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## Editorial

Live music in this country (and, by all accounts, elsewhere) is, at present, in the middle of a distinctly strained and difficult period. It seems, for example, that the whole 'established' concept of the audience/group relationship is undergoing a not too comfortable period of change.

The reason seems to lie in the great expansion of music that has taken place within the past five or so years. That is, music has now come to embrace many more factors and principles than in the days when bands just played their music and the audience just came to enjoy themselves.

The point is that there is a very limited field within which criticism and discussion of music can ever be truly constructive. Nevertheless, a situation has built up in which discussion and argument in a musical context has become almost obligatory. On the groups' side, this arose from the attempts of the musicians and composers to gain mass-media respectability by trying to demonstrate to one and all that their music was a 'deep', 'meaningful' and 'valid' art form.

The only result has been that the establishment of a vicious circle of rhetoric and hyperbole has indelibly clouded the true horizons of the spirit in which music *should* be played and heard. Music is surely an immediate experience; can any 'lasting' quality in the music ever be more important than the actual experience of the music itself.

It seems that the live audiences for music have come to expect (and even demand) more than the music can ever supply, in terms of a lasting and permanent 'impact' that they feel they must experience. At the same time, some bands have tried to put more into the music they play than can be contained within the human limitations of composition and performance. The net result, at the end of a set, is usually disillusionment and frustration on both sides. Such, at least, is the recurring experience of many of the bands we speak to.

For its own sake music must take time to find again its own level and to define its own perspectives. This is in no way an argument for stagnation in musical progress - it's just that the future of music in the years to come will stand on the foundations that are built now. Our music can't continue to develop positively unless those foundations are firmly secured.

We need, therefore, to get back to the kind of balance where a band can play and an audience listen in a relationship where enjoyment, entertainment and musical satisfaction are, on both sides, complete. Let's try.

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LAST LOOK

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# PLAYER OF THE MONTH

## MIKE DREYFUSS

McKendree Spring – in Britain on their first European tour – are a four piece folk/rock band.

Interest in them has already been considerable because they differ sharply from the 'conventional' American band.

Firstly, they don't use a drummer. When I spoke to violinist Mike Dreyfuss, he explained why: 'We've been playing for about four years. When we started out we used to use a drummer. But although it fitted the music, he didn't fit in with us.'

But it's Dreyfuss who really gets all the attraction on stage. The reason is the set-up he uses.

At the moment he plays a violin and a viola on stage. These are specially customised instruments made by Barcus-Berry in Long Beach, California. To these he adds a theremin made by another San Francisco firm. These are fed into a mixer, the theremin by a direct lead and the violin and viola through pre-amp modules.

The mixer lead is taken to a group of effects units wired in series. At present he uses a Gibson 'Boomerang Two' wah-wah/volume pedal to which is added a Superfuzz unit and a Dallas-Arbiter treble and bass booster – the latter used to fill out the sound when playing in a large hall. The output through these effects boxes is then fed to a ring modulator.

'The model I use now features a foot-pedal control for the oscillator pitch and a foot switch to bring it into the circuit. It also uses a special dampening switch which cuts out the oscillator when I'm not actually playing – it stops the ground noise from the oscillator that I'd otherwise get.'

The lead out from the modulator is taken to an echoplex tape delay unit, which can be varied from a delay time of zero to seven-tenths of a second by a foot control.

The output from the whole unit is then fed to an acoustic 100 watt amplifier which drives a custom-built cabinet using 2 x 12" JBL speakers at the right of the stage and another cabinet fitted with four 12" acoustic speaker units at stage left. Some of the signal is bled to his on-stage monitor – a Traynor YSR-1 amp driving an SR6 cabinet.

Strangely enough, the whole system is easily portable and well suited to live and studio work. When recording the third album (due for release in the new year) he splits the output from the instruments into two channels. The first channel is taken direct from the instrument and the second is fed through the synthesizer and straight into the studio mixer.





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# SONGWRITER OF THE MONTH

## ERROL BROWN AND TONY WILSON

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Songwriters Errol Brown and Tony Wilson, formed Hot Chocolate two years ago to record *Give Peace A Chance*. But they changed the lyrics so much they were advised to send the tape to Apple for approval. John Lennon heard it and was apparently so knocked out by their approach to the song that he rush-released it on his own Apple label.

Although the group created a lot of interest, the record flopped but undaunted, Errol and Tony took a selection of songs to Mickie Most. He signed them to his Rak publishing company and also to a record contract. Their songwriting talents have given them success with *Bet Yer Life I Do* and *Lady Barbara* (Herman's Hermits), *Think About The Children* (Mary Hopkin), *Heaven Is Here* (Julie Felix) and of course their own hits – *Love Is Life* and *I Believe* (*In Love*).

### Six Chocolates

Originally a seven-piece group, Hot Chocolate now has six members – Errol Brown, lead vocal; Tony Wilson, lead vocal and bass; Harvey Hinsley, lead guitar; Larry Ferellson, organ; Patrick Olive, vocals and percussion; Ian King, drums. Errol has only been in the music business for two years and has always been interested in drama. 'I used to write plays and act in them as well,' he said. 'I went to the Guildhall School of Drama and music and really enjoyed it.



Through friends in music, I met Tony. I'd been writing lyrics so tried my hand at writing songs. There's no set pattern whereby I only write lyrics and Tony the music – it could be either one of us.

'Before Hot Chocolate really began we were writing songs for Ardmore & Beechwood then we saw Mickie Most who liked one of our songs for Herman's Hermits. The band got on the road about four months before *Love Is Life* came out. With four West Indians in the band people who haven't heard us sometimes think we're a reggae band. Our music is very rhythmical and simply follows the songs. We have an individual sound which I don't think you can classify. We have a unique rhythm which may be influenced by the West Indies but that influence doesn't extend to the songwriting. I'm too new in the business to be influenced or copy other people.

'I write a lot from experiences in life and the songs the public has heard so far are a mixture of experiences and fantasy.

Many times I write a song just from a title as opposed to feeling sad one day and picking up a guitar and doing what I call 'a personal song'. In general, I like to write songs people can identify themselves with – be they happy or sad numbers. I think people are coming back now to lyrics and melody. Over the last three to four years the ordinary public hasn't been into lyrics but more into 'sounds'. Many records in the past have had 'feel' but you couldn't hear what they were singing about – now there's a return to sanity!'

Hot Chocolate is one of an increasing number of bands that believes in the importance of enjoying itself on stage. The band mainly plays ballrooms and clubs and lately has been playing a few colleges. For cabaret gigs

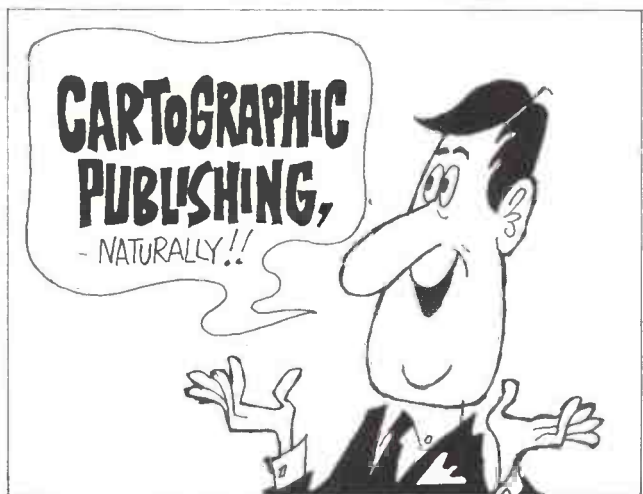
the volume is turned down and a few acoustic numbers are used as well. Errol said they vary their act a lot except for ballrooms where people want to dance.

'We jump about on stage and only stand still for slow numbers,' Errol said. 'We try to be visually exciting because you can get the music across to the audience better that way. There are very few bands you can go and see and just stand there and be completely absorbed by the music. You can get away with that in cabaret but not in ballrooms or colleges. We believe in being eccentric on stage as most kids like to see a band jumping and moving about. One thing you can't do in ballrooms is tell the audience to sit down and be quiet because people go to these places to participate.'

### Needless Volume

Although Errol learned to play guitar 18 months ago, he doesn't play on stage apart from knocking pieces of wood together. Hot Chocolate use a 200 watt Marshall P. A. a Fender Precision bass guitar and a Vox organ. Harvey Hinsley plays a Gibson guitar and the drums are Premier. Errol informed me that soon they will be getting a reverb unit.

Like so many musicians these days, Errol is against needless volume. He added: 'It always has to come back to melody because people prefer to listen to that rather than screaming noise.'



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# □ THE A & R MEN



**GEORGE MARTIN**

If you mention George Martin's name to almost anyone in the music business they will probably bring immediately to mind the Beatles. He was the man, they will say, who brought the group to life in their records during the 1960s. Others may say however, that the now-defunct foursome made Martin what he is today.

Whatever the case, Martin has considerably extended his musical activities since those days. For instance, he is now chairman of the £470,000 Air London Recording Studios which overlook Oxford Street, and he also runs a very successful music publishing company. He is now also a musical director for another group—Parrish and Gurvitz. He hails them as being potentially as exciting as the Beatles.

A couple of years ago he said this about another group and, unfortunately for him, almost everyone took him at his word. The group were called Action and whilst they didn't let him down in the creative sense their management company did and subsequently the group broke up. At the time the event caused a black mark to be entered in Martin's book and he is aware that many people are now watching his every move with the new group, which comprises Paul Gurvitz, once known as Paul Curtis of the Gun, and Brian Parrish, who was in a group called Knack who broke up and then formed part of Gurvitz's group. It seems that people are waiting once

again for him to produce 'another group like the Beatles'. This in his eyes, would be a totally unlikely situation and he dismisses it with: 'There could never be another Beatles. There was never another Bing Crosby, never another Frank Sinatra or even a second Elvis Presley. So why should there be another Beatles?'

When *Beat Instrumental* spoke to Martin at his studio great activity was evident. Steptoe and Son star, Harry H. Corbett was in No. 2 studio, songwriter and producer, Roger Cooke was with The Fortunes in No. 1, and actor John Gregson was signing some Cadbury's Hot Drinking Chocolate television advertisement into a microphone.

Martin himself had recently returned from a two-month stay in America where he had been recording Seatrain's latest album, *Marblehead Messenger*.

'They asked me to record them in San Francisco but when the time came near they had moved to New York and they asked me to stay in that odious city for something like five weeks.

'When I got over there I found they were living in various houses near Boston. Not far away was a place called Marblehead Neck and a large house that was available for us to rent. I had an idea of converting the place into a temporary studio to record the group. If there hadn't been any other place around it would have meant that we would all have had

to go to New York everyday and use one of the big studios.

'The house had double-glazed windows and there was a room large enough to be turned into a studio. Another room was converted into a control centre. The walls had a fibre board finish to them and so everything was perfect. I had shipped over from England some studio-sized loudspeakers, 20 Dolby noise reduction units, a 16-track, 3M tape recorder. A Fedco control desk was supplied to me from that company in America.

'The house was nicknamed Seaweed Studios and we were in business.

'American recording rates are about double the price of the English ones and so we saved a great deal of money recording the album in the makeshift studio.

One of his biggest problems is the amount of commission work that he is constantly being offered. He does some but he also has to turn away a lot because obviously he wants to record groups that will benefit his company. That's one of the reasons he is recording Parrish and Gurvitz. Another is that he firmly believes in their individual talents.

'Not only are they great writers but they are great performers too,' he said. 'On their forthcoming album they play all the guitar and bass solos themselves. It doesn't sound very impressive when you say it like that but there's a lot to it on the album.'

Some people may accuse Martin and Parrish and Gurvitz of trying to turn the musical clock back. Their words are very simple and have none of today's so-called 'deep meanings.' Their playing is also fairly straightforward.

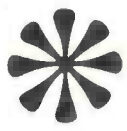
'Parrish and Gurvitz are definitely going forward,' he said. They have a totally different sound from anyone else I've heard in months. They can combine heavy music, or whatever heavy music is these days, with gentler themes. Many of today's groups are now realising the benefits of turning down their amplifiers and so on. You'll find that many of the once heavy bands will release quieter and more melodic songs than they have done in the past.

Several hundred demo tapes arrive at Air London's offices every month from different groups and solo singers around the country. However, because of Martin's tight schedule he can't listen to as many as he would like.

He said from the tapes he has listened to he has detected a general lack of talent and originality.

'I know it's probably quite difficult to be original these days because it has just about all been done before. When the Beatles started they weren't an original band but were playing re-vamped rock and roll songs. That's where Parrish and Gurvitz are different and that's why I chose to record them. If I think that any band is original I'll even go and see them.'





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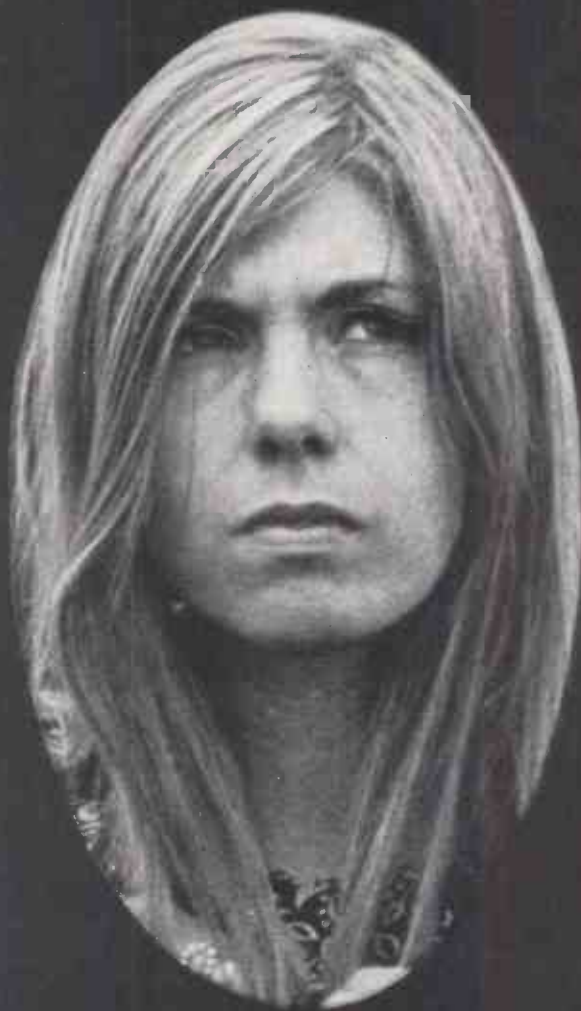
Annie Haslam left Cornwall for London, 'to be the world's greatest designer' but found herself drifting through a multiplicity of jobs before finally ending up as a cabaret singer at the *Showboat* in the Strand. Annie found that virtually all her prospective employers wanted someone with experience in dress designing and yet no one was willing to give her that knowledge.

However, the move into 'show biz' was not without its roots. At one time when her family lived in Lancashire her brother was a ballad singer for Brian Epstein, 'He used to be called the Elvis Presley of Bolton,' says Annie proudly. Her father was also part of a comedy team called Roy and Boy who sang and laughed their way through the clubs of Northern England. Through these associations Annie often found herself called upon to sing in pubs and she began to discover her own voice. 'I didn't like to do it,' she says, 'but I was always forced to.'

Annie must have been a hit with the resident band at the Showboat because they 'misinformed' the other applicants as to the time of the audition so that she would be chosen. The time spent as a cabaret artist certainly provided her with the experience she would be needing with Renaissance and she describes her voice of that period as being a 'Judy Collins type'. She recalls having to sing such numbers as *Do You Wanna Dance* and *Spanish Negila* whilst hiding behind a mask of grease paint. Each night she was expected to perform from 9:40 to 10:20 and then again from 11:40 until 12:20 although a working week came to less than eight hours!

An advert in the musical press during her time at the *Showboat* led her to go to an audition for another group. Although there was no indication what group were advertising Annie somehow had the intuition that it was Renaissance. From this intuition she went out and bought their first album and

# GIRLS IN ROCK



# ANNIE HASLAM

began to learn the songs on it. The result of this homework was that she shone at the audition as was promptly signed into their ranks as lead vocalist.

As with most girls working with rock bands Annie feels as though she's just 'one of the boys' and enjoys being with them. 'I love being with the band,' she says. 'I get on better with fellows anyway.' Strangely enough the only time she feels uneasy is when the band find themselves deluged by females. 'I get jealous,' confides Annie, 'I feel as though I shouldn't be there.'

## Development

She feels that one of the faults that is affecting the current Renaissance is the surprising lack of publicity. Most people are aware of the band's existence but no more. Possibly it is because there has been so many personnel changes since the initial Renaissance and people aren't sure of who the band is. In actual fact there are no original members now with the band. 'I feel nobody knows who's in the band,' says Annie.

Annie's best friend is a cuddly Siamese cat with the very un-cat like name of George. After the interview we took the cat for a walk on Hampstead Heath where he spent most of the time retreating from much larger dogs. Annie is a very jovial person and seems to spend most of her time (when she's not singing) in bursts of uncontrolled laughter. At home she keeps a well arranged scrapbook of Renaissance with comments on all of their gigs.

She is presently developing her movements on stage as she feels that she's been concentrating on the vocal aspect without paying too much attention to movement. Her musical tastes go from classical to the female folk singers such as Joni Mitchell and Judy Collins. Both an artist and a singer her ambitions are simple: 'I'll sing 'til my voice breaks' and then I'll paint 'til my hands drop off!'

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# PROFILE

## RIC LEE



Although we have a Player of the Month column for December we felt that Ten Years After drummer, Ric Lee, deserved special mention so we decided to Profile him.

Lee is the perpetual student of drumming and is examining in great detail all the different aspects and rhythms of his counterparts around the

world. He is currently immersed in studies of the Afro-Cuban rhythms and feels that Santana are falling down because of their lack of exploration and that they have been overtaken by Osibisa.

Lee has also been developing his own techniques of Afro-Cuban drumming and feels that any white man

could play this type of music.

'If you saturated yourself enough in the environment you'd have to adapt to its influences eventually,' he said.

Lee was brought up on the strains of the big bands and Gene Krupa, Buddy Rich, Louis Bellson and Duke Ellington. He considers that Krupa is probably his greatest influence although his admiration for Rich runs very high.

'Krupa raised the complete status of the drummer by developing the solo routine and bringing the whole concept of the drummer to the fore. Before Krupa the drummer just sat there and tapped out the rhythms.'

Lee says it's the job of the drummer to kick the band along and to have the necessary dynamics. He must also, however, be able to play all different styles of music at a moment's notice. He names Buddy Rich as one of the finest exponents of dynamics and drumming. Rich, he says, would be able to play in a 20-piece orchestra just as easily as he could in a four-piece group.

One of Lee's greatest ambitions is to play in a big band and to help him along in getting the feel of a larger band he is trying to persuade the other members of Ten Years After to aid him during his drum solos by doubling up on a variety of percussive instruments.

Lee first became aware of modern blues, as interpreted by Ten Years After, with Big Bill Broonzy and other 12-bar blues artists. However, he got bored with them quite quickly as they lacked variation. He now says he prefers to play his own blues.

Blues are important to

Lee. Depending on his mood he says he can affect all the other members of the band and their playing. 'If you're feeling bad you can sometimes really get good blues,' he said.

'I suppose it's the same with any other drummer, though,' he added.

He says he is now developing a new drum solo as he feels the present one, which has caused audiences on both sides of the Atlantic to stand on their feet and shriek with excitement, has reached its limit.

'I first of all work to a framework of key ideas and start with the basic rhythms. When something acceptable gets going I build it up with some jazz and blues influences. Then I put a bridge in between the two for contrast. About this time the technique starts creeping in. I always do the same pattern solo but it never is exactly the same solo, if you know what I mean. I hope the new one is as good as the other one turned out to be,' he said.

Lee is, at present, using a Gretsch drum kit comprising a 24" x 14" bass, 14" x 6-1/2" wood shell concert-type snare (he said he prefers the wood shell from the more popular rock metal snare), a 12" x 9" tom-tom, two 16" x 16" floor tom-toms, a 19" heavy ride Avedis Zildjian cymbal, two 16" thick crash cymbals and two 15" hi-hats.

He has, however, two other drum kits. He uses a Ludwig for rehearsals and another Gretsch in the studios.

Every one of his drums is miked-up through the PA because he says he can get a really balanced sound that way.

# ROBERT FRIPP WRITES



## Epilogue:

Before you turn professional save enough money to keep your head and hands together for two years because if you're lucky you'll earn eight pounds a week. Then, if you're talented, groovy-looking, if the Stars figure and you work hard, you might find a chance to grasp success in worldly terms. Then you'll have to fight a lawsuit from your first managers and record company who want some action on your success without them.

## (*Epitaph, Epitaph, play Epitaph*)

About now you'll learn that the interaction of personalities and the roles they play are at least as important as the instruments they play — you'll learn why at least one of the band doesn't need to practice. Just blow, Man, don't get hung up with technique. You don't need all those notes — like Miles doesn't, you suppose. The poor tone, you learn, doesn't matter either because the feel's the thing. And the wrong notes are ethnic. So explain *that* on a bad night when one note doesn't tell you where it is and the feel doesn't cover cracked notes and a rank sound. Practice gives you a solid foundation to pull you through.

## (*Epitaph, Epitaph, play Epitaph*)

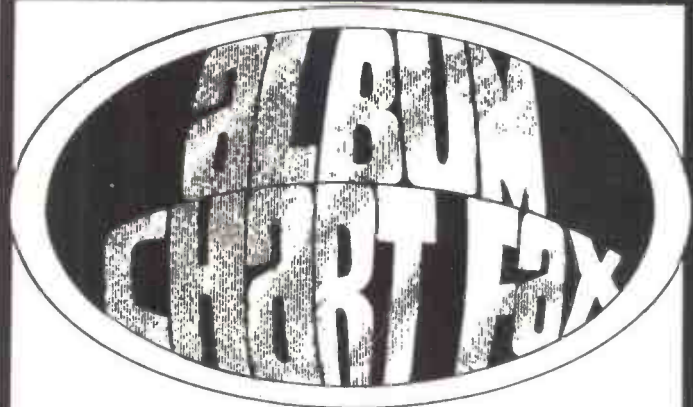
So he says that you only want to play all those fast runs and then someone else agrees but then tries to get you to play the fast runs AND look groovy. About now you say that the only reason you practise is in order to play slowly, because 'any Mug can run off those fast blues licks with one hand'. But, to play them slowly takes control and two hands. And, if you want to play *ideas* rather than mechanical patterns you need control.

And that's technique. Now, if you have what Coltrane had you needn't practice. But Coltrane did. And you *haven't* got what Coltrane had . . . Then you realise that the personalities aren't going to grow and develop together — and some changes happen. But by now you may be famous. Is it fun being famous? All those scenes with chicks that the Sundays seize upon? Oh yes, and a lot more. Some musicians are even transvestites, some fall in love and some take drugs. But what about the music?

## (*Epitaph, Epitaph, why don't you play Epitaph?*)

You don't play *Epitaph* because it's more important to develop than to play the greatest hits of Prince Scarlet. Mind, you make a lot of bread with all them old hits. But stop moving and the band will break up. Although with a world that only wants the Golden Oldies the band might break up anyway. So listen, *Epitaph* only made it once live and that was at its first rehearsal. Flat vocals and an out-of-tune Mellotron need a lot of feel to carry them.

At this point your band needs new material to reflect its feelings today — or old material which has room for movement. But don't worry: 90% of your audiences will dig you because you're famous and groovy and they have a lot of energy to burn up on standing ovations. 7% will hate you because you're famous and groovy and they have a lot of energy to burn up hating you; and 3% will know the difference. So take your choice: the highest standards or none. But, whichever you choose, be grateful: by now you should have realised that you're a crumb. Chances are you haven't so you could well be a star.



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

### America

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

### Both Sides Now — Judy Collins

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

### Every Picture Tells A Story — Rod Stewart

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

### Fearless — Family

RP — Family/Chkiantz. S — Olympic. E — Chkiantz. MP — UA.

### Fireball — Deep Purple

RP — Deep Purple. S — De Lane Lea. E — Various. MP — Various.

### Fog On The Tyne — Lindisfarne

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

### Grateful Dead — Grateful Dead

RP — Various. S — Live. E — American. MP — Various.

### In Search Of Space — Hawkwind

RP — Hawkwind/Chkiantz. S — Olympic. E — Chkiantz. MP — Various.

### Imagine — John Lennon

RP — Lennon/Spector. S — Ascot. E — Various. MP — Northern.

### Liquid Acrobat As Regards The Air — Incredible String Band

RP — ISB/Schnier. S — Island/Sound Techniques. E — Mayer. MP — Warlock.

### Mud Slide Slim — James Taylor

RP — Asher. S — Crystal. E — Orshoff. MP — April

### Pilgrimage — Wishbone Ash

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

### Ram — Paul & Linda McCartney

RP — McCartneys. S — Various. E — Erik. MP — Northern.

### Santana — Santana

RP — Santana. S — CBS. E — Kolotkin. MP — Chrysalis/Petra.

