kit.*'

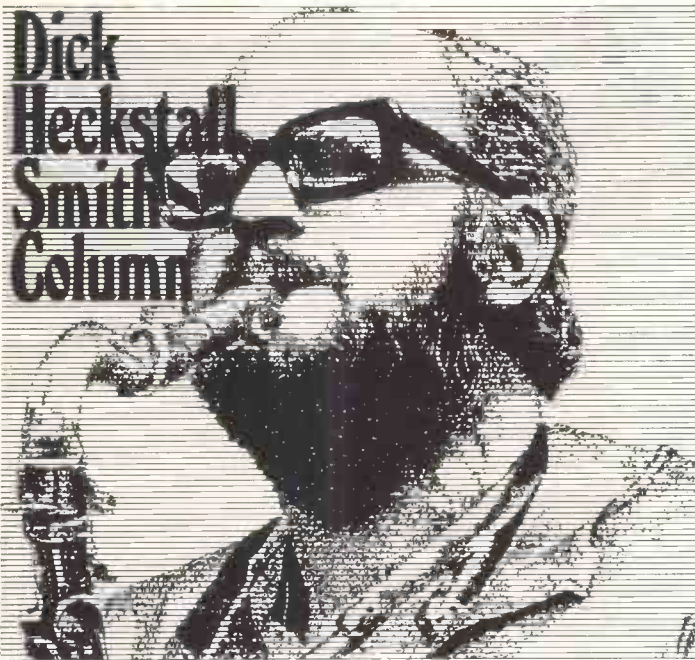
When the Wyatt family lived back in Canterbury, a drum teacher from California came to lodge with them for a year. Instead of paying rent for the accommodation he gave drum tutorship to 14-year-old Robert. From this unlikely beginning has grown the musical career which has taken him through straight 'pop' group Wildflowers and on into the accomplished Soft Machine. It has taken him from the dance halls of Canterbury to the Royal Promenade Concert of 1970. Of the latter gig Wyatt is not too proud, although he is full of admiration for the electronics wizard Tim Souster ('a really beautiful person') who first proposed the group for the appearance.

He describes his function as drummer as being the pulse of the group. 'It's a social act really,' he explains. 'It takes the dynamics of the people you're playing with. It dictates how clearly your beat is to be split up and how much space there is between a beat and a bar. When you're drumming you determine the pace that everyone is at — it affects what the other people do.'

Besides the Soft Machine albums *One, Two, Three* and now *Four*, Robert has been active in other musical areas. He was involved in the *Centipede* project and has also released his own album *The End Of A Near*. On the back cover of this release Wyatt credits himself as being 'An out of work Pop Singer (currently on drums with Soft Machine).' This is probably the strongest indication he has given of where his personal artistic ambitions lie. For a drummer he has most surprising ambitions. 'I like a touch of madness,' he says, 'it's one of my favourite human characteristics. The basic thing that I always end up going back to is not really related to rock or jazz at all. It's related to strange tapes and voice things — more influenced by the Goons.'

The drummers that seem to have influenced Wyatt are to be found in the rock world. 'I was listening to a Traffic album last night,' he said, 'and Jim Capaldi is one of my heroes for a start. I prefer the idiom of rock actually because it has a warm chunky feel. I like thick decisive rock drumming which is clear and easy to work with. I'm an admirer of Dave Mattacks (Fairport Convention) and Mitch Mitchell has been a great influence on me.'

'Since I last saw myself in print admitting that I couldn't really play properly,' Robert added with a smile, 'I've actually been learning to play quite a lot. It's come almost by accident because we've been doing so much playing and I now feel quite proud of being a drummer. Had you come up two months ago and said that I was to be *Player Of The Month* I would have really been embarrassed.'



When you read Dick's column this month, you may notice some thinly-veiled plugs. Take it away, Dick.

Ever recorded a live album? Try it sometime. We've just finished the easy part, playing it. Now, between tours of Germany, Switzerland, France and all those other places I can't remember without looking at my date sheet, we're into the complicated part: seeing *Thumbsup* through onto disc, into its cover and into the shops. Then it's off our hands for better or worse: it'll be out there on its own. Good old *Thumbsup!*

Plug?

Plug!

I've always been better for playing to audiences, but it's still an eye-opener to see how, over the last 2½ years Colosseum on gigs has consistently been a different band from Colosseum in the studios. It's a matter of feel: of all our studio performances, I'd say that *Valentyne Suite's* the one that's come nearest to Colosseum live. But perhaps I'm wrong; perhaps the atmosphere of a gig is so much a matter of being there and of visual things, that one can't capture it on record. I don't know; time will tell. In a year's time we'll all know. But it's got to be true that (so far) people

have bought our records because they've seen us on stage, rather than come and seen us because they've heard a record.

And, by the way, doesn't this just raise the question of video-tape cassettes? A whole goddam show coming out of your TV set, on demand. Imagine *making* one: "Sorry, we can't use that one - the bass player looked bored during the human pyramid bit in the organ solo..." *That'll* see some changes made in the music business.

I hear from the Roadies' bush telegraph (it never lies, y'know) that ELP are having one heck of a tour - quick getaways after the show and other good things. How about a live album from them? Or am I out of date?

So. We'll be back from Germany (wonder if Richard Williams'll come to see us?) by the time this is out, and preparing to go to France. Colin Richardson, Our Man In The Thick Of Things, is making quick getaways from the office to avoid dangerous mobs of Italian Promoters, so that looks good too.

Goodnight all.

Zzzzzzz.

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GUITAR VILLAGE

James Brown

'REMEMBER, I SCREAM IN TUNE'

James Brown's life now is as precise as his stage movements. Those who said they could see the key sticking out of his back during his recent performances in England would have relished a day with his travelling entourage; the mechanism doesn't run down when the lights go out.

But fortunately, and despite the whole Brown aura, he has retained what many relinquish when the audiences always call for more: Soul. It's what James Brown set off to sing 20 years ago. And most of the time it's what he's still singing now.

Brown, born 38 years ago in Augusta, Georgia, soon found out that Uncle Tom was more than a fairy tale character. His youth was mostly cotton fields, and little candy, but the Brown family's existence was tolerable. His father made enough to pay the rent, and after a short-lived education, James was earning a wage as a shoe-shine boy. He was singing then as well, entertaining troops at Camp Gordon as a dancer/singer. He made more money than most kids of his age. He saw it as the fast way to respect:

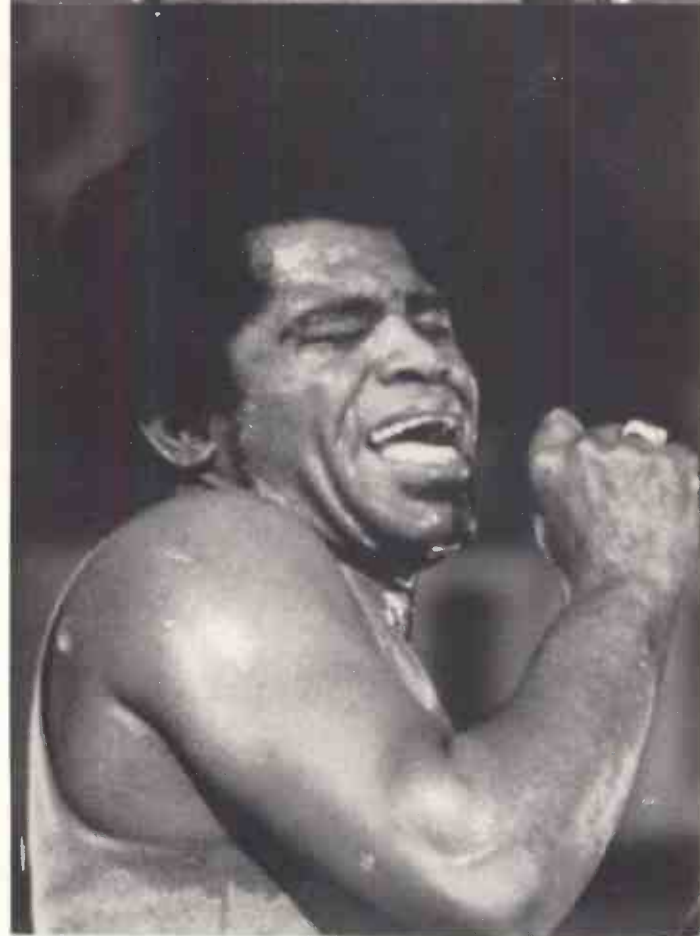
'You never get noticed if you're poor,' he says. 'It doesn't matter what colour you are, you all look the same. It was about then that I realised that I wanted to be called "Mister" by everyone. You see, I never did consider myself a black man first, because I'm a man of my own standing and ideals'. He got called 'Mister' pretty quickly, and he considers it a milestone to look back on when things look too easy. 'All in my camp call each other Mister . . .', he explains. 'Not if we know each other real well, of course, but respect is free, and it's easy to pass on.'

Brown started singing professionally with his first band, the Famous Flames. They played blues and gospel, and he fronted them with his throaty soul preaching that sounds pretty much the same today. 'We'd be playing all over,' he remembers. 'All those clubs and colleges. I kinda developed my singing out of hard work.' The screaming came a little later, but he prompts you when it's mentioned. 'You gotta realise it's part of my act now. And remember man, that I scream in tune.'

His early records soon became standard equipment when blues became soul, and r and b became rock 'n' roll. Brown was out in front with records like *Please, Please, Night Train*, *Try Me* and *Out Of Sight*. He started trends, and never followed them. Every new record until the mid-sixties was different, while the others in the race were copying his material of the '50s. During the English soul boom of five years ago, few bands missed out on *Please, Please, It's A Man's World*, or *Out Of Sight*. He says that *Out Of Sight* was probably his most important single, because 'It started a new way of thinking for me then. I realised how important the tunes were, and the lyrics seemed to follow naturally. But I wanted to say something more.'

His messages came quickly and powerfully — *Money Won't Change You*, *Don't Be A Drop Out*, *Say It Loud, I'm Black And I'm Proud*, and more recently *Get Up, Get Into It, Get Involved*. 'I just want to make the kids aware of what they can, and should do. It's up to them to take the incentive.'

Brown may be too modest when it comes to his role in the black society. He's gen-



erally regarded as the black man's voice, and seems to have been accepted in an unofficial capacity as the successor to Martin Luther King. In fact, the day after King's assassination, Brown was seen on American television telling rioters to 'cool it. Don't do anything now you'll regret tomorrow.'

His records seem to be as powerful as any political movement in the States. He has been invited to the White House three times, but feels that it is usually as a political pawn. 'They couldn't ignore me,' he says. 'But I can see them weighing up my views and seeing which side they can neatly slot me into. They don't realise that I am not involved in their politics, and don't want to be. I'll say what I want to say, whoever it agrees or disagrees with. I'm a man with opinions of my own. And I have the right to voice them. If I don't do it through song, then I'll do it with interviews, TV, anyway I can. But I like to be asked before I start spouting off.'

If politics are one side of James Brown, then business is the other. He's a graduate of commerce, running his operation with a skill and decisiveness that would do Marcus Sieff credit. He decides where he's going to play, and for how much. He knows where and when to advertise his shows. He can reel off the gross two weeks ago in Toledo, tell you the advertising rates and circulations of all the trade papers, the numbers sold on any of his records — he's sold 60m. altogether — and the fine print on his contract. His brain is as sharp as his stage show.

He's one of the few people left in show business who can retain the glamour off-stage. Even his jeans are tailor-made. But it's done in a way that retains a lot of humility. He never cuts you short, listens intently to every question, and answers articulately. If he's asked the same thing time and time again, he's the last to show it. He only appears disturbed

when the conversation appears to be drifting too far away from the music. 'Music's my business man. Let's stay with it.'

He turned up late for my interview, but was very apologetic. I later heard that his managers had not kept each other informed of his movements. He rapped them. He hates even one cog out of place. Drinking a vodka and orange, and hoping no-one takes a picture of him drinking it, he laughs a lot, being interrupted just once to take a pill which helps his respiratory system. He rides the questions like a well-trained rodeo rider, but you get an honest answer, and he doesn't seem to hold much back. I asked him how on earth he managed to use the energy he does night after night on stage. He said: 'It appears I won't be able to much longer. I read I have a weak heart.' And he laughs. It seems that may be true, although I wasn't around when the pink pills were being handed around.

It's difficult to be objective about his performances now. He does the same thing day in, day out, 250 nights a year. But it was a treat to see it in England again, almost five years to the date of his last appearance. His truly funky band the J.B.'s cover four sharp numbers before Brown himself takes the microphone for *There Was A Time, Georgia* and *Sex Machine*. He spins three times, catching the mike stand a fraction before it hits the ground. He dances, walks like a hovercraft, and brings cries of delight for each and every movement. He tears into *It's A Man's World*, a very fine song: that is one that isn't speeded up to capitalise on the routined excitement. *Sex Machine* starts again, and the Albert Hall is wishing it hadn't booked the real King of Soul. The aisles are filled, the seats empty, and the dancing not just confined to the stage.

The audience will laugh at his antics, but it's with respect. He may be mechanical, but I'd rather drive a Jaguar than a bicycle.



'HAPPY VIBES'

FROM

OSIBISA

THE general opinion among rock critics seems to have been of late that heavy stuff is on the way out and is being replaced by the wave of quieter, more introspective music from the likes of James Taylor, Neil Young, Elton John and so on. Just as we're getting used to the idea, it turns out that in fact the real new craze is a return to rhythm. Afro-rock is the thing.

So often in the past, an interesting new development has been grasped to the sweaty bosom of the publicity machine and force-fed to death. Could this be just another one in the long line of soft rock, hard rock, acid rock, folk rock, country rock and, yes, philosopho-rock? If so, it would be a debasement.

Fire eaters

The recent emergence of such bands as Dudu Pukwana's Assegai, an African band called Danta (who incorporate fire eating in their act) and the longer-lived Brotherhood of Breath, one of the first bands on RCA's new Neon label, would seem to indicate that there's a welcome awaiting African sounds. And the most likely of all, to judge from audience reactions, to break through will be a band of Ghanaians and West Indians called Osibisa. Record companies have been fighting to sign them for some time; at last they have signed with MCA, and have an album imminent.

However good the album may be—early reports, though I've not heard it, suggest that it's pretty amazing—Osibisa are a band who are primarily a live attraction. Before I saw them, friends had told me

how good they were. 'Totally exhilarating,' said one: 'Like a British Santana only better,' said another.

Eventually I caught their act at five in the morning when they played to a bleary, drunk, stoned and generally moribund student audience. They were raised from the dead, and by the end of the hour-and-a-half set were on their feet dancing, and chanting O-si-bi-sa, which, incidentally, means 'cross-rhythms'. An incredible achievement on the part of the band, and by no means untypical.

Strip club grind

Osibisa was born last year when Teddy Osei, Sol Amarfo and Mac Tontoh, all Ghanaians living in London, decided the time was ripe to form their own band, playing their own music—after serving their time in jazz groups, dance bands and providing the backing for bumps and grinds in strip clubs. They recruited Spartacus R, who continually strides across the back of the stage while playing his bass, and fellow West Indian Wendell Richardson to play guitar.

Shortly after this nucleus had got together they were asked to make a film of the band at work in Morgan recording studios, for which the line-up was augmented by Robert Bailey and Loughy Amao on, respectively, organ and tenor sax. They stayed, completing Osibisa's current line-up.

Doldrums

After the initial excitement of making the film, they found work dishearteningly hard to come by. They were pulled

out of the doldrums, however, by a series of bookings at the far-sighted Country Club. Soon after, they signed with Bron's for management and agency, and currently have more than enough work on their plate, plus a strong and loyal following behind them.

Ginger Baker was one of the first, and certainly the most influential British musician to draw attention to African music. Remi Kabaka of Airforce, was, in fact, a former member of Osibisa. Like Baker, the band see the promotion of their music as a form of crusade. As they declare at the beginning of their sets, the intention is to give out 'happy vibes', and though they are not fond of describing their music in words, agree that the basis lies in the 'music we grew up with at home, with jazz and rock melodic influences. It's free music, nobody tells anyone what they have to do.

Black population

'Blues and reggae come from the same roots as our music, but they've become so refined in comparison.' Although there are West Indians in the band, there was no trouble in getting them to play Osibisa music, says Teddy. It was a natural process, and also brought in another layer of influences.

Although they are doing very well here, the main target for Osibisa is America. They want to get over there and give the black population a taste of their true African heritage; in the meantime, says Teddy, 'Thanks to Ginger Baker and others, the doors for our music are wide open now. What we have to do is to walk through them.'



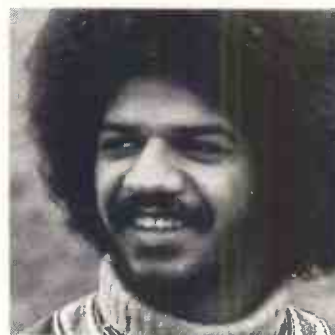
Mac Tontoh



Teddy Osei



Spartacus R



Robert Bailey



Loughy Amao

LETTERS

Rectifier

Dear Sir,

You've done a lot of coverage of heavy bands recently, which is all very well, but what about some of the more pleasant sounds around? About one year ago you were doing lots of articles on groups like Mungo Jerry and Co. Now you seem to have dropped them, and other more quiet bands. Please can you rectify this?

Yours sincerely,
Mike Barnes,
15a Rudall Crescent,
N.W.3.

This issue, if you flip through the pages, you will notice articles on the Incredible String Band, the Straws and Eclection. Rectified?

Fairplay

Dear Beat,

One thing I can never understand about your magazine is that you've always been raving about Fairport's ex-guitarist Richard Thompson and yet you have never featured him in your *Player Of The Month* column. Is this merely because his guitar work has blinded your eyes momentarily or has he yet greater heights to scale before being considered?

Yours hopefully,
David Creach,
London, S.W.11.

Prophetic

Dear Sirs,

I have been a proud reader of *Beat* ever since issue number three which came out in July, 1963. In that issue you were raving about a new group playing their own brand of R & B described as 'five wild beatmen calling themselves the Rolling Stones' with

19-year-old Mick Jagger on harmonica and vocals!! Throughout your history you've always persisted in discovering people before they've even been discovered. Later issues show 'promising' teenager session men such as James Page, Nicholas Hopkins and Peter Green . . . Well, before I lavish too much praise on you and encourage you to sit back self-satisfied, I'll just add—keep it up *Beat*, do not flag or fail!!

Tony Mellina,
1442 Lombard Street,
San Francisco.

Stick it

Dear Sir,

I have been a reader of *Beat Instrumental* on and off now for three years. I say on and off because I can only seem to obtain a copy when passing Britain's largest news-stands. The smaller newsagent claims it is usually obtained by subscription, but as your magazine is of such a high standard and wide appeal I find this hard to understand. Surely, with such an excellent product on your hands, you must be keen to spread it's gospel even this far into the sticks?

Kevin Bean,
Wigan, Lancs.

In the moog

Dear Beat,

I'd like to hand out a bouquet to you. This prize is for being aware enough to realise that the last musical instrument to descend on earth was not the electric guitar. Keep on mooging with the times.

Yours synthetically,
Graham Cranthorpe,
London, S.W.3.

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Cliff Richard is constantly slagged for what is termed 'bringing religion into music' yet the current rock scene abounds with groups who are very consciously using their music as a vehicle for their religious views. It is also true that that which people find impossible to accept in Christianity they welcome with open arms when dressed in Eastern terminology. It is by bearing these two thoughts in mind that the success and appeal of Quintessence becomes understandable.

I was advised by flautist and percussionist Raja Ram to discard the carefully produced publicity handout that was given to me prior to the interview in true 'pop' tradition, 'It's got the relevant information' he admitted 'but I'd say that the music is where it's at — integrated with the philosophy.'