### Surf's Up — Beach Boys

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

### Tapestry — Carole King

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

### Tarkus — Emerson, Lake and Palmer

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

### Teaser and the Firecat — Cat Stevens

RP — Samwell-Smith. S — Morgan. E — Various. MP — Freshwater.

### Who's Next — Who

RP — Who. S — Olympic. E — Johns. MP — Fabulous.

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

I had absolutely no idea that as I spent two days in Germany with Colosseum I was in fact witnessing their last ever tour. There was no suggestion that within two weeks they would cease to exist as a group.

In the dressing rooms after their last but one concert at the Albert Hall, Jon had seemed very despondent. It was a justified despondence though as equipment breakdowns had stepped in to mar a show that had got off to a good start. In the musical press on the following week the suggestion had been offered that Colosseum should seriously rethink their musical policy after the Albert Hall performance. However, when I met Jon over lunch on the following Monday he explained that by no means would he be following this advice because the same reviewer had given incredible rave notices to their previous London concert in which they played the same numbers. How could a music critic suggest that they needed a rethink after praising exactly the same material only a matter of weeks before?

On the night of the 12th of October, in the city of Berlin, splits and rethinks seemed to be the remotest of everyone's thoughts . . .

**By Steve Turner**

# WE SALUTE THOSE WHO HAVE SPLIT

**B.I. Features Editor, Steve Turner, was probably the last reporter in the country to witness the now-defunct Colosseum in concert in Europe.**

**Here's his report.**

With hardly enough time to tune up properly Colosseum were up on the stage in Berlin and greeted by hysterical cheers from the 5,000 strong audience. The material from which they drew is still fairly well represented on their current album *Colosseum Live. Lost Angeles* was there to open the show and the audience showed instant recognition as they also did for *Tanglewood '63* – the Mike Gibbs number that features Dick on saxophone. Clem

Clemson was featured with *Skelington*, one of their longer numbers which ended up with Chris singing the Joe Cocker arrangement of *With A Little Help From My Friends*. The new numbers were to have been on the *Pirate's Dream* album which, of course, will now not be released. It's a number which contained no improvisation, being entirely scored by Dick and Clem – the first time that Colosseum have scored a number. *Sleepwalker* featured Dave on organ and Clem on piano simultaneously as well as Jon's solo which closed the number. If the requests shouted out by the crowd went anywhere near providing an indication of a group's individual 'top ten' then *Walking In The Park* was definitely Colosseum's number one. Written by Graham Bond its popularity was probably in direct proportion to its memora-

bility. Colosseum aren't renowned for creating riffs which run through your brain when you're off duty but *Walking In The Park* certainly performed that very function. *Tanglewood* pointed in the same direction and could be known as another Colosseum great.

Throughout the ninety-minute act all of Colosseum's members were given a solo spot . . . even vocalist Chris Farlowe, who did the most incredible instrumental break with the human voice. He began by keeping a high pitch scream going for about two minutes until you began wondering if the amps weren't feeding back all the time. Then he broke into an improvised gobbledygook which owed more to scat singing than anything else. 'I've got nearly a five octave range voice', Farlowe explained to me later. 'It's good to use the voice as an in-

strument sometimes. It's a thing that I've developed over years of singing'. Farlowe's vocal wah-wah is an international language and the audience who at first treated it seriously with an air of respect soon broke into alternate laughter and applause. In Münster he found himself described in the programme as 'a progressive Tom Jones'. 'Wait 'til I tell Tom that', Chris said with a laugh.

Jon Hiseman's drum solo was treated as the high spot of the show, both in Berlin and Münster. He flashed around the kit at an incredible speed and combined it with a juggling of the sticks as the seventeen-minute stint reached its climax. Cracked cymbals, which he had cut down into various sizes, were used along with his normal Paiste cymbals and gongs to provide what amounted to a 'cymbal solo'. The sounds came out like the varying tones of Swiss cowbells and wherever it was performed the crowd were impressed into silence. The double bass drum of his Gretsch kit was attacked with the ferocity of an angry child pedalling down the street on his push bike with hands controlled and motionless. 'I use the double bass drum to give my feet an equal chance with my hands', Jon had told me. 'I use both of them as one drum. I believe I was one of the first drummers to use the double bass kit. Of course, Keith Moon has been doing it for a long time. I mustn't forget Keith – he's one of my favourite drummers.'

As a finale Hiseman tossed a handful of drumsticks into

the audience but he didn't really have to worry about giving them away because half a dozen disappear regularly at every gig. 'I spend about £400 a year on drumsticks', he said later in the dressing room. 'I broke five tonight and threw them into the audience. Five or six get nicked at every gig by ardent geezers.'

On a Dusseldorf-bound plane after the Berlin concert Hiseman told me: 'I hate hearing myself play. Everytime I get up on that stage I think I must be a lunatic'. These sentiments had leaked out to me the night before when we were eating in a Pizza house after the concert. A slightly shy young man had approached Jon as he was standing at the counter awaiting his order. 'Allo Jon', he began in his best but embarrassed English. 'ow long is it you haf been playing?' It was a traditional opener that fans employ but it didn't receive the traditional answer. 'Too long', said Jon. 'Far too long'.

Jon told *B.I.* after the announcement of the split: 'The love-hate relationship with my drums had nothing to do with us breaking up. Whenever we were on tour I couldn't wait for a lay-off, but whenever I wasn't playing for one or two days my wife would say I was in an unbelievably bad mood.'

Jon considers that the discipline of drumming presents him with the challenge which he needs to occupy his life. It could have been anything else but coming from a family of entertainers and musicians that stretch back to the days of the music hall it became music. After having learned the violin and piano at school Jon found that the drums provided him with the needed challenge which he would devote his life to mastering. 'They were the ultimate mystery', he says, 'and still are. I've no idea why I took them up. Maybe it was simply because I couldn't play them!' His ambition is now to absolutely master the challenge to

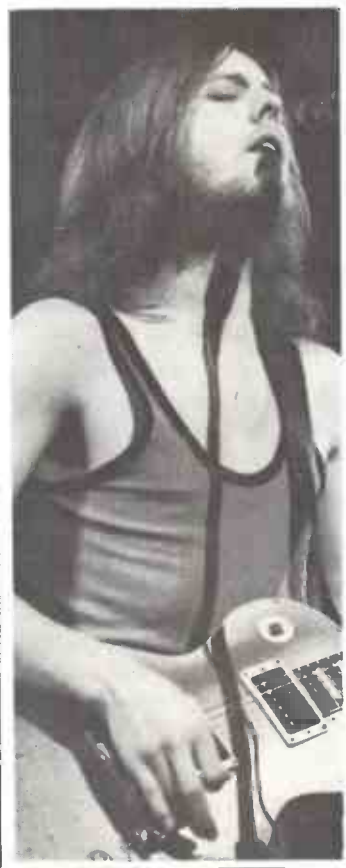


its ultimate degree of perfection. This to Jon is the pot of gold at the end of the rainbow.

'I hate the whole thing really', he explained, 'but I just can't stop. I envy the people that can't wait to get up there — those who really enjoy it. Before I turned professional I wasn't playing enough to dislike it. It could have been anything — it's a challenge and it happened to be drums. The worst period of my life was with Mayall but I love John — he's a lovely geezer. Inside me though, that was a torturous year because I was standing still. The pot of gold at the end of the rainbow is knowing that you've done everything and you can't get any better. But the problem is getting there and I'm terrified that I'll never get there.' The goal must always be to get there. It's like Dennis Brain with the French horn —



◁Furlowe: *Back to the shop?*  
 △Greenslade: *Old friend.*  
 ▽Hiseman: *There's no other way*  
 ▽Clempton: *Humbled?*



wanted to be able to choose his own environment within which to work. The environment he eventually chose is what we knew as Colosseum. 'The word itself had the right kind of feel,' Jon said, as he explained the choice of the group's name. 'I'd been into Roman history for years and I was visiting relations in Rome when I decided to form the band. I wanted a name that had a bit of depth, a bit of thought... a bit of history...' Somehow Colosseum lived up to all these requirements and in three years that the group functioned it proved itself equally capable of living up to the same qualifications. Colosseum was something that was always there... something solid and established. Colosseum is something that remained standing whilst the prefabricated groups got bulldozed over by trends. Colosseum **WAS** a good name to have chosen.

Although established, Hiseman's Colosseum was until the break always still under construction. 'I had a lot of trouble finding an environment that was good for me so I created my own but that could be improved in a million ways. I'm never satisfied. There have been five or six nights in the last three years that have been really great. I guess they're worth living for. The standard worth reaching did come on occasions, maybe for only two or three numbers of a whole show, but the fact is that it did come. Jon seemed to view it almost as a musical Loch Ness Monster which only surfaced long enough to prove its existence. Although this feeling is too

he did everything you could do with it and then gave it up for the organ.' Jon feels that too many musicians remain contented with their standard of playing and by doing so fail to achieve greatness. 'I know at least half a dozen who are potentially better than me but they think they're good and the net result of that is that they don't progress. They stay where they are.'

Having established himself as a drummer Jon then



△Hiseman: *The environment.*

◁Clarke: *Room-mate.*

▽Heckstall-Smith: *Still supreme.*

intangible to be formed in words Jon came near when he described it as 'the whole band playing as one man,' and somehow that statement communicated his ideals. 'You always feel you can do better,' said Jon, 'and that's what leaves you dissatisfied.'

Dick Heckstall-Smith, Tony Reeves, James Litherland, Dave Greenslade and Jon himself formed the original version of Colosseum in October of 1968. Jon wanted to employ a complete tonal range with the saxophone and had known Dick from Graham Bond and John Mayall days. 'If you're going to have a sax player you might as well have Dick,' said Jon, somewhat philosophically. At the time of forming the group he had no definite idea of a particular sound with which he wanted to work. As he explained to me, 'I knew that the sound would be the product of the people and my job was to choose the right people. In the final analysis the individuals will be what they are. I didn't look at this group as being built around me. It was not a drummer's group. The drummer is only as good as his environment.'

Keyboard player Dave Greenslade was another natural choice as he'd first played alongside Jon in the early sixties. They'd known each other as friends since their early teens growing up together in Eltham. At first they formed a skiffing duo. Jon had been working with organists in both the Graham Bond and Georgie Fame bands and had come to admire the broad tonal range that could be produced. Dave



used on stage a Hammond A100, a Mellotron 400 and a Hohner electric piano. Like all the members of Colosseum he was happy with the environment he was playing in and described it as being 'more of a tonal environment than any other band he has played in.'

Tony Reeves joined the original band on bass guitar, having left the John Mayall set-up with Jon in 1968. The only auditions that were needed to complete the line-up were for the lead guitarist. Jon had amusing stories to tell of the three days that were spent auditioning. After the advertisement had been placed and the offers were coming in, every effort was made to discourage those



who were not genuinely interested. But approximately 55 of the 70 who replied made it to the auditions. Dave remembered suffering from nightmares after the intensity of the auditioning period. Three numbers were played with everyone and when it is considered that a normal Colosseum concert rarely exceeds six numbers that's  $55 \times 3 = 26$  concerts in three days!

Jon told the story of the six-footer who turned up in an impeccable mohair suit with long blond hair combed neatly into place. Apparently he was noticeable out of the corner of Colosseum's eyes as they auditioned the previous guitarist and he was observed to be standing as the rear of the hall going crazy with fingers flying up and down the fretboards. When his turn came he informed the band that he'd already tuned up while watching and was

ready to go. During the last of the three numbers in which he was still proceeding to send his hands berserk all over the frets, the individual members of Colosseum realised that not one sound had been emitted from the amps although everything was in playing order. After the guy had finished they realised that he'd never even touched the strings and all his flash fingerwork was pure mime. He apparently left Colosseum supremely confident and not a word passed between him and the band about his inability to produce sounds from his instrument!

The guitarist that *did* eventually make it was James Litherland, although he later left to form Mogul Thrash. Jon sees the main problem he encountered in choosing a lead guitarist was the fact that most players are proficient in only one field of music. 'Some guys only played the blues and we really needed someone with a wide range. He had to have *breadth*. You can run through half a dozen popular bands who can only play one kind of music. We needed the breadth that comes when you are flexible enough to be able to play anything.'

The disciplines of jazz, skiffle, rock, blues, classical and soul are all represented in the line-up of Colosseum and form its special strength. Lead guitarist Clem Clempson was chosen after Jon saw him perform with Bakerloo and mentally noted his talent. Bakerloo broke up the same week that Litherland forsook Colosseum and fate smiled.

Clem has studied classical piano under tutors from the Royal School of Music between the ages of six and sixteen. 'I couldn't take much more after that,' said Clem. 'There was no room for self-expression. All you could really play was the tutor's interpretation of the great masters.' Self-expression was found in the guitar and now he can be found happily bleeding electrical sounds from his Gibson Les Paul or his Fender Telecaster. 'I



just play and see what happens,' he told me explaining his solo breaks. 'I do like applause though. I'd rather have a gig where I don't personally play well but where we have a rapport with the audience than one where we excell ourselves and get no response.'

Rooming in Willesden with Clem was Mark Clarke, the bass player from the Liverpool group – the St. James Infirmary. Mark's band had played a support act with Colosseum at the Liverpool Philharmonic and his playing had been noted. At roughly the same time as Tony Reeves left Colosseum the drummer and guitarist of the St. James Infirmary were badly injured in a car smash. As Mark says. 'The band then split wide open. The final result was that Mark replaced Tony Reeves who went on to obtain an executive position with the newly formed Greenwich Gramophone Company.

Mark plays a Gibson EB3 with Laballa strings and states his aim as a bass player is to allow people to enjoy it. 'I can feel when the audience is enjoying it and I really give everything I've got. I watch the audience like a hawk.' Mark is a totally involved player on stage and excels in pounding out rock flavoured bass. Clem and Mark are very close both on and off stage. On stage they play off each other perfectly and off stage they're constant companion ravers. 'Clem's me mate because we both like the same things in music,' said Mark, in his thick Liverpool accent. 'We like most things from the Beatles to BB King and then ... that guy ... what-sisname ... Stravinsky.'

'One of the most terrifying problems is that musicians are becoming restrictive,' said Jon remarking on the difficulty of choosing the right group members for Colosseum. 'If you're purely an entertainer the music is immaterial. The best players are those that play a wide range of material and entertain at the same time as did Hendrix.'

Chris Farlowe was the latest addition to the band and Jon explained that he was needed to make the band stronger. Thirty-one years old on the day of the Berlin concert, Chris said he still felt as though he was fifteen. A couple of minutes after stating this he seemed to go out and prove the point by sitting on the edge of a basin in the dressing rooms of the Deutschlandhalle and wrenched the whole fixture from the wall. Water dripped away from the break in the U tube but quickly emptied away. Very little in life outside of his music and his avid collecting of military

gear is treated with any seriousness. He provides an excellent catharsis for the group as they travel – always coming out with a stream of unheard-of jokes.

In Berlin he went straight from signing autographs at the airport to purge the many antique shops which he has become familiar with on previous trips. He returned to the hotel that evening with two American civil war rifles,

a Nazi dress dagger, an SS uniform cap, wartime newspapers and books and a first world war helmet. Most of the articles found their way on to the shelves of *A Call To Arms*, his military gear shop in Islington. It's here that he earns himself quadruple the wages he receives from Colosseum. It is likely that the situation will continue. In fact he has become something of an authority on Nazi history through this work with militaria. He first became interested in the subject in 1960 when he was in Hamburg along with the Beatles and his own band, the Thunderbirds. Wandering through the side streets he became intrigued by the iron crosses and military attachments in the antique shops, intrigued enough that is, to begin collecting. He is at present writing a book on the subject and has been acknowledged in many other volumes written by established authorities.

Jon was the mind behind Colosseum and is a perfectionist of the highest degree. Since producing their last album *Colosseum Live*, which was the first album they themselves had produced, he has become increasingly interested in the studio side of the music business. 'The studio is the crux of success,' he wisely observed, 'I'd like to spend more time getting involved with studio production.' He is now working on one of the major problems that come between the recording musician and his listening public –



△ Heckstall-Smith: It had to be him.

▷ Greenslade: An original.

▽ Colosseum: Crumbled.



the fact that the sound put out by the studio monitors does not correspond with the sound that the average listener receives on his small transistor or record player. In fact almost anything sounds impressive when relayed over the huge speakers at a recording session but almost all of this impressiveness results from the high standard of the equipment used, and little else.

'I've fitted my home out with three Revox tape recorders, playing decks, amplifiers, studio monitors, a whole range of domestic hi-fi speakers and even a car radio speaker,' Jon told me. 'I can now play studio tapes and test pressings through studio monitors to check the quality and then bring them home to check how the sound is affected by different types of speakers in different rooms. I've got hi-fi speakers in the kitchen, the bedrooms and the living room to allow for a complete range of room acoustics to be checked. We're not making albums to be played through studio monitors - we're making albums to be played through domestic speakers.'

Jon said he would still like dearly to produce other artists.

So dedicated was Jon that he even took the live album tapes to be played in different people's homes - a move which resulted in four or five remixes. 'The greatest moment,' said Jon, 'is when you go to a club in, say, Italy and they put on the record that you've spent month's working on. It's then that you know whether you've goofed or not.'

Chris Farlowe must be the man with time to spare because he's presently making an album of his own songs with the musical help of people such as Albert Lee and Paul Buckmaster. The release date has yet to be settled but Chris promised that the result will be something worth waiting for. 'I learned the basics from Ella Fitzgerald and Sarah Vaughn records,' said Chris. 'I was

well into that when I was at school.' Following a possibly typical East End boyhood pattern Chris was entered into talent competitions and even managed a gig with the All England Schoolboy Choir. Skiffle and then the period with the Thunderbirds took Chris well into the music scene after leaving school. After the latter group split he formed Hill with whom he made an album before eventually joining Colosseum.

'I played my first alto sax in 1950,' Dick told me in the dressing room before the last concert - in Münster. 'That was in a school band. In fact, it was after hearing six Sidney Bechet records that my life changed.' He



took a degree in agriculture at Cambridge University 'Because it was the easiest thing to study - qualification-wise.' National Service followed but Dick was released after a year because of a back injury. He then began to play around with bands until... 'It suddenly dawned upon me that I was a professional musician and... I've never looked back since!'

Since the beginning of the sixties Dick has at some time or other played along side most of the 'greats' of our time. Mick Jagger, Jack Bruce, Ginger Baker, Roland Kirk, Eric Clapton, John Mayall, Alexis Korner, Cyril Davis, Graham Bond... Interspersed between the 'names are such things as a season at Butlins in Filey and work with numerous long-forgotten jazz outfits. Of the Korner-Jagger-Davis-Bruce-Watts era, which spawned some of the musical personalities that were to change the face of contemporary music, Dick said: 'All I thought at the time was that it was a good band. It was mostly inspired by some Chicago blues bands and Charlie Mingus. I didn't really think of it in any other way.'

Dick told me that he was happy with the current music

scene because - 'it's in a state of puzzlement and I enjoy that.' Of the various musical disciplines that he has played in he said, 'From the inside they merely look like different aspects of the same thing - improvised music.'

He is currently playing a King Super-20 sax and a Selmer Mark-6 cornet. He has made some mechanical alterations and these enable him to play it right handed. 'Colosseum was a good environment for me to write for,' said Dick. 'I'm normally a very lazy writer so it's been good for me to have written for the band.'

The *Pirates Dream* album was recorded at Advision studios during December and was also to have contained *Sleepwalker* and *Upon Tomorrow*. 'Colosseum's music was not so much an entertainment as an experience,' said Jon. It was impossible to use it as background music - that was the criterion. One problem that was created by choosing a high standard of musicianship for the ranks of Colosseum was that the individuals were often rated above the value of the total group. 'At the moment,' Jon told me, 'I tend to think that people think of individuals in the band rather than Colosseum and that upset me. Individuals get into the polls but Colosseum never does. I feel that is real failure.'

As we flew home to London Jon gazed out of the window thoughtfully and said: 'All I've said is nothing to do with the end product - Colosseum. When you come to see Colosseum play you come to see something completely outside of the points of view we express in interviews.'

Then thinking back to some of his earlier statements he began to smile a little. 'I must sound very disillusioned. But I'm not. I wouldn't have it any other way.' Then he paused before adding, 'There is no other way.'

- ◁ Hiseman: Not disillusioned.
- ▽ Farlowe: "New Boy".
- ▽ Clarke: Likes most things.



This article was written before the split was revealed. Many of Jon's philosophies still stand and we repeat the last sentence: 'There is no other way'.

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# your queries answered

## Mix-up

Dear Sir,

Could you please give me any information you can on mixers?

1. How are they integrated into the PA system – mikes, guitar amps etc?

2. Just what is the point of a mixer when the volume and balance of the PA can be controlled directly by the PA amp itself, within its volume, treble and bass controls etc?

I have been a regular buyer of your very informative magazine for three years now and I'd be really grateful if you would answer this query for me.

Please help us out; the whole group is really baffled.

Yours sincerely,

**J. MILLS,  
69 Lovel Road,  
Liverpool, 24.**

**A mixer is incorporated into the PA system between the microphones and the PA amplifier.**

**Each channel acts as a pre-amplifier with its own controls – normally volume, treble and bass, though more expensive models may feature facilities for mixing in reverb, boost etc. Thus each input can be balanced according to what is being miked and the overall sound that is required. The balanced-up output signals of each individual channel are then fed together through master controls into slave power amps.**

**The normal PA you mention is, in effect, exactly the same set-up – the difference being that both mixer-pre amp and power amp are built into the same unit.**

**The advantage of a separate mixer is that it often provides a more flexible PA system with**

**a finer control over sound balance and tonal quality. Most mixers, for example, offer continuous monitoring of individual channels and overall output.**

**For further information see the introduction to 'Spotlight On Amplifiers' in this year's July issue of *Beat Instrumental*, copies of which can be supplied to you on request.**

## Breadless

Dear B.I.,

I am the lead guitarist in a small rock/blues band called Beowulf.

We have been playing for nearly one year now and have only played one gig for the vast sum of three pounds.

Can you offer any advice as to how we can get off the ground? We need money to buy equipment, so we need gigs – but to play the gigs we need equipment!

Any advice would be gratefully received.

Thanks for being the only interesting magazine in the country.

Yours sincerely,

**D. C. Barlow,  
22 The Green,  
Morden,  
Surrey.**

**This is the age-old problem for any group short of money and/or equipment and really there's no advice I can give you that you won't have heard before!**

**Try to get as many gigs as you can handle. 'Phone round all your local clubs and ask for bookings. Don't be put off if they don't seem interested – keep trying and pester them until they agree to try you out. Don't worry if they don't offer much –**

**one gig at five pounds is worth more than none at all.**

**Save as hard as you can towards more equipment. For the time being, you may be able to borrow some from friends or hire from a local hi-fi or music shop if the gig is worth it. Don't get impatient or dispirited by your lack of good equipment. As long as you can play something within the limitations of what you already own you've got something to offer a local promoter.**

**This is a problem that every band encounters sometime in their life and one which I have experienced myself. In future, *BEAT INSTRUMENTAL* will be looking at some of the practical problems that concern you and others in the same situation. This month's edition carries a feature on cheaper equipment and next month's feature will focus on hire-purchase.**

## Necking

Dear Sirs,

I was adjusting the neck of my Fender Jazz Bass guitar recently and broke the truss-rod. I am advised that a new neck costs £60-£70. Could you advise me about how to get it fixed – i.e. who would be competent to repair it? I imagine that the fingerboard would have to be removed. Can this be done, or would I have to get a new neck? Who could supply this?

Are Fender bass pick-ups available and how much are they?

Yours truly,

**John Mooney,  
39 Mansell's Road,  
Galway,  
Ireland.**

**A new truss-rod can be fitted by removal of the fingerboard. This is, however, a difficult and highly-skilled job. Top Gear, 5 Denmark Street, London W.C.2., can handle the repair. The cost is difficult to estimate but should be considerably below the price of a new neck. The other alternative is to look around for a second-hand Jazz Bass neck, which are occasionally available through Fender dealers.**

**Fender Bass pick-ups are available at a retail price of about £17 and can be ordered through any Fender stockist.**

## Pedal-Snapping

Dear Sir,

I own a Ludwig kit and am having difficulty with bass drum pedals snapping – usually during a solo too.

I've tried many supple-link types and also gone through five rigid-link pedals. Is there any really strong pedal on the market?

Also could you give any comments on the Italian Franco-Hollywood kits?

I'd be very grateful for any information on either of these points.

Thank you,

**A. G. Hodge,  
2 Fawdon Place,  
West Chirten,  
North Shields.**

**The general consensus of opinion at L. W. Hunt Ltd. – where all the staff are themselves drummers – is that the strongest pedal on the market is the ASBA bass pedal, which they stock at a retail price of £34.**

**They are also stockists for MEAZZI of Milan, manufacturers of Franco-Hollywood kits, and will be happy to supply you with the details you require.**

# Differences

Dear Sir,  
What is the difference between power and volume? Is the 'watt' the same measurement as the 'decibel'?

I have often seen groups that seem to have a lot of amplification equipment but who play very quietly. What is the point of having so much equipment if it isn't used?