The philosophy. The religion. The truth. The whole conversation takes on an aura of the sacred rather than the profanity which tends to inherit portions of this very same business. Maxims such as 'divinity is a natural heritage' and 'this interview is a complete illusion but we're going through it' are tossed into the pool of words forming between us with the offhandedness of a mid-'60s beat musician telling of his love of luminous socks. 'What we're trying to achieve' says Raja Ram 'is not just getting up on stage and playing a lot of music. As far as the philosophy goes we're all striving for enlightenment and it's a question of getting this through in the music.'

Seeking

The group came together as the result of a common search for truth. The backgrounds differ, the nationalities differ, the stories differ but the aim's the same. Raja Ram himself has spent ten years travelling the world three times to find an answer to the questions posed when wine, women, song, success and money fail to fill a man's spiritual vacuum. Shiva gave up his position as popstar in



Shambu | Jake
Shiva | Raja Ram
Allan | Maha Dev



FOR GOD'S SAKE

Australia to work his way across planet Earth on the same search. 'We're all still seekers' says Raja Ram, 'everyone is a seeker.'

They came together in Ladbroke Grove as seekers, and as seekers they formed a community around them of which Quintessence is merely the spearhead. 'The group is six musicians on stage but there's a family of 30 to 40 people,' says Shiva. In the

family are the poets who write their lyrics, the guru who guides them spiritually and the artists who design their album covers. Their second album *Quintessence* opens out into a small shrine which was designed to be erected in any room, candles and incense standing by in reverence. 'This is obviously going to have more spiritual value than a picture of a naked chick which a lot of

QUINTESSENCE



groups go for' Raja Ram explained. 'In other words *their* philosophy is to get into the worldly aspects — get into *things*, money, wine, women and song. What we're trying to say is — realise there is a spirit much stronger than you. We're saying—try to get to *that*.'

Quintessence are very aware of the current spiritual revolution which is mainly prevalent among the 18 to 25s. (As I write this article the merry bells and voices of the Rada Krishna Temple drift in through the open window as if to qualify this statement). Music is seen by all of the group to be the right medium to express their discoveries. As Raja Ram says 'Music's a great way or doing it because we're going out and playing to six of seven thousand people every week.' (Lonesome street evangelists please note!)

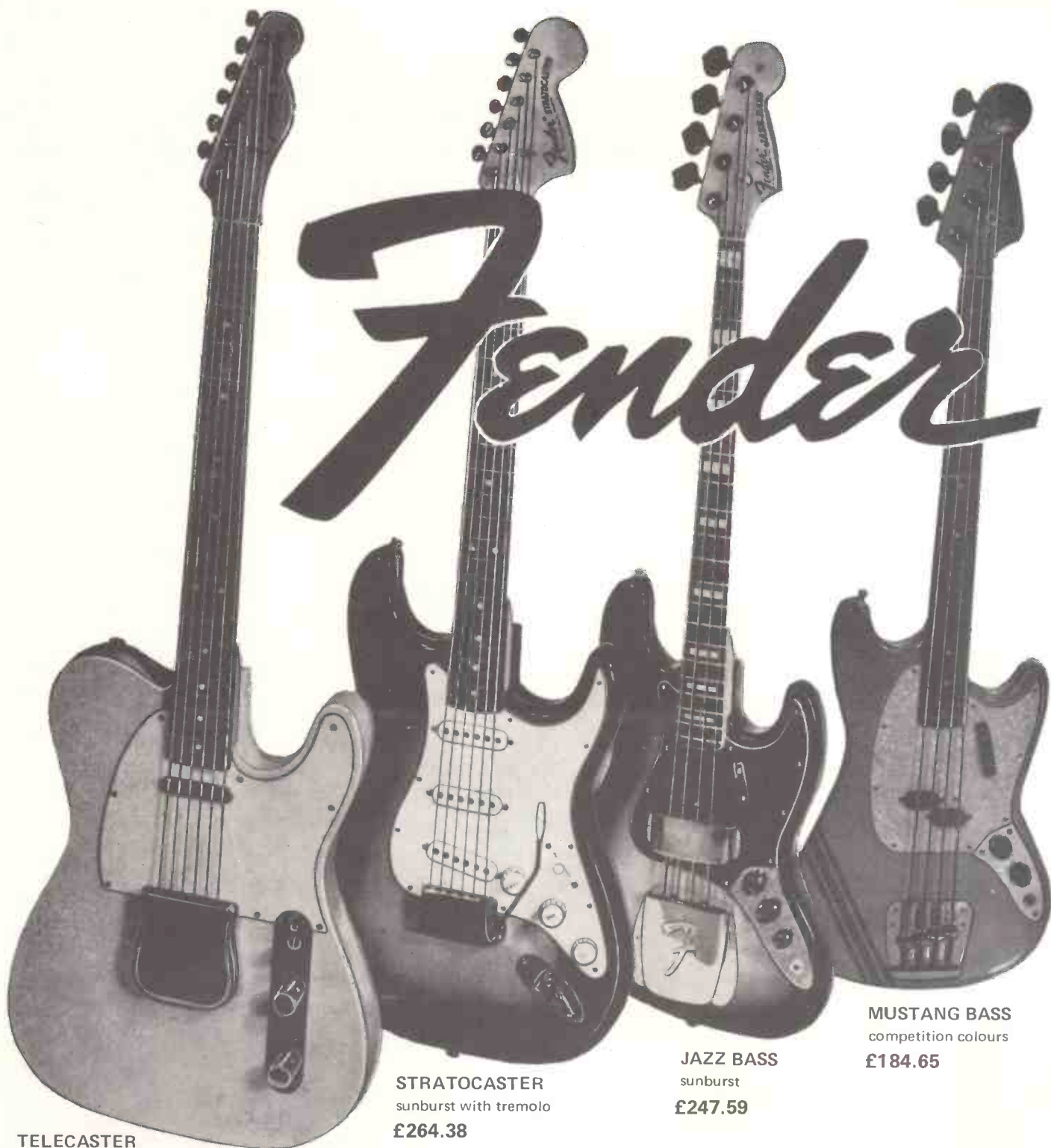
People often seek advice from them after a concert and the members of the group usually spend time discussing with them and suggest books which should be read. 'We're not pop stars or any of that scene. That's not our bit. We're not playing that game. Though we are *involved* in it,' says Raja Ram—and that sums it all up in one mouthful.

I now have a very deep admiration for the musical dedication and depth of thought so obvious in the work of Quintessence but I have great difficulty in accepting the Eastern concept of 'truth' which the group is propogating. I was told by them that 'Everybody's truth varies somewhat' inferring that there is no single true system. Therefore I would assume that it follows that no philosophy can be falsified and if this is correct I can see no reason for ever wanting to pursue a religion or system of thought the way Quintessence are. After all—if truth varies we're all on the right path anyway whatever we think!

Still as Raja Ram himself said when Shiva joined us for the interview 'This gentleman is asking me some very difficult questions.!!'

S.T.

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"The Beatles are British I suppose," said Bob Dylan in the first of his two post-accident interviews, "but you can't say they've carried on with their poetic legacy, whereas the Incredible String Band who wrote this October Song... that was quite good."

October Song was written out of the mid-sixties beatnik scene in Glasgow and Mike Heron uses it to illustrate the fact that the Incredibles have always woven spiritual themes into their music. "It was really indicative of where Robin was at that time," Heron remembers. "We opened a club in Glasgow and called it Clive's Incredible Folk Club. All the gangs used to come and fight amongst themselves while the bouncers there carried swords down their trouser legs. We were the resident group and would usually sit there terrified — we were somewhat paranoid and really doping it up to some degree in those days. It wasn't

the ideal aesthetic environment for us — tender souls that we were at that point." However it was from precisely this outrageous scene (as Mike fondly describes it) that the word travelled down from the highlands to the lowlands that the Incredible String Band were in fact living up to their name.

The message finally reached Joe Boyd in Elektra's London offices. "He came up to Glasgow to scout us out," says Heron with a smile, "but the night he came up the police had closed the club down for some reason. Boyd had to return again but wrote to us asking for a tape which we sent and he really dug it. He then made provision for us to make a record for Elektra." The first album released in early 1967 was entitled *The Incredible String Band* and comprised Mike Heron, Robin Williamson and Clive Palmer.

Mike left his job as an accountant to join the band which was at that time just Clive and Robin. "There are

some people in the world," confides Heron, "who get high making out accounts. It's very weird to dig it but that's the thing that does it for them." Young Heron discovered other means of getting high and other people to get high with. "I chucked up accountancy half to be a musician and half to be a beatnik," he admits. "Most of the grooviest people around at that time were beatniks — like Robin and Clive, Bert Jansch, Anne Briggs and Davy Graham. It really appealed to me."

Mike describes the music at that time as being 'gypsyish' but it wasn't to be long before the call of the East was felt. "In the beatnik scene," he explains, "there was very little 'head' music for people to dig except for Ravi Shankar and some kind of really good country sounds. So we really got to love Eastern and Indian music." Heron was also at that time dabbling with the philosophical side of the East which has played a large part in their work up to date. "At the time

I was at the accountants office," he recalls, "I was into books like *The Life Ahead* by Krishnamurti. I guess it was a glimpse of what was to come." The group called itself the Incredible String Band when Mike joined (Is that significant?!) and pursued the folk circuit, hitching to gigs and getting egg and chips with the expenses. Clive was to leave soon after the first album disappearing to Afghanistan and other far-flung places. He has since turned up in a jug band but lately has returned afar. "He likes travelling," explains Mike.

With the departure of Clive the Incredibles became Mike and Robin only. The next big break came when Judy Collins and Tom Paxton invited them to do a spot on their Albert Hall concert. This exposed the band to the spearhead of folkies in England and established them as the best in contemporary British folk.

For sheer musicianship the Incredibles are hard to beat. On their double album *Wee Tam And The Big Huge* they came up with between them — bass, chahanai, dulcimer, flute, gimbri, guitar, harmonica,



INCREDIBLE STRING BAND

harp, harp, irish harp, jews harp, kazoo, mandolin, organ, oud, pan pipe, percussion, sarangi, violin, washboard, water harp and whistle. Versatile? The stage takes on the form of a recently raided music shop when Robin and Mike are performing. They themselves move around the instruments like two wandering minstrels somehow reincarnated into the 1970's. At one time I just could not visualise either of them in a twentieth century setting. It was beyond my imagination to conceive of them travelling in a tube train or eating a Wimpey. For them I pictured woods and water, trees and little stone cottages with smoke twisting into a sky. Both of them possess a unique communication in the songs which is not lost or marred by the comments made in between numbers. A lot of groups today are guilty of having absolutely no respect for the audience by swigging beer while singing or even leaving the stage when not actually involved in the song. The Incredibles welcome the audience as their guests and in every sense of the word they present the best in live shows.

You never leave their concerts feeling cheated — merely elated.

After the exposure to the Paxton/Collins audience they went on to record their *Five Thousand Layers* album. "I recall it was a smokey record," said Mike when I questioned it's spiritual theme. The Incredibles have always used their albums as a spiritual documentary as well as providing top musicianship. The LSD influence cut deep into their music and tied in with the Eastern concept they had already held as the experiences are parallel in most cases. "The acid ones were up to Wee Tam I guess," says Heron. Part of *Cellular Song* was written on acid actually. Most of it on one trip, kind of through the night, before the dawn. It wasn't personal though. I was writing a song for the world while on acid."

Heron has since left the drug scene behind along with his meditation gown in favour of Scientology. He finds that this has provided him with a

structure for living in rather than the purely experiential moments given him by drugs. "I've tried lots of things," he says in reflection. "Meditation was fantastic in an aura of meditating but when you come to have to take an underground train it's a different thing. I wanted something that was not an experience, not just a trip. Something I could use in my everyday life. The danger with using an experience as a basis for your perceptions is that you'll keep on living on that day for ever. So many people are really stuck on particular dates."

Never being one to get stuck in the past, Heron is currently trying Scientology. "I guess it was in the middle of making *Wee Tam* that we got into it," says Mike. "Each one of us became involved at separate times. At first we thought it would be a direct influence on our song writing but later we came to realise that it was precisely in this area that we had the most highly developed

perception already. It was when we put our guitars down and came to make a cup of tea or talk to a chick that we were goofy and got depressed. So it is in these areas that we developed most easily. Particularly in communication and just experiencing life. We had become too tied to our guitar strings. So the way in which our writing and composing has really been affected is by putting our lives in order. We now have the ability to set ourselves to something we want to do and really do it. It would have been impossible for us to get a pantomime together in druggie days. Just impossible."

Although the mysterious presence of two women had been noted on previous albums it was only with *Wee Tam* that Licorice and Rose actually became half of The Incredible String Band. Rose has since left to become a sound engineer in Los Angeles but Licorice



lingers. The girls contributed their musical talents as well as their voices. On stage they enjoyed themselves immensely whooping it up dancing and laughing. Now the String Band has Malcolm Le Maistre from The Stone Monkey dancing troupe accompanying them in place of rose.

Unlike the many groups who promise great extra-musical ventures into filmed operas, concertos etc. in order to gain the public eye and who then fail to produce the work, the Incredibles have kept it all quiet and then come up with a pantomime *U* and a film *Be Glad For The Song Has No Ending*. Of the film Mike says, "We really enjoyed the fantasy scenes but apparently a lot of people dig the documentary." Their latest album released on Island is the soundtrack from the film was originally intended to be shown on B.B.C.

As the band has explained in personnel as well as in instrumentation the need has come for Robin and Mike to branch out into solo work. "To me," says Mike, "the String Band



albums are very much born of a clash and reconciliation of tastes." On his forthcoming solo album Mike shows how the albums would sound if he had all *his* way. It's a really rocking album with a good brass section playing on a few tracks plus some already

familiar songs which have been performed by the String Band." "It's my idea of rock really" he says. "It's supposed to be a rock orientated album. It's my idea of rock in the widest modern sense of the word. I regard it with some degree of separation from the

Incredible String Band." "Robin is also at work on a solo album and hopes to be publishing a book of poetry shortly. Mike feels that now he has unloaded all of his backlog of musical ideas he can put everything into the String Band." "The rock record really rekindled my purpose in the String Band very much," he says. "I really saw the reason for it. I had an insight into where it was valuable and as to what it's particular attributes were. I don't feel forbidden in any areas now."

"As the Incredible String Band we want to validate people's search for truth," says Mike in an attempt to state the purpose of the songs. The natural consequence of such an aim is that your audience treat you as spiritual guides. "We got an amazing letter the other day," laughs Heron, "saying - 'I live in Antarctica - where can I find a guru?' It's a lovely letter really," he smiles, "but I didn't quite know how to answer."

"The Incredible String Band who wrote this *October Song*... that was quite good."

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GROUNDHOGS' 'SPLIT'

THERE are two major ways a group can make it these days: one is to do a Monkees, or a Curved Air, and start off with no reputation, no fans, but a huge publicity campaign. The other, harder way is to go the Groundhogs route: to gather a small, but intensely loyal following, and to play clubs, pubs and dancehalls, building a reputation from within. This is what the Groundhogs have done, and it seems to be paying off.

One of the reasons why Groundhogs fans are so loyal is because they recognise a personal statement when they see one. Tony McPhee, heavy poet, arch-freak and Groundhogs guitarist/songwriter, is one of those rare people whose musical charisma successfully gets across — whether via records or public appearances. The promoters of the Stones' tour must have thought so as well, because they chose Groundhogs as supporting band on the Stones' last (pre-France) tour.

'The receptions were about what we expected, really,' says Tony, speaking of the tour. 'They were sort of — polite. We could easily have been brought down by the fact that they weren't all raving, but it was a good reception in that they were very attentive.' In fact, only the Stones got rapturous receptions, and even then, the initial enthusiasm had died away by the middle of their set.

Stones apart, the Groundhogs have now reached the point where they don't need to support anyone. In fact, they normally go out as top act. What you actually hear at a Groundhogs concert is no secret to any of their fans: everything from experimental progressive rock to down-home blues, played with cohesion, confidence and a great deal of flair.

Much of the Groundhogs' sound is due to Tony, who writes, arranges, plays guitar (and foot pedals) and also does most of the yodelling. On bass is Pete Cruikshank and on drums is Ken Pustelnik. There used to be someone called John Lee but he vanished some time ago into the limbo of management.



For a while now Groundhogs have operated as a trio, and, under this format, have made two excellent albums. *Thank Christ For The Bomb* and the new one, *Split*. A strange, significant title for an LP, you may say, and you would be right.

Hissing cauldrons

'*Split* refers to an experience that I had last year,' says Tony. [Ken nods apparently having experienced something similar.] 'I suppose you could call it schizophrenia, but to me it was a huge, intense frightening feeling — a great big question I couldn't answer.' It was to exorcise this demon that Tony wrote *Split*, which is also one whole side of the album. 'I still get flashes of

it at times,' he says, [Ken agreeing].

He still gets flashes of other things, too. Tony, an extremely adept and inventive guitarist in the Hendrix mould, has winning ways with effects. 'A lot of the strange sounds you hear on *Split* were actually done in the studio,' he adds, 'but all I use on stage is me guitar, me amp, and a wah-wah.' Tony has thoroughly explored the uses of this much-abused gadget, and manages to create wind-sounds, hissings of cauldrons and other assorted 'eavy noises. The amps that Groundhogs favour ('our old stuff was great but it was falling apart and it was all different plugs anyway') is Laney, which, says Tony, is the best deal in gear they could find. He and Peter each have two

stacks of Laney equipment — 'it gives out what it claims' — and are very satisfied, although there are some longings for their old gear (sentimentality, possibly).

Groundhogs are shortly due to make their first tour of the States: a full coast-to-coast job with no holds barred. *Thank Christ For The Bomb* has been re-released to coincide with the tour, and the group will also be promoting *Split*. It's been a long time since the John Lee days, but Groundhogs are finally set to reach a lot of people, after all those years on the road, making friends. Speaking once again of the two methods of making it, is there really any other route?

T.T.

ARE YOU A ROCK SNOB?



Rock music has entered a new era as an artform; a certain self-confidence seems to have gone out of it. This may, of course, be due to a sort of spiritual hangover: after the incredibly optimistic music of the '66-'67 period, the euphoria and general high spirits had nowhere else to go. The world did not transform itself — much to many musicians' surprise — and, with the sinking back into the fixed ideologies of the '50s, a general depression seemed to set in — Woodstock Nation notwithstanding. The prophets of the New World faded or were discredited, and, in the major Rock-producing countries, Nixon, Heath and Pompidou were elected on a tide of anti-intellectualism and pure philistine greed. Disillusion set in, and everybody, in despair, went 'back to the roots'—hence the interest in such artists as James Taylor, Neil Young, the New John Lennon and Van Morrison.

In this new mood of self-indulgent pain, pundits and critics lost their sense of solidarity and optimism, seeking to find targets for their own lack of enthusiasm. Certain targets were selected, attacked and attacked again —with the apparent object of depicting the unlucky musicians as 'philistines', or 'sell-outs', or Heath voters, or whatever.

The targets of this onslaught were, almost to a man, highly successful (which may indicate another motive for the attacks). In England, Alvin Lee, Keith Emerson and Ian Anderson of Jethro Tull came in for the mud-volleys; while, State-side, the culprits were mainly Jim Morrison and outfits such as Grand Funk Railroad.

'Too flash', said the pundits of Alvin Lee, professing to dislike TYA's *Woodstock* appearance; Keith Emerson receives slightly modified assaults: 'He's good', admit the critics grudgingly, 'but he overdoes the glitter-suit-jumpin'-around bit'. Ian Anderson is 'a good dancer but he can't play his flute'. Across the water, Jim Morrison was attacked for his own brand of showmanship with a typically American excessiveness. He got himself arrested and sentenced for 'indecent' Grand Funk get attacked for just about everything, being 'too loud', too 'bopper-orientated' and too rich.