Congratulations on your instrument and equipment supplements, which my friends and I have found very useful.

Yours faithfully,

**John Conyon,**  
14 Driffield Avenue,  
Leeds.

The power of an amplifier is measured in watts and is an expression of the output delivered into a resistance of given impedance - i.e. a loudspeaker. It is purely a measurement of the amplifying 'boost' given to the original signal from your instrument. Mathe-

matically the wattage of a circuit is the current (amps) carried by the circuit multiplied by the voltage at which the circuit operates. The audio power of an amplifier depends on the resistance (measured in ohms) of the loudspeaker it is driving.

The decibel is a measurement of sound pressure - which is what you experience as 'volume' when you listen to amplified music. Mathematically, decibels are measured on a geometric scale, i.e. 101 decibels is twice as 'loud' as 100dB.

The basic point, then, is that you hear 'volume' but not power.

As the volume control of an amplifier is turned up towards maximum a point is reached after which the amplifier circuit becomes progressively overloaded and the musician experiences increasing distortion. Even at low volume a small amount of distortion is

inevitable but this is much less noticeable to the audience. If a 100 watt amplifier is run flat out it will produce as much volume as a more powerful set-up run at reduced power but the sound will be very distorted. While this suits many bands, others need an undistorted clear sound - particularly semi-acoustic groups. For this reason they have a powerful set-up which they then use at low volume.

## Organ Passage

Dear B.I.,

I was recently listening to the old Small Faces single *Itchycoo Park*. What is the effect they used on the organ passage and how was it obtained - i.e. can I get the same effect on my organ?

Yours sincerely,

**Ian Metcalf,**  
Burgess Hill, Sussex.

The organ sound on *Itchycoo Park* was produced by an effect known

as 'phasing'.

This is achieved by splitting the sound output of an instrument into two channels. Each signal takes the form of a wave with 'troughs' and 'crests' (as displayed on an oscilloscope) and normally the troughs and crests match - i.e. they are said to be 'in phase'. If one signal is artificially delayed then the troughs and crests no longer coincide. The signals are then 'out of phase'. The degree by which they are out of phase can be continuously varied and the mixed sound will then exhibit the effect of 'phasing'.

There are so called phasing units available through electronics suppliers (though not from musical equipment manufacturers). Generally speaking, however, this effect can only be really properly produced within the studio process of recording.

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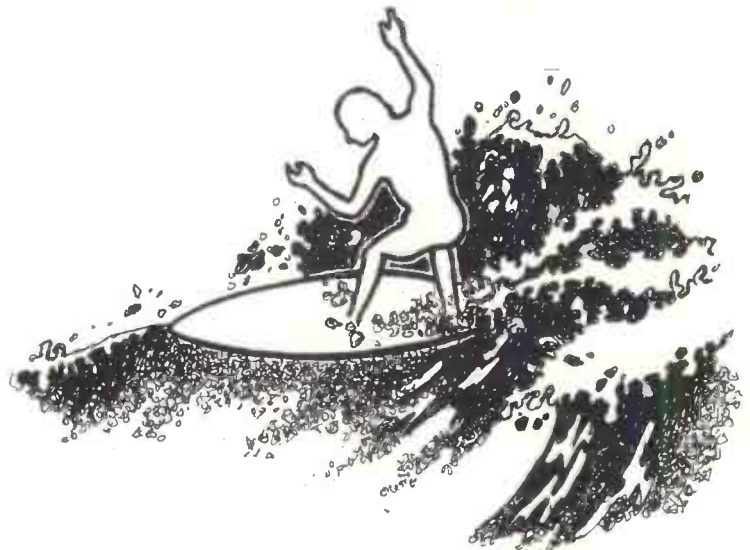
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# THE BEACH BOYS

## PART 3 BEACH BOYS TO SURF'S UP AND NO CONCLUSION



In November, 1966, *Good Vibrations* was released. Six months in the making, at a cost of more than £6,000, it brought back some Beach Boys' fans who had become lost around *Pet Sounds* time and won new ones as well, as it became, strangely enough, their only million-selling single. Its virtuoso conception and execution only reconfirmed Brian Wilson in his position as genius, but as the heights became loftier and the footing trickier, some downs began to nose their way into the skyrocketing Wilson-Parks dream.

Those who were close to the scene differ as to the first signs of trouble, but the *Fire Music* incident, one of the most eccentric of Brian's mad genius escapades, is as likely a place as any: *Fire Music*, one of four parts of a suite called *The Elements*, was recorded, as were all of the smile tracks, at Western Three studios in San Monica Boulevard in Hollywood. Jules Seigel, who was doing a story on Brian for the *Saturday Evening Post*, has described the music: 'A gigantic fire howled out of the massive studio speakers in a pounding crash of pictorial music that summoned up visions of roaring, wind-storm flames, falling timbers, mournful sirens



Top: Al Jardine - banjo maestro?

Bottom: A recent and very rare shot of Brian



and sweaty firemen, building up to a peak and crackling off into fading embers as a single drum turned into a collapsing wall and the fire engine cellos dissolved and disappeared.' Descriptions, unfortunately, are all that we have to go on, because a few days later the building across the street from the studio burned to the ground, whereupon something stronger and stranger than superstition made Brian check out the fire statistics for the whole city for that week. When he found that there had been an abnormally high incidence of fires, he very deliberately destroyed (by melting, for they wouldn't burn) every tape of *Fire Music*.

In November, David Oppenheim, who had produced TV programmes on Pablo Casals and Igor Stravinsky, came to California to produce Leonard Bernstein's special on pop music. The attention he gave Brian's work gave *Smile* some desperately needed encouragement, and Brian, alone at the piano, sang *Surf's Up* for the nation. But at the same time Brian's idiosyncracies were exerting a negative influence—such as for example, the time he walked into a theatre in mid-film to be greeted by a wide-screen gentleman saying: 'Good after-

noon, Mr. Wilson,' a phenomenon that his paranoia inflated into an intricate plot by Phil Spector, who had a distribution deal with Paramount (It was this company's *Seconds* film that was being shown) and from those production techniques Brian, had, admittedly, freely drawn.

And now, non-musical, considerations began to interfere, drawing off a good deal of his attention and energy: One of his long-standing and deeply felt projects was the establishment of an artist-orientated record company. To that end he hired David Anderle, manager of Van Dyke Parks, producer and general show business genius. The mundane demands of the business side of things—locating an office, setting up the organisation and so forth—while not placed directly on Brian's shoulders acted as enough of a distraction to divert his already wavering concentration. At the same time, Nick Grillo, the Beach Boys' new business manager had uncovered a 250,000 dollar discrepancy in the royalties while checking Capitols' books. So presently the Beach Boys filed suit and announced that they would cease to record for Capitol. It was eventually settled out of court (Capitol paid up and agreed to distribute their Brother label, but the damage to the groups' positive image and the injection of money into the pristine atmosphere of Pure Creation took their toll. Brian was getting scared of the project, and his uncertainties were beginning to become dominant.

## The Image Problem

While Brian was cutting tracks for the new album, perfecting his facility with the studio-as-equipment, the Beach Boys were enjoying a triumphant tour of Europe, including England, where they met the Beatles, held press conferences and, in all, received the full-scale star treatment. After their return home and a bit of a rest, they headed for the studio to see what Brian was up to, and that's when the problems began to pile up. The first question was that of image. It had caused some discussion at the time of *Pet Sounds* but this! In the days before *Sgt Pepper* and its flock of imitators all trying to out-weird each other, even the idea of sound effects on a musical record was a bit daring. And so those surreal lyrics (from *Bicycle Rider*, for example: *Rock, rock, Plymouth rock roll over/Bicycle rider see what you done, done to the church of the native American Indian...*) and the full orchestration that, they maintained, could not be transferred to the stage, and here Brian



Bruce, who shows his worth on 'Surf's Up'

scored a point by convincing them that it could be done that much more impressively in performance, strange and difficult structures, unheard of tape gimmickry... What was going on? The old problem monkey-wrenched itself into the works: Do we lose our image (and with it our audience) and start a new one (and gain... what?), or do we stay safe and stick with what we've got? The question remained, a tangible barrier between Brian and the rest of the group.

As the weeks passed and *Smile* hampered by the ongoing insecurities within the group, remained unfinished (missing its scheduled December release date) business reared its ugly head again declaring that it was time for a new single. And so Brian had to concentrate on *Heroes And Villains* as a single, much to the detriment of *Smile* as a whole. At this point Van Dyke Parks began involving

himself in various projects at Warner Bros. and Brian, faced with a still incomplete set of lyrics and by now some insurmountable uncertainties about the whole undertaking, could no longer get across the fact that it was too late, that the creative powers that had spewed out the albums' material had already peaked, and that the time was no longer right for the completion of *Smile*. The release of *Sgt Pepper* in the spring sealed its doom.

By March of 1967, Brother Records was pretty much set up, under the Capitol umbrella. Its first release was a single version of *Heroes and Villains*, which sold poorly in America, though it was chosen record of the year in France—Europe was definitely more appreciative of what the Beach Boys had been doing since *Pet Sounds*, than were the home folks. In September came *Smiley Smile*, the 'Instead Of

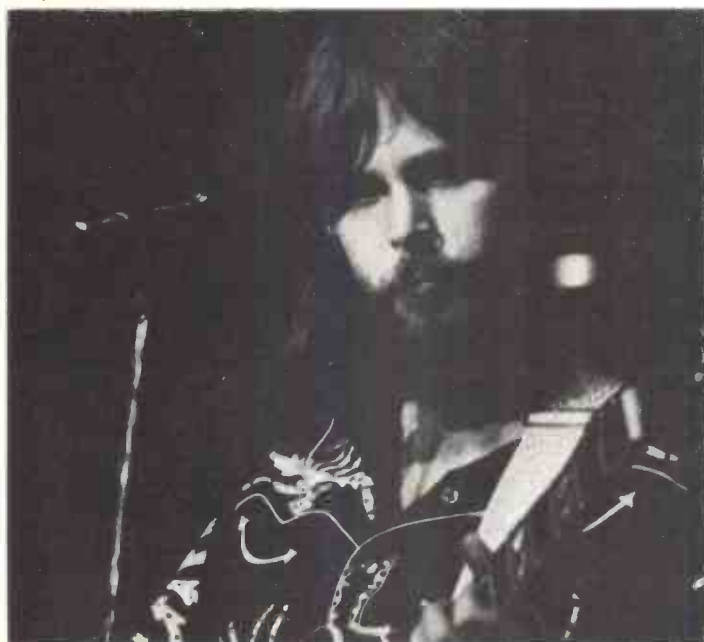
*Smile*' album. The reaction was not enthusiastic, which is only natural after the tales of grandeur that was to be *Smile*, but in time it came to be considered in some circles as the 'rock art' album. *Wind Chimes*, *Wonderful*, *Heroes And Villains* and *Vegetables*, in varying stages of proximity to the original versions (the latter probably being the closest), represent the *Smile* material. Brian was forced to include *Good Vibrations*, something he hadn't wanted to do, and the remainder of the album is filled with material of varying quality. *Smiley Smile*, does have that 'second best' air about it, but is, nonetheless, an album of uncompromising fun, recorded stoned to be listened to stoned (and, in fact, it is now being used as the sole therapy for bad trips at a Dallas-Houston-Fort Worth, Texas, drug clinic; headphones instead of thorazine, and they haven't lost anyone yet). Significantly, the credit on *Smiley Smile* reads: 'Produced by the Beach Boys'.

## Brother

Brian, meantime, had moved from his Beverly Hills home into a Swiss-style mansion in Bel Air, Hollywood, where in what once was the living room, he slapped together a studio that, though appearing a little makeshift compared with clean lines of commercial institutions, would quickly prove its worth. The first Beach Boys album to be recorded there was *Wild Honey*, released two months after *Smiley Smile*. No one seemed to understand utilizing the most elementary of production techniques, the group bounced into a direct, unelaborate rhythm & blues bag, working out on songs like Stevie Wonder's *I Was Made To Love Her* and Brian and Mike's *Darlin'* (which was written for Three Dog Night, whom Brian was recording at the time). Critics like *Crawdaddy's* Paul Williams puzzled long and hard over the mysterious disappearance of Brian's genius, but the record-buying public welcomed the Beach Boys back to their side for the moment by getting it up to number 30 in the charts. It took a while, but after *John Wesley Harding* made it clear that the next movement was to be a return to the basics, whose critics began to understand *Wild Honey*. It is, by the way, on the Capitol label, as would be their next two albums, because the group had decided to delay full implementation of Brother until after the expiration of their Capitol contract.

As time passed, the familiar closeness that has always dominated the group seemed once more to assert itself, and with the

Draft case winner Carl



pressures generated by *Smile* far in the past, harmony became more than a musical term. They became involved in the Maharishi's transcendental meditation, and began a tour with him that was abandoned, at a loss of several hundred thousand dollars, after poor attendance at the first four dates. *Friends*, their next album, reflects the involvement, and is reportedly Brian's favourite Beach Boy album. It was also their first stereo album, breaking a tradition attributable mainly to Brian's well-known hearing difficulties (and a word should be put in here in behalf of engineer Steve Desper, who has been a major factor in the subsequent excellence of the group's recorded sound). *20/20* was next, a collection of masters originally intended for other albums (including *Smile's Cabinessence*). With that record their relationship with Capitol drew to a close.

While all this was going on, the Beach Boys somehow became more and more anonymous (except for the success of *Wild Honey*). They were by now far too removed to think about getting back into the teenybopper Top 50 bag, and Capitol was doing nothing to let the old audience know that the group was still alive.

## Increased Gigs

Capitol has, by the way, dropped all five of the post-surf/car albums from its catalogue. The Beach Boys as a public figure were suspended in limbo, no longer hip enough for the progressive rock crowd, hardly commercial enough for the commercial radio station charts. It was time to do something.

In 1970 the Beach Boys and Brother Records signed a distribution deal with Reprise, and followed soon thereafter with *Sunflower*. A beautifully recorded, album featuring several cuts that must be considered among the best of all their music (part of *Cool, Cool Water*, by the way was first intended for *Smile*). It was an instant hit with the critics but again the lingering image was enough to keep sales disproportionately low. The Boys increased the number of their gigs, in the hope that seeing would be believing. Unfortunately, this push coincided with the time that the whole progressive rock crowd was taking occasional pleasure in wallowing in pools of nostalgia, and to their eyes the Beach Boys were as good a rock and roll revival as the next one. So the Beach Boys, faced with crowds of guys and gals who had hummed their music while surfing, were barged with demands for *Little Deuce Coupe*, *Surfin' Safari* and



Mike Love and love to all

*I Get Around* and all those other blasts from the musty past, and then calmly announced they were not a revival and proceeded to play only *Pet Sounds*-and-after material (except for encores) with the conscientiousness and abandon that have always marked their live performances. The image was beginning to crack a little.

It's not at all easy to understand why it took so long to get that one little break. Even if the Maharishi wasn't exactly the hottest thing on the scene in 1970, their involvement with him should have at least made it clear that they were into things a bit more weighty than surfboards. After all, the very hip Beatles had taken the same trip. Again, the British public seemed to be slightly more aware of what was going on when Melody Maker's poll saw the Beach Boys register as number two (behind The Beatles) group in the world for 1969, 1970 and 1971.

## Carl's Case

And the setup of Brother Records should have set people thinking, for one would be hard pressed to find a company more oriented towards the artist. And then there are the politics: Readers of Los Angeles daily newspapers could follow the developments in Carl Wilson's draft case: CO refused; he refuses induction; he refuses to report for civilian work

as a hospital orderly, offering instead to do anything asked of him in his capacity as a musician; the Supreme Court refuses to rule on the case, leaving that earlier decision to stand, unless the Supreme Court can be convinced to pass judgement; so things stand. Actually, not too long ago, the British newspapers reported that Carl Wilson had agreed to make concert appearances in U.S. prisons and hospitals and this was accepted by the court.

## Support From G. Dead

They played the 1970 Big Sur (i.e. Monterey) Folk Festival, proceeds of which went to the Institute on Non-Violence. They have since done a number of benefits, including a Syracuse, New York, performance before 10,000 for the Berrigan Defence Fund, and were the only big name band to play at this year's May Day demonstrations in Washington. The old image didn't have a chance any more.

Now, at last, it appears that people other than rock intellectuals are becoming aware that the Beach Boys are making good music right now (and it is to be hoped that that awareness will inspire some to discover the ignored music of the past five years).

Fillmore East, citadel of contemporary rock; the Grateful Dead, the progressive original acid-

rock cum-blues-band and raves of the New York audience, on stage; Jerry Garcia, genius speaks: 'I'd like to introduce another California group (pause) — the Beach Boys!' An instant of stunned silence, then a thunderous, show stopping five-minute standing ovation, followed hard by a night of unforgettable music (all of which is on tape, and from which at least a single, possibly *Okie From Muskogee* c/w *Help Me Rhonda*, will be issued).

Now here comes their second Warners/Brother release, *Surf's Up*, an album that, featuring as it does the Beach Boys by now finely-honed production talents, the ever-increasing engineering talents of Steve Desper, Brian's revived enthusiasm for the Moog Synthesizer (the instrument appears on every track) and some uncommonly excellent songwriting by the entire group (except for Dennis, put out of action by a severe hand injury), is doubtless the most various and powerful package they have yet turned out.

## Surf's Up

The long-buried *Surf's Up*, as you will note, is given a performance every bit in keeping with its storied status, but it is nearly upstaged by another potential Beach Boys classic, Carl Wilson's (writing on his own for the first time) exquisite *Feel Blows*. Bruce Johnston isn't far behind himself with the evocative and strangely touching *Disney Girls* (1957), while Alan Jardine and Mike Love remain steady contributors to the Beach Boys' music with *Don't Go Near The Water* (the ecology theme is also touched on by Brian in his *A Day In The Life Of A Tree* — the unfamiliar voice there belongs to their public relations man, Jack Rielely), the whimsical *Take A Load Off Your Feet*, *Student Demonstration Time* and *Looking At Tomorrow* (in which Alan's folk foibles are much in evidence). Brian's remaining composition is *Till Die*.

*Surf's Up* is everything *Sunflower* was — technically stunning, musically adventurous, good clean fun — as well as being extremely literate. Lyrics have, admittedly, often been a problem with the Beach Boys music, but now, for the first time, they are proudly displayed in the album package. The music of *Surf's Up* — most of which was written in bursts of energy over the two months prior to its completion — is just the latest example of the genius (might as well come right out and say it at least) of the Beach Boys.

If we can judge by past experience, there will be a lot more to come.



**DISCOGRAPHY OF THE  
BEACH BOYS:**

**ALBUMS**

- \*1963: Surfin' Safari – Capitol T 1808
- August, 1964: Shut Down Vol 2 – Capitol ST 2027
- December, 1964: The Beach Boys Christmas Album – Capitol ST 2164
- February, 1965: Beach Boys Concert – Capitol ST 2198
- \*July, 1965: All Summer Long – Capitol ST 2110
- September, 1965: Surfin' USA – Capitol ST 1890
- November, 1965: Little Deuce Coupe – Capitol ST 1998
- February, 1966: Beach Boys Party – Capitol ST 2398
- \*May, 1966: Beach Boys Today – Capitol ST 2269
- July, 1966: Summer Days (And Summer Nights) – Capitol ST 2354
- August, 1966: Pet Sounds – Capitol ST 2458
- November, 1966: Best Of The Beach Boys Vol 1 – Capitol ST 20856
- March, 1967: Surfer Girl – Capitol ST 1981
- October, 1967: Best Of The Beach Boys Vol 2 – Capitol ST 20956
- November, 1967: Smiley Smile – Capitol ST 9001
- \*March, 1968: Wild Honey – Capitol ST 2859
- September, 1968: Friends – Capitol ST 2895
- November, 1968: Best Of The Beach Boys Vol 3 – Capitol ST 21142

- April, 1969: 20-20 – Capitol E-ST 133
  - March, 1970: Bug-In – Starline SRS 5014
  - September, 1970: Beach Boys Greatest Hits – Capitol ST 21628
  - December, 1970: Sunflower – Stateside SSSA 8251
  - July, 1971: The Beach Boys – Starline SRS 5074
  - November, 1971: Surf's Up – Stateside SSL 10313
- \* denotes deletion

**SINGLES**

- 1963: \*Surfin' Safari/409 – Capitol CL 15273; \*Ten Little Indians/County Fair – CL 15285; \*Surfin' USA/Shut Down – CL 15305
- 1964: \*Fun, Fun, Fun/Why Do Fools Fall In Love – CL 15339; \*I Get Around/Don't Worry Baby – CL 15350
- 1965: \*When I Grow Up (To Be A Man)/She Knows Me Too Well – CL 15361; \*Dance, Dance, Dance/The Warmth Of The Sun – CL 15370; \*All Summer Long/Do You Wanna Dance – CL 15384; \*Help Me Rhonda/Miss Me, Baby – CL 15392
- 1966: \*California Girls/Let Him Run Wild – CL 15409; \*The Little Girl I Once Knew/There's No Other Like My Baby – CL 15425; \*Barbara Ann/Girl Don't Tell Me – CL 15432; \*Sloop John B./You're So Good To Me – CL 15441; \*God Only Knows/Wouldn't It Be Nice – CL 15459; \*Good Vibrations/Wendy – CL 15475
- 1967: \*Then I Kissed Her/Mountain Of Love – CL 155202

- 1968: \*Wild Honey/Wind Chimes – CL 15521; \*Darlin'/Country Air – CL 15527; \*Friends/Little Bird – CL 15545; \*Do It Again/Wake The World – CL 15554; \*Bluebirds Over The Mountain/Never Learn Not To Love – CL 15572
  - 1969: \*I Can Hear Music/All I Want To Do – CL 15584; \*Break Away/Celebrate The News – CL 15598
  - 1970: \*Cottonfields/Nearest Faraway Place – CL 15640; \*Tears In The Morning/It's About Time – SS 2181; Long Promised Road/Deirdre – SS 2190
- \*denotes deletion

**EPs**

- \*November, 1963: Surfin' USA – Capitol EAP 1-20540
- \*July, 1964: Fun, Fun, Fun – Capitol EAP 1-20603
- \*December, 1964: Four By The Beach Boys – Capitol 1-5267
- \*November, 1965: Beach Boys Concert – Capitol EAP 4-2198
- May, 1966: Hits – Capitol EAP 1-20781
- \*November, 1966: God Only Knows – Capitol EAP 6-2458

**TAPE**

- Best Of The Beach Boys – 8XFT 2856;
  - Beach Boys Greatest Hits – 8XFT 21628;
  - Sunflower – 8 XSSLA 8251
  - November, 1971: Surf's Up – 8 XSSL 10313
- Note: These tapes are available on both eight-track cartridge and cassette. For cartridge add the prefix TC in place of 8X. Tape tracks are the same as those on the albums.
- \*denotes deletion



*The Beach Boys: Back at the top and still playing to cheers*



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# GENIUS OF THE SIMPLE

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By Steve Turner

Pete Townshend is a little worried about the advancement that is being made with musical equipment and recording studios. 'The technology is beginning to overtake the musician,' he says. 'The infinite possibilities presented by technology makes me want to capture the present in a far more simple way.'

Perhaps it is this sentiment that has provoked the return to the simpler, less-complicated music coming from the Taylors, Lennons, Youngs and Cohens of the recording world. Faced with the numerous combinations that the synthesizer family can offer it is easy to see why many musicians feel safer to retreat to the security of becoming proficient with very little.

'I'd always felt rock was capable of doing more than the three-minute-fifteen-second track approach but the question now is what can we do with this extended piece of time? Today the Who's problem is that piece of time on the album and on stage has become so predictable. We feel we have to find a new thread that maybe isn't a standard rock procedure but that nevertheless has the same fundamental simplicity. My cause is to liberate the group from it's own shackles.'

The music of the Who has always been based on simple structures because Pete considers it to be the basic quality of rock. 'It's an economy of musical statement,' explains Pete by way of definition. 'It's quite simple music directed at the young at heart. Rock's essential thread is that the music is not the primordial thing but it does keep the balance. I can't think of any other organised coming together where the fundamentals tied up are so well defined and where the ethics are so well defined.' Happily, Pete is also able to define what he considers rock to be as against 'pop'. 'Rock doesn't pretend to relieve the tedium,' he says. 'In fact, it reflects their frustrations. It embodies it and then blows it up. It gets rid of it.' Pete's view of 'pop' is that it's purpose is to pacify people, to soothe them through the day without reminding them of the real world. In the completely opposite direction rock music is there to remind, provoke and to magnify rather than to cover up.

Pete recalls that he spent his early youth in a generation that didn't have a voice. 'We didn't have anyone that we could say spoke for us,' he says. 'Sure, we had Cliff and the Shads but no-one who really voiced our opin-

ions. The needs of the current generation are not a lot more complex than five years ago. The generation itself has seemed more complex because rock has given them a voice, a status in society. Today for a simple rock song to express the frustrations, hopes, ambitions and fears of a cross-section of the young it'd have to be ten years long and then it wouldn't be a rock song! I suppose that's one of the reasons why I made *Tommy*.'