The general nature of the complaints seems to be that the artists in question cater for the audience in more ways than just ambling sulkily onstage, playing their latest album, and ambling off (this is 'realism', after all). Because Lee, or Emerson — or Jim Morrison — have chosen to provide more than the bare minimum of entertainment and, in fact, have put on a *show* in every sense of the word, they are criticised bitterly for it.

Hypocrisy.

For example, take a chic name who, for reasons other than the above, is highly popular among the self-elected Deciders of Right: Elton John. Now, Elton is a worthy man, and a bloody good musician, too, but he is not exactly noted for going onstage in a Burton's suit, playing a few numbers with modicum and good taste, and letting his music speak for itself. Let's face it, Elton goes in for showmanship just as much as any of our above-mentioned Aunt Sallies. He wears glitter suits (Emerson),

screws his face into expressions of exquisite pain (Lee), and jumps all round his microphone with gay abandon (Morrison or Anderson). But, Elton plays *chic* music and that, after all, is the great criterion.

Take Pete Townshend, who is probably one of the originators of modern Rock showmanship (think of all those Rickenbackers), and yet, apart from the occasional sally in the Straight Press, not a word of criticism has been forthcoming. The Who's Woodstock gig was even more showbizzy than TYA's, and yet, where were the critics? Strangely silent. Why? The Who are 'acceptable' to a Man of Taste and Refinement.

Take Jimi Hendrix, probably the greatest-ever Rock showman. The reader will not need this article to remind him of what Jimi did onstage, and how it was received. And yet, recent news is that Hendrix was, for a time, actively considering forming



Hendrix: nearly formed H.E.L.P.

a band with Keith Emerson. Can't you just imagine the pundits, writhing in their seats, twisting their hands as they tried to bring themselves to either (a) slag Hendrix, or (b) praise Emerson? One's heart would go out to them, poor dears.

Moral

The obvious moral of these comparisons is this: certain musicians feel a need to lay everything they have on the

line and to give the paying audience every bit of effort they can squeeze out. How on earth can this be wrong? The answer is, of course, that it's not.

The despair of the political and moral climate has caused a certain inwardness on the part of the critics. Unable to justify their own role, they attack others'. In an absence of imposed Gods, they invent their own and, as most Gods demand some kind of sacrifice, their acolytes obediently

provide. Snobbishness and exclusiveness prevail. How sad.

However, it is beginning to look as if things are changing. *Tumbleweed Connection*, hailed (rightly) when it first appeared as a masterpiece of production, now tends to—dare I say it?—produce indifference and boredom. *Time* magazine ran a front-cover story on James Taylor (a sign of impending doom); Neil Young's only-my-friends'-friends-can-get-in concert certainly didn't convert any *new* friends. And, let's face it, how long can you listen to albums with sheer tortured pain as their theme? Not very long. The time is not far off when fans and fellow-musicians will cease to appreciate an artist for his Personality, or his Publicised Pain, or his Past, or his Politics; they will, hopefully dig him for the totality of what he is; for his sheer entertainment value, in fact.

Hopefully.

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STUDIO PLAYBACK

EMI Studios have been busy this month. The Pretty Things have been in with producer Norman Smith and engineer Tony Clarke laying tracks down for a possible album. Pink Floyd have also been recording after just sitting around being 'bored' in recent months. Their last

project involving the score of a ballet fell through and it's good to see them back in the studios. They (of course) produced themselves and the engineer was Peter Brown. Norrie Paramour has been producing Cliff with Peter Finch engineering (Cliff *Richard* that is!!).

Malcolm Koos has been producing Ben with engineer Dave Humphries at **Orange Studios**. I am given to understand that Ben are, in fact, a group—as are Syrup who have also been around recording. Their project has been a new single which was produced by Cliff Cooper and Veronica Waters with Dave Humphries as engineer. Marvin Rainwater has been in recently to record a Country and Western album along with producer Gordon Smith and engineer Dave Humphries. Orange Studios hope to be equipped with new 16-track machines within the next month.

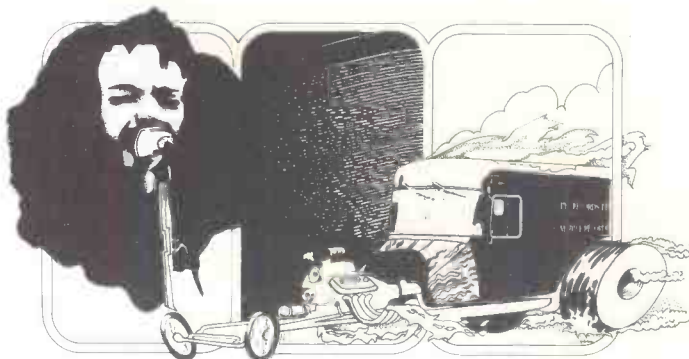
with John Pantry. Richard Barnes has been there too, recording a new album for Hit Records in sessions produced by Gerry Bron and desk pilot was again Mike Claydon. B & C records will be shortly receiving a new album recorded at IBC by Atomic Rooster who had Damon Lyon-Shaw at the controls. Brass Monkey were in to record with producer Guy Fletcher and Doug Flett. John Pantry engineered. Barry Ryan recorded his new single the other week with producer Bill Landis controlling the fiddles while Mike Claydon fiddled the controls.

Those who've been wondering what Ginger Baker was doing with his spare time will be pleased to know that he has been active at **Morgan Studios** in the past weeks. He has been producing himself and Phil Seaman along with vocalist Madeleine Bell in sessions which were engin-

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IBC studios has been the scene of the Bee Gees latest recording sessions—the fruits of which should provide a new album. The group produced themselves and Mike Claydon engineered the desk

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eered by Mike Bobak. Mike has also been active in engineering vocalist/producer Rod Stewart who's been putting finishing touches to his solo album. Cat Stevens has been in recording his follow up to *Tea For The Tillerman* with his producer ex-Yardbird Ian Samwell-Smith and engineer Robin Black. The twentieth century recluse Donovan recently left his island home to produce himself on a few potential album tracks with Mike Bobak engineering. Producer Kenny Young and engineer Robin Black have been working together on different sessions with family faves Clodagh Rodgers and Rolf Harris.

Elping out

Emerson, Lake and Palmer, have been finishing off their *Tarkus* album at **Advision Studios** during the last few weeks. **Advision** also mobilised themselves and went to Newcastle for ELP's concert there. The live performance is

going to take up one side of an album. The studio tracks were produced by Greg Lake and engineered by Eddie Offord.

Well Dunne

Jonathan Swift has been producing his own album with engineer Martin Rushent. *Gentle Giant* have been recording with producer Tony Visconti and Martin engineered the sessions. Representing the jet set has been Sacha Distel who's been in with producer Johnny Harris and Eddie Offord to record a single. Au revoir mes amis.

Marquee studios look really fine since they've been refitted and more and more new bands are using them. *Heavy Hand* took only 18 hours to produce their album with producer Phil Dunne and ex-Amen Cornerman Alan Jones, Engineering. *Daavid Allen*, a founder member of *Soft Machine*, has been making an album there for release in France where he now lives. Robert Wyatt

drummed on the session, which was again produced by Phil Dunne. *Curved Air* have been laying down album tracks with Colin Caldwell both producing and engineering. Eddie Rabin who is a cousin of Tiny Tim (wow!) has been recording with Jimmy Horowitz who has also been producing Dorris Henderson's *Election*. Phil Dunne was again the man responsible for the engineering on these sessions.

Birching

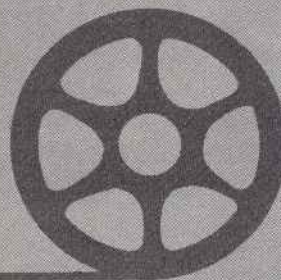
Beat Instrumental's Player Of The Month for April, Gordon Giltrap, has been recording an album at **De Lane Lea**. He was produced by Derek Lawrence and the engineer was Martin Birch. *Rock Workshop* have also been there completing an album with producer Fritz Fryer. Fritz has been responsible for the first album being recorded by *Stackridge* along with Martin Birch as engineer. *Deep Purple* used Martin as engineer on their

recent LP tracks but relied on their own talents as producers. *Skid Row* have been in to record their new single with producer Clifford Davis —Martin Birch again taking the engineering credits.

Singles and jingles

May Blitz have been recording at **AIR Studios**. Sessions were produced there by John Anthony and the engineering was by Dave Harries. Slightly less heavy: *Annie Farrow* has been producing jingles for *Alpine Lager*, *Esso* and *Lyons Bakeries* with engineer Jack Clegg. Slightly less fat: *Twiggy* has been recording a single with producer Roger Cook, Jack Clegg again being the engineer responsible. The *Hollies* have been at work on a new album with Ron Richards producing and John Punter engineering. Ex-*Blodwyn Piglet* *Mick Abrahams* has also been at work album-wise with producer Chris Thomas and engineer John Punter.

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MIKING

Dear Sir,

In your Editorial last month you mentioned a new trend whereby groups dispense with large amplification 'stacks' and run the whole sound via an enlarged PA system. Could you explain this more fully, and what are the advantages?

S. H. T. BAINWRIGHT,
Welwyn Garden City,
Herts.

• Each musician has an individual amp – say, 30 watts – just large enough to act as an onstage monitor. This is miked up via a large mixer into a comprehensive slaved PA system. Speakers are added or discarded as the venue requires. The obvious advantages are flexibility and control of the sound.

CLAWHAMMER

Dear Beat,

I am thinking of taking up guitar and would like to know the respective differences between plectrum-style playing and

'clawhammer' or fingerstyle playing. Can you help me?

R. D. INCE,
St. Michaels
BFPO 29

• Basically, the differences are these: it is technically impossible to play more than one note simultaneously with a plectrum. If you strike a chord fast enough, what you hear is an *illusion* of simultaneous notes. Apart from that, fingerstyle or classical playing is more suited to Spanish or Jumbo guitars than to solids or cello models.

FALL GUY

Dear Sir,

I have a Hammond L100 organ and I find I am always breaking the keys, which are exposed to every knock without protection. Because of this I want to fit a fall top to the organ. Can this be done, and how much will it cost?

T. BURGESS,
Bradford-On-Avon

• Why bother? You could fit a strip of wood about 3" thick along the lower edge

of the keyboard to act as a buffer. It would probably be just as effective, and a lot cheaper.

DANISH BLUES

Dear sir,

I am at the moment trying to arrange some Continental work for my band. I am forced to do this myself, as our agent seems worse than useless in this respect.

We have an L.P. due for release in Europe and Scandinavia, so it is important for us to get some work abroad.

Can you tell me where I may be able to obtain a list of European and Scandinavian agencies or tour promoters? Any suggestions that could help us would be very welcome.

STUART BROOKS
High Street,
Barnet,

• Kemp's Music And Recording Industry Year Book, has comprehensive sections on each Continental country – including Scandinavia – in respect of Agents and Management. The price is £3.00 paperback from 299-301 Gray's Inn Road.

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STUDIO SPOTLIGHT

ADVISION STUDIOS

In 1969, Advision Sound Studios moved from Bond Street to Gosfield Street, just round the corner from Broadcasting House. The interior of their new premises was torn apart, and the long process of designing and constructing a modern studio set-up began. Top priority was given to getting the main studio working. Since then many other features have been completed, and the facilities now offered by Advision are very comprehensive.

Skill

Recording engineers at the studios are Roger Cameron (Studio Director), Eddie Offord and Martin Rushent. Film dubbing is carried out by Andy Whetstone and Graham Middleton. The fact that so many top artists and production companies use Advision is sufficient indication of the skill of the staff and the quality of the equipment. Among their clients are not only many leading pop groups (such as Emerson, Lake & Palmer and Yes) and film production companies but also international 'single' stars like Shirley Bassey, Petula Clark and Cliff Richards.

The main studio measures about 45 ft x 35 ft. and can hold 60 musicians quite com-

fortably. Microphones used here are mostly Neumanns or AKG's, and they can be plugged into any of three panels around the studio, each panel containing 24 sockets, and eight power supplies for use with capacitor microphones. Studio loudspeakers and headphone feeds also appear on these panels. Most studios have one separation booth, but Advision have two, and they score again by having a larger-than-average control room, with ample comfortable seating. The layout allows musicians and their friends to use the control room without getting in the way of the engineers equipment and at one stage during a recent session, there were 12 in the room, including three eating a rather elaborate Chinese meal. The desk, designed by Dag Felner and built by studio staff, has 22 inputs and 16 outputs, with comprehensive equalising, mixing, and monitoring controls. For limiting there are units by Audio and Design, Pye and Specta Sonics, while for echo, EMT plates are used. The patch-board is unusual in that five pin Toukel sockets are used, 110 in all. To insert a piece of apparatus into a channel, just one connecting lead is required, this carrying both



Main control room desk



Reduction room

the input and the output signals of the auxiliary equipment. P.P.M.'s are used to look at the main signals, and V.U. meters for the echo send lines. The aural monitoring system is extremely good, consisting of Radford amplifiers feeding three massive wall mounted speakers, and a pair of floor-standing J. B. Lansing Monitors, the engineer being able to route the various channels to whichever speakers he chooses. Adjacent to the control room is a machine room equipped with Scully recorders, from 16-track down to mono, and 18 Dolby A361 noise reduction units.

Recent completion

The most recent facility to be completed at Advision is their spacious Studio Two with a control room of 30ft. x 20ft. (even larger than the main studio). The desk, by Neve, has 16 inputs and 4 outputs, with provision for reducing multitrack tapes down to mono, stereo, or quadraphonic. The main meters here are large P.P.M. light meters, made by N.T.P. These give useful readings over a very wide dynamic range, unlike V.U. meters which hardly move at all on low level signals. By pressing a button on the meter panel, extra gain is inserted, allow-

ing the meters to be used to read the noise output of the desk. Foldback and echo send levels can be checked on a single switchable V.U. meter. Four J.B.L. monitor speakers are used, à /a quadraphonic. At the back of the room are the tape machines, again by Scully (16-track down to mono) plus another 18 Dolby noise reduction units. As in the main control room, seating accommodation is luxurious and abundant, and the decor pleasant. The adjacent studio, about 15 ft. x 10 ft., is big enough to hold a small group, but is mainly intended for adding vocal to backing tracks. All the reduction sessions of numbers recorded in Studio 1 will take place in Studio 2.

Near Studio 2 is Advision's Electronic Music Studio, containing a Moog Synthesizer and a multitrack Scully recorder. Setting up the Synthesizer is a complicated task if the full capabilities of the device are to be exploited. Anyone who wants to become an expert on the Moog needs to practise regularly, just as when learning to play any conventional instrument. Besides having to master the keyboard and the continuous ribbon board used to play the Synthesizer, the musician has also to

THE INCREDIBLE QUIET MACHINE

Like most major studios, Advision make use of the Dolby system to ensure that their tape recordings have a very low level of background noise. The main problem is the hiss introduced by the tape, and the narrower the recorded tracks, the greater the problem. Recording a single track on a quarter inch tape is easy, but on a multitrack machine, each track is very narrow, and tape hiss is noticeable on quiet passages. The solution is to increase the level at which the quiet sounds are recorded so that they are appreciably louder than the hiss. This can be done in number a of ways.

Distortion

If we simply increase the recording level, then the loud passages will be distorted — there is a limit to the signal level that the tape will accept. To get around this, some noise reduction units compress the high peaks, reducing them to a level that can be recorded without overloading the tape. Unfortunately, such systems have certain technical disadvantages, including the production of noticeable distortion of their own.

The Dolby Type 'A' system has

no unpleasant side effects. Prior to recording, the Dolby boosts the low-level signals, but leaves the medium and high-level signals unaffected. Thus the quiet sounds are recorded at a higher level than normal without any risk of distortion on the loud passages. If the 'Dolbied' tape is played back through a normal system, the tape hiss will be exactly the same as always, but the quieter material will be louder than normal. The hiss therefore no longer mars the quiet passages, but as there is now a smaller range between the loudest and softest sounds on the tape, the recording lacks vitality. To restore the original 'dynamic range', the tape must be played back through a Dolby unit switched so that it *reduces* low level sounds. In this way, the quiet passages, previously boosted, are now put back to normal. Since the Dolby system cannot distinguish between wanted low-level recorded sounds and unwanted low-level noise, it reduces both at once. Thus on playback, any noise which crept in during the recording process is reduced, and in practice, the reduction is 10 to 15 dB. The most noticeable effect is on tape hiss, which is rendered inaudible at normal listening levels, but any other noise produced by the recording system is similarly reduced. The Dolby therefore allows a noise-free recording to be made, and since the system acts only on the very low-level part of the signal, any distortion it introduces is too small to notice.

Quality

By making full use of the Dolby system, Advision are able to produce recordings of the highest quality, and thus maintain their position among the top London studios.



Dubbing theatre



The Dolby A301 Unit

learn how to interconnect the various voltage-controlled oscillators, voltage controlled amplifiers, and other modules. Without any understanding of the underlying theory of musical waveforms, attack and decay curves, and harmonics, he is not likely to progress very far, although he may still obtain some interesting sounds when experimenting with various combinations of units. For these reasons, Advision have a specialist named Mike Vickers available to programme the Synthesizer for clients.

Cutting

Next to the Electronic Music Studio is the disc cutting room. Advision are limited to mono cutting equipment at the moment, but there are plans for changing to stereo in the future. Their present cutter is Lyrec-Ortofon.

Filming

Besides dealing with all the aspects of tape recording, the company have extensive film facilities. The main studio has a film screen and footage counters, and there is a projection room for 35 mm. or 16 mm. located above the control room. Recordings synchronised to film can be made on 35 mm. or 16 mm. magnetic recorders housed in the nearby machine room. Advision can also deal with magnetic tape transfers, 35 mm., 17.5 mm., or 16 mm., and 35 mm. optical transfers, for which a

Westrex recorder is used.

Other facilities include a fully-equipped 35 mm. and 16 mm. film dubbing theatre. This contains a neat mixing desk designed and built by Eddie Veale. It has 14 inputs and four outputs, the latter being monitored by V.U. meters. These have been installed because the engineers who use the desk prefer V.U.'s to P.P.M.'s, and it is well known that engineers reared on one type of meter don't like the other very much. There are eight 35 mm. or (five 16 mm.) replay machines plus two 35/16 mm. recorders. Other equipment in this area includes a commentator's booth, and two turntables for playing in effects.

Charges

The charges at Advision are about normal for this standard of studio. Recording in the main studio costs £32 per hour for 16-track and £35 recording to picture. All work in Studio 2 is priced at £25 per hour except for 16-track (£28). Tape editing is £10 per hour. The Electronic Music Studio including an eight track recorder can be hired for £25 per hour, although the Moog Synthesizer, when used in conjunction with other studio facilities is only an additional £12 per hour. Bearing in mind that this instrument, complete with sequencer unit, costs almost £6,000, these hire fees seem very reasonable.

Why YES use ADVISION



The excellent musical reputation which Yes so justly deserve is mainly due to their constant striving for perfection, both on stage and in the studio. Eddie Offord, Advision engineer, plays a large part in perfecting Yes' recorded work. Yes' bassman, Chris Squire, says of Eddie and Advision: 'We wouldn't do anything without Eddie now, not after his invaluable help on *The Yes Album*. In fact, you could almost say it was a joint venture between us.'

Alternatives

'We would sometimes make suggestions and he would say whether or not they were possible. Quite often he would come up with an alternative idea . . . from his vast technical know-how!'