## Musicians Laughed More

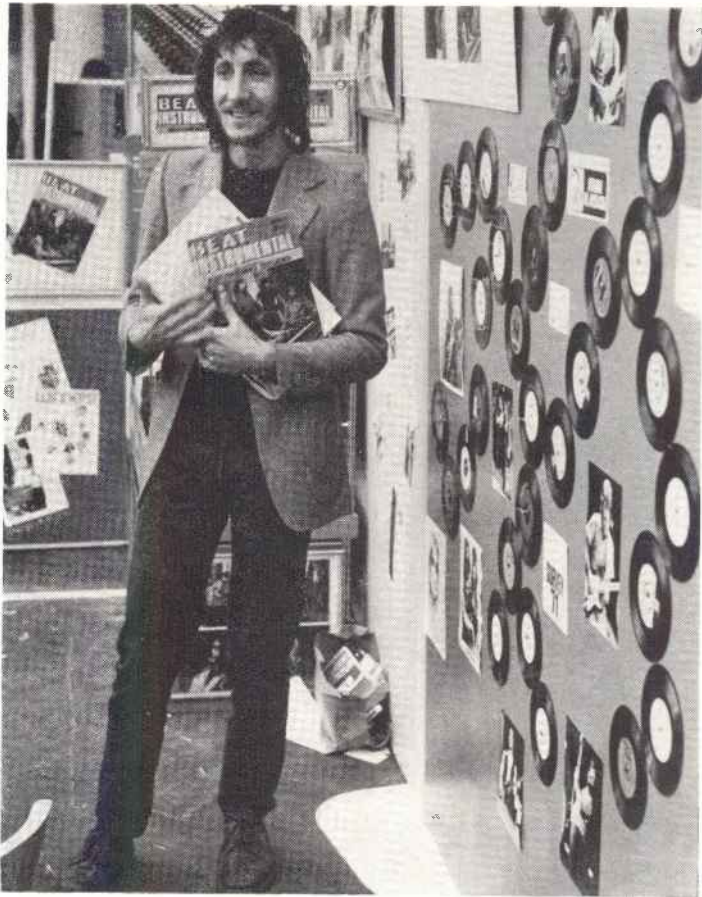
It was only with the advent of the Beatles that this generation found a medium through which to express it's forming opinions and to identify with those talented enough to be able to formulate these thoughts into songs. The first songs that the public were to hear from the Who were such expressions right from the communal mind of a generation striving to exert itself.

Looking back on his childhood it is easy to see why Pete became the musician songwriter he now is. 'My father was a professional musician,' he explains, 'and although we were middle class we weren't caught up in middle class phobias.' Surprisingly enough the

Townshend family possessed neither a piano nor a record player and it wasn't until Pete was twelve that he ever picked up a musical instrument to play. 'I never got spurred on to do anything.'

Seemingly the strongest factor which encouraged Townshend to believe that music was the life for him was the lives of the musicians themselves. 'The blokes in my father's band were always drinking and laughing. They had women and money. I always found that musicians laughed more than most people . . . they seemed a lot funnier.'

Running parallel to his awakening interest in the lifestyle of musicians was his love of writing stories. 'It was always stories and things — never songs,' recalls Pete. A look at the work of the Who will show the eventual evolution of these two desires which were formulated in early childhood. Perhaps serving to give Pete the needed spurring on was his feeling of being the weakling and the resulting desire to prove himself. As a child he was constantly ribbed about the size of his nose until one day he swore that he'd eventually stare down with it from every front page even if he had to commit murder to do it. 'I was different from the average kid in that I



wasn't all that courageous. I couldn't stand in a youth club. I couldn't dance with a girl. I couldn't fight properly — I got involved with gangs but I was always the mascot.'

### Familiar Face

Now he has realised his ambition and his face has become a familiar sight. The drinking, laughing world of the musician with both money and women has become a reality and still he is writing those stories. 'I feel frustrated all the time,' says Pete. 'I feel a need all the time even though I don't always necessarily enjoy writing.' He says he finds that he produces the best of his work when under a certain amount of pressure and involved in a particular project. For this reason the Who recently organised live shows every week at the Young Vic in front of audiences who were not always totally familiar with the group. 'We didn't know how to come on,' said Pete, laughing at the experience. 'We felt like diminished little minstrels.'

The side effect of the whole operation was a 100 new songs from Pete. 'The *Who's Next* reflects little bits of the scheme,' he says. Another side line is the fact that he is very concerned with the circumstances under which concerts are arranged. 'We had discovered that the audience react differently if the circumstances are different. 'Somehow he wants to experiment with altering the present structures under which a concert is presented in the evening, between set hours from a group on a stage to an audience out there. He feels that progression in these areas will affect the music just as much as if the group experiment with their own sound.'

Whatever status rock music now assumes, it certainly owes a lot to Pete Townshend. He is one of the select few discoverers who forge ahead and report back to the rest of the musical world who in turn creep forward into the newly claimed areas. 'If I wasn't in a group I'd be writing about it,' says Pete, 'or I'd be a groupie''

# TOWNSHEND'S ROCK LAB

Pete Townshend has made demo recordings of every song the Who have released with the exception of *I Can't Explain*, and *Anyway Anyhow Anywhere*. 'I always make a finished demo of numbers on which I play record producer's drums, record producer's bass and Pete Townshend guitar. I'm my own best backing group!' He went on to explain that there is always a big difference in feel between these demos and the final product which is released by the Who, but on some occasions he actually prefers the demos. 'It started out as a hobby and now it's an obsession,' he quipped.

The studio where Pete performs his wizardry is situated on the first floor of his Twickenham home. It's obviously been converted from a small bedroom and the room next to it is used as the control centre. In one corner stands a 'Terry Riley type Lowry organ' above which is an ARP synthesizer which Pete describes as really very good. To the side of the ARP synthesizer is a VCS3 which he keeps because, 'when I'm drunk I can still operate it!'

### Bill Graham Picture

Also standing around the room are a set of Ludwig drums, and a 1947 Fender amp, given to him by Mountain's Leslie West ('I think I'll frame it,' laughed Pete). The microphones are AKG D25 E's and Neumann 87's used with Sony condensers. Hanging on the walls are various (intact) guitars, some of which have been gifts from other musicians. Also

there's a framed gold disc and a picture of Bill Graham, of Fillmore East and West fame. A Wurlitzer electric piano stands against the wall.

In the control room the walls are lined with demo tapes of all the Who's material all neatly labelled and filed. Tucked away beneath these shelves is an upright piano and a Shobud pedal steel guitar. The main feature is of course the recording equipment which comes in the form of a 3M eight-track and an Ampex four-track which he uses for mixing down to stereo but which he hopes to use for quadrophonic mixing.

### Multi-Tracking

'I started up with Vortexion stereos,' said Pete, and 'I really got interested in multi-tracking. Then I went over to the Revox models which are a better investment today.' With these he incorporates a Neve mixer and Dolby noise reduction units. The output from the mixer is fed through a SEA power amp which he said he rated incredibly high. Finally, there are Tannoy speakers fitted into oversized Lockwood cabinets.

It was in this studio that Pete actually produced the first Thunderclap Newman album and also recorded the Meher Baba birthday recording which was issued in a limited edition. On the wall of the studio hangs a giant plaster nose which was bought for Pete by Keith Moon. 'He bought Roger an ear,' said Pete laughing, 'so he could hear the monitors!'

# RUDE AND BANANA GUITAR PLAYING WITH GONG

Someone once said that if Dylan Thomas was alive now he'd be writing for a rock group. Daevid Christopher Allen is the perfect example of the idea behind this statement coming true. Daevid is the literary eccentric of the rock age — an age where the medium has switched from the printed page to the visual and aural and his talents are currently being unleashed through the amazing Gong.

Daevid began life in Melbourne, Australia, where he played in his own jazz group, The Daevid Allen Trio, at the end of the fifties. He became attached to the Australian underground of the time which was termed 'The Push'. 'That was such a great name,' said Daevid. 'It meant that we were always there pushing ahead.'

Even in the early sixties Daevid was growing his hair long which at this time was an automatic passport to rejection by the society.

After a few un-exciting jobs Daevid decided to leave Australia. 'I left because of the heavy materialistic aspect and a couple of my friends suicided at the same time. I just got this bug in my head that I should split.' A couple of his friends stowed away on the boat with him as it left Australia and through devious means and a strange relationship with the ship's captain all three arrived safely in Greece. After hitching around Greece and the surrounding islands Daevid turned up in London in mid-1960.

He found somewhere to live in Islington and remembers that the local children

For those readers of B I who are unfamiliar with the pothead pixies, Daevid Allen supplied this two minute sketch.



used to ride at him on their pushbikes shouting 'Beatniks! Beatniks!' They in turn would spend their time riding around the city on pushbikes 'just drinking it all in'.

As a writer and poet in addition to being a musician Daevid has always had a

great appetite for experience. On being both a poet and a musician Daevid explains, 'It's all the same. It's the same energy but different techniques. A poem is something that comes through you — you're just a radio station to pick them up.'



An informal line-up of the Gong family: Daevid Allen (centre), Gilli Smyth (far right).

Ideas are bigger than men.'

After a short while in Britain Daevid put an advert in the *New Statesman* saying 'Writer/jazz musician looking for barn or woodshed to live in for £2 a week'. The reply that came was from a family in Canterbury, Kent — the Wyatt family with son Robert. 'I found Robert who was fifteen at the time and a real prodigy,' says Daevid. 'He was a real influence to me. It was a great time of feeding each other. I'd just discovered Ornette Coleman and this whole period revolutionised me.'

Around this point Soft Machine were formed in Canterbury with Kevin Ayers, Mike Ratledge, Robert and Daevid. Speaking of Daevid, Wyatt says, 'We were all incredibly influenced just by the scope which he thought one musician could cover. He was very important to all of us. He was the first musician that I knew who didn't feel that there was any area forbidden to him.'

## Cheese-Rock

Soft Machine soon became one of the most dominant forces on the London 'underground' and Daevid managed to combine his poetry with the music. However, circumstances seemed to dictate that he should leave the group before they even made their first album. The most decisive factor was that the Home Office refused him a work permit but internal politics were equally responsible. 'At the beginning,' recalls Daevid, 'I was very much involved with the musical side of Soft Machine, but at the end I had very little involvement — that's why I left. Also we all had big ego problems in those days and it was the survival of the fittest. It was more to do with my own lack of understanding of the cosmic laws. I put a lot of heavy trips on everybody and they put a lot on me.'

Somewhere in the midst of all these events Daevid took up residence in France where he and Gong still live. Here, he 'experienced' the existence of another planet —



inhabited by the pothead pixies, a mysterious race of little beings. Through this he formed his own mythological world and one of the numbers he now performs is *The National Anthem Of Planet Gong*. 'Gong was formed before the French revolution. It was completely freeform, no structure, no rhythm section, two girl singers a flute player and me playing glissando guitar,' says Daevid.

Daevid describes the music of Gong as being 'Cheese-rock'. Asked what the definition of cheese-rock is, Daevid replies, 'Rocks are hard and cheese is soft . . .' He adds that Gong features 'rude and banana guitar playing'. Bananas are another part of the Daevid Allen mythology and are thrown into descriptions and conversations so as to inject a little absurdity. 'Bananas are a symbol of absurdity,' says Daevid.

'It's the perfect antidote to seriousness. There's nothing worse than continual seriousness. Because of this leaning towards the pata-physical (science of the absurd) there have been comparisons made between Gong and the Mothers. However, Daevid quite pleasingly points out, a French newspaper made the distinction by noting that, 'Zappa is a businessman but Allen is f----- crazy.'

As a guitarist Daevid says: 'I had a total dislike for fashionable guitar playing. The result is either *avant-garde* or demoted guitar playing.' On stage he uses a Gibson De-Luxe and an original Fender which was given to him by ex-Animal, Hilton Valentine. Captain Beefheart

and Jeff Beck are two guitarists that Daevid admires although he has a lot of respect for Frank Zappa as an ideas man.

Gilli Smyth provides Gong with 'space whisper', which Daevid describes as being 'a totally original form of singing. In the end Gilli is the only person in the band that is without precedent.' Kevin Ayers is on bass guitar and vocals, contributing half of Gong's material. Pip Pyle is the drummer and is ex-Chicken Shack and Symbiosis. 'Pip has a very strong and streaming style,' says Daevid. 'There's been a big difference since he joined.' Alternating with Ayers on both bass and lead is Christian Tritsch. Daevid describes him as 'an amazing cat. He's the earth of the group in every sense. He calms everybody in their freakiest moments.' On Saxophone is 'The great, eccentric Blumdido Bad De Grasse' — in Daevid's own words. 'He was the only sax player that Robert Wyatt said he could play with. He's the most lyrical reed player I've ever come across,' he continues. Driving the van is the 'switch doctor' — Venus De-Luxe, 'the only de-luxe roadie in the world,' as Daevid explains.

## Element of Surprise

To see Gong is to see possibly the most *avant-garde rock* group around. They make no attempt at being anything other than a rock band yet manage to destroy most of the pre-conceptions the average listener is likely to have regarding rock. 'It's got a reputation of being the anarchy of absurdity,' says Gilli. 'It's the element of surprise and the

unexpected.'

The group make their stage entrance to the sound of pre-recorded tapes and at a carefully prepared moment in this recording Gong crash into action. Christian Tritsch looks something like the leader of the Gay Liberation Front dressed in ankle-length red coat and complete with matching lipstick and eye shadow. He plays bass while Kevin Ayers remains off stage for the first half of the act. A female juggler begins throwing balls around at no specific point in the show and Ayers' three-year-old child wanders around the equipment all evening.

The numbers which seem to have the most audience appeal are those on which Ayers takes vocals and are presumably by him. One of these is entitled *Clarence In Wonderland* and is an excellent reggae number with serious musical treatment. Ending the show is a 30-minute number which must be entitled *Do It Again* for that was the phrase repeated over and over like a mantra throughout the song. Beginning with 'Je T'Aime . . .'-type erotic space-whispers from Gilli it reaches its climax in an almost revolutionary exhortation by Ayers to '*Do It Again*'. Throughout the number Ayers proceeds to act out a permissive version of Elvis Presley using the services of both his guitar and the mike.

Gong seem to reflect much of the attitude that pervaded the '66 - '67 era. 'Underground' in its truest sense, the average age of its members must be in the late twenties and most of these musicians were original forces in the underground evolution. I have a distinct feeling that Daevid Allen is one of the few true geniuses that have been thrown up by the rock media. As rock seems to have substituted literature in many cases it is not hard to imagine that Allen is a Dylan Thomas of another age. Dylan Thomas died before his genius was fully realised but there's a chance that Daevid Allen can be spared that fate. S.T.

# NO SHAKY SOUNDS FROM QUIVER

One of the main attributes about Quiver – apart from their musicianship – is their quality of sound. Those of you who saw them on the recent Who tour must have found this very evident.

Quiver has been in existence for nearly two years and has had the same personnel for over a year. The line-up is: Tim Renwick, guitar; Cal Batchelor, guitar and most lead vocals; Bruce Thomas, bass guitar; Willie Watson, drums. Lead guitar work is shared between Tim and Cal who also doubles on keyboards. Willie and Tim both come from Cambridge and at one time Willie was with Cochise. Cal originates from Canada, whilst Bruce has been in London for three years.

## Quiver, sired by Village

'Bruce was with a group called Village and that's where Quiver all started,' Tim informed. 'He got fed-up and auditioned for people to form a new band which became Quiver. At the beginning we played as many gigs as possible – free concerts, colleges, anything just to get an interest going. Then we got a recording contract for the Warner label and as we didn't have anyone in mind to produce it, we did it ourselves. We thought we'd learn a lot about the producing side and we did, as we goofed on many technical things; but it was valuable experience. For the new album we're using Chris Thomas as producer. He thinks along the same lines as us.'

Tim looks on the band as basically a rock band (in the American sense of the word), in that they play different styles of music and are entertaining and visual. He finds they often get classed with bands like Brinsley Schwarz but thinks this is because they use the same type of equipment.



*Surrounded by gear are, left to right: Cal Batchelor, Bruce Thomas, Willie Watson and Tim Renwick*

'We looked around for a long time for a nice P.A. and now we've found one,' Tim said. 'It's a custom-built Kelsey & Morris 16-channel mixer, but we're only using 12 channels at the moment. We put all the voices and drums through it and inject the bass direct – that's a new technique for stage work although it's done quite a bit in the studios. We mike up the guitars and can get echo on any of the 12 channels. I don't think we're over-loud but use the power to the best advantage. They're two bass bins of 100 watts each and they act like a reflex with the sound bounced out from the back of the stage to the audience. For the top frequencies there are two sets of horns, a Vitavox multi-cellular and one for the middle range.'

'We find this approach very effective and efficient as people are getting more sound conscious these days. Groups like the Pink Floyd

spear-headed this direction in sound and nowadays audiences want to hear the lyrics of the songs. All the guitars we use on stage are Fender and we're customising ourselves with different pick-ups. Bruce has a Gibson pick-up which gives a wide variety of sound. He plays a Fender Mustang and the notes come over à la Eric Clapton. Cal has a Fender Telecaster and uses two Stratocaster pick-ups for the middle and bass; the pick-up for the treble is a Telecaster. I'm playing a Stratocaster and have fiddled around with various pick-ups as well. Willie plays a Gretsch drum kit.

'There's a chance we will be using a Graphic Equaliser soon to improve the quality of the sound. What it does is alter the frequency qualities of the sound and can alter the frequency response curve to give more top, middle or bass.'

'Tim comes from a musical

family' with his father playing string bass, his mother violin and his brother at the Guildhall School of Music. He started in classical music playing clarinet in quartets, trios, wind bands and orchestras but doesn't play it anymore. The reason he drifted away from classical music was really because of the social side of it. 'In Cambridge there's a lot of social snobbery,' he said. Tim began playing guitar at the age of 15 and got into rock after hearing Chuck Berry, Bo Diddley and the Beatles. His first pro band was with Little Women which also included Jerry Shirley of Humble Pie and Ricky Wills of Cochise. At one time they used two bass players on stage. After that he joined Jackie Lomax for the chance of recording with good musicians and then went to Junior's Eyes.

## Ideas

'I learned so much from the three bands', Tim admitted. 'There was a hard slog with Junior's Eyes and although we built up a good reputation we got so tired we had to break up. Cal provides most of the ideas for the songs we do but we all contribute. Sometimes we build up a head arrangement but always try and be original. We're finding it a bit hard writing songs – they don't seem to flow too easily! Often we finish off a set with Dylan's *Takes A Lot To Laugh, Takes A Train To Cry* or the Beatles' *I Saw Her Standing There* as an encore. The thing about the band is we really like to rock and a lot of our material is really basic rock music. You play best what you find is easiest – either 4/4 or 3/4 rather than 7/8. Also people can tap their feet easier to simpler rhythms as opposed to complex time signatures.'

## WALLACE EXTENDS AMPLIFIER RANGE

Wallace Amplification, the West London-based company that supplies its equipment direct to the musician, is shortly to extend its range of standard amplifier units. At the same time, components and circuits are being redesigned to improve further the high standards, power and sound quality of the existing Wallace range.

The basic amplifier at present is the Wallace XT. This is a pre-amp/power-amp unit that uses two pre-amp modules. The input is split through a divider network into a 'normal' pre-amp and a high-gain channel. The signal on this latter circuit is boosted to a gain ratio of 120:1 (the gain ratio of a normal pre-amp is about 12:1). This modified signal is then filtered to remove all components of the original signal up to the frequency level of the fifth harmonic.

The resulting high-level signal can then be mixed back into the output at any desired level. The output of the amplifier is therefore distortion-free and covers the whole audio frequency range at high power.

The standard Wallace cabinets are infinite-baffle units using Goodmans 'P'-range speakers. The cabinets are fully sealed and made of heavy-duty birch ply covered in flexnet vinyl.

All amplifiers in the Wallace range are rated well below their sine-wave output and are capable of being driven up to even higher levels. The smallest model – the Wallace 3560 – is given a nominal rating of 20 watts but is distortion-free to 45 watts and can deliver 60-70 watts at no more than 7% distortion.

Wallace also manufacture the 5015 – rated at a nominal

50 watts – and will custom-build to the musician's own requirements.

Full details of the re-designed range will be published in *Instrumental News* as they become available. Details of existing models and custom services can be obtained from: Wallace Amplification Ltd., 12 Praed Mews, Norfolk Place, London W2.

Two triangular cabinets are hinged together vertically to form a single unit. Each unit is used in the normal way, the cabinets opened up to an angle determined by the acoustic requirements of the room. For special applications the individual cabinets may be separated.

For protection in transit the cabinets are folded together to enclose the speakers.

There are two versions. The FOCUS 50 LINE-SOURCE SPEAKER is rated at 50 watts R.M.S. maximum. The FOCUS 100 cabinet will handle 100 watts R.M.S. max. Vox recommend that two Focus 50 pairs be used per 50 watts of output power (the same principle applies to the operation of the Focus 100).

The impedance of each individual cabinet is 30 ohms; the pairs are wired in parallel to give an impedance of 15 ohms for the complete Focus unit.

Recommended retail price: Focus 50 – £82.35. Focus 100 – £120.

## New Vox PA Speakers

Vox Sound Ltd. have developed a new range of PA speakers designed to provide increased audio power with reduced feedback.



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# CHRISTMAS: THE PROBLEMS OF PRESENTS

Christmas will soon be upon us and once again the question of what presents to buy for various members of the family and friends will be facing us all. If you are a musician take a look at the following suggestions of presents for you. If not read it anyway and you may pick up some tips for presents for friends who are musicians.

Rose-Morris manufacture a comprehensive range of effects units under the Marshall and Shaftesbury trademarks. The latest are the Marshall Duo-fuzz at £12 – a distortion and sound expander unit – and the Shaftesbury Squall Pedal, which gives the effects of wah-fuzz, sirens and surf.

Fender, under the Dallas Arbiter umbrella, have introduced two new and very comprehensive effects units. The most recent is the Fender Blender – a distortion unit that gives control over volume, sustain, tone and signal bend. It has a recommended retail price of £38. The Fender Fuzz-wah is a re-design of the company's standard foot-pedal unit. It gives full control over volume, tone and the effects of fuzz, wah-wah, boost and squall in any combination. The unit is excellent value at £67.

At the lower end of the price scale, string sets are good value for money. Guitar Village in Shaftesbury Avenue, London, now handle the American Ernie Hall sets at £1.95 for six-string, and £2.95 for 12-string. They also stock Di Angelico strings at the same prices. Rose-Morris have Martin sets at £1.35, £1.65 and £1.70. Of their other lines – including the full James How Rotosound range – the latest are the bronze-wound Daco New Yorker sets at £1.70.

Drum City carry a full range of accessories for the drummer. The Natal range offers a comprehensive set of Latin-American percussion instruments – the Vibra Slab is an up-dated version of the jawbone (or quijada del burro, as it's called in South America) and retails for just £5. Rasps (in Brazil they are called the reso-reso, the Afro-Cuban model is the guiro) are £3.30. Maraccas cost £2.20. The full range, which includes new fibreglass bongos and congas, goes up to £44. Stick-bags are a useful accessory at £1.80 and limpet suction practice pads are £1.90.

If you're going to practise your drumming, Rose-Morris stock a tutor-album set at £3.15. They also have a full Music Minus One practise record range – on which you are able to fill in one part from a choice of guitar bass, drums, reeds and flute. For the reed-man, Rose-Morris also stock a full selection of accessories. The same applies to their brass section – Ray Parker mutes are a new line at £3.77 for a set of three.

Recorders are always popular and very useful to the musician. They are easy to learn up to a reasonable standard and can be readily used for arranging, composing or working out an instrument part. The Viceroy range extends from the basic descant recorder at 96p to the bass recorder at £27. Autoharps are an interesting instrument and, like recorders, are easy to play. The six-chord autoharp retails at £9 and the twelve-chord model sells for £12.

And if you still want more, a sitar, available at the Music Centre, in Shaftesbury Avenue, costs £59.

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# MARKET BID BY EMI ELECTRONICS

EMI ELECTRONICS Ltd., Hayes, Middx., have announced their new range of modular audio communications equipment with which they intend to bid for a major share of the market in these products.

This modular system will be known as the EMISOUND range and includes a series of amplifiers, mixers, microphones, speakers and accessories.

The amplifiers cover a power range of 30 watts to 100 watts and feature

equalising circuits which allow the amps to be adapted to almost any use. There are two types of mixer unit available – a basic model (six or eight channels) for general P.A. use and a range of high-quality studio mixers. A wide range of microphones will be available and the range of speakers includes horn and cabinet/column units.

Full details will be printed in *Instrumental News* as they become available.