Nevertheless, no matter how clever the engineer, good sound quality cannot be obtained without careful studio design and layout. 'The planning at Advision has been well done,' says Chris, 'especially the position of the studio in relation to the control room and, more important, the size. The ceiling is very high. This, along with the large studio area, gives it a good

live sound' — which Yes prefer. 'Most other studios that we have tried give a deader quality. Larger studios give out a much better vocal and organ sound.'

Resident Moog

Advision offers Yes — and other groups — all the facilities of a main studio, along with a resident Moog and a little black box which is used for phasing. Not only these technical bits, either, the personal element plays a large part in the production of today's creative albums. Yes feel that a good working relationship with the studio team is important.

'When we book the studio, we start in the late afternoon and we usually carry on through till the early hours of the morning. There have been a few times we have stayed until 6 or 7 o'clock. The engineers don't mind; they get into things as much as we do.'

Yes are responsible for the production of their last album and will also be producing their next, due in a couple of months. They have learned a great deal about production from working at Advision, and now feel capable as producers in their own right.

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STUDER-EMT-NEUMAN would like to congratulate
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Who... do... you... think you are? ... went the riff of Caravan's highest rising single. Pye Hastings of the guitars reclines in a comfortable office chair only a desk-top away from me and tries to formulate an answer to his own question. 'I myself am not trying to be anything other than just a songwriter doing gigs ... because I like playing songs. I like the applause. ... Ego thing, obviously, I would think.' He leans slowly forward to stub out a cigarette. His fine-featured face and waving hair give him a renaissance-like appearance, refreshing to see in the world of motorway-meal complexions and amphetamine eyeballs. He is married and still lives in the homeland of Canterbury where Wildeflowers bloom and die shedding their seeds into Soft Machines and Caravans. 'I shall always write because it's just what's in the air what's coming out. I want to write. I want to write songs all the time.' He considers himself as primarily a songwriter rather than a musician or group player. 'The words I find very hard,' he confesses, 'very hard indeed. All of us in the group do, really.' We talk over other things to find out who he thinks he is.

We discuss early experimental days when Caravan took to using electronics on stage. An Albert Hall gig is recalled when a pre-recorded tape of jet engines roaring towards take-off jammed in mid flight. An audience placed in such a situation of confusion is a delight to the eye of Pye. 'I absolutely love confusion,' he says. 'Confusion is the ultimate to me ... as far as control of people goes. As far as what you are projecting to people.' With wild

CARAVAN ON THE ROAD



visions of rock'n rolling Hitlers and mass hysteria breaking out in the midst of our nice gentle pop world, I pursued the line of thought. 'Everybody expects you to do a certain thing and, if you can completely confuse them — get them completely offguard, it's a very good thing, I think.' Then Mr. Hastings reflected a little and with a hint of repentance in his voice and good British common sense at his command he added: 'Well, I wouldn't say it's a very good thing ... but I get extreme pleasure out of doing it.' Naughty Mr. Hastings.

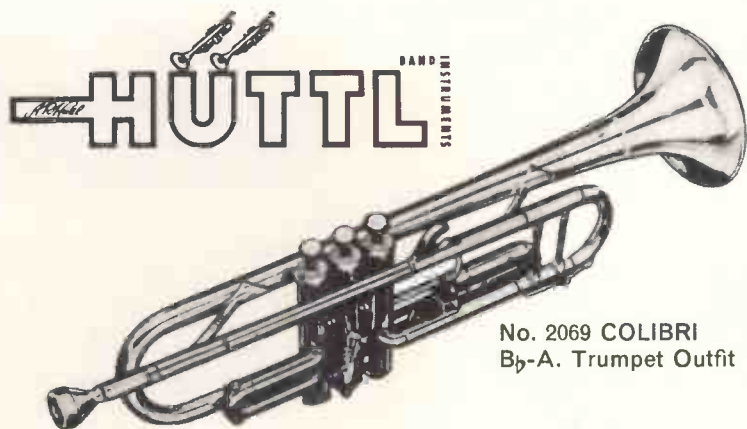
We discussed the cycles of

audience reaction which slowly revolves through the years from extreme adulation, idolisation and 'The Dance' to seriousness, intellectualisation and the seat. Pye remembers a gig in Ireland where everyone was duly invited to 'dance to Caravan' and even the grating Irish failed to synchronise their bodies to the rhythms of the group from Canterbury. 'I think it's bound to go back to that in the end,' he remarked. In the old days everybody wanted to go out and dance with their bird, — to go out and have a good time. Now there's a very stagnant thing about. Everyone comes and sits and

hardly anyone talks to anyone except if they know them already. There's hardly any of the old thing of 'going and picking up a bird'. I think it's bound to go back to more of an entertainment, dancing, sort of thing.'

Whatever the audience reaction the future of Caravan itself is to include a round-Britain tour to promote their new album *In The Land Of Grey And Pink* and individual songwriting projects among the group members. Pye explains: 'Our bass player Richard Sinclair and myself have been asked by a producer to collect up all the songs we've got — because we've all got lots of songs that we don't use with Caravan — and he wants us to put them all down for other bands to use. So, we'll be branching out individually into our own sort of thing — but it's definitely not going to harm the relationship of the band.'

Drummer Richard Coughlan remains virtually silent throughout the interview. 'Does he do big drum solos?' I ask. 'He does little drum solos,' smiles spokesman Pye. Then Richard himself adds: 'I suppose it's alright to hear from a superstar drummer but when you get the support group from round the corner bashing away for ten minutes, I don't really see the point of it.' Yeah!! Apparently Premier considered Richard talented enough to bash away for ten minutes or more because they presented him with a drum set 'on the house' recently. 'It happened at a gig,' remembers Coughlan. 'They just turned up', he explains. 'I wish someone would do that to me with a Gibson guitar,' Pye added somewhat wistfully — 'a double-neck Gibson.' S.T.



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AGONY ROCK

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JOHN Lennon is afraid and still aches for his mummy, James Taylor has seen fire, rain and mental homes, Neil Young is helpless and Steve Stills wants to die. How do I know—because I'm a close friend? No. Interviews and friendships are no longer needed. The latest brand of superstardom comes from shunning the press and singing your personal psychiatric history on an LP. The rewards are high. You get a home in Beverly Hills, you get to go out with Joni Mitchell (excepting Lennon) and you just happen to drop in when everyone else is recording their latest agonies—thereby getting your name printed on their album covers.

The history of this school of songwriting can be traced back to (obviously) Bob Dylan who contained pain in both his voice and his lyrics. However, to gain a perspective of the pattern of events which have brought us to pain it is necessary to rewind the film too far.

1967 was a very 'hopeful' year and the air was saturated with optimism. It was believed that all you needed was love and maybe a few 'chemical substances'. The Monterey Festival held in California showered the world with groups and singers who would remain in office for the next few years as 'heads' of state. Big Brother, Jefferson Airplane, the Who, Country Joe, Hendrix, and Ravi Shankar among others. Scott McKenzie was there telling

everyone 'There's a whole generation' with a new explanation. Three years later Woodstock—the grandson of Monterey—was filmed, recorded, printed and made into an international anthem for optimism and hope in a meaningless, messed-up world.

Then all of a sudden things began to fall apart a little. The streets of San Francisco were reported by reliable sources to be jungles of burnt out human animals. Brian Jones died—the first white pop star for almost ten years. Then there was the infamous Altamont killing—performed within yards of Mick 'Sympathy For The Devil' Jagger. This incident was merely the highest wave of unrest visible but was used as a prototype by the press to balance out the utopian idealism of Woodstock.

Jimi Hendrix who symbolised so much of the freedom and hope gradually seemed to find that complete freedom was too big to settle down in and began searching for some walls within which to function. His stage shows lost all order and his music likewise journeyed into a world of electronic sounds without musical structure. 'Do I seem free?' he declared towards the end. 'If I seem free it's because I'm always running.' Somehow he stopped running one morning and, almost as if it was out of respect for him or an obedience to follow right to the end, his wild white woman counterpart Janis Joplin also stopped running.



Stills: Helplessly hoping

Jimi's last big gig was at the Isle of Wight Festival about which the organisers said 'The spirit of defiance against convention which created this festival has eventually killed it.' The hunger for new freedom had made

people destroy the structure within which they could have been free. 'Confusion has its cost' sings Steve Stills. Of the Monterey heroes, Janis Joplin, Al Wilson, Otis Redding and Jimi Hendrix were now dead.



'Feel your own pain'

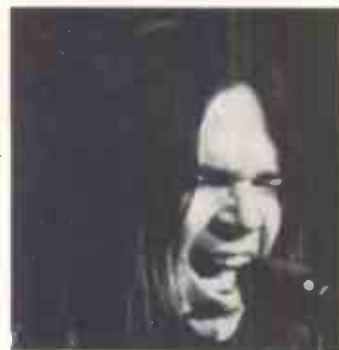
Some of the poor people who have existed all the way down the hill from utopia to oblivion are Messrs. Lennon, Young, Stills and Taylor. It's the distance between *All You Need Is Love* to 'The dream is over/yesterday I was the dreamweaver/but now I'm reborn' measured in LPs. All the love couldn't even keep Lennon and McCartney together.

When the Beatles were intact they had taken an interest in a tall skinny American called James Taylor. He had left New York with 'sweet dreams and flying machines/in pieces on the floor' and had come to England in the proverbial search for fame. A true child of our generation, he's ingested just about every fashionable chemical around and in *Fire And Rain* he catalogues his pain. The opening verse tells of a girlfriend who had died unknown to him the news only reaching him six months later 'Just yesterday morning/they let me know you were gone' he sings. The second verse tells of the painful process of kicking heroin and is reminiscent of Lennon's first pain song *Cold Turkey*—'Won't you look down upon me Jesus/you gotta help me make a stand/you've just got to see me through another day'. It is interesting to note that both Lennon and Taylor call on the Supreme Being when experiencing this agonising period 'I'll be a good boy/ if you just let me get out of this hell' promises John. The

last verse returns to his stay in the mental home which is also the theme of *Knocking Around The Zoo* on his Apple album.

James Taylor: the boy whose parents made it their policy to protect him with money from the bitterness of the big outside world. James Taylor—front page of *Time* magazine, all the fame he needs and the whole world a giant psychiatrist sitting there listening to his pain. 'I'm wondering if where I've been is worth the things I've been through' he sings to the tune of American cash registers.

When Lennon was young 'The hero was never hung/ always got away' now he himself is a hero he has found that he hasn't 'got away'—'People say we got it made/don't you know we're so afraid?' Previous attempts at 'always playing a part' have failed for him. So far he has come on dressed as a crusader for Love, a mystic, a clean cut Liverpool lad, a goon, a philosopher, a psychedelic evangelist, an author, leader of the avant garde, sculpture, artist, film maker, peace freak, film star, poet, psychotherapy student, and latterly as just John. 'I was the walrus/but now I'm John' he sings in *God* and that is where he's at (as they say) in May, 1971.



Oh lonesome Neil

When a man gives up his 'part' he is faced with reality and this is Lennon's whole aim since meeting psychotherapist Arthur Janov. Janov's theory is that all our neuroses are built on an original childhood neurosis developing from faults in the Mother-father-child relationship. He says that from this original neurosis the child begins to build up a set of

defences that create an 'un-reality'—(wishing for movie stardom/always always playing a part—Lennon). To lose the neuroses, Janov's patients are asked to relive the moments which caused the original state, allowing the defensive walls to crumble and therefore revealing the real self. 'Can't do you no harm/to feel your own pain' suggests Lennon, but I feel that even now he is guilty of 'dream-weaving'. In *Hold On* he advises 'When you're by yourself/and there's no-one else/you just tell yourself/to hold on'. I think that this is just as optimistic a leap as 'all you need is love/love is all you need'.



'Tell yourself to hold on'

Stills seems to suffer from a bad case of broken relationships. 'Can I tell it like it is?' he pleads. 'Help me I'm sufferin. Listen to me baby—Help me I'm dying'. When he's not 'helplessly hoping' he's to be found 'down on his knees/nobody left to please'. In a song to Judy Collins he speaks of the alienation he found in the pop business. 'It quite nearly killed me' he sings 'In the long run it will make you cry/make you crazy and old before your time.' His biggest question is posed at the end of *Four And Twenty*—'Night after sleepless night/I walk the floor/and want to know/why am I so alone?'

Neil Young seems to share the same problem. The only non-Young composition on *After the Gold Rush* was significantly *Oh Lonesome Me*. Young's pain is beautifully portrayed in his voice. His pain is to be found in the uncertainty of both life and human nature 'Finding that what you thought/was real is gone/and changing' and again—as with Stills—he is lonely.

By way of an answer Young suggests *Love* but he is wiser than most in admitting that it can be both a healer (you can free me/all in the way you smile) and a destroyer (Yes, only love can break your heart).

Why do these men sing about their pain? I believe that there are two reasons. The first of these is that individual man wants to exert his significance in an overpopulated and machine-orientated world. As James Taylor's brother Liv says 'As you grow up into the real world, you suddenly realise that you're not special and you say to yourself. Jesus, I must be nothin'. So you start looking for ways to prove to everyone that you are special. This same idea is parenthesised by Lennon in *Working Class Hero*. 'As soon as you're born they make you feel small/till the pain is so big you feel nothing at all/yes, a working class hero is something to be./If you want to be a hero just follow me.'

Secondly I feel that heroes are now realising their humanity and fallibility after being raised to almost God-status. 'I was the walrus,' sings Lennon, 'but now I'm John/and so dear friends/you just have to carry on'. To be looked upon as a spiritual leader when your own problems are laying thick on the ground must be a frightening experience. It became necessary for the superstars to tell us they cried and lied, had hang ups and hang downs.



'Why am I so alone?'

The success of the music has been basically because it is excellent poetry set to excellent music. This is its greatest appeal but another reason would be that pain balances out ecstasy in a total picture of the world as it is

and contemporary music needs to present this *total* picture. There is a moon in June to sing of but sometimes the clouds obscure it and we need to sing of both.

Others may enjoy it because it gives them the feeling of having a sneaky look into someone's personal diary while for a large percentage it is merely a mirror of their own pains. A certain amount of security can be felt by finding someone else with the same pain as yourself.

As LPs and cassettes threaten to make the book redundant we must expect our autobiographies and interviews to be sung to us even more in the future. My only desire is that in view of the commerciality of decadence, pain, insanity and violence, we won't forget to allocate a generous portion of our song-writing quota to the proverbial 'good things in life': beauty, ecstasy, rationality and gentleness.

S.T.



Lennon: 'Don't you know we're so afraid?'

PROFILE

CAT STEVENS



The trouble with Cat Stevens is that he was exposed to the public at too tender an age. On seeing the subject of this profile, your mind probably reound a few reels to pictures of a clean-shaven seventeen-year-old singing of his love for dogs on *Top Of The Pops*. If you think that he's still back there being a fifteen year old's vision of a pop star — take a listen to his latest album *Tea For The Tillerman*. I believe it really puts him in the class of Neil

Young and James Taylor—if indeed such a 'class' exists any more.

I'm in no way diminishing the superb talents of the two Americans. Cat Stevens is a writer of lyrics which are really sensitive to the world we live in and he sets them to excellent musical scores. As I have just said, his main problem is not being accepted for what he is, is that he's still looked upon for what he was. This same problem has affected The Faces for instance. The small

blessing that has been gained by both Cat and The Faces is in that America has received them with open arms not having had their opinions defiled by premature exposure of the artist's teenage years.

Cat was born and raised only an arrow shot from Piccadilly Circus above his father's restaurant. Growing up in the centre of one of the world's biggest cities has had its effects on both Cat and his writing.

"I think that the city has given me a love of simplicity"

Cat told us. "There's been no simplicity in my life so that's what I aim at — simplifying everything to what I really need. I have the same attitude towards my lyrics."

One of the reasons that Cat began writing his songs was precisely to obtain this picture of himself. He had first attempted to gain it in visual art attending art college for a year but it was here that he obtained his introduction to the music of Leadbelly and fortook his brush for a guitar. "There's an old saying" he says "that the artist very often paints himself in his work. Maybe he paints something about himself that he doesn't like and wants to become more aware of it so that he can rectify it. It's the same with me. I write these songs to reflect myself so that I can watch myself as I go along. Otherwise I have no reflection."

Since Cat's enforced absence from the public eye due to an attack of TB he has reflected his changes on *Mona Bone Jakon* and *Tea For The Tillerman*. He is currently recording his third post-accident album and from the studio tracks I heard it seems to be further confirmation that Cat Stevens is one of the most talented contemporary song-writers now recording — perhaps the first to come out of that square mile of actual London. A true city child educated with the rhythms of the traffic and the lyrics of neon advertising mingled with cafe conversation.

'All the times that I've cried keeping all the things I knew inside' he sings in *Father And Son* '... it's hard, but it's harder to ignore it.'



GUESS WHO



THE Who are one of those groups that are not easily labelled. There exists no comfortable slot to put them in, no convenient section of an LP collection into which to slide their records. Somehow, the Who have managed to appeal, both musically and visually, to the Undergroundies, while simultaneously retaining the huge following they started to build back in the days of High Numbers, Pop Art, broken Rickenbackers, smoke bombs and *My Generation*.

No easy task this. Many worthy outfits have attempted and failed that same dreadful gap (Humble Pie were created for this very purpose and look what didn't happen to them). The acclaim of the multitudes is normally the kiss of death as far as the Underground is concerned but, somehow, the Who have pulled it off.

How?

There are many reasons: their music, which is strange, wild and original; their image, which is strange and wild and . . . er, original, and their visual act, which is . . . well, we've all seen the Who at one time or another. There are also other less obvious reasons for the Who's successful schizophrenia. They have, for a start, managed to remain together for what must be something like a world record. 'I've been playing with Pete Townshend since I was 12,' says John Entwistle. 'He was playing banjo then'—and that, more or less, sums it up.

After all, the Who have had their share of well-publicised personality differences. But there has never been a single personnel change, alteration or augmentation. Who, for example, could have replaced

Townshend (who on his tod has always epitomised where the Who are at)? And Keith Moon, the most acrobatic batterer in the business? Ex-Mod king Daltrey and stone-faced Entwistle would both have been equally hard to replace—Roger because of his perfected stage technique (the Roy Rogers of the microphone), and John because of his role as the pokerfaced pivot. This is some heavy collective image, and any breakup might have ruined it. However, no split occurred, the Who are still together and still going strong.

But it took a long time. 'First we went over with Cream,' says Entwistle dispassionately. 'They made it big, and stayed over there. We came home. Then we went over again with Hendrix to do the Monterey Pop Festival. He made it big, and stayed. We came home again. We just kept plugging on till we made it in our own right.'

The Who plugged on, and along came *Tommy*, about which much has been said. The initial impact of the

Townshend Opera was followed by Woodstock, about which even more has been said. But who can forget their magnificent set, with Daltrey doing a Geronimo, Townshend doing a Boilermakers' Union, Moon doing his nut and Entwistle, as ever, doing nothing at all—except to croak the occasional line *like tuh help yuh son but you too young to vote*—by way of contrast.

Tommy

Tommy was the great High Number of the Who's existence—justifying everything they have ever performed in a single musical work. It was *Tommy* which really brought the Who within the narrow orbit of the Trendies, as well as prompting a fresh approach from the Media (who had previously concentrated only on the destructive aspects of the Who's act), and from the record-buying public at large. *Tommy* sold millions (the gold discs are hung in Entwistle's room opposite a suit of armour) and Ralph J.

Gleason, *San Francisco Chronicle* and *Rolling Stone* columnist, was kind enough to say some nice things in his sincere—if slightly overdone—way. The Who had arrived.

Then there was a bit of a void. *Tommy* was starting to wear thin, and Music Papers did articles with headlines like 'When are the Who going to drop *Tommy*?' It was not as easy as it looked, because parts of *Tommy*, like *My Generation* at an earlier stage, had become so closely associated with the Who's act that they were virtually impossible to drop. To this day, *See Me Feel Me* and *Pinball Wizard* survive, along with *My Generation*, in the Who's act.

The void was filled—temporarily at least—by a follow-up album *Live At Leeds*. This LP, encompassing a complete Who stage show (including the above numbers) was produced to keep the Who before the public eye while a new creation was evolved to replace *Tommy*. *Live At Leeds* was an excellent album, with a highly original packaging

idea, and it sold very well indeed.

But it didn't replace *Tommy*. 'Pete's working on a new thing now,' says Entwistle. The New Thing turns out to be a film—shape and form as yet unknown. 'Rather than think up a film and write the music around it, we're writing the music and working a film around it afterwards.'

In the meantime, while the Who's composer gets a new thing together, what are the other members doing? 'Roger's into Pollution,' says Entwistle, looking amused. 'He's going on about buying a farm with ploughed fields and horses.' (Entwistle later explained that the members of the group see each socially 'only about twice a year'). Keith Moon is engaged in looning—did he ever do anything else?—about Town, jamming, boozing and gener-





ally havin' himself one helluva time. Good on him. And John?

'I've got an album coming out,' says Entwistle, looking more enthusiastic. He named the numbers: *What Are We Doing Here* (title track), *Heaven And Hell*, *My Size*, *Pick Me Up*, *What Kind Of People Are They?*, *You're Mine*, *Number 29* and *I Believe In Everything*. The album was recorded with amazing speed at Trident—'The drummer (Jerry Shirley) had to go back to the States and we only had five days to get all the backing tracks down. We did it, starting at 12 and working through to six in the morning. Then there was another ten days or so in putting down the other tracks; add a week for mixing and we had an album in three weeks or so.' Also on *What Are We Doing Here* is a remarkably Townshend-esque

guitarist called Cyrano, 'and all the rest is me'. The Rest includes bass, keyboards and various brass instruments (Entwistle is an experienced brassman).

Frustration

John had previously only done one or two things on Who albums. Why the sudden burst of productivity? The answer has echoes of George Harrison's dilemma. 'I was getting a bit frustrated. I would write three or four numbers for each album, but only about two would get accepted. I needed an outlet.' John's previous best-known piece was *Boris The Spider* which, although amusing, was hardly deathless prose. The frustration was understandable, but John appears pleased with the new album, which is supposed to be released fairly soon. 'There are always things



you'd like to change,' he says, 'but on the whole I'm quite pleased with it.' Seated between the Armour and one of the Gold Discs, we listened to *I Believe In Everything*, which is to be released as a single. It should do very well, assuming it gets the airplay.

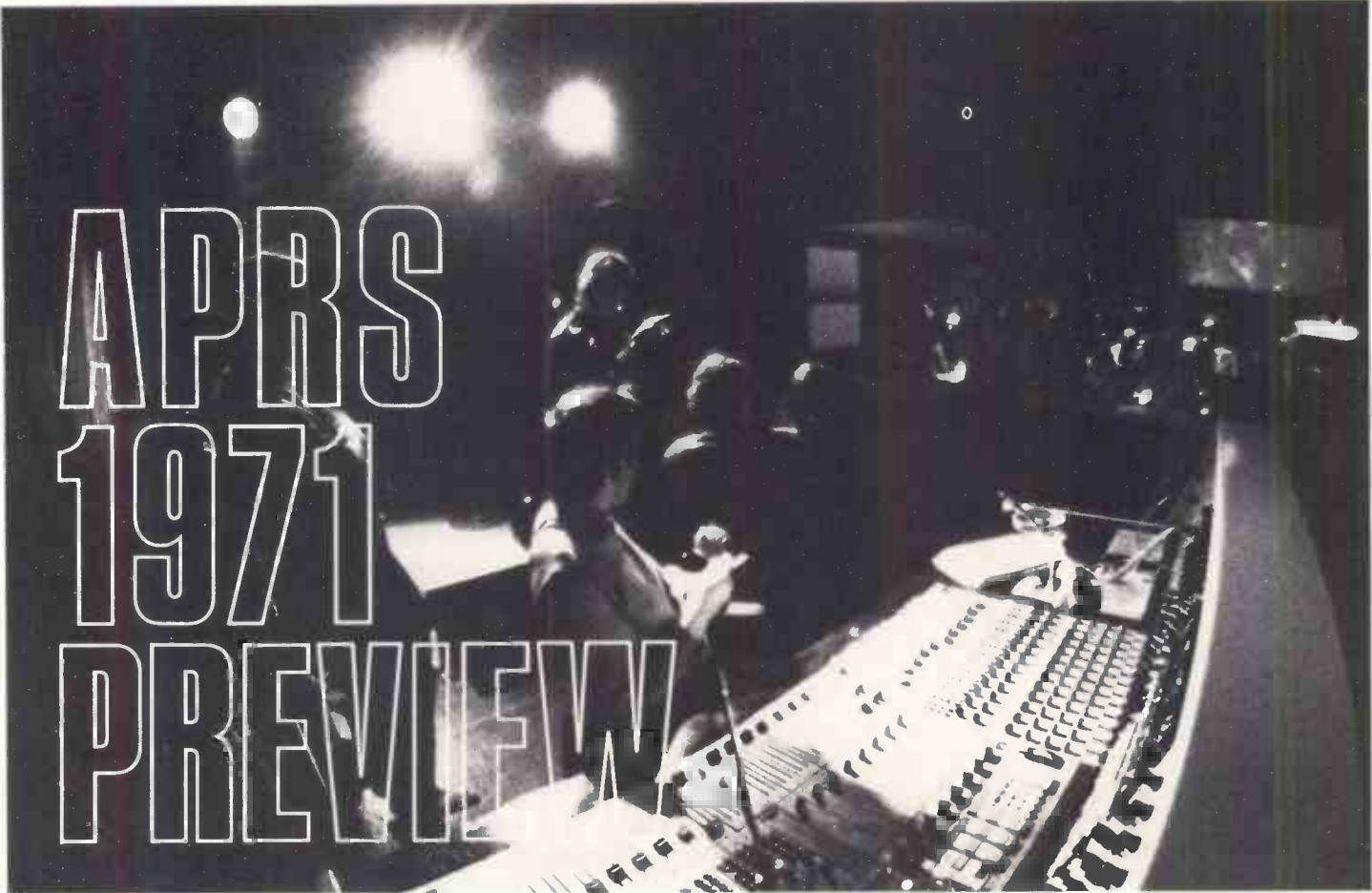
One of the Who's great points has been their ability to withstand any attempt to understand them. They never fail to surprise; 'people think of us as "The Who; what are they going to do next"?' says Entwistle. And, in truth, it often seems as if they don't know themselves. A single is scheduled for release—when it can be chosen from a short list of three possibilities. The film we have already mentioned. The various independent activities of the group have also been discussed. Where do we go from here?

It all seems to depend on Townshend. The central

charismatic figure of the Who holds all the keys to the group as a musical entity. At the



moment, he's locked up in his Twickenham fortress, composing and writing. A film from the composer of *Tommy* will be worth seeing—and will be eagerly attended. Townshend has proved himself before—but will he come through a second time? Time will tell. In the meantime, the waiting goes on.



APRS 1971 PREVIEW

A B.I. SURVEY OF SOME OF THIS YEAR'S EXHIBITS

The Association of Professional Recording Studios is holding its fourth annual exhibition on Friday and Saturday, the 28th and 29th of May. The location for this most important show is the Royal Horticultural Hall, Westminster, and opening hours are from noon to nine on Friday, and from ten till seven on Saturday. The exhibition will be of great interest to the recording industry as it allows studio personnel to meet the equipment manufacturers, and talk over theoretical and operational technicalities. In theory at least, 'Joe Public' will not be admitted, tickets being restricted to people working in, or in some way connected with, the recording industry. Anyone interested in attending should apply to the Association's new secretary, Mr. W. Barrett, at: 3 Strathrae Gardens, Swiss Cottage, London, NW3 4PA.

Because this exhibition is the only one of its kind held in this country, it is a great pity that

more care was not taken when choosing the dates. A number of major manufacturers exhibiting until the Thursday at the television festival in Montreux, Switzerland would have liked at least a short interval between the two events. Unfortunately, by the time the APRS discovered this, it was too late to change the dates. Some manufacturers will therefore not be able to show all that they would like at the APRS exhibition, and Ampex have decided not to have a stand of their own, but will exhibit one or two products on the Dolby stand. In addition, it is Whitsun weekend, and some potential customers will be on holiday. However, in spite of these difficulties, it is likely that this year's exhibition will, like last year's, be of great benefit to the industry.

Many of our readers will be acquainted with the APRS, but for those still in the dark, here is a short history of the Association. Formed in 1947 by a number of

professional engineers including John Hale, Derek Faraday, Maurice Levy, and Lynton Fletcher, the APRS set out to improve standards and ethics in sound studios, and to help its members in any way it could. The Association expanded, becoming a limited company in 1951, since which time it has done some useful work as the industry's representative in negotiations with such bodies as the Board of Trade, Customs and Excise, the BBC, and the Mechanical-Copyright Protection Society. Although the APRS feels that all worthy studios should join them, a number still do not consider it worthwhile, among them such well-known names as AIR, De Lane Lea, Lansdowne and Morgan. On the other hand, many of the major studios *are* included in the list of members, for example: Advision, CBS, IBC and Marquee. The Association can be of particular benefit to the smaller studios who are most in need of

help. The highly experienced officers of the APRS can offer technical advice on most problems, and a lawyer is available to sort out any legal difficulties, such as those concerning copyright and contracts. The organisation of an annual exhibition is one of their most useful activities, and if, in the future, it is possible to provide exhibitors with facilities for demonstration as well as display, then it will be even better.

Given below are details of exhibits announced by some of the manufacturers at the show this year, but no one really knows what they might have up their sleeves. Last year, Dolby produced their single channel noise reduction unit, and John Alcock's large sleeve yielded Europe's first 24-track recorder, now obsolete, as Unitrack Ltd. folded in October last. No doubt this year's show will yield a few surprises too.



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A.P.R.S. PREVIEW

ACOUSTIC CONSULTANTS

*DESIGN, REBUILDING
& ADVICE*

Acoustic Consultants, established about a year and a half ago, can give advice on all problems connected with acoustics. Although not engaged in manufacturing, this company is hoping to display a range of acoustic materials of the type often used for treating studios. Literature on topics such as noise rating, reverberation time, etc., will be available to anyone interested, and in addition, various pieces of equipment used in connection with acoustic treatment will be shown.

Projects undertaken by Acoustic Consultants include the interior design of Lansdowne's recently refurbished studio, and the firm's representatives will be pleased to discuss the technicalities associated with this aspect of studio design.

A.E.G.

*STUDIO TAPE
RECORDERS*

A.E.G. (Telefunken) will be demonstrating their M28A Magnetophon studio tape recorder, one of the three models in the M28 range. Priced at £600, it operates at $3\frac{3}{4}$ and $7\frac{1}{2}$ i.p.s., has an interchangeable head assembly, solid state circuitry, input mixing facilities, and a VU meter. The Magnetophon is a particularly suitable machine for the professional mobile recording engineer as it is extremely compact and weighs only about 50 lb. The M28C, a broadcast quality version,

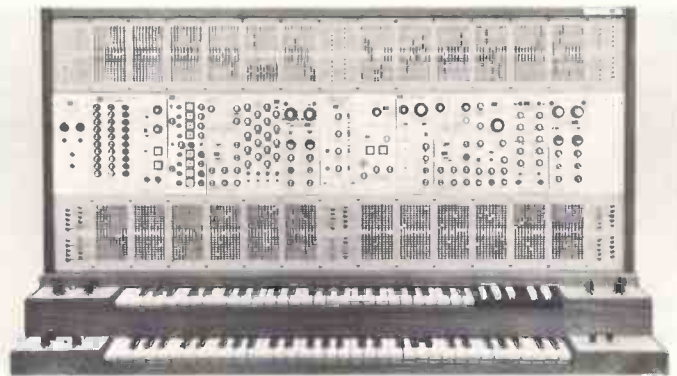
with speeds of $7\frac{1}{2}$ and 15 i.p.s. is also available, but will not be shown at this year's exhibition.

A.K.G.

*CONDENSER MIKES
& ACCESSORIES*

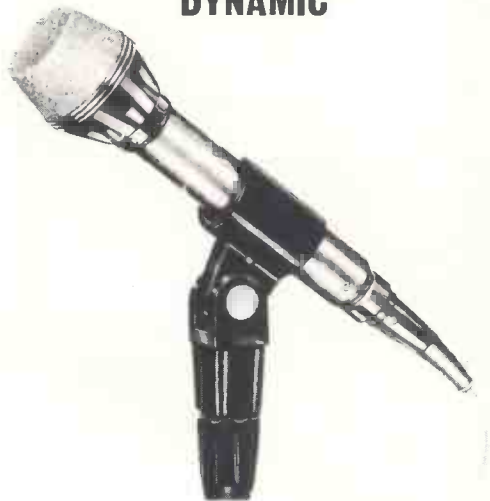
AKG Equipment's products on display will include their C451 F.E.T. condenser microphone which is in use at a number of television, film, and sound studios. There are numerous accessories for this micro-

phone — power units, capsules like the CK5 and CK6, and the CK9 gun attachment which gives an extremely directional sensitivity characteristic. Where an omnidirectional response is required, there is a new studio quality dynamic microphone, the D160. AKG will also show their very successful double system dynamic microphones, the D202 and D224, which contain separate units for high and low frequencies. These microphones have been widely used by engineers for a number of years.



ARP 2500 Modular Synthesizer

DYNAMIC

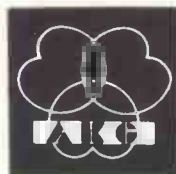


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Illustrated C451
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A.P.R.S. PREVIEW

AUDIO SYNTHESIZERS

ELECTRONIC MUSICAL SYNTHESIZERS

Audio Synthesizers will have just one product on their stand—the Freeman Synthesiser, a portable keyboard instrument. This has been specifically designed to produce a sound like that of the string section of

an orchestra. The synthesiser covers a range of five octaves and is a compact unit which can stand on its own legs, or on another instrument such as a piano or organ. It is fully polyphonic, and each individual note gives the sound of several strings, so that large orchestral arrangements can be simulated. Many groups are using string backing on some of their records, and this instrument should provide a convenient method of getting a similar sound when backing musicians are not available.

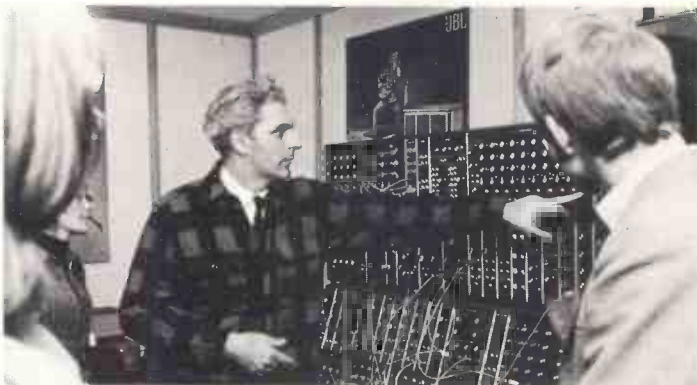
The output of the synthesiser can be injected directly into a studio desk, or fed to a power amplification system. Various controls allow adjustment of the signal, which can be varied from a sweeping Mantovani sound to a percussive harpsichord effect. The price of this orchestra-in-a-box is around £750.

BAUCH

MIKES, AMPS, FADERS SPEAKERS & ACCESSORIES

F. W. O. Bauch will be displaying a wide range of equipment by well known manufacturers. This includes a series of Neumann FET condenser microphones and accessories, the Teletronix 'levelling amplifier' type LA-3A, and the Albrecht MB41 magnetic film recorder. In addition, there will be a selection of Danner faders and microphone stands, Switchcraft audio connectors, and Universal Audio's type UA1176LN limiter, and UA963 digital metronome. The latter can provide 320 different tempo beats, and is intended for

use in producing film music scores. A number of new items will be making their debut—Weston VU meters, Seydel faders, Klein and Hammel's OZ loudspeakers, an electronic audio delay system by Gotham, Tonus ARP synthesisers, and 'Kepex' keyable programme expanders made by Allison Research. Besides eliminating objectional studio background noises and tape hiss, it is claimed that with this system, 'old noisy masters can be scrubbed clean', and that under certain conditions, echo can be removed from a tape (presumably without removing everything else). Studer's new items are the 189 mixing console and the A80 quarter inch stereo recorder. With such an interesting range of goods, the Bauch stand should certainly be one of this year's outstanding attractions.



Dr. Bob Moog with the full-size synthesizer

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New Generation of Synthesizers

Now available from F. W. O. Bauch Limited and demonstrated at APRS '71.

Electronic Sound By Tonus

THE ARP 2500 electronic synthesizer now available in the U.K., Ireland and Scandinavia through F. W. O. Bauch Ltd. of Boreham Wood, presents a completely new approach and dimension to the world of electronic music. Gone are the separate modules and units with the myriads of inter-linking cables. For here, in one neat attractive package are provided all the facilities currently available from existing systems, plus a host of exciting new functions and features certain to appeal to the serious musician and studio technician alike.

The control panel and keyboard form a natural complementary unit, with circuits and functions clearly displayed so that the operator has finger-tip control. A comprehensive manual supplied with each unit gives valuable information on the application and range of the various electronic modules, which can be selected or expanded by the user to suit individual requirements. New features include multi-voice keyboards, cordless patching and finger-adjustment selector slides. This latter facility provides simplified repeatability by simply noting the numbered positions any given sound can be reproduced at will—a feature enabling the 2500 to be used as the composing tool.

THE BASIC WORKS

The electronics are provided in module form and mounted on the control panel fascia. A Dual Noise/Random Voltage generator contains two separate white noise generators with pink noise and slow random outputs.

Output attenuators and on/off switches provide full output control, whilst jacks are located on the front panel to provide direct access to external equipment for special effects etc. Waveform shaping and tonal modulation is provided by a Multi-Mode Filter/Resonator module, and this is most useful in synthesizing instrumental timbres. A Keyboard Percussion feature enables the filter to be used as a tone source or resonator.

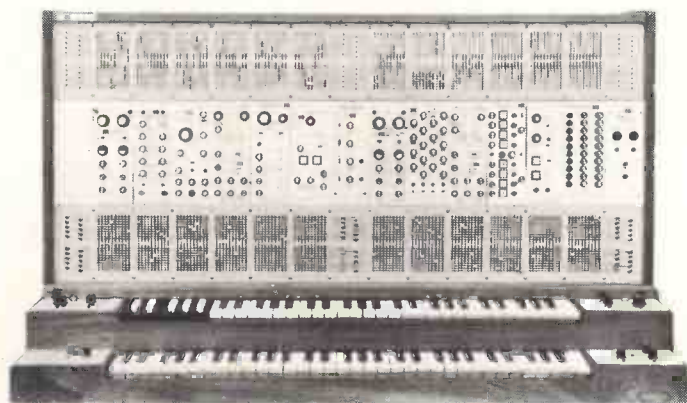
The Modulator/Amplifier is chiefly employed for developing textures rich in harmonics or overtones and accepts two audio input signals (A and B) in the range from d.c. to 20 kHz. By modulation processes output signals of A+B or A-B can be obtained, which when they are complex waves with harmonics means that sum and difference frequencies and fundamentals and harmonics are produced.