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## NEW MIKES FROM CALREC

CALREC are shortly to introduce a new studio-quality condenser microphone designed specifically for group P.A. work. This will supplement the existing Calrec range of professional P.A. and studio equipment. They have also introduced a new P.A. desk which offers 10-channel stereo mix-

ing. Further details of Calrec's products and studio facilities can be obtained from:

Calder Recording Ltd.,  
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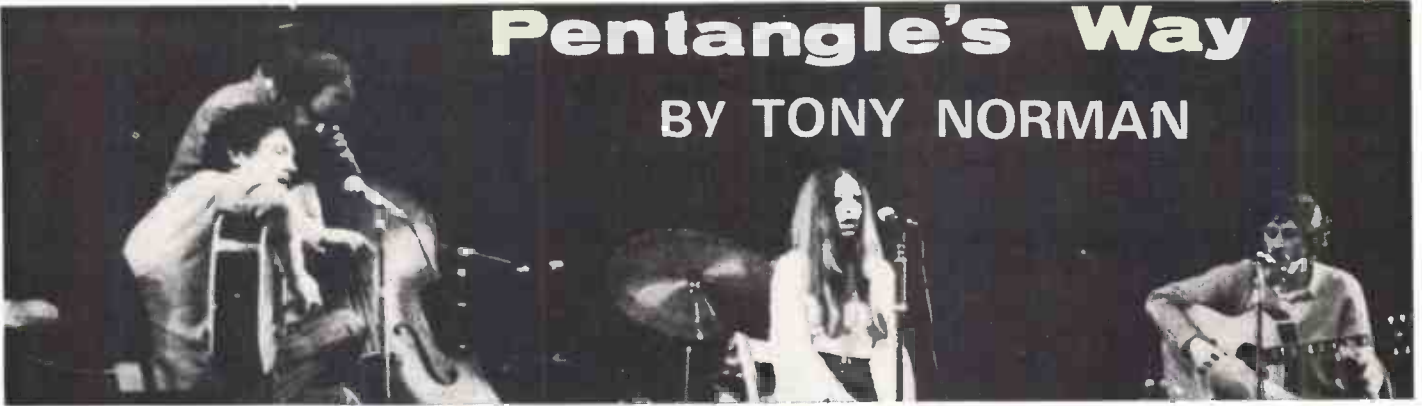
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# Pentangle's Way

BY TONY NORMAN



Pentangle have succeeded where many others have failed. They work well as a unit yet manage to retain their own musical identities. It's a loose, easy and therefore harmonious set-up. Their fifth album, *Reflection* proves this point to the fullest extent as on it they appear to be enjoying their self-styled freedom.

## The Start

However, to fully understand their present healthy approach, it is necessary to go right back in time and examine the roots.

The group started in the Horseshoe, in London's Tottenham Court Road. It was a very loose folk club with Bert Jansch and John Renbourn supposedly responsible for running one part of the show and Danny Thompson and Jacqui McShee taking care of the events for the second half of the evening. It wasn't too long though before they formed themselves into one group, gave themselves the name of Pentangle and did the whole show together.

'Besides working at The Horseshoe we were all doing outside work,' explained John. 'I'd already done a fair amount of work with Bert and I was also singing at times with Jacqui. We became friendly with Danny Thompson and Terry Cox and they joined.'

Did they have any ideas on what they hoped to get out of playing together at the time? The thought of them all together must have surprised a lot of people, what with Danny and Terry from a jazz background and

John, Bert and Jacqui heavily into folk.

'Well, it was fairly easy going,' John explained. 'Danny and Terry's approach to the music is very open and there is not a lot of criticism or barriers within the group over the different types of music and there never has been. As you can hear, it's a pretty open attitude all around.'

When Pentangle first started out they really did take some pounding from the critics and the public and it took them quite a while to get through it all.

'Naturally there were loads of people who didn't think the band was going to work. And they let us know it too. Maybe it wasn't going to work in that way but we were only doing it for a gas anyway.'

'Then for one reason or another everything suddenly swung round in our favour. Everything began to work and all the people who were slamming us started to enjoy our music.'

'I think the early critics were probably the people who had been enthusiastic about our solo efforts. You see, at the time we were all playing electric guitars and then all of a sudden we went into other things. I think they thought we had kind of shattered the image we had had in the beginning. Since then, though, the scene has been pretty good,' he said.

The first album made quite a lot of difference, even from Transatlantic Records' point of view as they were not keen on signing the band in the first place.

It seems now that Trans-

atlantic thought that Bert and John were doing something that would damage them financially and that after the release of the first album they would never be seen or heard of again.

Pentangle proved them wrong.

## The Problems

But how did they get over their musical background problems and how did they manage to keep everyone happy with the material they were playing? John explained:

'Well, mainly we played as much as we could on each number, which is just the way we liked to do things. At the best of times it created a sound that was neither one thing or another.'

'It was not straight folk or jazz or anything. It was just five people playing together on one number and a number they all enjoyed. We all have the freedom to play our own parts in our own particular styles on the records in songs and on stage. In other words we all contribute to the overall sound in our own way.'

When *Beat Instrumental* met Pentangle they were working on getting a more representative sound on live gigs. In the past Bert and John's acoustic guitars went through the amps to get the sound across. But obviously that wasn't too good and the tone and acoustic quality was affected. In future, given the right electronic jugglings they will play straight into microphones and the whole sound will come out through the PA system. Incidentally, if there are any double bass

players reading this article, they might be interested in Danny's amplification method. He cuts a whole straight through a regular bath sponge and passes the microphone through it. The sponge is then pushed down behind the bridge on the bass, a couple of inches from the strings. It is then completely protected and the result is an apparent first-class sound.

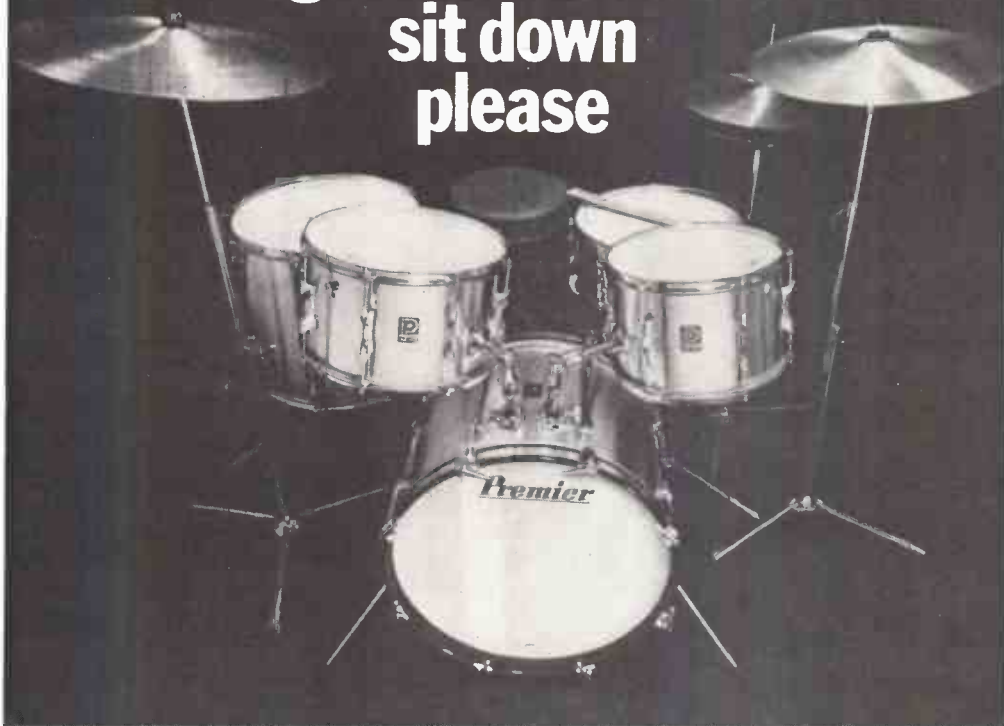
Apart from his work with Pentangle, John has also produced some very fine albums, the best in his eyes being *Sir John Alot of Merrie Englandes Musyk Thyng & Ye Grene Knyghte* and *The Lady and The Unicorn*. He displays a superbly controlled guitar technique as he works through a mixture of medieval music, folk tunes and early classical music. But his next album will not be an instrumental set.

'This time I'm doing some old folk and blues numbers,' he said. 'I'm getting some friends to come down and play. Danny and Terry have already helped me out. They'll be plenty of singing and playing on there,' he added.

How about the latest album, *Reflection*. Was he pleased with it?

'Very pleased,' he replied 'I think it's one of the easiest things we've done. It was something we all came together on without having to talk about it much. I think that shows because there's some nice relaxed playing on there. There's lots of songs I like on the album but Bert's *When I Get Home* is particularly good. I also like *Rain and Snow* because we all had a whirl on that one.'

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Andy 'Snap' Powell: The best times out are on stage.



Martin Turner: Playing bass and avoiding breakdowns.

# A SURGE OF GREATNESS

by Steve Turner

Wishbone may seem to have suddenly emerged as this year's brightest hope but as with all overnight success it's been a hard slog. The wrong question to ask them is, 'What was the biggest break you got?' because they claim to have built up their following gradually over the years. 'We all think positively,' says Andy 'Snap' Powell. 'Miles (their manager) had great faith in us. He'd tell us we were 'gonna be the goddam greatest'. We've always had faith in each other as well.'

Probably the biggest events that Wishbone have yet experienced are their American tours. Recalling their first tour Andy 'Snap' says: 'It meant a complete upheaval of our stage act because we were playing to such large audiences.' Steve Upton agrees: 'We had to adapt to them rather than them adapting to us.' Andy 'Snap' adds that everywhere you play for the first time you learn something new. 'The first time we played the Fillmore East we realised the degree you could take a rock show to. You've got to project yourself much further to get over to a large audience. With a thousand people you get the sense of a show. In a club you get a matey thing. America gave us a surge of greatness.'

Steve likes to think that America changed Wishbone from semi-professionals into professionals. All the members of the band are eager to mention the fact that meeting Miles Copeland was a supreme event in their career. A lot of their confidence must stem from the fact that someone, somewhere believes they're gonna be the 'goddam greatest.'

Wishbone excel as a live

act. Everywhere they go the kids pour into the aisles and jerk around in time to the music. Surprisingly enough they seem to attract a large percentage of male fans. The autographs they have to sign after the show are often for guys not very far removed in age from the group themselves. On stage it's a different world, and each member of Wishbone lives for that world. Andy Snap dresses in his woolly hat, tee shirt and tight trousers tucked into knee high boots. That's his image and what's more, he really *knows* why he's up on stage. He moves in all the right directions and the kids imitate his movements as they shake and flutter in the aisles.

Ted Turner is just the opposite to Snap although both play lead guitar. He's the silent member with the golden locks. Ted's a good name for him. It conjures up pictures of cuddly Teddy-bears of gold.

Martin Turner (no relation to Ted) plays bass and also handles most of the vocals. Often he's to be seen hiding behind the drums but occasionally he comes out to duel with Snap during a fast rock number.

The drummer he hides behind is Steve Upton who recently distinguished himself by cutting his shoulder length hair off. Steve seems to have the abilities of an organiser and leader as well as those abilities required by a drummer.

'It's the best time out,' says Snap of their life on stage. 'Going on to perform at the end of a day allows you to get all of your energies out. I feel that when we go on stage it's an event. I'm sure the audience feel that. I think that the young kids

go for something rough with guts which gets rid of their adolescent forces.'

It is adolescents that seem to make up the average Wishbone audience. 'Younger kids want to get excited,' explains Snap. 'They want to get their minds blown. If you smash up your equipment then that's an added treat!' Snap feels that the older audience that would be found at a Band concert are the type of people that have to be 'dragged from their little boxes'. And of course they have to be satisfied beforehand that they're leaving their little boxes for something worthwhile and of previously guaranteed quality. They're not the sort to take risks on an up and coming group!

## GUITAR HARMONIES

One of the most distinctive features of Wishbone Ash is their use of two guitar harmonies. 'We had the idea right from the beginning,' says Snap. 'We also use voice and guitar harmonies but I think that the sound is more high energy than it was at the beginning.' Their ambitions at 'the beginning' were simple: 'All we said was that we wanted to do something with guitars that hadn't been thrashed to death. I mean, it had become such a bore. We wanted to evolve our own sound and I think we have.'

Snap believes that it's the memory of a song which has been heard before which motivates the songwriter. 'The objective listener is more likely to notice this than the songwriter himself. After the Beatles everyone changed their lyrics from using terms such as 'honey', 'darling' or 'love' into 'girl', 'woman' and 'my friend'. The people who are now using 'my friend' quite naturally are probably not conscious of copying in any way - but it's there.' Obviously Snap feels that riffs and melodies are unconsciously 'borrowed' the same way. 'Underneath the vogue thing,' he says, 'there must be a depth.'

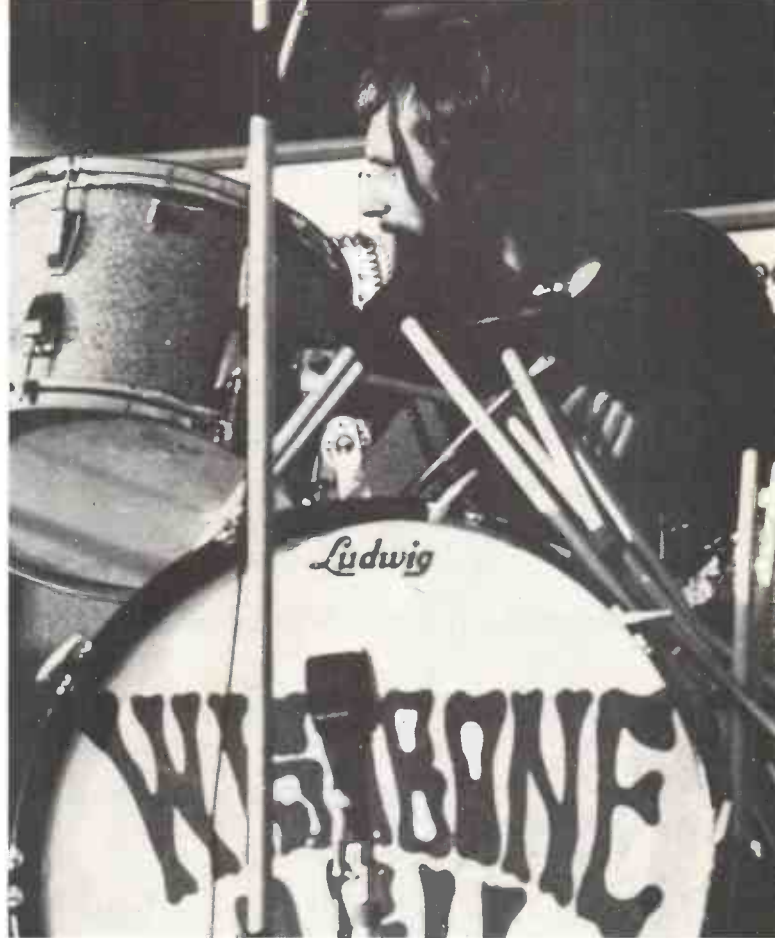
Both Martin and Steve have been reading a book called *Future Shock* by Alvin Toffler which argues that the future is coming upon us so quickly that we are not being given enough chance to adjust to it. In other words, as soon as we are accustomed to a certain way of life another lifestyle is enforced on us and before we have time to accept that a further change is made. Wishbone feel that they experienced something of this disorientation when flying around the States. 'It's a very mental thing and it's happened by the time you realise it,' says Steve. 'We were travelling from gig to gig every day for a fortnight. In the end we were waking up in the morning and thinking that we were where we were two days before!'

'Your body adapts to it but your mind doesn't. Mentally you have nothing there long enough for you to grab hold of.' Steve began to realise that this feeling of not knowing where you were, coupled with the fact that they were never stationary long enough to have a feeling of belonging, was responsible for at least two of the band momentarily cracking up.

## BREAKDOWNS

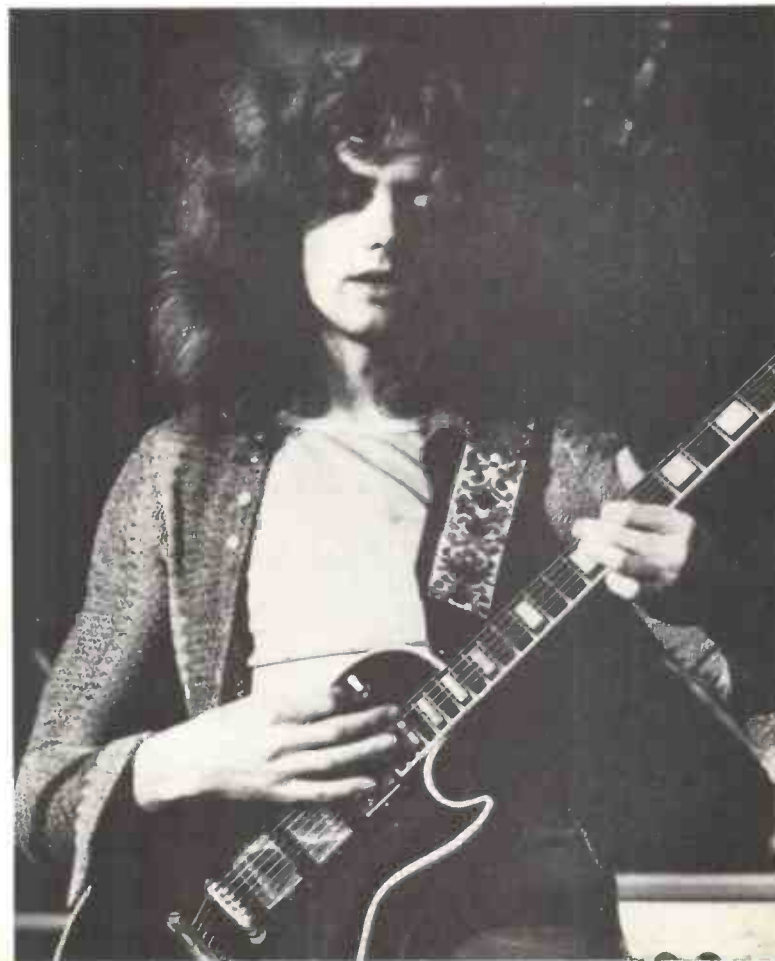
'The Holiday Inns where we were staying were identical all the way over and it's as though you've been sitting in the same restaurant for two weeks. It was only when we stopped a while in Los Angeles that we could completely wind down. You hear of people having nervous breakdowns and now I can see why. I can see what the build up to it is. At one point I couldn't believe what was happening to Martin... the things he was saying...'

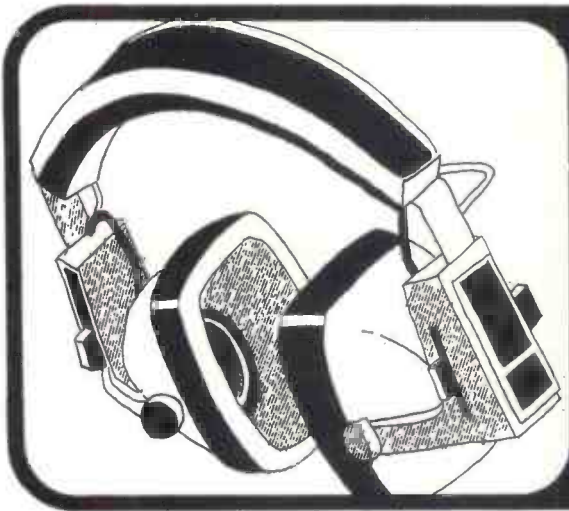
At present Wishbone's second album *Pilgrimage* is high in the charts and a third American tour awaits them in the New Year. The surge of greatness is having a lasting effect. Miles still says they're gonna be the goddam greatest. Wishbone just play on, brightly hoping.



Steve Upton: 'America gave us a surge of greatness'.

Ted Turner: Playing as good as you look.





# STUDIO PLAYBACK

## Quad systems soon for consumer

It seems only a matter of time before the quadraphonic recording system becomes available to the hi-fi consumer on a scale where it can compete directly with stereo recording.

In the last few years many manufacturers of equipment and records have been evolving their own systems, aimed at this hitherto untapped market. At present there are four manufacturers who

have developed their own systems to such a viable level. These are Sansui, CBS, Electro-Voice Stereo 4 and Cooper/Nippon (the Columbia UMX system).

## Evaluation

In response to the demands for some sort of test reference, and for the comparative evaluation and testing of these systems, UNITED RECORDING CORPORATION of Hollywood, California have made available a set of matrix evaluation and records.

Each set comprises two test/demonstration records.

These open with a sequence of bearing localiser tones, followed by a selection of tracks recorded under each technique. With these is a reference chart which shows, for each track, the relevant position of each instrument. In addition, the kit includes a demonstration track of moving electronic sound sources.

The kits, which provide a useful tool for studio and professional use, are available to interested members of companies with the music industry. They are free on request from: M.T. Putman, United Recording Corporation, 6050 Sunset Boulevard, Hollywood, California 90028.

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## DOLBYISED

DOLBY Laboratories have announced that the following manufacturers have been the latest companies to incorporate the Dolby B-System into their products:

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MCA RECORDS, AMPEX  
TAPES, DECCA (U.K.),  
PIONEER ELECTRONIC  
CORPORATION, TOKYO  
SHIBAURA (TOSHIBA),  
SANYO CORPORATION.

## The Who LP

In *Beat Instrumental's* October issue Album Review section, the new Who album was reviewed. Unfortunately, the term 'moog' synthesizer was used in the copy when it should have been an ARP synthesizer (Tonus) as supplied to the Who by F.W.O. Bauch Ltd. We apologise for any embarrassment caused by the error.

There's a Studio in London's West End that's had some recent chart successes with their 20-Channel Mixer and 4-track: Hammond Organ, Grand Piano, Drums, etc. In Studio

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## AMBASSADOR

RCA has recorded the London cast of the new American musical, *Ambassador*, for an album of the show which had its world premiere at Her Majesty's Theatre, in London on October 19.

The show, written by Don Ettlinger and based on Henry James' novel, *The Ambassadors*, has music by Don Gohman and lyrics by Hal Hackady, and stars Howard Keel and Danielle Darrieux. The director is Stone Widney.

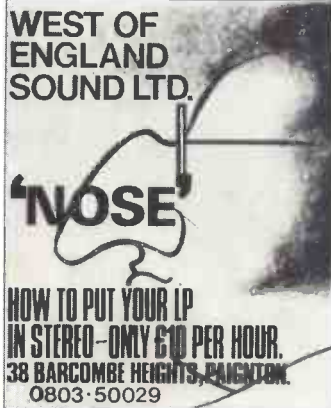
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# NOISES - THE RENT-A-MOOG COMPANY

The studio side of Noises Ltd. is building up considerably and its Moog has been used on many television commercials, films and so forth. But Moog rental and hirings are now being made available to groups.

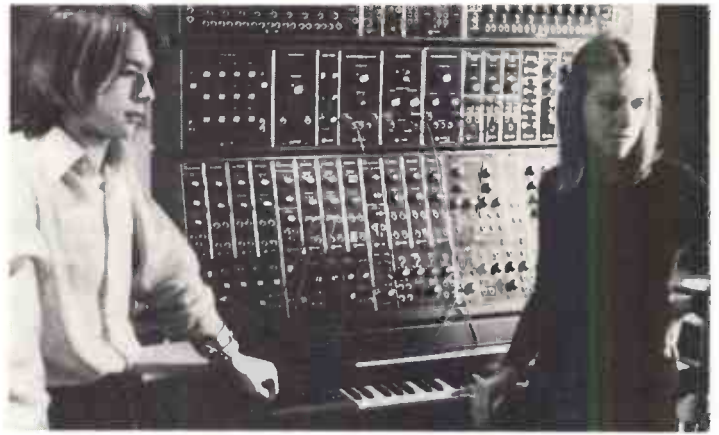
The advantage of the equipment from the company is that it is all completely portable – therefore if a client wishes to record in another studio, the Moog can be packed up by the engineer and taken to wherever required. The rates for use outside the studio are:

Moog . . . £25 per hour  
Engineer . . £8 per hour  
The Moog is a 111C, the

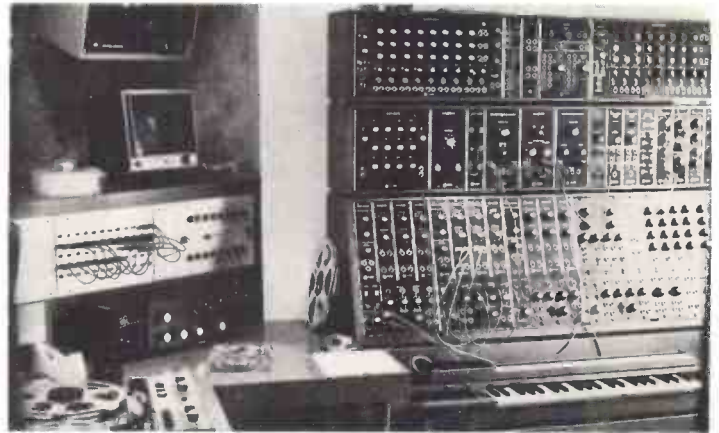
newest and largest model. 'Noises' bought it from Dr. Moog himself and he set it up for them. It is used with a Scully eight-track, with the Moog engineer available if required. A 24-hour recording service is also offered.

The rates are:  
Moog Studio £35 per hour  
Moog Engineer  
£8 per hour.

Noises has only been functioning since May of this year, but the wide services offered by the studio, combined with the instrument rental business has made it an important company in a short time.



*Engineer Mick Broome and office manager Jo Statham*



*The interior of the Noises Studio in West London*

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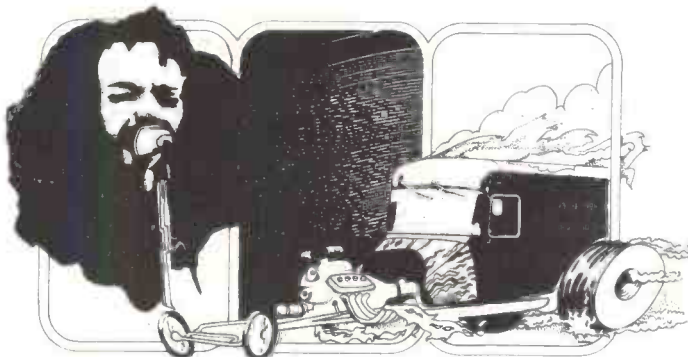
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# KEY CONTACTS

Beat Instrumental continues its guide to the record industries key people. This month we list companies from F to P.

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55 Harley House, Marylebone Road,  
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Tel: 01-935 6856  
Vice-Chairman: Peter Gormley  
International Distribution:  
Vicki Walton  
U.K. Distribution and label:  
Pye International

**HARVARD RECORDS LTD.,**  
10 Denmark Street, London, WC2  
Tel: 01-836 1653  
Cable: Dansmelodi  
Directors: Roy Berry, Edward Horan  
Label Administration:  
John A. B. Read  
Professional Manager: Philip Ward  
Promotion: George Seymour, Colin  
Berry, Bob Halfin

**ISLAND RECORDS LTD.,**  
11 Basing Street, London, W11  
Tel: 01-229 1229  
Managing Director: David Betteridge  
Marketing Manager: Paul Johnson  
International Sales Manager:  
Tom Hayes  
Promotion: Muff Winwood  
Publicity: David Sandison  
Producers: Chris Blackwell, Muff Win-  
wood, Robin Turner  
Labels: Island. (by arrangement)  
Bronze and Chrysalis

**JACKSON RECORDING CO.  
LTD.,** The Studios, Rickmansworth,  
Herts.  
Tel: Rickmansworth 72351  
Cable: Jacmusic Rickmansworth  
Manager: Malcolm Jackson  
Custom Pressing Division Manager:  
John Jackson  
Labels: Jackson, Sangam  
Distribution: B.I.R.D.

**JUPITER RECORDINGS LTD.,**  
140 Kensington Church Street,  
London, W8  
Tel: 01-229 9531  
Director: T. W. Southam  
Label: Jupiter

**LEOMARK LTD.,** Winchester House,  
77 London Wall, London, EC2  
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Managing Director: D. Thakray  
Label: Leomark  
Distribution: Discourses Ltd.

**LIBERTY/UNITED ARTISTS  
RECORDS LTD.,** Mortimer House,  
37/41 Mortimer Street, London, W1  
Tel: 01-636 1655  
Cable: Unartisco London  
Telex: 261818  
Managing Director: Martin Davis  
Marketing and Home Sales Manager:  
Dennis Knowles  
Export Sales Manager: Mike Yarrow  
Press Officer: Richard Ogden  
A & R: Andrew Lauder  
Labels: Sunset, United Artists  
Distribution: EMI Records Ltd.

**LYRITA RECORDED EDITION  
LTD.,** Burnham, Bucks. SL1 8ED  
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Distribution (Overseas): C.R.D.

**M.C.A. RECORDS LTD.,**  
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Telex: 22409  
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Derek Everett  
A & R: David Howells  
Promotion: John Drummer  
Press Officer: Peter Robinson  
Labels: MCA, Coral, UNI.  
Distribution: Decca

**MUSIC FOR PLEASURE LTD.,**  
42 The Centre, Feltham, Middx.  
Tel: 01-75 8400  
Cable: Plesbook Feltham  
Managing Director: R. N. Baldwyn  
Director: Tony Morris  
Advertising Manager: Mary Jennings  
Labels: Music for Pleasure, Surprise

**ORANGE RECORDS LTD.,**  
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WC2  
Tel: 01-836 7811/2/3  
Managing Director: Cliff Cooper  
Press officer: Ken Cooper  
A & R: Brian Hat  
Producers: Roger Jeffries, Brian Hat  
Labels: Orange, Amity

**PAMA RECORDS LTD.,**  
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Crab, Ocean, Camel, Bullet, Punch,  
Escort, Economy, Supreme, Bamboo,  
Import, Oldies and Instrumental

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Label: Paxton

**PENNY FARTHING RECORDS  
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Sales/Marketing Director:  
Terry Noone  
Administration: Terry Fenn  
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Hits, Nepentha  
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 U.S. Manager: Howard Tomney  
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 Popular A & R: John Franz  
 A & R Co-ordinator:  
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 Popular Products Manager:  
 Roy Tempest  
 Exploitation: Paddy Fleming, Don  
 Percival  
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 Label: Tepee  
 Distribution: Ad Rhythm

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 Managing Director: John Fruin  
 General Manager Creative: Wayne  
 Bickerton  
 General Manager Marketing:  
 Tim Harrold  
 Home Sales Division Manager:  
 Eddie Webster  
 Export Sales Division Manager:  
 George McManus  
 Press Manager: Clive Woods  
 A & R: Wayne Bickerton  
 Labels: Polydor, Atlantic, Buddah,  
 Kama Sutra, DGG, Archive, Musique  
 Royale, Heliodor, 99, MGM, Verve,  
 Stax, Mojo

**PRESIDENT RECORDS LTD.,**  
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 dens, London, W2 5NR  
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 Cable: Kass-music London W2  
 Managing Director: Edward Kassner  
 Home and Export Sales Manager:  
 Cliff Fraser

Press officer: Madeleine Kasket  
 Producers: Edward Kassner, Roger  
 Bolton.  
 Labels: President, Joy, Jayboy,  
 Crystal  
 Distribution: Selecta, B.I.R.D.,  
 EMI Records Ltd.

**PYE RECORDS LTD.,**  
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 London, W1  
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 Cable: Pyrec, W1  
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 Director: Tom Grantham  
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 Financial Controller: Derek Honey  
 Marketing Director: Nick Foakes  
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# HOT HOUSE STRAWBS



Tony - the synthesizer builder

Album presentation differs radically today from the formula that existed ten years ago. However, stage presentation has not likewise progressed and it's this dissatisfaction with the 'ordinary' show that has prompted the Strawbs into their recent experimentation.

'We've felt for some time that the old formula was all very well but the presentation didn't really help the material,' explained Tony Hooper. He then went on to cite the examples of opera where both the visual and auditory senses are employed. 'We didn't see why the same thing couldn't happen in our scene. We thought,

"Why not incorporate mime, dance, lights and back projection with the music so that we can bring out the dramatic aspect?"

The first of these shows took place at the Shaw Theatre in Euston Road and featured the Strawbs along with a mime artist, a ballet dancer and the singer Jonathan Kelly. It was organist Blue Weaver's introduction to London as a Strawb. 'I think he likes you,' joked Dave Cousins as he introduced him. The theme of the whole presentation was explained by Tony as, 'Going through life and trying to find out what your values should be and which thing

to place your faith in. There's also a theme of love and the fact that our future lies with today's youth'.

The back projection was used on two screens simultaneously and showed still shots of Martin Luther King during Dave Cousins' song *Martin Luther King's Dream* and film of the recent riots in Japan during *New World*. The use of film with the group playing complementary songs seemed particularly effective and I hope that this experiment is followed up. Mime and ballet may not be art forms that a Strawbs audience are that familiar with but placed in the context of the theme they gained appreciation and added to the effect of the songs.

'We really want to help people to understand what it's all about,' said Tony, 'so we gave everybody a copy of the lyrics and an explanation of the theme. Previously we had felt that we were entertaining people more than we were getting the songs across.'

Aside from this experimentation Tony is at present building his own synthesiser. The first reason for doing so is because it's cheaper and the second reason is to expand the present realm. 'I really want to extend it beyond the normal synthesiser,' said Tony. 'On the Moog you can't play chords and I want to see if it's practical to make an organ-cum-piano-cum-synthesiser that will play chords.'

At the moment Tony's got the circuit of a VCS3 but no component values. 'I've got the keyboard wired up and it's just a matter of putting the oscillators in and the envelope shapers.' Tony thinks he'll be able to complete the whole operation for around £250 and added that it was possible to experiment more when you had made your own model. 'Instead of a plugboard I'd like to use a dial. In fact, I'd probably need two or three dials. I'd also want to be able to programme it.'

It may seem strange to think that a group that were once the acoustically based

Strawberry Hill Boys are now bothering about Mellotrons, organs, oscillators and envelope shapers. But Tony claims that they've always had the policy of making the most of material with no set plan of attack. 'We try to emphasise the lyrics although the music must always be blended together.'

'It's a natural progression really. We started out as an acoustic group but then we found ourselves playing at universities with one mike. We wanted to let them hear and so we began changing to electric equipment.' Another reason for the change-over was because they liked to keep a constant variety going throughout their show. Tony pointed out that so many groups could almost be playing the same number all the way through their act as so little variation is offered.

The lyrics, or at least 90% of them, are written by Dave Cousins. The subjects that he deals with are usually either social issues or contain a religious theme. 'I think he's looking for something,' Tony said. 'Death runs through his songs. He went through a worrying period where he wondered a lot about what happened after death - if anything. There's also the theme of love which appears in such songs as *Sad Little Girl* which is about his daughter.' The purpose of the songs is merely to make people aware of his particular point of view which will be shared by a lot of other people. 'He wasn't a politician or a journalist,' said Tony, 'so the only way he could communicate was through his songs.'

Tony considers that the greatest compliment he could be paid after a concert is for someone to say to him, 'You've made me think.' This attitude seems to run through almost all contemporary art forms where the artist's role is seen to be that of questioner rather than answerer. To suggest answers is considered to be a pretentious move today. The Strawbs merely help us rephrase our questions. S.T.



Dave - who writes ninety per cent of the lyrics

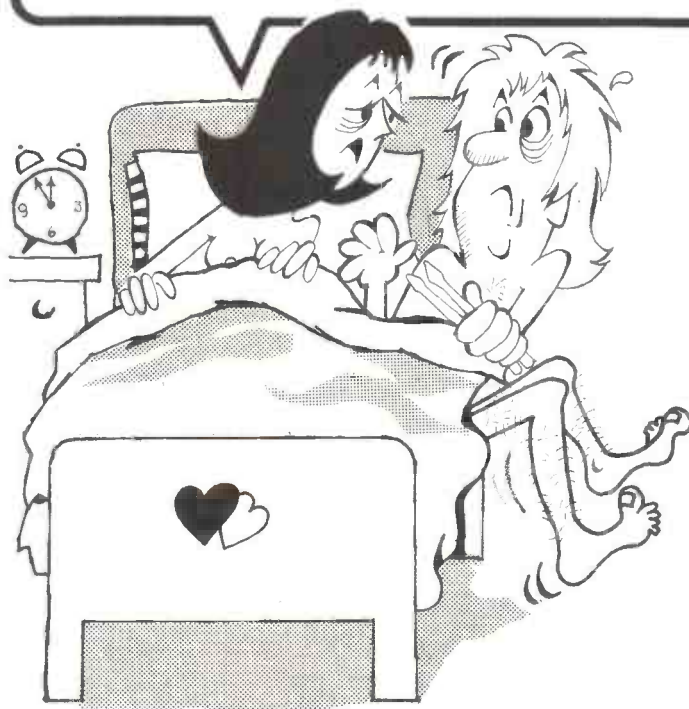
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# THE SOUL STORY

—by AL GREEN

With Al Green's *Tired Of Being Alone* Decca's subsidiary London label has notched its first chart entry in more than 18 months. It's quite a chastening thought when you consider that London was for many years Britain's leading soul/R & B label with monster hits by Otis Redding, Little Richard, Solomon Burke, Wilson Pickett and Ray Charles, to name but a few.

All Atlantic and Stax soul products for instance went out on London at one time but slowly the American wing of British Decca, which operates under the London tag to avoid confusion with American Decca (which operates here under the MCA appellation to avoid confusion...), slowly it lost its grip on the R & B field. Atlantic went over to Polydor, Stax went first to EMI and then to Polydor, Specialty (source of those Little Richard masterpieces) went into limbo and Decca were left with precious little that's worthwhile, except Hi Records.

Fittingly enough, it's Hi which has brought them Al Green's hit, some two years after his *Back Up Train* mini-hit which has since become established as a soul collector's gem.

Though the name Hi will only mean anything here to import collectors, some of its artists have long had a solid following in Britain.

First off, of course, were the Bill Black Combo (founded by the late Bill Black who played bass on all the early Presley hits for Sun Records).

The original Combo was, in fact, Elvis's regular recording band and included such worthies as Scottie Moore, lead guitar; Floyd Cramer, piano and Boots Randolph, sax.

Later, with hits like the million-seller *Smokey*, Black's Combo became established in its own right and as Moore, Cramer and Randolph went on to establish bands of their own, so the line-up changed.

Today, the Bill Black Combo are no longer with Hi, their latest album having



been released here last year by CBS.

When *BI* spoke on the telephone to Al Green at his Memphis home he had some interesting facts to reveal about the group: 'You know, in reality, the group hasn't really existed since Bill Black's death. In fact, what happened was that Hi wanted to keep the name going because of the healthy sales which Bill's records always got so Willie Mitchell and his band made the recordings while they got together another band, a white band, to do the live gigs and that's the outfit which has now signed with CBS.'

Willie Mitchell is, of course, the most important person in the Hi story, except for the label's founder Joe Cuoghi who died last year after having produced some of the all-time classics of Memphis R & B.

All Willie's albums sell well over here and occasionally a single will scrape the chart but not quite make it, the market for instrumental R & B being limited largely because of the BBC's ridiculous policy of only using such records as talk-overs and programme links.

It's Willie and his band who back all the Hi artists and Willie does most of the

label's producing, as well as sometimes flying down to Houston to produce acts there for Duke-Peacock Records.

'Willie plays trumpet as well as directing, and his brother James plays sax while the rhythm section includes three other brothers with Teeny Hodges on guitar, Charles Hodges on organ and Leroy Hodges on bass.'

The band record and rehearse for hours till everything gells then getting the whole thing down in one go, all the musicians in the studio together, bar strings and horns.

It's two years since Al moved back down South after being raised from the age of nine in Grand Rapids, Michigan.

'That's where I cut *Back Up Train*. We got a fantastic sound on that record and it could have been developed into something like a motown thing but Hot Line Music Journal who cut the record got into a legal tangle with Bell Records who did the distribution and it all folded. That Mid Western Sound, man, that could have been something else...'

*Back Up Train* sold 700,000 copies in the States but Al was pleasantly surprised to hear that British

fans remember it with reverence. 'That sure makes me feel good because I know that that record had something really fine about it. Strange thing is, I can't even get hold of a copy for myself now. It seems that it just kept on selling steadily for months until all the stocks had gone.'

Al was born in Forrest City, Arkansas, 24 years ago: 'That's 45-miles outside of Memphis and deep in blues' country. B. B. King — a lot of his people, Junior Parker, Johnnie Taylor, they came from there but I left when I was nine so I didn't have time to soak in any blues influence.'

At nine, Al was singing with his brothers in a family gospel group which is still going today after having broken up and reformed a couple of times. 'They used to be called the Green Brothers but then they brought in a guy from outside the family and changed the name to the Golden Harmonaires. They've never turned professional but they're good and that's where I learned to sing with soul and feeling.'

Al's UK hit has come as a pleasant surprise, to him as well as us, but he is no stranger to chart success in the States, *Tired Of Being Alone* being the latest in a line of big sellers. Recently he scored with a re-working of the Temptations' *I Can't Get Next To You*.

Apart from his own recording, Al is co-producing Don Bryant, another Memphis artist from the Hi stable and there are chances that he might record with the label's top female soul singer, Ann Peebles, who has already cut half-a-dozen superb blues'-slanted soul-slabs: 'I've already worked on gigs with her and I know the idea is currently causing a brain-storm in Willie Mitchell's mind so we'll see what comes of it.'

In December you will have the chance of seeing Al for yourself as he will be touring the country for the first time and he hopes to bring Leroy Hodges with him as well as his regular stage guitarist, Larry Leake.

## STUDIO SPOTLIGHT

Contrary to what many people believe, the recording studio scene in England does not stop at the end of a London Transport tube train line. It goes a lot further than the sprawling metropolis. It goes as far as Stockport, Cheshire, in fact.

Stockport is where Strawberry Recording Studios are located. The drive there is through countryside almost totally alien to anyone who spends most of his working life in London. The journey takes about three hours by car, including a stop at any one of the many eating extravaganzas on the way. The town is, however, just as easily accessible by train. An inter-city express (the one that makes the going easy and the coming back sometimes impossible) from Euston takes just over two-and-a-half hours.

Strawberry are located just around the corner from Stockport station in Waterloo Road and although at first glance the street seems pretty inhospitable it soon adopts a certain warming atmosphere. It must be the con-

tagious Cheshire friendliness.

The studio was the brain-child of Eric Stewart, once a member of Wayne Fontana's old backing group, The Mindbenders and now getting into his stride again as a musician with Hot Legs (remember *Neanderthal Man?*). He opened it in partnership with songwriter, Graham Gouldman, and Peter Tattersall, now resident engineer.

### Early Hassles

Strawberry was originally housed over a hi-fi shop in the centre of Stockport.

'We had too many hassles with the shop owner though,' remembered Eric. 'The shop used to close at 6 p.m. and we'd have to ring him up at home to be let out if there was a late session. We were really restricted there so we decided to find another place as soon as we could.'

So, they found the current premises at 3, Waterloo Road and, after a talk with Peter Tattersall and Manchester-based Ric Dixon, of Kennedy

## STRAWBERRY RECORDING STUDIOS

Street Enterprises, who also manages Hot Legs and used to be agent for the Who, the north of England's only professional recording studio was opened.

At the time they didn't have too much money to throw about and so they virtually had to build the studio themselves.

Fortunately they were in a neighbourhood that featured many material suppliers — sheet metal around one corner, a carpenter around another, glass along the road and so forth.

'We put it all together between us,' said Eric. 'We had to knock down many walls and eventually some sort of order became apparent.'

The first recorder they got in was an Ampex four-track and Dick Sweatenham, who runs Helios Electronics of Teddington and who specialises in building control desks to customers own specifications, supplied them with a model.

Not long after some semblance of order had been attained the Hot Legs single

was recorded and released. Very quickly it began to rise in the charts and this brought Strawberry to the attention of the record companies in London. Very soon many of them were investigating the possibilities of using its facilities.

Philips Records were the first company to buy time — with the 24-piece Syd Lawrence Orchestra, in fact. At one time Philips were taking up about 70 per cent of the studio's time. Decca was another record company that showed great interest.

The current control room used to house an acetate cutting office but it was reorganised after more walls had been knocked down and windows through to the studio had been fitted in.

Sweatenham went North and designed Strawberry an eight-track desk, similar to the models used at Olympic and Apple. He is now, by all accounts, designing a 16-track desk for the studio.

The desk has 16 microphone channels with eight out and with full equalisation on every channel. Other fea-

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# STRAWBERRY

continued

tures include an EMT stereo echo plate, four foldback groups, two audio and design limiter compressors, four additional audio and design equalisers patchable into any channel, video monitoring on a peak programme meter (used instead of a VU meter) and EMT faders.

An original feature of the desk is a remote stop/start control button for the tape machines.

Eric said the range of sound from the control desk is 'absolutely great.' The equalisation units, he added, are incredible and enables him to try different recording techniques.

## Quad Sound

'If we do have any mad ideas and need a certain attachment for the desk, Dick

Sweatenham will come up here and fit it for us,' he said.

The new desk that Sweatenham is designing will have facilities for quadrasonic sound.

Strawberry have, at present, eight-track Scully tape recorders but Eric said he would probably get a Studer 16-track when the 16-channel control desk is installed.

## Only BASF

One interesting point about Strawberry is that they use only BASF tape and there is a sizeable wall rack containing boxes and boxes of LGR 30.

'The LGR 30 tape has tremendous signal-to-noise ratio and at the moment we have not had to install any Dolby noise reduction units,'

he said.

Instead, the control desk has an F.W.O. Bauch Kepex unit. It's very flexible in as much that if we've got an acoustic guitarist in the studio playing in front of some other musicians, we can fade them out completely. We can also eliminate any cross talk, backing vocals and reverberation,' he said.

'Naturally we will have to go over to Dolby when we go on to 16-track.

Other equipment in the control room includes HH Electronics monitor amps and JBL speakers.

Another interesting point is the utilisation of special cabinets built by KF and in which the stereo tape machines are housed.

KF are, said Eric, a very worthwhile company to have studio dealings with. They took the measurements of the recorders and came back a couple of weeks later with formica-covered solid wood cabinets. KF also made the cabinets for Strawberry's mobile set up, which is also

featured later in this article.

The studio itself can accommodate up to 45 musicians. It has a total floor area of 100 square feet.

There is a 'live' string area with a hard vinyl floor covering to produce the necessary 'top' for violins, cellos and violas. There are screens to block off any stringed instrument musicians from the rest of the players.

## Dead Brass

'Brass musicians often complain that some studios are dead for their instruments and that they get the feeling they are playing into a fog with nothing coming back at them,' said Eric. 'So we have put screens around the section for brass players too. They are made of hard-board and these help him get his horn sound moving in the right direction.'

Strawberry also claims that they can get any instrument for musicians booking the studio, including a mini-Moog. On hand, however,

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# STRAWBERRY

continued

are a Bechstein grand piano, a Yamaha Electone organ with a massive polystyrene speaker, and an upright Chappell piano. The studio is also equipped with HH amplification for bass and guitar.

A veritable battery of Neumann, AKG and Beyer microphones face any visitor to the studio enclosure. The headphones are also Beyer. They are according to Eric, the most robust.

The walls of the studio are two-feet thick brick with batons covered with soft-board and fibreboard and panels of acoustic tiles and sponge-filled cloth panels added to help the sound-proofing.

The ceiling is also two-feet thick and is suspended on steel and rubber rods. The floors are completely

asphalt and are covered with a heavy red carpet and underlay.

All the lighting is controlled from the control room and can be altered to suit the individual requirements of the musician.

'Some heavy musicians' prefer playing into semi-darkness as it gives them the right atmosphere and puts them in the right mood for playing,' Eric said.

'On the other hand orchestras prefer to play with the lights burning brightly.

Inside the studio is an inconspicuous door behind which is a lift down to the street below. Said Eric: 'This is another of the great features of the studio as the musicians have absolutely no trouble bringing in their own big equipment, such as drum kits, organs, pianos,



*Hot Leg Eric Stewart at the Kepex unit*



*Brian Bennett (ex-Shadow) second left at studio*

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speakers and so forth. Many other studios don't have a lift and this means that roadies and instrumentalists have to lug their equipment up and down stairs.'

Strawberry's mobile unit is a 14-channel stereo job with all the machines encased in cabinets from KF. The custom-built mixer is apparently compact enough to go in the boot of Rick Dixon's car and the whole unit can be packed up to fit in an estate car. Other equipment includes JBL monitors, Calrec anti-feed back microphones and a stereo recorder.

'We have a new method of foldback for the group on stage,' said Eric. 'We worked out an induction loop. It works like this: The singer on stage stands on a rubber mat. He has a small ear piece with long wires attached and through this he can hear his voice perfectly above the sound of the backing musicians. The people involved at Strawberry worked it out.'

Strawberry studios are currently the scene of the

recording of a Granada Television show called *Lift Off*. Artists recently featured are Louisa Jane White, The Hermits and Gene Pitney. On the day *Beat Instrumental* visited Stockport, Muriel Young, the producer of *Lift Off* was in with Cliff Richard.

On the record side most of the material done at Strawberry is mainly production work which is channelled out to both large and small record companies. Strawberry also has its own logo and this has been featured recently on the Philips label.

Another feature of the set up is an art department which deals with album sleeve covers and photographs.