A compact and versatile Sequencer Module effectively controls the basic oscillators,

filters, amplifiers and envelope generators, and includes an internal clock for automatic sequencing of rhythmic structures. The clock can be turned off by external signals, and its rate controlled from external sources. Potentiometers provide three independently adjustable outputs for each step of the counter.

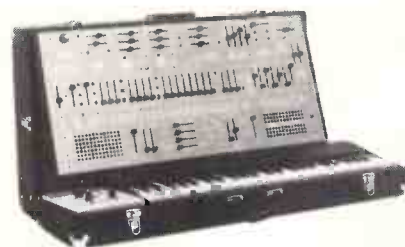
Other models permit not only the production of the basic sine, square, triangular, saw-tooth or pulse waveforms, but also include envelope generators and a sample and hold module for the production of discrete pitches in periodically related form—i.e. scales or arpeggio.

As with all synthesizers the difficulty is less to explain the technicalities than the method and range of application, which in the case of the 2500 is virtually limitless. As the musical teaching aid, the 'engine-house' for the sound studio or the Group Instrument, this synthesizer represents a true second generation concept. It is complete, simple and extremely versatile. An hour at the controls during one of the many demonstrations planned by Bauch throughout the year will convince readers of the range and fidelity of the system, which has already received wide acclaim since its introduction in the U.S.A.



Model 2500

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A.P.R.S. PREVIEW

CALREC

PRO MIKES, CAPSULES,
SPEAKERS & MIXERS

Calrec (Calder Recordings) will show their 1000 range of professional microphones which includes the CB 1000 amplifying microphone body, introduced this year. A number of detachable capsules are available with various responses including omnidirectional, cardioid, and bass roll-off cardioid. Calrec's studio microphones now have a satin-nickel finish, while their series 600 microphones have a durable, non-reflective, pearlescent chromium finish. Other features on the stand

will be the new 1MF monitor speakers, and a new range of audio mixers which are available in complete or modular form for a variety of applications. The standard mixers are designed around four or six channel circuitry, but the system is flexible, and allows customers' individual requirements to be met without difficulty. As well as manufacturing all this equipment, Calrec have their own studio, and are therefore in the advantageous position of being able to appreciate fully the practical problems faced by recording engineers.

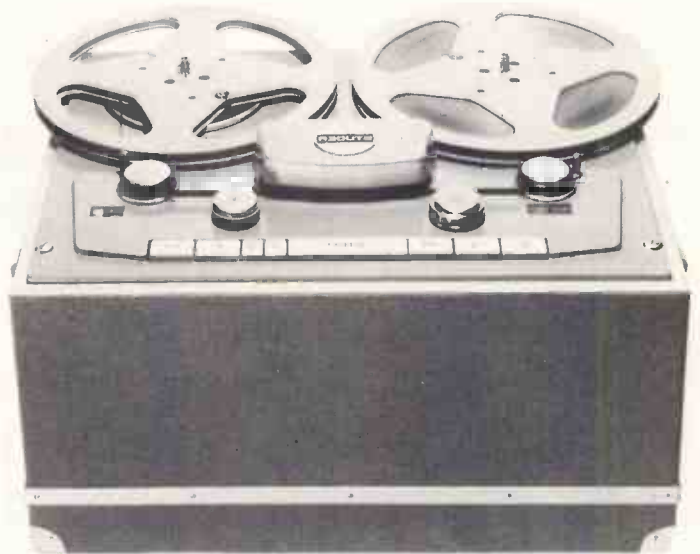
CARSTON

POWER
AMPLIFIERS

The main feature of the Carston Electronics stand will be the Crown International CX-844 four track quarter inch recorder, and various other Crown amplifiers will be there too. The new two channel D-150 can deliver 100 watts (r.m.s.) into each channel, and the compact D-40, which occu-

pies less than two inches of panel space in a 19 inch rack, provides up to 40 watts per channel. The DC-300, Crown's well proven high power amplifier, has two channels each rated at well over 300 watts r.m.s.

A new pre-amplifier and control unit, the IC 150, while primarily intended for use with the DC-300, is suitable for most other amplifiers. Carston's other exhibits include the Sharpe range of headphones.



The Studer A62, exhibited by Bauch

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A.P.R.S. PREVIEW

DOLBY

*NOISE REDUCTION
SYSTEMS & UNITS*

Dolby Laboratories are to display their A-type models 360 and 361 noise reduction units together with the larger A301 which contains two complete systems in one case. Used by countless studios, record companies, and broadcasting organisations, these units encode signals so that they are less prone to degradation by noise present in the recording or transmission system. The

more simple type B system, used to reduce noise in domestic equipment, will be present in the form of the model 320 broadcast encoding processor, formerly called the B-type tape duplication processor, which can be used to increase the effective area of coverage of FM transmitters.

FELDON

*RECORDERS, SPEAKERS
& MOOG SYNTHESIZERS*

Feldon Recording's main exhibit is a new 16 track Scully recorder. Apart from the fact that the basic price of £8,800 is very low for this sort of machine, it is reported to be unconventional in many ways. Of interest to most studios will be a new range of replacement tape heads, made in the United States, and available to fit Ampex, Scully, 3Ms, and other high class recorders. These heads are claimed to be identical to the individual manufacturers' products, but have the decided advantage of being cheaper. Other items on show will include the

Lansing Studio Monitor loudspeakers, widely used by recording studios, Spectrasonic compressors and the Mini Moog. This is a compact and simplified version of the famous Moog Synthesizer (which may also be on display, depending on space availability). Danish equipment by N.T.P. will be present on the Feldon stand in the form of a light beam instrument for stereo, a number of audio modules, and a small phase checking oscilloscope, designed for mounting on a studio console. This instrument is priced at around £100. Test gear on display will include the Wave-Forms automatic frequency response plotting system, which, with its wide range of applications, should attract a lot of attention.

LEEVERS-RICH

*TAPE ERASERS,
RECORDERS, EQUALISERS*

Leevers-Rich Equipment will be showing the current version of their 8 track studio recorder, the new LeeRaser bulk eraser, with which a reel of tape can be completely demagnetised in about 30 seconds, and the Model

A501 graphic equaliser. In addition, they will exhibit the latest version of their major product, the Series E twin-track recorder. Known as the E200, this quarter-inch machine has a restyled deck, and fully modular construction, all the electronics being on plug-in sub-assemblies, which will make life much easier for the maintenance engineer.

This year, Leevers-Rich will not be showing any film equipment.

NEVE

*FULL RANGE OF
MIXING DESKS*

Rupert Neve, manufacturer of some of the highest quality studio equipment, will this year be occupying one of the largest stands in the exhibition. A comprehensive mixing console sold to the USA will be exhibited, together with the latest equipment for portable use. Full information and literature will

APRS 71

Fourth Annual Exhibition of PROFESSIONAL RECORDING EQUIPMENT

at

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be available on the new 'S' range of consoles, which can cater for studios from the smallest, up to those requiring 26 channels and 8 track outputs. For larger installations, consultant-designed desks can be supplied to suit the exact requirements of the customer. The usual Neve standard of performance is fully maintained on all products from the smallest to the largest and most sophisticated, and their stand should be one of the main attractions at this year's exhibition.

PYE TVT

Pye TVT will show a range of microphones, mixing equipment, and the Philips PRO 36 recorder. Among the mixers is the Philips MP4, which is a small, sturdy, portable model. Operating from batteries or mains, it has four input channels, each with a rotary sensitivity switch, a key for

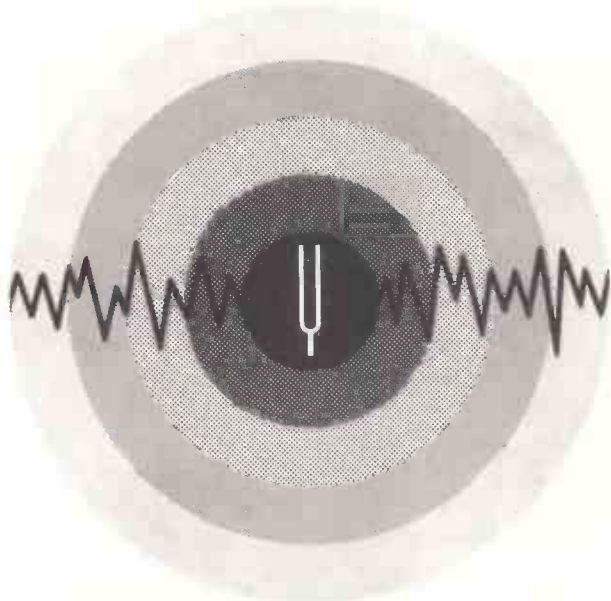
input terminal selection, and a push button bus-bar switch. This allows each channel to be routed to one of two separate mixing bus-bars, so that a stereo output can be produced if required. Other facilities on this model include a VU meter, master fader, and a selection switch for monitor, pre-fade and cue signals. As well as the MP4, there will be an SSM 14 standard stereo mixer and a number of modules for the new MM2 range of mixers.

The PRO 36 recorder has three electrically switchable speeds, and is available either unmounted, or mounted in a console or in a portable case. This machine, which handles quarter inch tape has a servo-controlled capstan, solenoid-operated brakes and pressure rollers, and long life Ferroxcube heads, precision mounted in fixed positions, to eliminate azimuth adjustments. Although the PRO 72 will not be on show, information will be available to anyone interested.

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A.P.R.S. PREVIEW

SHURE

FULL RANGE OF
STUDIO GEAR

Shure Electronics will show a range of studio microphones, stands, adaptors, mixers and other associated equipment. The microphones will include the omnidirectional S-60, and the cardioid SM53, which has a built-in bass cut switch. Also on show will be the compact M67-2E mixer with four low impedance, balanced line, microphone inputs, one of which is switchable to take a high level line input. The mixer also incorporates bass cut filters on each channel, an illuminated VU meter, and a headphone monitoring socket. The quoted frequency response is 20 to 20,000 Hz

±2dB, with a distortion level of under 1% at an output of +10dBm. Another Shure mixer at the exhibition is the M68FC-2E which has five inputs, four for microphones, and one for tape or any other high level source. Either high or low impedance microphones can be accommodated at the flick of a switch associated with each channel. Other equipment includes the M63-2E 'Audio Control Centre', and the M62V 'Level-Loc Audio Level Controller'. The M62-2E is a control unit for volume, bass response, treble response, and high and low frequency roll-off. Designed primarily for use in conjunction with the mixers mentioned above, this control unit has two high impedance inputs which will accept any high level signal. The 'Level-Loc' is basically a low noise compressor/limiter designed to reduce blasting or volume variation from microphones, and for controlling the level fed to amplifiers or recorders in order to prevent overload distortion. Shure will also be showing their new S53P and S55P microphone stands, and the A53M and A55M anti-vibration adaptors, which cut down noise transmitted from via the stand by as much as 20 to 25dB.



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A FUNNY thing happened to Mogul Thrash on their way to the Common Market. Trying to get back to their hotel in Brussels following a satisfactory TV performance, they encountered silent, ominous hordes of European farmers on their way to mount a massive protest against some obscure and boring EEC committee or other. When the group, perceiving that Hotel, Food and Safety lay only 50 yards away, tried to nose their van through the embittered marchers, these same passive yokels turned on the group, rocking the van, breaking off the doors, urinating on the seats, threatening Mogul Thrash and generally making themselves rather scary. The group, overcome by an understandable paranoia, abandoned the van and split for the hotel on foot. (Comments might be made at this point about lazy vagabonds, living on public subsidies, rioting, causing damage and attempting the overthrow of the State.) The Belgian fuzz, by the way, stood by, equipped with full riot gear, and did not do a damn thing.

Not every gig that Mogul Thrash do is so eventful, luckily. As Mike Rosen, Mogul's Canadian-born brassman and self-confessed herd-riper, puts it, 'I've never been so scared in all my life.' And Mike knows what he is talking about, having lived the greater part of his life in that scariest of all countries, the North American Continent. He floated over here on the Queen Mary about four years ago, dug the lifestyle and stayed. In June, 1969, he met James Litherland, vocalist and

guitarist—who was fresh from Colosseum—and Got It Together, as they say.

Mogul Thrash are a six-piece band with heavy ancestry and brass affiliations. 'We try to think of ourselves as a six-piece band, rather than three rhythm and three brass,'

fit over the improvised passages—or the other way round—at any time.'

It is easy to see to what he refers. The album is very tight and controlled indeed, and there are no concessions to indisciplined sounds. The overall effect is one of pro-

Mogul Thrash have slight reservations about the album. 'The effect is a bit flat,' says John, expressing the prediction that the next album will be better. This, of course, is a standard reaction. There is also a wish to record at AIR studios—because of the technical facilities.

Each member of Mogul contributes equal amounts of lyric- and song-writing. 'There's no fixed composer,' explains John. 'We all write everything, and we all add little bits to everything as well.' The other members of the group are: Bill Harrison, the drummer; Rog Ball, alto and baritone saxes; Malcolm 'Molly' Duncan, tenor sax and flute, and the founder of the band, James Litherland, guitar and vocals. James's playing, to judge from the record, shows an excellent sense of musical drama and a good idea of what feedback can constructively do.

Who do they listen to? 'The Band are—lyrically and musically—the greatest thing that's ever been,' says Mike emphatically and patriotically. The influences show, all right; the Band's sense of rhythm has permeated through to a surprising degree.

Mogul hope to go to the States in the summer. 'Although we know that you don't make money on the first tour,' says Mike, 'it's important to achieve something—be it getting ourselves known, or getting a following.' Sensible sentiments indeed.

'We've been called everything, every combination of phrases in the book,' says Mike. 'But that's immaterial; what is important is what happens to the audience when you play.'

MOGUL THRASH

HEAVY ANCESTRY AND PROFESSIONALISM



explains Mike. 'The music is much less arranged than it sounds on the album (*Mogul Thrash*, RCA Victor), because we try to vary everything to an extent where we might change things at a moment's notice.' John Wetton, Mogul's bassman, cut in.

'The arranged passages can

professionalism and, when one realises that 'twas the worthy Brian Auger who produced the album, the reason becomes apparent. Another reason for the good sound is the Admission engineer responsible—Eddie Offord.

True to the normal post-LP syndrome, however,

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Looking summery and fresh in his Dutch baker-boy hat, Dave Cousins explains that it's only because he managed to get to bed at eight the night before and wasn't disturbed until eight this morning, and he's sorry for being late for our appointment, but he had to finish off some scripts for his Dutch Radio show. The show is called *Pop News from London* and has been broadcast over the Netherlandial airwaves weekly for more than three years. 'At first I introduced the programme and did all the patter between the records myself, but, what with the group and everything, I just get the show together — choosing records, arranging interviews, editing the speech bands—all the usual producer's hassles.' At the moment most of the ingredients of the 40 minute programme are laid down in the BBC, but due to union rulings the final compilation has to be done in Denmark. 'The whole thing doesn't take up much time now because I have bought myself a good tape deck and I can time the records and comments at home, then nip up to the BBC and edit it down—the engineers up there get a bit touchy sometimes if they discover that foreign hands have been operating their mechanical marvels without supervision, so I have to have an engineer with me—even if it's only to do five minutes work. From the end of next month we will be using ITN's facilities, in ITN House, so perhaps I might do some more of the actual taped show myself.'

With a year's experience of advertising agencies (before becoming a professional musician) and his first hand knowledge of commercial radio, one would think that a person of Cousins standing in the music world could move into the media business with a fair chance of success, but over the last couple of years this has not been the case. 'The disc jockey that does my show on the continent, Tom Brown, has such an incredible English speak-

ing voice,' Dave continued with an enthusiasm usually reserved for salesmen, 'that we had this idea to make complete shows—commercials and all—and sell them to the States—you know a voice like Tom's carries a lot of weight over there, they still have this thing about a true English voice being synonymous with quality, so Tom's potential in the commercials field is pretty obvious. The market is defin-

itely there but we just can't seem to find it. Then again, we have only been trying to sell the idea for a couple of months, so everything should work out OK in the end.

'I must keep everything in perspective — the group is still the most important thing to me.'

Way back in '66 when Cousins was a bluegrass banjo picker and a third of the Strawberry Hill Boys the thought of writing his

STRAWBS



Top left: Richard Hudson

Top right: John Ford

Lower: Tony Hooper



own material appealed to him, but by the time he had written anything to be proud of the band had changed. 'I used to listen to other singer/songwriters like Donovan and Dylan, and I'd think that if they could put their philosophies and thoughts down in song, why couldn't I?' At first, as Cousins is only too willing to admit, most of the songs were 'pretty terrible'. In the course of the next few months his subtle choice of analogies and his already well-established instrumental talents began to fuse together to create some of the best popular folk songs of the late '60s and early '70s.

The transition from The Strawberry Hill Boys to the Strawbs was by a long and devious route, due to trying to go in too many directions at once rather than not having any direction at all. One of the little detours negotiated *en route* was a concert in Lancashire at which Cousins and fellow Strawberry Hill Boy Tony Hooper appeared under the name of David and Antony: a concert and an act best forgotten by all concerned. Following this adventure David and Antony were re-joined by their bassist, and 'to give a touch of class and a richer sound' a cellist named Claire from Sadlers Wells completed the line up. Everything went well for a while until it got to the stage where the cello was beginning to dominate the music. 'Originally the cello worked well, then, I suppose like a child, with a new toy, I began to get infatuated with it; as a result all my writing was done with cello in mind, so it gradually became our lead instrument. Like all new toys, the thrill went off it after a while, so we eased it out completely.'

At this point Tony Visconti who was producing recording sessions for the group introduced them to a young keyboard player who had been at the Royal College of Music for 18 months and who was now playing in a pub to make some money for his rapidly approaching marriage. The pianist went along and sat in on a few sessions with the band, then one day after his wedding as the Strawbs were preparing for a trip to Paris they offered Rick Wakeman a place — a decision which was to mark the beginning of the 'new universally appealing Strawbs'. Before Wakeman's arrival the Strawbs had released a couple of albums and had gained a big following amongst folk fans, now with the added dimension of keyboards the band were rapidly edging in on the 'pop' circuit. With the arrival of John Ford and Richard Hudson from the heavy rock

surroundings of Elmer Gantry's Velvet Opera the band was set for a future of Strawbs music—gone were the classifications of folk or heavy rock, as Dave puts it. 'There are John and Hud from electric pop, Rick from classics and Tony and I from pure folk—none of us forfeited our pasts or our music, we brought all of it with us and the music we do now I think reflects it all. We have even managed to persuade Rick to play clarinet on the new album—it's good to watch him play it—you know when he plays piano or organ he is sort of flamboyant, well when he plays clarinet (even though it was his second instrument at college) he hides his head in the corner and looks ashamed of himself.'

Cousins' songs have almost become folk classics in their own right. Already, many artists—including the Johnstones, Lonnie Donegan, Jack Jones, the Settlers and Peter Paul and Mary—have performed them. One thing which is obvious whoever sings the song is the thought which goes into the lyrics, lots of writers are reputed to be writing about the current state of mankind, very few succeed in saying so much with so much feeling as Cousins. His explanations on how he came to write a couple of tracks on his new album illustrate this perfectly.

'I have a caravan down in Devon, where I take the wife and kids when we want to get away from the rat race for a while. One really beautiful day last February when the sun was really bright and the wind still had a bit of a nip in it we were walking on the beach, and it felt so really good to be alive. When we got back I sat down and wrote a song of Spring and Lambs and all that sort of thing—*A Glimpse Of Heaven*. On the other hand there is the song I wrote about a little village on the North East coast called *Sheep*. Hud really hates it, he says it makes him feel like being sick every-time he hears it, then that is

exactly the effect I wanted the song to have when I wrote it. This little village is on a hill and at the bottom of the hill is a slaughterhouse. When the sheep were being driven down the hill to be killed all the kids of the town would come out to watch it happening—hardly the sort of thing to bring kids up to enjoy. That's why I made the song so gruesome. If somebody is ill when I sing it then it will have succeeded—I did leave one line out of it just to cool it a little bit, *as an eye looks up at you from the floor*, but I think I might use that again in another song.'