The rates of the studio are:

**Recording:**

**9 a.m. to 6 p.m.**

- Eight-track – £18.00 per hour
- Four-track – £13.00 per hour
- Two-track – £10.00 per hour
- Mono – £10.00 per hour

**BASF sole suppliers of recording tapes to Strawberry Recording Studios**

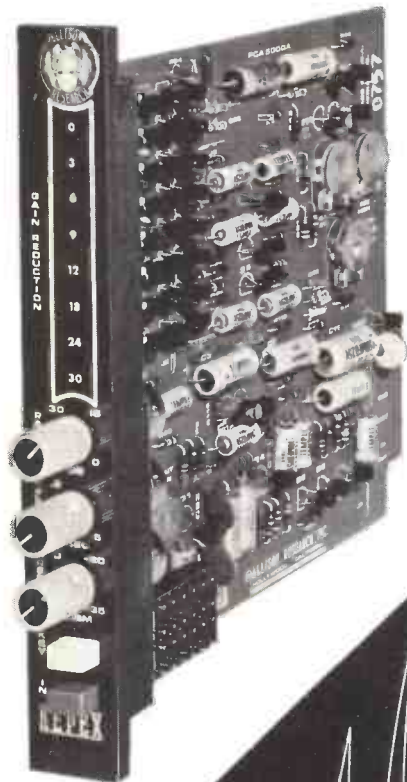
wish them continuing success and are glad they have chosen, as many, many other studios have, to use only our tape

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# STRAWBERRY

continued

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Half-inch – £8.50 per reel  
Quarter-inch –  
£5.50 per reel

## Editing:

All configurations –  
£8.00 per day  
After 6 p.m., all day Saturday and Sunday, Bank and public holidays, all rates are subject to the following surcharges.

Recording –  
£4.00 per hour  
Reduction –  
£3.00 per hour  
Editing –  
£3.00 per hour

Telephone bookings (061-480 9711) are accepted but written confirmation must be forwarded. Prices of studio hire are available on request. The cancellation rates are:

48 hours prior –  
No charge  
less than 48 hours –  
50 per cent charge  
less than 24 hours –  
full rate  
Approved account Nett  
7 days. Prices are subject to revision without notice.

The full address of Strawberry Recording Studios is: 3 Waterloo Road, Stockport, Cheshire, England.

## Tape Charges:

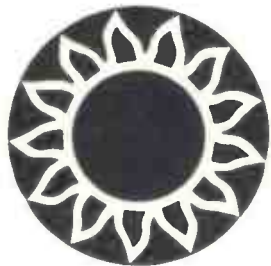
One Inch –  
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Resident engineer, Peter Tattersall, at Helios desk

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**BEYER DYNAMICS LTD.**,  
1 Clair Road, Haywards Heath, Sussex. 0444 51003.  
**CALDER RECORDING LTD.**,  
Regent Street, Hebden Bridge, Yorks. 042-284 2159.  
**FELDON RECORDINGS**,  
126 Great Portland Street, London, W.1. 01-580 4314.  
**F.W.O. BAUCH**,  
49 Theobald Street, Boreham Wood, Herts. 01-953 0091.  
**HELIOS ELECTRONICS**,  
95 Railway Road, Teddington, Middlesex. 01-977 7841.  
**H/H ELECTRONICS**,  
Cambridge Road, Milton, Cambs. 0223 65945.  
**KF PRODUCTS**  
Brookfield House, Hopes Carr, Stockport, Cheshire. 061-480 7428.  
**PHILIPS RECORDS LTD.**,  
Stanhope House, Stanhope Place, London, W.2. 01-262 7788.

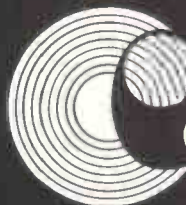


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# ORGAN - ISATION

## B.I. LOOKS AT SOME OF TODAY'S MODELS AND PRICES

The choice of commercially-produced organs available to the keyboard player varies from the inexpensive single-manual portables to console models priced at several thousand pounds.

Your choice must therefore depend to a large extent on what you can afford to pay. For this reason, our supplement for December covers a wide range of prices and specifications and lists models to meet the requirements of most group organists.

The question of sound is obviously more important to the keyboard player than to many other instrumentalists. Even the most basic models offer an array of voices, tone

colours and special effects. The full-range console organs are, by this standard, guaranteed to confuse the fledgling organist. I must therefore emphasise some advice that will probably become familiar to readers of *Beat Instrumental* in the future – shop around for a model that is, for you, just right.

Hugh Banton of Van der Graaf Generator would agree. He still hasn't found a set-up that entirely suits him. For this reason his equipment has been extensively customised. At present he plays a Farfisa Professional and a Hammond E100. Both are fed through two phase-splitters to produce separate

stereo channels. These are passed through reverb units into two Hi-Watt 200 amplifiers. In addition, the pedalboards are split into a Radford 200 watt stereo hi-fi amp driving custom-built Fane horn enclosures. He has recently bought a Yamaha piano with which he is very impressed. Accordingly, he suggests that you give the relatively new Japanese keyboard instruments a close examination.

Graham Field is another organist with strong views on sound quality. He plays a standard Hammond C3. The organ output is put through twin Quad power amplifiers which drive a pair of small Leslie cabinets and

two Carlsbro 200 watt stacks. The Leslie systems incorporate 15" Vitavox speakers with uprated tweeters.

Graham is very pleased with the quality of the Quads output. 'The sound is very clear and free from distortion. If I need a rough sound I can get it by overloading the amplifier with a fuzz-unit.' Like Hugh Banton he strongly recommends the use of hi-fi power amps to get a 'true' organ sound.

Graham started with a Farfisa Compact Duo and 'the world's worst Leslies, in that they were really battered about.' His advice to the young keyboard player is this: 'Get the best organ that you can possibly afford'.

---

### BOOSEY & HAWKES Ltd., Deansbrook Road, Edgware, Middx.

---

Boosey & Hawkes market the successful DIAMOND range of keyboard instruments.

The diamond 800 is a two-manual organ designed for the professional player. It features 40 controls and offers sustain, percussion, repeat, vibrato and arpeggio/glissando effects. There are 27 voice tabs on the upper 49-note C-to-C keyboard and 8 on the lower manual. The 800 is fully portable and features a stand that can be adjusted to any playing position. The retail price is £395 with an optional sustain pedalboard at £45.00.

The DIAMOND 600 is a less advanced organ that features a built-in solid-state 18 watt amplifier with two speakers. The single 49-note

manual is bass/treble convertible over the first 17 keys. There are 6 voice tabs and normal/bass volume controls. The 600 is £130.00 and an optional expression pedal costs £6.50.

---

### FARFISA Dallas-Arbiter Ltd., Clifton Street, London EC4. Tel: 01-247 9981.

---

Farfisa is a name well known amongst keyboard players and the new range maintains the high standards that these organs have always set.

The FARFISA PROFESSIONAL DUO – a two-manual portable – is the best known model. It features a wide range of voices and a comprehensive selection of tone colours, effects and controls. There is a 13-pedal foot unit which incorporates its own controls and voices

and a slalom foot pedal. The Professional Duo has an optional integral 35 watt amplifier with output to an external amp. The retail price is £850.

At the other end of the price range is the F.A.S.T. 25 at £310. This is a single-manual organ with a variety of voices and effects which include sustain, vibrato, percussion and manual bass.

Other models in the Farfisa range include:

MODEL 50 Two-manual console organ	£395.00
MODEL 52 Ditto	£495.00
MODEL 54 Ditto	£725.00

The 50, 52 and 54 all feature an integral cassette tape recorder for practise purposes, a rhythm unit and a 13-note pedalboard.

VIP. 255 Two-manual portable	£510.00
VIP. 233 Two-manual portable	£385

PROFESSIONAL Single-manual portable	£435.00
-------------------------------------	---------

A 13-note pedalboard for the above models is available at the following prices:

VIP. 255 – £60; VIP. 233 – £25.00; Professional – £60.00

Farfisa also produce a reverb unit at £135.00 and a rhythm generator at £70, together with a range of amplifiers designed especially for keyboard work. Their ABL. 73 amplification system retails at £315.00 and comprises an amplifier unit driving a 25 watt speaker and a Leslie unit to a total output power of 50 watts R.M.S.

---

### HAMMOND ORGAN (U.K.) Ltd., Deansbrook Road, Edgware, Middx.

---

The name of Hammond is, to many group musicians, synonymous with that of keyboards. They have been manufacturers of high quality instruments for a very long time – and have led the way in the design and

# ORGAN - ISATION

continued

development of many features now incorporated into group organs as standard effects. It is hardly surprising that, to many keyboard musicians, the ownership of a Hammond organ is an ultimate aim.

The Hammond X66 is, quite literally, a breath-taking instrument. It features the well-known Hammond sound – a sound that can be varied by an array of tone controls, voices and effects unsurpassed on any other organ. But it's only for the rich at a retail price of £5,500.00. On the other hand, the Hammond range extends down to instruments within the price range of almost every aspiring musician – without sacrificing the unique qualities of the Hammond sound.

The VS100, for example, is priced at only £265.00. It is a spinet model with a double-manual keyboard (44-note manuals) and a wide range of effects, voices and tone colours. It has its own 15 watt amplifier and speakers. The VS200 is a more advanced model, with automatic rhythm, at a retail price of £375.00.

The Hammond C3 represents the 'middle' of the Hammond range – and is almost the standard group organ. It is a two-manual console model with 61-note keyboards and a 25-note pedalboard. There are 18 preset tones, used in any combination and introduced instantly by special drawbar facilities. With a full range of further effects, it retails at £1,614.00. The A100, a self-contained console model with similar specifications, sells at £1,384.

Other Hammond models include:

Spinet models:	
J.122	£440.00
J.400 Includes built-in Leslie/rhythm unit	£579.00
L.122	£716.00
L.122F	£757.00
N.100 Built-in 2-speed Leslie	£665.00
N.300 ditto, plus rhythm unit	£785.00
T.400	£1,024.00
Console models:	
H.112	£1,907.00
RT.3	£1,916.00
HX.100 Including separate tone-cabinet	£2,225.00
X.77 ditto	£2,950.00

**M. HOHNER Ltd.,**  
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The latest additions to the extensive range of Hohner keyboard instruments are the ORGANET 41 and the ORGANET 240.

The 41 is a single-manual organ with a wide variety of voices and tone colours. It features a built-in 15 watt amplifier with an output to an extension amp. Another feature is a headphone output for practice purposes. The weight of the instrument is only 84 pounds. Retail price is £195.00.

The 240 is a two-manual organ with an extensive choice of possible tone combinations. It has a 13-note pedalboard and an integral 50 watt amplifier with provisions for sound-out. Its weight is 145 pounds and it retails at £324.00.

Other models in the Hohner range are:

Electric Organs:	
Favorette	£115.00
Symphonic 32 with amplifier	£246.00
Symphonic 40 with pedalboard and bench	£599.00
Symphonic 360 with bench	£399.00
Symphonic 410 ditto	£499.00
Symphonic 410L ditto	£650.00

Symphonic 65 portable	£385.00
Symphonic 600 ditto	£450.00

Electric Reed Organs:	
Organetta 3	£22.50
Organa 12	£56.00
Organa 249	£98.00
Organa 249K	£99.00
Organa 354	£146.00
Orcana Chord Organ	£13.50
Orcana 49	£29.00
Orcana 37/40	£34.00

**JOHN HORNBY-SKEWES & Co. Ltd.,**  
Salem House, Garforth,  
Leeds, Yorkshire

John Hornby-Skewes Ltd. handle the EKO range of portable organs, all of which are well suited to the requirements of a small band.

The Eko TIGER Duo is the most expensive at a retail price of £273.29. It is a two-manual organ with C-to-C keyboards of 49 notes each. There are a variety of voices and fully variable tone controls on both keyboards. The self-contained amplifier is rated at 30 watts through two incorporated heavy-duty speakers and there is an output for additional amplification, together with a headphone output for practice purposes. There are controls for balance of swell and

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# ORGAN - ISATION

continued

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## ROSE-MORRIS

Rose, Morris & Co. Ltd.,  
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Rose-Morris handle the GEM range of portable organs.

These are strongly-con-

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The Gem DAKOTA is a two-manual organ with a wide selection of voices and and tone colours. There is a bass pedalboard and facilities for reverb, vibrato and tremolo. The stand is adjustable to meet the requirements of any player. It retails at £365.

The IMPERIAL DUO is a more advanced two-manual instrument with two 49-note keyboards and many possible combinations of tone, voice and drawbar setting. This organ offers all the facilities of the Dakota with the addition of sustain and percussion effects and retails at £475.

Less advanced models in the Gem range include the JUMBO GEM home organ – a single keyboard model with built-in amplifier – at a retail price of £129.45. The JUMBO GEM portable is the same instrument modified for group work. It features a

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**TORNADO 4** (top) is a single manual, 4 octave organ with 49 keys, built-in 10 watt amplifier and two 6" speakers. It is housed in a tough plastic casing, with detachable legs. The whole thing packs away into a carrying case: weight about 50 lbs. Cost, complete with expression pedal: £140.00. Tornado 3 (3 octave): £115.00

**SAPPHIRE 1** (below) is a home model in fine grained wood and the same specification as Tornado 4. Just 33" x 18" x 9" (approx), it tucks away in a very small space, has the volume to fill a small hall. With expression pedal £149.00

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# ORGAN - ISATION

continued

strongly-constructed case with an output to an external amplifier and sells at the same price.

The CARAVAN, a portable organ with a single 49-note keyboard retails at £99.75.

The EUROPA, at £62.50, has single 37-note keyboard and, like the Caravan, its own amplifier/speaker unit.

**ROSETTI & Co. Ltd.,**  
138-140 Old Street,  
London EC1.

The leading organ in the Rosetti range is the two-manual, integrated circuit SAPHIRE 11. The upper manual is a 44-note keyboard, pitched F to C. The lower manual contains 37 keys and the organ features an integrated 13-note pedalboard. There are a wide variety of possible tone colours and voices. An amplifier unit is built into the compact and robust cabinet. The organ also features reverb and tone decay facilities, and a photo-cell operated expression pedal. Retail price is £249.00.

The TORNADO 1V is the most comprehensive portable organ of Rosetti's range. It has a 49-note keyboard and a single-octave bass mixer. Like the Sapphire, the organ is constructed on the modular integrated-circuit principle to provide strength, reliability and easy servicing. The Tornado 1V features a built-in 10 watt amplifier with provision for additional amplifier and retails at £140.00

Other models include:

TORNADO 111 Three octaves £115.00  
SAPHIRE 1 portable (specifications as for Sapphire 11) £149.00  
BUSILACHIO Reed Organs. 9411/34/40 Chord model £51.50  
9412/49 Piano model £51.50

**SOLA SOUND Ltd.,**  
102 & 122 Charing Cross  
Road, London WC2H OJG.

Sola Sound are the U.K. distributors for the Italian CRUMAR portable organs.

The MISTRALE 3000 is a double-manual model with a 13-note pedalboard. It is designed specifically for group work and has a fully adjustable stand which separates for easy handling.

The organ features percussion, sustain, wah-wah, vibrato and sustain effects in addition to a wide range of voices and tone drawbars. It retails at £460.00.

The GROUP 49 is a single-manual organ with a 49-note keyboard. The 17 lower keys are switchable to bass. There is a full selection of voice and tone effects. The stand is fully adjustable to suit the requirements of any musician. The retail price of the Group 49 is £160.

**HENRI SELMER & Co. Ltd.,**  
Woolpack Lane,  
Braintree, Essex.

Henri Selmer & Co. Ltd., handle the U.K. distribution of Lowrey, Elka, Sodyne and Davoli organs. Their comprehensive ranges extend from the Orla Dixie Melody - a beginners model featuring a 37-note keyboard and built-in five watt solid-state amplifier at £50.20 - to the Lowrey GAK 25 console organ at a retail price of £1,754.34. This model features two 61-note manuals, a 25-note pedalboard, built-in stereo amplifier and speakers, and a full range of voices, controls and effects.

Intermediate models include the Elka Panther 2200, the Elka Capri Duo and the Lowrey Genie models. The Panther (£229.75) is a two-manual portable organ with twelve voices, percussion effects on the 44-note upper

manual, vibrato and an optional 13-note pedalboard at £24.75 extra. The Capri Duo (£348) is a two-manual portable organ which features 61-note upper and lower keyboards, a full range of voices and an infinite variation of tone colours. A knee-operated wah-wah lever is an exclusive feature of this organ and a pedalboard is available as for the Panther. The Lowrey Genie is a spinet model with 37 and 33-note manuals, a pedal keyboard and a full range of rhythm and tonal effects. With its own solid-state amplifier and automatic rhythm/accompaniment feature it retails at £469.

**VOX SOUND Ltd.,**  
9 Gees Court,  
London WIM 5HQ.

Vox Sound now feature three new organ models:

The RIVIERA 400 is a spinet organ priced at £779.00. It features two manuals and an integral 13-note pedalboard. There are a selection of preset voice controls to give a variety of effects - these are linked to a full complement of drawbar, pitch and tone controls. The model features vibrato, reverb, percussion, sustain, and gyrotronic (rotating-horn type) effects.

The CONTINENTAL 301 organ, at £560.00, is similar to the Riveira but has a more limited choice of tone and effect facilities.

The CONTINENTAL 300 is a two-manual portable, designed especially for group and professional users. It offers thirteen tone-bars, six

preset voice tabs and four percussion effects. There are reverb and vibrato effects with walking bass on the lower manual. The retail price is £425.00; an optional 13-note pedalboard is £26.25 extra.

**WOODS (Welson Organ Division) Ltd.,**  
15/17 Manchester Road,  
Bolton, Lancs. BL2 1EH.

Woods manufacture and market the WELSON range of keyboard instruments, together with a range of amplified tone cabinets under the same Welson name.

The range is priced from £124.50 to £643.00 and features a good selection of combo organs, suited individually to all the varying requirements of the group musician.

All instruments incorporate Harmonic Drawbar tone selection and pre-set facilities for voice selection.

The range includes:

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FESTIVAL Double-manual, 13-note pedalboard £189.00  
FESTIVAL ditto, plus Leslie and reverb £264.00  
SM 2900 Double manual, 13-note pedalboard £279.00  
SM 3300 ditto, with 2-speed Leslie £427.50  
SM 4400 ditto £643.50  
*Portables:*  
PERSONAL DUO Double-manual Opt. Pedalboard £375.00  
Pedalboard (extra) £30.00  
PRESIDENT ditto, with pedalboard £441.00  
MERCURY Single-manual 4-Octave £177.00  
MERCURY ditto 5-Octave £198.00

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# ORGAN - ISATION

## A NEW AND REVOLUTIONARY KEYBOARD INSTRUMENT ... AND TONE CABINETS

continued

**MELLOTRONICS Ltd.,**  
35 Portland Place,  
London W1.

The first Mellotron was introduced eight years ago as a home/studio instrument designed to reproduce the audio qualities of a wide range of orchestral and percussion instruments.

It was not long, however, before several group musicians realised the potential of the Mellotron for group work. The Moody Blues first used it on an album and others – including King Crimson, the Beatles and the Nice – soon followed.

The problem was, however, that the first Mellotron was hardly suitable for touring. It weighed just above 280lbs and was a complex piece of musical equipment. In addition it demanded a playing technique that was best suited to the atmosphere and environment of the recording studio.

A new design – related solely to the requirements of the performing band – was required and, accordingly, the Mellotron 300 was put into production. Unnecessary effects and instrument sections were eliminated and the keyboard, cabinet, mechanics and electronics were completely redesigned to provide easy transportation, strength and service facilities.

The latest model, the MELLOTRON 400, is a natural development of the 300. The instrument has been rationalised further to remove the minor problems experienced with the earlier model and the audio range and quality of the Mellotron system has been improved yet further.

The 400 works on the established Mellotron principle. Each individual key relates to a single pre-recorded tape and, when the key is depressed, a pinch-wheel feeds the tape over a standard tape relay head. Each tape carries a recorded tone from a specific instrument – for example, a violin – on a single track. There are three tracks on each tape and thus the audio tones of violin, cello or flute (or a similar combination) can be reproduced by depressing the key, having selected the relevant track by means of a mechanical track selection device. Alternatively, the tracks can be mixed by careful use of the track selector – to provide for example, a violin tone with a background of cello.

Each separate tape is recorded at a frequency that allows the keys to be pitched as for a standard keyboard instrument. There is a variable pitch control so that the instrument can be tuned accurately. Thus the Mellotron can be played in the same way as an organ or piano – except that the reproduced sound will duplicate that of the preselected instrument. Pre-recorded tapes feature combinations of strings, brass and woodwind – other instruments can be specially recorded although percussive instruments such as piano and guitar cannot be as realistically recorded on the Mellotron system.

The playing time of each tape is eight seconds. When the key is released the tape resets almost instantaneously.

The full Mellotron 400 costs £495.00 in standard specification. Blank tape

frames are £50.00. Other accessories include a swell pedal (£15.00), a conversion kit for 1/4" tapes (full-track £8.00, 2-track/full-track £12.00) and the carrying cover (£21.00 to order).

### Tone Cabinets

A tone cabinet is an integral part of an advanced and adaptable keyboard system. The reason is that a normal instrument stack will rarely reproduce the tonal qualities of a good organ with any degree of faithfulness. One of the distinctive features of a top organ model is the tone it offers – a feature which, obviously, few are prepared to sacrifice.

Many advanced cabinets work on the established Leslie principle. A high-quality speaker puts out most of the organ sound, but some is fed into a rotating-horn unit. There is normally a cross-over network to control the extent to which the speaker or horn is predominant. The effect of the horn is to bring a quality of depth into the sound and to make it omni-directional. Since the speed of rotation of the horn can be varied, a degree of acoustic tremolo can be introduced. The sound of such a cabinet is, however, very identifiable – for this reason most keyboard players incorporate the tone cabinet into a system of stacks – in order to feature the qualities of the tone cabinet to the best advantage in the presentation of his 'sound'.

### LING DYNAMICS Ltd. Baldock Road, Royston, Herts.,

are the licensees of the American Altec Lansing units. They make a range of fully-constructed cabinets and also supply high-quality speakers that are interchangeable with the existing speakers of other cabinets. These speakers are so efficient that they are able to give a 3dB power boost over normal speakers – equivalent to almost a doubling of acoustic power to an instrument set-up.

**Altec Lansing** cabinets and speakers are sold direct to the musician at the following prices:

### Cabinets:

1202B	'Voice of The Theatre' system	£161.00
1204A	ditto	£206.00
1205AX	Power Speaker System	£295.00

### Speakers:

417-8C	12" speaker, 75 watts R.M.S. into 8 ohms	£43.00
418B	15" 100 watts R.M.S. into 8 ohms	£49.00
421A	15" ditto	£57.00

**HAMMONDS** are the manufacturers of a wide range of tone cabinets and manufacture the world-famous Leslie cabinet in this country:

### Tone Cabinets:

PR40	40 watts, built-in reverb	£285.00
Series 10	60 watts	£256.00
Leslie Speakers: There are nineteen Leslie speakers in the Hammond range. Prices vary from £131.00 to £525.00.		

**KEITH HITCHCOCK & Co. Ltd., 1379 Lincoln Rd., Peterborough. (Tel: Peterboro' 71913)** manufacture the Sharma range of organ tone cabinets. This company have only been in existence for 18 months, but in this time they have developed a considerable reputation for high-quality in construction and sound-output. They now export to the USA, Australia, South Africa and Europe. The cabinets are sold direct to the musician and individually delivered.

At the top of the range are the 5200 and 5300 cabinets which are designed especially for multi-channel keyboard instruments. Sharma were the first company to develop, through these models, the technique of splitting bass and treble, through filter networks, into separate, individually controlled channels of amplification. The cabinets retail at £430 for the 5200, and £395 for the 5200. The range starts, however, at £105 for the Sharma 500 and £220 for the 'Sharmette'. The 2000 de luxe model retails at £255 and the 2000 professional, ideally suited to group work and already employed by many musicians, costs £270.

# JENNINGS RIFLE SHOOTERS



## THE RIFLE RANGE

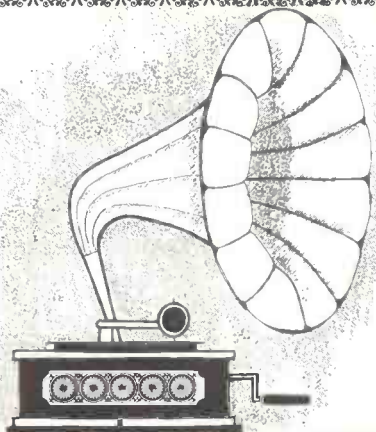
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# ALBUM REVIEW

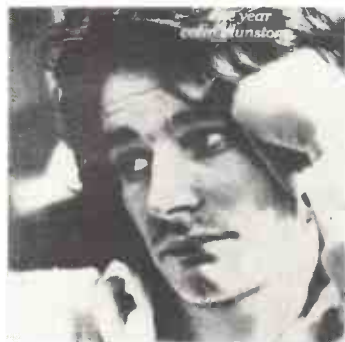


## ALBUM OF THE MONTH

**COLIN BLUNSTONE ONE YEAR EPIC 64557**

Colin Blunstone used to be lead singer for a group called The Zombies in the sixties. It was his voice you heard on that classic *She's Not There* and *Time Of The Season*. That track was, in fact, Colin's last song and he didn't go on the road again – until now, that is. His return to recording is thoroughly welcomed in that it adds a touch of class to an otherwise dull music market. This album features his voice over a background of mainly stringed instruments, the occasional drum and much piano. His tones are almost filled with air with each word borne on a cloud. It opens with a medium-paced rocker, *She Loves The Way They Love Her*, written by fellow Zombie members, Rod Argent and Chris White. His finest is the second track – Tim Hardin's *Misty Roses*, has an almost Bossa Nova rhythm. Four songs are by Blunstone himself, the one from Hardin, another from Mike D'Abo, two by Argent and White and the last one by Laine. It's brilliant.