Rick Wakeman and Dave Cousins:
'The group is still the most important thing'



Now that the Strawbs are in the middle of a publicity push to promote their new album and single releases and are about to embark on a much-publicised tour of the US with Neil Young, the question of their future direction arises. 'I doubt if we will still be together in five years time,' said Dave, 'we could be if we can keep our music advancing, but if we begin to stagnate we will pack it in.' One thing for sure, they won't want to pack up inside the next couple of years, because they have just had a complete new set of speakers especially built by Jennings. The group were really happy with their last Jennings kit, but then when they bought a new set the sound had been 'improved' so much that they no longer were satisfied so taking the logical action, the band ordered a complete stack to be built to last year's specifications. How's that for progress?

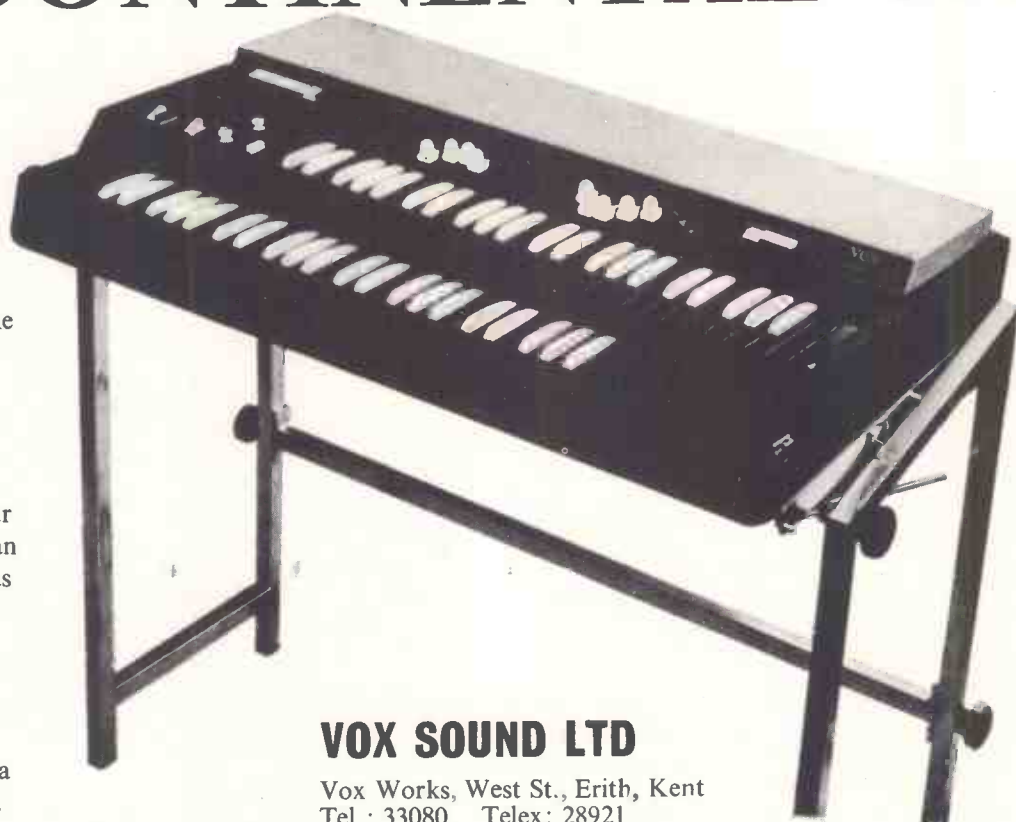
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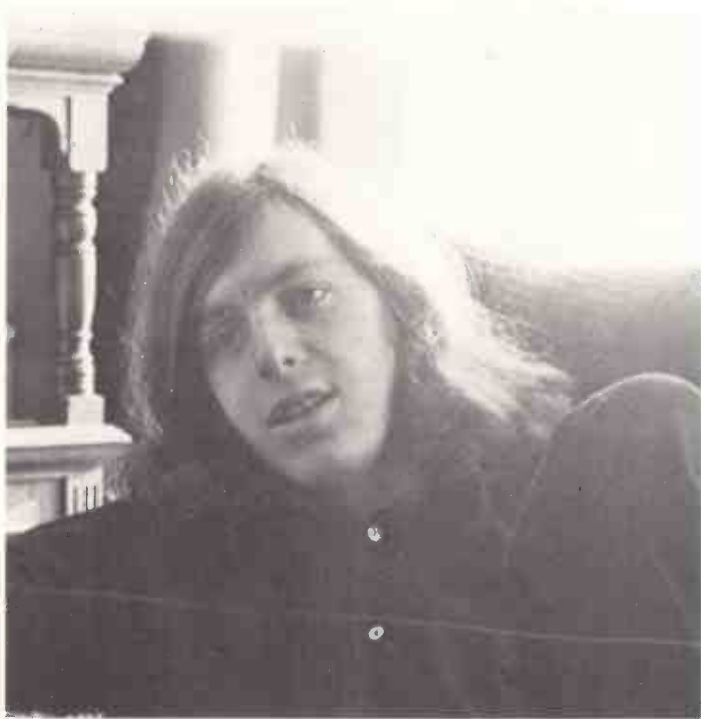
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SONGWRITER OF THE MONTH

DAVID REES



We're not incredible. Nobody is. A carpenter's got as much to offer as somebody who writes songs and maybe a bit more. I can manage a lot easier without a record player than I can without a dustman. David Rees sits in his room by the sea and talks. A pile of books lean drunkenly against the wall while two electric cats revolve madly around the room. It has been within these four walls that most of his songs have been written while dear wife Barbara has won the bread. It is here that his hopes have both grown and been smashed. It is here that he has fed himself on a diet of rice and turned his back on daylight in anticipation of the day

when he could stand holding a handful of his own songs.

David Rees has been creatively writing since he was a child in Luton. "I was writing idiot nursery rhymes," he remembers. "My mother's kept them all. Things like 'Percy Pig danced a jig in the middle of a rig' and all that kind of nonsense." The nursery rhymes grew into poems and an English master with a keen eye spotted the talent of prize pupil Rees and encouraged him to get into print. By the time this eventually happened he was already producing the first of his songs, with accomplished guitarist Peter Lincoln.

"The first time I really wrote anything" recalls Dave

"was the day my father collapsed and had to be taken away. I stayed to comfort my mother after calling the ambulance and then went on to school. I was very late and didn't say why. They started hitting me and at dinner time I met a girlfriend of mine and she just seemed to be disappearing into herself... just getting lost I thought. Her whole personality was disappearing and the two things put together produced the first song - *Winter Song*. 'My lady of the wild flowers/is wilting in the night hours/her tears a-resting/just like dew upon her cheeks.'

Getting married and moving to Brighton enabled him to concentrate full-time on his songs. "Then one day," he tells the story "I met a guy in Essex Music who put me onto Ashley Kozack. He got me into the studios with Mick (Taylor) and we began by recording *Right Through*." Kozack went on to produce three or four more tracks with Dave, employing the talents of Mick Taylor and Tony Ashton among others but these tapes may well prove to be just future bootleg material.

Dave has since grown a little older and surrounded himself with his own brand of band. "In those early sessions," he recalls "the tracks laid down were the result of above five hours thought. Now we take a song on the road with us and gradually months of work go into it, making the song more complete. Also the people I'm working with now are putting so much more into it simply because they are a part of it. We're going out as David Rees - ok, in one way that's a songwriter plus a backup band

but to all intents and purposes it isn't that at all. It's just a band and we all work together."

The David Rees Band with each member personally auditioned by Dave himself has been made possible by the backing of two millionaires who were excited by Dave's potential and who both believed in what he was doing. One of them offered the use of a recently purchased but disused factory in Bromley for rehearsals and so Dave now commutes daily from Brighton. "It's been a year or two since the furnace was burning/a long time since, the wheels were last a turning," he sings in *Nothing Any Union Man Can Do*.

You could probably say that this was the first redundancy-protest song and get away with it. While it was being sung recently at Hampstead's Country Club a drunken and middle-aged member of the audience staggered towards the stage and demanded to see his union card. Dave pacified him before an audience by now wrapped in laughter and persuaded him that a typewritten copy of the song itself would be an excellent substitute.

University gigs and concerts seem to have been the best platform for Dave's work and these are the bookings which are now rolling in. For mere musical definitions Dave managed to cough up 'musical literature', 'a musical spectrum beginning with folk and travelling through the middle range of rock music culminating in pure lunacy' and 'a cross between electric Dylan and The Pink Floyd'.

Take your pick. Or open the box marked David Rees.



LIVE GIGS FOR BRINSLEY SCHWARZ

INTERVIEWING Brinsley Schwarz without mention of 'The Great American Hype' is something like trying to eat spaghetti with chop-sticks. It's just something they have to live with and while immediately after the event (or non-event, depending on your viewpoint) they felt pretty paranoiac, two albums and a whole lot of gigs later they are able to view it all more objectively.

'It did us a lot of good as

people — opened our eyes to the world and all that. It was fine for the sheer experience of the whole thing and we must admit that we enjoyed it at the time, though we weren't exactly knocked out with the neurotic atmosphere of New York,' a relaxed Brinsley told me as we chatted at his publicist's pad-cum-office, surrounded by people ranging from the group's effervescent manager Dave Robinson to three engineers trying to fix

the colour TV.

In the short-term, the American thing certainly did the group a lot of harm. People lined up ready to knock them. But, viewed in a wider perspective, it has undoubtedly helped to establish them. 'There are a whole lot of good bands around. I'm sure that some of the finest musicians in the world will never ever be discovered,' opined manager Robinson. 'At least the trip made our name known and we

came back to big-paying gigs we'd never have got any other way.

'It's something like Slade and that skinhead thing. They might never have become known but for it. On the other hand, if they had really got away under the skinhead tag then they'd have been stuck with it. The best thing about it in both bands' cases is that it didn't really happen. So that's the American trip out of the way, but we are not finished

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with America.' As a band, Brinsley Schwarz get very close to an authentic American sound. How do they view their music? 'It's not really true to call it American music. It's just us. It's country music - I don't mean in the strict C & W sense, but that it comes out of the country, any country, it's rural music, folk music if you like,' chipped in keyboard player Bob Andrews. 'Heavy bands like Deep Purple - that's city music. We came out of the country, from Tunbridge Wells, and our music reflects the more relaxed way of doing things when you live away from the concrete jungle. It's all quieter, more pensive. There's a C & W influence, but it's rather what we thought country music was like before we'd ever really listened to Nashville or the progressive country groups like the Byrds, Burritos and the Dead, than a direct influence. In any case, we listen to the musicianship rather than the songs - like, we really dig Chet Atkins. When it comes to our own material, we try to write real, meaningful stories into country music - not the usual trite, cornball lyrics. But on the other hand, it's music which is

designed to entertain, to try to bring happiness and sunlight into people's lives. They don't need us to tell them how bad things can be.'

The more you talk and listen to the band, the more you come to realise just how much out of character the American fiasco really was. They don't come on heavy, either as musicians or as people. They are honest, real, direct; there's none of the show-business play-acting nor the great underground pretentiousness. They pin no faith on brilliant, virtuoso solo phrases nor do they put technique and technical wizardry above all else. The music just flows out naturally, it is really them, they really *are* together. Melodic, gently woven, their music is that of a true band, not a collection of soloists, each doing his own thing and using the band merely as a framework to set off his own individual talents. Rhythm and melody are the keynotes.

'We tend to under-play rather than over-play,' explained Bob Andrews. 'We really are integrated as one unit, each of us fully dependent on the rest. That's why I end up acting as spokesman most of the time,'

interjected manager Robinson, warming to the subject. 'You see, working so closely with the band I can sense what they are really into, but not being a play-part of it I can more easily project the band's viewpoint rather than an individual angle. It means that you journalists can get into what the band is about rather than any one member. That's why it's a bit sad; the boys were knocked for the American thing. Nobody thought to blame me, but really it was all down to me, not them.'

'Just think, for instance, of those Memphis session guys. They are brilliant musicians yet they dress and behave in a normal fashion and have a perfectly normal domestic life. When you talk about pop musicians in England, people expect a guy who comes on very heavy, with long hair, weird clothes, who spends his time shouting insults at the fuzzi and getting busted.

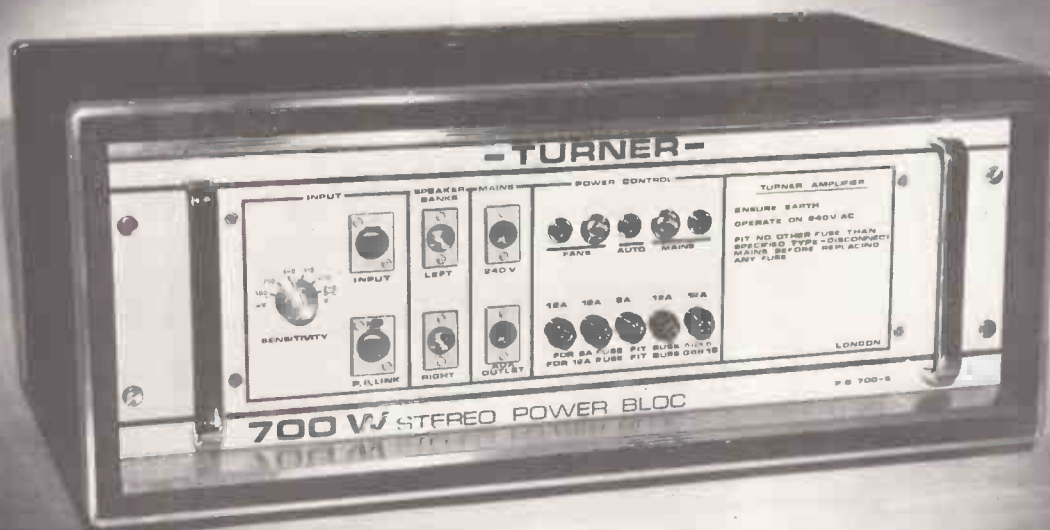
'These super-sessions that go on now are very creative. You see, once a musician becomes a truly established star and knows his rent and all the other hustles are taken care of then he can concentrate and really get into his music. I

think that security counts a lot. How can you give of your best if you have to worry about the HP instalments and whether the van will last out to get you to the next gig? Once you've made it you don't have to worry about these things and when you play on a supersession, since your own future doesn't depend on the outcome, you can play much more freely and creatively.'

And the future for Brinsley Schwartz? Well, after all those initial traumas, the group has truly arrived. Live gigs are the important thing right now and they'll be working-out on the numbers they want to include in their third album, though they've no immediate plans to rush into the studio and put it all down on tape.

Being in the entertainment business means that things like the American hype are bound to happen. Fortunately Brinsley Schwartz have the musicianship and the integrity for it not to matter. Whether they are, indeed, a super-group will show in the coming months but, what the hell, they are creating good, entertaining music so who really cares? We don't need hyping and nor do they.

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7. Black Night—Deep Purple
8. Honky Tonk Woman—Stones
9. Summertime Blues—The Who
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UP THE MI WITH ELECTION

ELECTION may well be a quiet group in public performance, but to travel the M1 with them in a 40 seater coach with only three other passengers is to dispel all illusions of this quality extending to their off-stage behaviour.

It's true that Dorris Henderson remains fairly well reserved on the journey *there*, but the return journey (done on whisky 'n' coke) becomes a little more up-tempo. This is her second time around with an outfit called Election and it would certainly thrill Women's Lib to see such a plucky chick in charge of four vibrant men.

Drummer Steve Smith looks so *straight* with that fawn raincoat and horn rimmed spectacles. After a few drinks he gets less and less noisy instead of more and more like the rest of them, so the drums die down and retire to the spacious back seat of the coach making this snoring sort of sound. His excuse for being a recluse is that he's really from the jazz world. None of this silver-glitter-suit business for him—he prefers to spend his time talking *about* music instead of drinking its benefits in showbizzy surroundings.

Meanwhile Brian Chatton of

the organ is running up and down the coach impressing us all with impersonations of last week's television programmes which we so unfortunately missed. What happened to his last group, Flaming Youth, I asked during a sober pause? 'The flame burnt out and the youth grew old,' he replied, closing his Penguin Book of Quotations. 'Have you used that one before?' I tentatively enquired in the manner of all copyright-fearing, scoop-hunting journalists.

Now bass guitar Dave Bowlker is coming on strong at the front of the coach spraying Crazy Foam over everyone. He used to play with O'Hara's Playboys in such dens of vice as the back streets of Cairo and the back streets of Manchester. Eric Johns of lead guitar who says little enough to remain unknown to me joins in the fight while Brian the organ retires to a safer position next to his publicist who is busy practising how to be responsible and serious. Drums are still softly playing snores in the back seat.

For their next number Organ takes one of the plastic headrests from its position on the coach seat and places it on his

head looking not unlike the Archbishop of Canterbury. Bass opens one of the windows, lights a flame and holds it in the breeze. Immediately it is extinguished. 'They're there,' he cries, excitedly. 'Who?' I enquire naively. 'The wind gods. They're there. They put out the flame.' Of course I *should* have known but what's more Organ *does* know and with harmonica firmly gripped between his teeth he rushes to the open window and plays unsweetened music to the wind gods.

During the 30 minute interval we all enter a Fortes cafe and the coach driver tells all the other huge and stubbly chinned lorry drivers that he's driving a pop group. Organ is causing quite a stir with a solo harmonica break made while passing down the self-service counter. His strange head-wear is also causing a few remarks. On our way out the publicist, his authority gradually dissolving, discovers that this new fangled headgear when worn as trousers has the appearance of a pair of sideless plastic bikini pants and also has the magic quality of causing everyone to laugh.

Back on the coach Dorris talks of her love for Tamla sounds and how she will only sing songs she really believes in. Nobody really listens any more but she makes sure they are all aware that they are due in the studios the next day to lay some tracks down for the first record company to raise its hand.

At the end of the 60 miles an hour London to Birmingham show we all tumble into the street just in time to stay up all night and listen to tapes. S.T.

WHAT IS A GUITARRON?

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BEAT INSTRUMENTAL

INSTRUMENTAL NEWS

New expo . . .

and new gear



Mike Clayton of Tiger Moth record shops (Brighton and Portsmouth) recently organised what he described as 'mini-expos' in Worthing, Southsea and Brighton. A 'mini-expo' in this case consists of live shows (Strife, Stray, Storyteller, Andy Roberts and Everyone), video tapes (Curved Air and Stoned Ground), plus film (Santana and Johnny Winter).

In addition to these—and to the traditional DJ and his discs—Record Companies inhabited stalls around the peri-

meter with their own visually orientated shows. Discussion was encouraged at these stalls between the public and the record companies, with questions being asked such as: 'How are records made?' and 'Why the recent price increase on LPs?' . . . Yes . . . while I think of it . . . Why the recent price increase on LPs?!

All the admission tickets (only 10p) were sold through Tiger Moth record shops and vouchers enabling customers to obtain discounts on certain LPs were distributed.

A new piece of equipment sounding almost too good to be true from the specialised firm of Turner Amplifiers, is a slave amplifier giving a guaranteed 700 watts RMS and only 24 in. by 9 in. by 12 in. in size. The unit is completely solid state and is guaranteed for two years against virtually all types of breakdown or defect. The construction and design of the amplifier is such that it is almost indestructible and gives less background noise

than most studio units. Distortion is equally low (0.02 at 700 watts). The input control selects the sensitivity to match up to most other makes of mixing units and outputs between 500 mV and 2 volts.

Artists who have been using the units recently have been Zoot Money, Georgie Fame, Forever More, Brainchild, Web and Billie Davis. The demo studio in United Artists is also equipped with the distinctive lime green, chrome and black amplifiers.

Cennamo joins Steamhammer



Steamhammer have replaced bass player Steve Davy with Louis Cennamo, former guitarist with Colosseum, Renaissance and the James Taylor. Cennamo is an experienced man and Steamhammer are hoping that this factor will be instrumental in finding them a new musical direction. His guitar work is to be heard on two Renaissance albums, *Daughter Of Time* by the Colosseum and the first

album of James Taylor. Before a spell in the Herd, Cennamo played with Jimmy Powell's Dimensions (where Rod Stewart served his apprenticeship), Chuck Berry and Sonny Boy Williamson.

Steamhammer are at present working on new material and will be recording both an album and a new single in April. Cennamo made his debut with the group in Zurich on April 3.

Berg Larsen

Concorde!

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PROTOTYPE PUBLICITY GAG

THE age-old battle in the pop world doesn't, of course, end with the long awaited release of that first single. In fact, it is more likely that this merely indicates the beginning of what will become a long struggle. Well over a hundred other aspiring artists will be on the starting line with you on your release date all vying for air time. It becomes very much a sink-or-swim existence for the new single which is quickly outdated. It can either end up on a dusty shelf or the turntable.

This fact has probably been emphasised even more in the past few weeks with *News of the World* reports of disc jockeys being bribed with various fleshly or monetary niceties for just a few minutes of air time. As with every similar method in the hands of man there is always a variation on the theme to be found as we were to discover last week.

On *The Johnny Walker*

Show which took to the air between the hours of 9 and 10 am on Friday, 26th March a certain 'Mrs. Anne Proto' was introduced as 'housewife of the day'. This honour involved a detailed letter from her being read out during the hour long programme. After the preliminary chit-chat which opened the letter our 'housewife' brought up the subject of her 'husband' Tony Proto who — wait for it — happened to be a member of a band. Of course the band's name, Canterbury Glass, was brought into the subject and was allowed to descend on all listening ears. Tears formed in our eyes as we heard of his hard times travailing in a coffee bar due to his musical dedication and yet the fruitless rewards of such a vocation.

It just happened, though, that a *Beat Instrumental* reader who knew of Mr. Proto and his band was listening into the show on his car radio.

Surprised that Proto's marital status appeared to have changed since they had last met he contacted him immediately on the subject. (How *could* they not invite him to the wedding!!).

When asked about his marriage Proto revealed that he in fact, wasn't. When further questioned as to who the sender of the letter could be in view of the fact that 'Mrs. Anne Proto' no longer existed, he answered 'It must have been a joke. Somebody played a joke. It's nothing to do with me'.

It does seem an awfully *kind* joke to play on an unsuspecting musician we thought as we began writing a feature. Even though Canterbury Glass have no single to pop-pick the publicity that every group needs has been carried out.

The BBC are of course, totally innocent in this case as they have no final check into the validity of incoming mail. For Proto and his merry band however, this has been excellent free PR.

New tape machine

Leavers-Rich Equipment Ltd. have just come up with a new $\frac{1}{2}$ in. professional console tape recorder to replace their E 5 machine. To be known as the Model E 200, this machine is available in full track, twin track and half track versions. All the principal sub-assemblies are readily interchangeable, even down to spool pot assemblies and desk control switch banks. The standard model offers speeds of 38 and 19 cm/sec (15/7 $\frac{1}{2}$ i.p.s.). Alternative speed ranges are readily obtained by interchanging plug-in units. The equipment is housed in the widely used Leavers-Rich Type M Broadcast Console which occupies only four square feet of floor area, and may be butted together in multiple installations. A rationalised deck layout provides greater operator convenience. Other features include continuously variable speed and direction spooling from one control.

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Middle Earth transformation



Atomic Rooster: took advantage

43 King Street, Covent Garden — the once-upon-a-time home of Middle Earth—is to become a complete arts complex in the very near future. It will provide theatre, films, video, concerts, pop, light shows, fairground, variety and carnival events all under one roof to a seated audience of 350 or over a 1,000 otherwise positioned human beings.

In its time 43 King Street has been a monastery, the home of aristocracy, a family hotel, a music hall, a wagering den, a boxing club, an air-raid shelter, Electric Garden, Middle Earth and now an arts

complex!! Right now, it's being hired out for group rehearsals at £1 an hour (negotiable over longer periods). Atomic Rooster, Hawkwind, Mark - Almond, Steamhammer and Juicy Lucy have been some of the first groups to take advantage of this huge rehearsal area. Equipment can actually be hired from them, but if you use your own there's space to store it.

All bread you pay will go to the upkeep of the place during this tender period before opening time (i.e. no profit is being made). Phone 836 0897 or drop in if you want to book rehearsal time.

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- and
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in next month's

BEAT INSTRUMENTAL



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NATIONAL HEAD BAND

CERTAINLY, with more than £14,000 invested in equipment and £3,000 in a Mercedes van, nobody can accuse the National Head Band of playing at being a pop group. They really mean business — and since all that gear has been paid for they need to make it, and make it big, if they are going to recover their investment. Though the band has firm ideas about music they are realistic enough to realise that it's a business that they are into.

No starving in a garret then, nor the luxury of spending months down in the country 'Getting It Together' but instead the hard graft of working gigs and not always playing for themselves but rather playing for the punters who, after all, have paid for just that privilege.

The National Head Band are really 'paying their dues' as the Americans used to say and perhaps it's the best basis for setting up a really valid sound. The great American musicians, especially the coloured ones, all came up that way, playing dives and

juke-joints for peanuts but at least earning something and learning the business from the roots.

'We knew what the band wanted to sound like but we just had to get ourselves out in front of the people and work, even if it meant playing music which wasn't strictly what we wanted to get into . . . it's better than not working at all, if only for the experience it gives,' says drummer Lee Kerslake (formerly with Toe Fat). 'Once you establish an audience for yourselves you can start getting into your very own sound and that's exactly the way it is working for us now,' he added.

The band originated out of a Liverpool outfit known as Business who had only one hang-up — they were not doing any.

As bass-guitarist Dave Paul puts it: 'The last few months of grinding around the country have really paid off because we are all writing much stronger material now. I'm more into country music than the others but they act as a staying influence on me and

this allows our ideas to merge without hassles.'

Lead guitarist Neil Ford has been playing since he was 11 and he went through a succession of jobs on leaving school: 'I just couldn't hold any job down. I was too much into music, sometimes playing through the night and just not bothering to show up for work the next day'.

It was the Ted Heath big-band sound which first interested Lee Kerslake in music. He sees the group's strength lying in their wide backgrounds and their current complete integration as musical personalities: 'We really are a unit,' he says. Organist Jan Schella is the only member of the group unmentioned so far. He's also the only one who doesn't sing and he's the quietest and most retiring of them but he plays a vital part: 'We think a lot about what we're doing and we won't get into anything unless it's what we all want. That way we play music which we all enjoy and that attitude rubs off on our audiences.'

So what of that £14,000-worth of equipment? : Neil

Ford uses a Framus acoustic and a Fender Stratocaster through a Sound City stack. Lee Kerslake's drum-kit is a Ludwig with Premier bass pedal for speed and he uses Hayman C sticks. A Telecaster Mapleneck through 100-watt Sound City cabinet pushes out Dave Paul's bass sound while Jan Schellas plays a Hammond Mioz, again with Sound City amplification.

Saving

On stage they set up eight Wem columns on either side with an Orange tensional mixer-all of which adds up to quite a sound. How then did they get the bread together? 'A lot of hard work and steady saving,' says Lee.

Whether the results warrant the effort you can judge from their first album which should be hitting the market-place sometime in May but audiences around the country have already given their verdict and it's a case of 'thumbs up' for one of the most professional new bands to emerge from the once music - mighty Merseyside.

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ALBUM REVIEW

OVERDOG

KEEF HARTLEY
DERAM SDL 2

Some good sounds from Keef's band. Most of the tracks were written by vocalist/guitarist Miller Anderson, excepting *Imitations From Home* which is a Hartley offering. A good speedy feeling is produced here with powerful drumming from Keef himself. Johnny Almond and Jon Hiseman help out on a couple of tracks. Being no mean artist, Hartley throws his hand in by designing the album and painting the front cover. Listen to *We Are All The Same*—it's a beautiful track of great beautiful beauty.



ELECTRONICALLY TESTED

MUNGO JERRY
DAWN DNLS 30k0

Mungo Jerry music is a 'breath of fresh air' into a stagnant musical scene and makes good listening for this reason alone. However, it just happens to be of a high standard as well. Side one opens with *She Rowed* which



has a T.Rex feel to it and is followed by my personal non-favourite *I Just Wanna Make Love To You*. The only Jerry built condescension to this latter number seems to be an *Ooh* followed by an *Aah*. The music is essentially happy and summery with the basic 'eat, drink and be merry for tomorrow we die' type of lyric flowing throughout. A good buy.

AQUALUNG

JETHRO TULL
ISLAND ILPS 9145

They've gone and done it. A few months ago I criticised Jethro Tull for the low standard of lyrics which accompanied their high stand-



ard of music and now Anderson's come up with this excellent poetry with deep content. It's all about the regulation, pre-packaged god that little Ian was handed along with his multiplication tables all those years ago. Musically it is very complimenting although far removed from the raw feeling which they produced in the early days and upon which their success was built. The lyrics are essential to the total concept of the album and are provided along with an excellent cover painting.

WAR

LIBERTY LBG 83478



This album has a jazz feeling to it but certainly doesn't contain anything which would even encourage me to give a second hearing. On occasions I want to hear more of the organ because I like it but then it disappears. Likewise the drumming on *War Drums*. This in fact is a very mediocre album. Poetry in the style of *The Last Poets* is attempted on *Fidel's Fantasy* and it comes off quite

well. Not enough to buy though. When they do sing it's all about freedom and related crap. Should sell well in the Tibetan mountain regions or the Baltic Sea areas.

GINHOUSE

B & C CAS 1031



This is not a bad record to listen to but the trouble is that all the bits I like are session work. Ginhouse (live version) consist of lead guitar, bass and drums. Ginhouse (recorded version) consist of electric piano, tambourine, organ and flute—none of which are credited on the album sleeve. As you can guess this makes Ginhouse live sound rather like Ginhouse dead in comparison. However, as it is the recorded work that is being considered I must give them eight out of ten and urge you to borrow a copy. The sound is described as a cross between Led Zeppelin and the Beatles. (Can it indeed be Ringo Plant using a pseudonym? Is Robert McCartney-Bonham really dead? More next press release).

**THE BUTTERFIELD
BLUES BAND LIVE**
ELEKTRA EKD 2001



Butterfield must be the old man of white America's electric blues. The good thing about this is that his experience shows. This is a brilliant album. Booms come and go, but sheer musicianship and talent linger on. Butterfield is one such example. A rocking brass section backs up the vocals of Butterfield and occasional group members who care to share their voices. What more can you say about an album you really dig? Read this review twice 'cos it's a double album.

**FREE YOUR MIND
AND YOUR ASS WILL
FOLLOW**
FUNKADELIC
WESTBOUND 2001

While agreeing with the cover sentiments, I am in dispute over the best method to attain said objective—and this album hasn't, I fear, converted me. It sounds as if a bunch of oversexed ravers had burst into an abandoned funky studio, found a load of funky tapes, switched everything on, and overdubbed whatever came into their funky minds—('Hey, Man, what's this here switch?'). Why am I wasting all this space? The album's dreadful.



CRAZY HORSE
REPRISE RSLP 6438

Bob Dylan had the Band and Neil Young—as the Dylan of the Seventies—has Crazy Horse. That was how the press blurb ran anyway, and we all knew how talented The Band were so we were left to draw our own conclusions. However, Crazy Horse conveniently reared up and disbanded just as the album was laid on us. Despite all the publicity and the comparisons and the relationship with Young—Crazy Horse are a real good band



and this album is one of the best. A *pot pourri* of Band, Young, early Beatles and Byrds it's about the most talented piece of work I've heard from America since Zimmerman's backing group. Come to think of it—it's a pity they broke up, isn't it?

RICK SINGS NELSON
RICK NELSON
MCA MUPS 422



They've all come back this year!! Don Everly, Brian Hyland, and now Rick Nelson. Gone are the traces of hair-cream and silver spoons in the moon of June, and in their place comes the steel guitar and a bit of soul baring. Nelson's album is a surprisingly good one with ten self compositions which are well above anybody's average attempt. The steel guitar

comes through well and Rick sings, plays rhythm and piano besides actually producing the whole thing. One for your shelf.

LONG PLAYER
FACES
WARNER WS 3011

This is an unremarkable—except for its honesty—album from the excellent Faces, complete with Mr. Ole Raincoat himself. I say *honesty*, because the Faces have not succumbed to the temptation of allowing a cosmetic record to obliterate where they essentially are at . . . masters of live sounds. It is in a live context that *Long Player* has been conceived, then. Rod sings realistically (especially on *Sweet Lady*) and Ron Wood produces some neat pedal and bottleneck sounds (a very underrated musician, our Ron)—especially on Broonzy's *I Feel So Good*, which was recorded live at the Fillmore East.



**SONGS FOR THE
GENTLE MAN**
BRIDGET ST. JOHN
DANDELION 8007

Guess I must be a gentle man because I really liked these songs. This is something that will put your mind together rather than blow it. Bridget needs thanking for adding a bit of beauty to our



lives. (Thank you, Bridget.) Nice guitar playing from Rick Sanders and Ron Geesin as well. The songwriting of Donovan and John Martyn is represented on two tracks. Turn on your mind, relax and float downstream—this is something worth buying.

17-11-70
ELTON JOHN
DJM DJLPS 414

A funny thing happened to Elton John on his way to work one day. Someone persuaded him into being the musical equivalent of pow-



dered potatoes and instant coffee—a superstar. He may well have been good in his natural state, possessing a blend of power yet controlled tenderness on numbers such as *Sixty Years On* and *Can I Put You On*.

The songs he would have been wiser to forget would be *Take Me To The Pilot* and *Honkey Tonk Woman*. Still, it's the American way of life to create imagination sized heroes rather than life sized ones. The compere of the show, which was recorded live in the studios before an audience of 125, concludes with a beautifully delivered example of the attitude that served to kill Elton John. *'Thank you. Elton John everybody, Elton John. Nigel on drums . . . Nigel. Outasight man . . . Dee. Dee over there on bass guitar . . . great. Bernie Taupin . . . incredible lyrics. Elton John . . . far out . . .'*

SOFT MACHINE 4
CBS 64280

Soft Machine are a group who started in the rock world, play rock gigs, look like rock musicians, have named themselves in the mode of a rock



SOUNDTRACK FROM PERCY

KINKS
PYE NSPL 18365

A real album of the month!! It covers a wide musical spectrum and excels in each area. Lyrically Ray Davies has always been one of the very best and this collection of observations is well worth listening to. A great pity that

group, but play jazz music. No one likes to be 'pigeon-holed' as they term it, but then again nearly everything does fit into a category somewhere. The human mind needs the order of a filing system to be able to store so much information and then to relate and compare it. Humanly speaking Soft Machine play jazz music and Marmalade play pop music. OK friends?

I bet *Soft Machine 5* will be good.

don Everly
A & M RECORDS
AMLS 2007



This album is typical of many that are passed by the censor today. It's the old story of the frustrated group member unloading his self-penned songs in order to grow as an individual. Unfortunately it's also the old story of an album of non-songs, which are tracks containing words (usually ultra-personal) vocalised over backing tracks provided by session men. You come away feeling that Ry Cooder's a great bottle neck player, George Clinton has some great organ breaks, Sneaky Pete plays a good steel guitar and those chick singers are really fine—but where does Everly's mind come into it? There aren't any tunes here so don't buy it to learn a catchy piece for whistling on your way home in the dark.

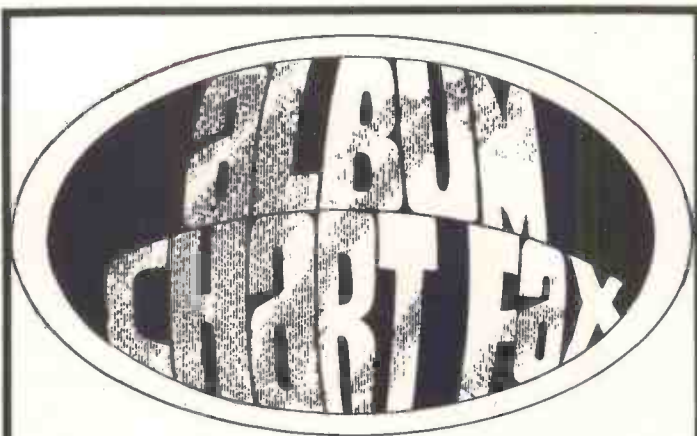


a lyric sheet hasn't been provided. My favourite track is *Moments* which is beauty on black plastic. Buy it even if it means putting your luncheon vouchers on the black market.

SOMETIMES

ALAN TAYLOR
LIBERTY LBG 83483

A folkie album by Alan Taylor with some of his own songs, some of other peoples, and a few collaborations. Dave Mattocks plays drums, Dave Swarbrick plays violin and Dave Pegg is on bass. The whole album is 'to Fairport with thanks very much, Spud' so if that's your bag—get into it. The title track is very much in a contemporary folk idiom whereas the rest of the album seems to owe more to the traditional aspects. Altogether I like the album but unfortunately its appeal will be limited to folk-heads and heavy-heads will probably close their open minds to it.



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

Air Conditioning—Curved Air

RP—Edwards. S—Island. E—Caldwell. MP—Blue Mountain

All Things Must Pass—George Harrison

RP—Spector. S—EMI. E—Caldwell. MP—Apple

Aqualung—Jethro Tull

RP—Anderson/Ellis. S—Island. E—John Borns. MP—Chrysalis Music

Bridge Over Troubled Water—Simon and Garfunkel

RP—Halee. S—American. E—Halee. MP—Pattern

Cry of Love—Jimi Hendrix

RP—Hendrix. S—Electric Ladyland. E—Eddie Kramer. MP—Schroeder

Easy Listening—Various Artists

RP—Mixed. S—Mixed. E—Mixed. MP—Mixed

11 - 12 - 70—Elton John

RP—Gus Dudgeon. S—A & R. E—Phil Ramone. MP—DJM

Emerson, Lake and Palmer

RP—Lake. S—Advision. E—Offord. MP—EG Music

Led Zeppelin III

RP—Page. S—American. E—Johns. MP—Superhype

Live Taste

E—Swiss Radio. MP—Copywrite Control

Pendulum—Creedence Clearwater Revival

RP—Fogerty. S—American. E—Fogerty. MP—Burlington

I'm 1,000 Years Old—Elvis Presley

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

Split—Groundhogs

RP—Tony McPhee. S—De Lane Lea. E—Martin Birch. MP—UA

Rick Sings Nelson—Rick Nelson

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

Stephen Stills

RP—Stills/Halverson. S—USA/Island. E—Halverson. MP—Goldhill

Stone Age—Rolling Stones

RP—Various. S—Various. E—Various. MP—Various

Tamla Motown Chartbusters, Vol. 4—

Various Artists

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

T.Rex

RP—Tony Visconti. S—Trident. E—Roy Baker. MP—Essex

The Yes Album—Yes

RP—Yes/Dowd. S—Advision. E—Offord. MP—Yessongs

Tumbleweed Connection—Elton John

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

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



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