**Tracks: Side One** – *She Loves The Way You Love Her, Misty Roses, Smokey Day, Caroline Goodbye, Though You Are Far Away.*  
**Side Two** – *Mary Won't You Warm My Bed, Her Song, I Can't Live Without You, Let Me Come Closer To You, Say You Don't Mind.*



## BEACH BOYS SURF'S UP REPRISE RS 6453

The catalogue number is, incidentally, the American import one, and the album is now being released through EMI. With all the publicity the group and their album has been getting recently, there is not a lot new we can say. It's everything that *Sunflower* was – musically adventurous (and that's an understatement) and technically superb. Whilst some of it was written some time ago none of the tracks have lost any of their freshness. This point is exemplified on the anti-pollution *Don't Go Near The Water*. There's a fine rock song called *Student Demonstration Time*, complete with howling sirens and the peculiar sounding U.S. police car warning horns. It may have been recorded during Brian's rush around the city recording different sounds of life (water and fire were just two of them). Who honestly needs *Little Deuce Coupe, Fun, Fun, Fun and Surfing U.S.A.* when there are tracks like *Surf's Up* about. We hope you've been following The Beach Boys' story over the past couple of months, by the way.

**Tracks: Side One** – *Don't Go Near The Water, Long Promised Land, Take A Load Off Your Feet, Disney Girls (1957), Student Demonstration Time.*  
**Side Two** – *Feel Floww, Lookin' At Tomorrow, A Day In The Life Of A Tree, 'Till I Die, Surf's Up*



## SANTANA CBS 69015

I admire Santana so much that I've always been a little frightened that they'd play themselves out within a structure that was too limiting. Their best numbers have always been those in the mould of *Jingo* and *Soul Sacrifice* but, of course, man cannot live by Jingo alone and there came a time when Santana had to decide to be adventurous. This they have been on this album and I'm glad to report that they've more than succeeded. The album opens with the throbbing of David Brown's bass and goes straight into their familiar percussion sound. The experimentation really begins on Side Two which opens with *Everybody's Everything*, a number which has plenty of brass and a distinct Stax feel about it. Next comes *Guajira* which has Spanish lyrics to it, giving it a more South American feel than their instrumental tracks. Altogether the album is a successful combination of what we have come to expect from Santana plus a little adventure.

**Tracks: Side One** – *Batuka, No One To Depend On, Taboo, Toussaint L'Overture*  
**Side Two** – *Everybody's Everything, Guajira, Jungle Strut, Everything's Coming Our Way, Para Los Rumberos.*



## JOHN LENNON IMAGINE APPLE PAS 10004

Lennon is a blatantly honest person and on this album he's being honest about his inner feelings: "*One thing you can't hide is when you're crippled inside*". His honesty is further proved by the fact that the lyrical content on this album confirms much of what he expressed in his recent spate of interviews. The title track is a beautiful number which even Paul McCartney would have been proud to make. It's a call to arms for all Utopia-creators urging them to stop *imagining* how things could be and to get on and make it that way. *Give Me Some Truth* is a song that only Lennon could have made with the words themselves creating the rhythm. Overall this album could be seen as the perfection of the mood and content that was attempted on the first solo album. There's still a lot of pain there but you don't have to experience it yourself so much as you had to on the first album.

**Tracks: Side One** – *Imagine, Crippled Inside, Jealous Guy, It's So Hard, I Don't Want To Be A Soldier*  
**Side Two** – *Give Me Some Truth, Oh My Love, How Do You Sleep?, How?, Oh Yoko!*





**THE BUTTERFIELD BLUES BAND    SOMETIMES I FEEL JUST LIKE  
SMILIN'    ELEKTRA K 2095**

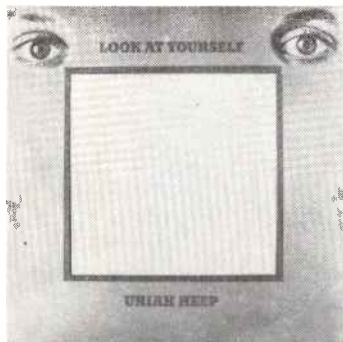
When Paul Butterfield first rose up on the crest of the Chicago wave a lot of people dug the band and the music they played – Bishop and Bloomfield reigned supreme on the white blues-band circuits of the States. Time moved on and Butterfield kept on putting down the blues on record. And kept on and on and on. This album represents the new direction in Butterfield's music that we all knew the lad had in him. And it was well worth waiting for. It must be one of the tightest sets that's been released this year. The influence of Macon, Georgia, pervades the music but throughout the band have maintained a fresh, distinctive sound. The instrumentation is superb and the Muscle Shoals-type backing vocals fill the total sound out to the level of perfection that he has always maintained. Definitely a good album for any collection.

- Tracks: Side One** – Play On, 1000 Ways, Pretty Woman, Little Piece Of Dying, Song For Lee.  
**Side Two** – Trainman, Night Child, Drown In My Own Tears, Blind Leading The Blind.

**LINDISFARNE    FOG ON THE TYNE    CHARISMA CAS 1050**

Music from the industrial north. Lindisfarne are all from the city of Newcastle and their influences seem to be from the folk world rather than from the rock world. Unfortunately the lyrics aren't printed on the sleeve but they do play an important part in Lindisfarne. *Meet Me On The Corner* is the opening track on Side One and features some excellent harmonies almost reminiscent of early Beatle material. The music is essentially simple with acoustic guitars, mandolins and violins being favoured over the electric instruments. Lindisfarne (as they say), seem all set (as they say) for a bright future (as they say).

- Tracks: Side One** – Meet Me On The Corner, Alright On The Night, Uncle Sam, Together Forever, January Song.  
**Side Two** – Peter Brophy Don't Care, City Song, Passing Ghosts, Train In G Major, Fog On The Tyne.



**URIAH HEEP    LOOK AT YOURSELF    BRONZE ILPS 9169**

We are proud to present Deep Purple in Heep. Side One opens up with *Look At Yourself* which features Ken Hensley's searing organ à la Lord and Paul Newton's shuddering bass in an excellent reproduction of the sound which Deep Purple have perfected. *I Wanna Be Free* follows in the same vein with maybe a dash of Black Sabbath added to prove they can do it. Surely Uriah Heep, for all their acclaim, must be leaders in the new school of music which derives its sound from whatever seems to be going down well at the time of recording. If they are to be judged by this standard, then they're excellent—excellent imitators. I'd like to hear an album of the *Best Of Uriah Heep* or *Original Heep*.

- Tracks: Side One** – Look At Yourself, I Wanna Be Free, July Morning  
**Side Two** – Tears In My Eyes, Shadows Of Grief, What Should Be Done, Love Machine.

**GRATEFUL DEAD    WARNER BROS. K 66009**

It comes in the form of a super double-album bundle and contains songs you wouldn't honestly think the Dead were ever into – such as *Johnny B. Goode* and *Not Fade Away*, both written before the Dead were alive. As rock and rollers they are not the greatest, even though their own arrangements do deserve credit. They are far, far better on their own work, especially *Big Railroad Blues* and the opening 16:30 minute *Bertha*. It seems that the Dead are now embarking on their own Super Star kick for inside the sleeve is a note: Dead Freaks Unite. Who Are You? Where Are You? How Are You? Send Us Your Name and Address and We'll Keep You Informed. There's probably a fan club secretary somewhere around. They never used to be like this but with their rivals, the Airplane doing things this way, one supposes they also have to keep up appearances. It's bound to sell well whatever people say about it. It's the Dead, innit!

- Tracks: Side One** – Bertha, Mama Tried, Big Railroad Blues, Playing In The Band.  
**Side Two** – The Other One.  
**Side Three** – Me And My Uncle, Big Boss Man, Me And My Bobby McGhee, Johnny B. Goode.  
**Side Four** – Wharf Rat, Not Fade Away, Going Down The Road Feeling Bad.



**MIKE HARRISON    ISLAND ILPS 9170**

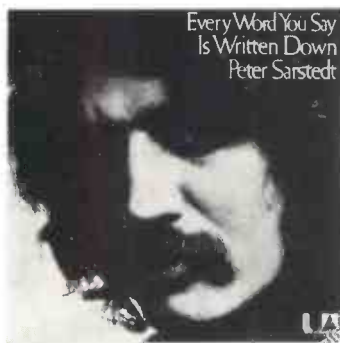
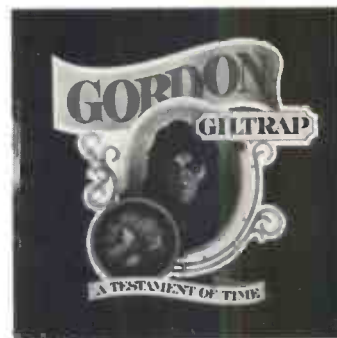
Mike Harrison, vocalist and keyboard player of the one-time Spooky Tooth is presented here with his backing group Junkyard Angel (Kevin Iverson, Peter Batey, Ian Herbert, Frank Kenyon). Most of the numbers were written by varying combinations of this set-up with the exception of *Hard Headed Woman* by Cat Stevens and *Here Comes The Queen* by fellow ex-Toother Luther Grosvenor. Most of the numbers are quite slow-moving, a tempo which suits Harrison's powerful voice. An interesting technique is used at the end of *Call It A Day* which turns a slow rock number into something like the Kings College Choir. Personally, I feel that Harrison should have included a few more faster rock numbers, although the effect he has already produced on this first solo album is of a very high standard.

- Tracks: Side One** – Mother Nature, Call It A Day, Damian, Pain  
**Side Two** – Wait Until The Morning, Lonely People, Hard Headed Woman, Here Comes The Queen.

**GORDON GILTRAP A TESTAMENT OF TIME MCA MKPS 2020**

An excellent new album from Gordon Giltrap that tastes a little better each time you hear it. Entitled *A Testament Of Time* the lyrics testify to the changes that happened in Gordon's life over the past year including his recent conversion to Christianity. Perhaps the overall message is contained in the opening track: 'I'm starting all over/don't tell me my line of thought's/out of line'. Gordon successfully recreates Christ's last moments in *Gethsemane* without losing any of the drama – which is an achievement by any standard. Principally Gordon is acclaimed as a guitarist of amazing dexterity, which he is, but on this album he proves that he's also an able singer and songwriter with something to sing about. Although she's not credited, Gordon's wife Maureen contributed to the writing of the lyrics. The excellent arrangements of Del Newman also deserve mention.

- Tracks: Side One** – Starting All Over, Candlelight Lady, Harlequin, Gypsy, Catwalk Blues.
- Side Two** – Lady Jae, The Entertainer, Gethsemane, Cycle, Kings Ransome.



**PETER SARSTEDT EVERY WORD YOU SAY IS WRITTEN DOWN UNITED ARTISTS UAS 29247**

Answering a few questions as to where he's been recently, Peter Sarstedt has wheeled himself back on the scene with an albumful of songs. As it happens – they're good ones too. The numbers are all less than four minutes long and there's 13 of them for your money. The sound is simple and acoustic. The lyrics are of a high quality and are fashionably anxious, questioning and despairing. One advantage that Sarstedt seems to possess over many singers of troubles is that he knows how to combine his words with his music to make a single unit rather than two parallel units. Given the correct exposure this could well be an album that sells.

- Tracks: Side One** – Every Word You Say, Down On The Flesh, You're A Lady, Lay Down My Alibi, Let The Music Flow, Taxi Driver.
- Side Two** – Nexus, Mind Of Man, What Makes One Man Feel, Slow, Stand Outside Ourselves, Politics Is Showbusiness, Rain.

**MIMI FARINA AND TOM JANS TAKE HEART AMLS 64310**

Surely Tom and Mimi must be the best male/female folk duo recording today. This album contains ten beautiful tracks only one of which was not written by either Tom or Mimi. Both play guitar and the vocals are shared – Mimi at times sounding very much like her sister Joan Baez. Two of the tracks were released over here as a single, *Madman* being the 'A' side with *Letter To Jesus* on the other. Although I have never considered mixed duos to be very appealing, Tom and Mimi come along as a very pleasant surprise. I feel that James Taylor came very near to suggesting the possibilities of mixed vocals on several tracks of his last release where Joni Mitchell was featured. Take heart and listen to Tom and Mimi if you get the chance.

- Tracks: Side One** – Carolina, Charlotte, Kings And Queens, The Great White Horse, Reach Out.
- Side Two** – Madman, In The Quiet Morning, Letter To Jesus, After The Sugar Harvest, No Need To Be Lonely.



**INCREDIBLE STRING BAND LIQUID ACROBAT AS REGARDS THE AIR ISLAND ILPS 9172**

This album seems to mark the Incredible's return to the simpler more structured sounds with which they began in the mid sixties. I think that String Band appreciators will welcome this return – I certainly do for one. Seven of the tracks are written by Robin Williamson and five are by Mike Heron with Licorice contributing lyrics to one Heron track. Perhaps the factor which defines this *Acrobat* from most of their albums since *5,000 Layers* are the melodies – the tracks here are more memorable than those on *Wee Tam*, etc. *Adam And Eve* is a humorous reconstruction of the Bible story set to a reggae beat and *Evolution Rag* is a similarly humorous creation story. The Incredible String Band have perfected a method of combining humour, philosophy, religion and just plain good music without detracting from the entertaining value.

- Tracks: Side One** – Talking Of The End, Dear Old Battlefield, Cosmic Boy, Words They Rise And Fall, Evolution Rag, Painted Chariot.
- Side Two** – Adam And Eve, Red Hair, Here Till Here Is There, Tree, 4 Jigs, Darling Belle.

**HAWKWIND 'IN SEARCH OF SPACE' UNITED ARTISTS UAG 29202**

Hawkwind have a very definite ambition – to take a space trip and see what happens. This, at least is the idea behind the Space Opera on which they are now working. However, being earthbound at the moment, they've used the format of the new album as a preliminary foray. It's more thoughtful than the first album and, musically, a lot more complex. Nevertheless, they've managed to put over well the excitement and planned spontaneity of their live presence. Instrumentally, too, they've changed. The latest additions take the form of a medium-sized electronics laboratory; a VCS-3 synthesizer and an audio generator provide the basis. The music alternates between spaced-out imagery and hard rock. It's an excellent album.

- Tracks: Side One** – You Shouldn't Do That/You Know You're Only Dreaming.
- Side Two** – Master Of The Universe/We Took The Wrong Step Years Ago/Adjust Me/Children Of The Sun.





# PLAYING FIELDS

The music that Fields provide represents a return to structured music after the three-way ego trips that recent trios have created. The group believe that true freedom is only found within an arrangement. As they explained to me, 'Freeform music tends to be selfish. It isn't really free because it can only be free within carefully defined limits.'

With piano and organ well in the forefront Fields have just re-

leased their first album on CBS. The keyboards are played by Graham Field who was the founder member of Rare Bird and wrote their million-selling single *Sympathy*. Drummer Andrew McCulloch and guitarist Alan Barry joined up with Graham soon after Rare Bird split and made a demo which CBS liked enough to sign them up.

Andrew McCulloch comes from Bournemouth and was with Greg

Lake in a local group by the name of Shy Limbs. King Crimson fell apart at the same time as Shy Limbs. Through Greg Lake, Andrew met Keith Emerson and had a blow with him. 'When Keith went back to London he told Bob Fripp about me. Bob was looking for a drummer and he came down to see me.' From this meeting Andrew was signed up to Crimson and worked on their Lizard album before leaving.

After King Crimson he confesses to being 'at a bit of a loose end'. He was at the formation of Arthur Brown's Kingdom Come but when I questioned him as to how long he stayed he replied 'too long'.

## SOUND CONSCIOUS

On leaving Kingdom Come Andrew met up with Graham Field who was looking for musicians to form a band after Rare Bird had come to its end through 'musical differences'. Andrew Graham and Alan Barry then 'took a name and made a demo'. After hearing the demo CBS made a suitable offer which Field accepted and consequently went into IBC studios to make the album.

The songwriting is shared between Graham Field and Alan

Barry. 'We're all very sound conscious' says Alan. 'If the sound's not right Graham begins ripping his organ apart!' Because of their allegiance to tight arrangements they're all great admirers of Yes. 'We love their arrangements', says Andrew. 'As well as the way they present them. They're very strong.'

## NO DRUM SOLOS

Andrew doesn't feel that many of the drum solos that we are subjected to these days are warranted and for this reason he avoids them when playing with Fields. 'Why do drum solos all night long?' he asks philosophically. He's an ardent admirer of Mitch Mitchell's drumming. 'He's so positive and so driving. Also I dig Mike Giles who's just incredible. Unfortunately I don't think he's playing with a band at present.'

Aside from the notorious drum solos Fields aren't really in favour of freeform blowing on any of their instruments. Although a self-indulgent solo can be excellent in its own right Fields prefer their freedom to be contained within a careful arrangement. After all, Fields are previously defined areas anyway and you can have a lot of fun in a field. On the other hand you can lose yourself in a desert. . .



Graham Field - organ ripper?



Fields - back to structured sound



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# IN SEARCH OF SPACE — HAWKWIND

'The Glastonbury Midsummer Fayre was the best thing we've ever played,' said Hawkwind's Del Dettmar. 'There was just so much happening — so much energy floating around. We were able to draw it up from the audience and use it for ourselves, just like the way a generator uses electricity.'

He was talking at the end of twenty-one days of solid gigs. The band were taking just three days break before starting again on another tour. Hawkwind, Del explained, are a band that likes to work hard: 'Sometimes we feel it would be nice to work less for more money. But the big band thing is something we're not really into. Neither do we like the adulation bit. It just doesn't interest us.'

'If we're into anything at all, it's people. The audiences we play to are most important of all. We use them to give us the power to play. It's like the way that one guy in an audience can get into what the band are playing and his excitement just spreads to the people around him. We pick it up, build it up and then pass it back to the audience.'

'We got into it one night at a Roundhouse gig. There was some guy dancing on the stage and we found that we were gradually able to 'play' him. The rest of the audience became caught up in the same thing and they were able to play us.'

Del painted for me a vivid picture of the excitement that Hawkwind generate. 'It's like a vortex. The audience and the band get caught up in a spiral of musical energy that just builds up and up. We're a fairly uninhibited band anyway and we try to get the audience to feel the same.'

This is perhaps the main reason why Hawkwind have remained aloof from the conventional club and concert circuit. They place great importance upon visual and musical spontaneity. 'We're not really the kind of band that likes to spend most of its time in the studio. The live gigs are much more important. We've also found that recording and record promotion involve a lot of hassle. We're a fairly disorganised band when it comes to anything but playing live music. It's the way we prefer to be.'

Despite Del's self-effacement, they seem to be as successful on record as on live gigs. The new album *In Search Of Space* is already in the charts and looks set to go higher. In these terms, the band is certainly finding some of the 'success' that they've almost consciously sought to avoid in the last two years.

They came together after guitarist Dave Brock decided to form a band to play in the Crypt at Notting Hill. The rest of the early band — originally called Group X and later Hawkwind Zoo — were similarly part of the 'Gate scene'. 'They used to busk before,' said Del. 'As a matter of fact, we still do sometimes,' Del (VCS 3 synthesizer) and Dik Mik (electronics) joined later. The rest of Hawkwind is Nick Turner (Sax and flute), Dave Anderson (bass and guitars) and Terry Ollis (drums). Dave Brock and Nick Turner handle the vocals.

'Actually,' Del continued, 'we're all shitty musicians. We like to think of ourselves as just a bunch of looners. We've never really got into proper musicianship. Most of our sets are more like jam



sessions than anything else. Often we play without one or two of the regular members. Instead we get someone to sit in. It works well because we've got a lot of friends who are totally sympathetic to us and our music.'

Is there any form of conscious idea or 'message' behind their music?

'Not really. If there is a message then it's 'be yourself' We never try to change anyone. We let them come to us. When we play it's like climbing a mountain. Suddenly you come to a ledge. You've got to have the faith to lean back and let the wind take you over it to the top. We try to take people with us.'

They've got very definite ideas on how they like to get the music across. Hawkwind are not a drinking band. They don't like playing to audiences that have been drinking — so they prefer to play in venues that are unlicensed. Similarly, they dislike venues where the audience is inhibited. 'If people are sitting down they tend not to let themselves go. So we ask the promoter not to put the chairs out next time we play. We don't like the 'star' trip that a lot of musicians are on. We usually sit in the audience if there's another band playing. Then we just clamber up on stage and start our set. What we like to do afterwards is talk to the

audience and see what ideas they've had.'

At the moment Hawkwind are working on their first full-length piece of music. 'You can't really say that we're 'writing' it because most of our tunes emerge out of a jam session. We just build them up and put them together.'

The work is to be a 'space opera'. 'The theme behind it is an extension of the 'Mother Earth' idea. It's just five guys going through space in a state of suspended animation. The opera is a musical representation of the dreams that they experience.'

At the moment the idea is in its very early stages and the band have no plans for going into the studio yet. But Del has ideas of his own. 'What I'm hoping to do is to get Dik Mik into the studio and record an album of electronic images. Maybe I'll release it as a bootleg of myself!'

In the meantime, with the next tour coming up, Hawkwind are getting ready to hit the road again. 'We'd like to flog the vans and buy a horse and cart. If nothing else, travelling would be a bit more relaxing.'

But Hawkwind accept that they've got to do too much travelling to indulge in such 'luxury'. They work far too hard and play too many gigs. Anyway, that's the way they like it.

# COMMERCIAL RADIO: WHO WILL BENEFIT?

On November 2 Queen Elizabeth officially re-opened Parliament after the summer recess and amid bomb threats, cheers and much pomp and circumstance, she announced the aims and wishes of her Ministers and the introduction of several new bills. One of these was the Sound Broadcasting Bill.

In Parliamentary terms the Bill is designed to implement the proposals set out in the White Paper, an *Alternative Service Of Radio Broadcasting*, published in early Spring.

The Bill had hardly seen the light of day before Harold Wilson took the first opportunity to declare war on it in the name of his opposition party. He claimed it would break the BBC's sound monopoly.

The Bill made it quite clear that much of the detailed planning involved in setting up the stations would be left to the Independent Television Authority which, under the first clause, would be re-named the Independent Broadcasting Authority.

Any hopes among potential radio station licence holders that the rules governing commercial radio would be markedly different from those applying to commercial television would be thwarted by the fact that the Bill is drafted in the form of amendments to the 1964 Television Act which laid down provisions for forming the ITA and running commercial television.

This means that no form of sponsored

programming would be allowed, as is currently the case with Radio Luxembourg. Advertising on the stations would be limited to 'spot' commercials and would be restricted to about the same number of minutes per hour - six in all - now existing on television.

The aim of the bill is for the radio stations to provide, like commercial television, 'Broadcasting as a public service for disseminating information and education.'

In line with television, the IBA would be responsible for providing, owning and operating the transmitters and it would choose the contractors for different areas on the basis of competitive tender. The chosen licence holders would pay rent to the authority.



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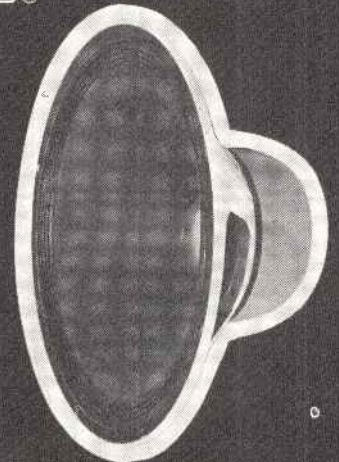
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## Financing the Stations

To finance the initial setting up of the radio stations, the Bill states that the Minister of Posts and Telecommunications may, with the consent of the Treasury, lend the IBA up to £2,000,000 and it demands that the Authority keep the financial dealings of radio and television totally separate.

If all goes well with the Bill we can expect the first commercial radio stations on the air in 1973, with the first 20, probably all larger ones, in towns down to the size of Bristol. They are expected to become operational within two years of passing of the Bill. They would transmit on VHF and medium wave-bands, possibly for 24 hours a day.

The Government has, however, proposed an eventual network of up to 60 stations covering the whole country.

One wonders whether Mr. Harold Wilson is, by his opposition to the setting up of the radio system, trying to convince the British public of the adequacy of Radio 1, 2, 3 and 4. After all, it was his party that promised them to us in 1967 when they finished the broadcasts of the 'pirate' radio ships with the Marine Offences Bill.

Then Postmaster General, Edward Short, who admitted at the time that he was 'not against the odd bit of pop music now and then,' said the new-style BBC programmes would 'be something much better in the way of broadcasting and something which no pirate could ever hope to compete with.'

Did the plan work? Was his prediction correct? Here's how it didn't and wasn't.

If you consider the fact that there are about 54,000,000 people in the British Isles why is it that Tony Blackburn's morning show only gets 4,750,000 million listeners, Ed Stewart gets 650,000 on Saturdays, Tony Brandon gets 1,750,000, Radio One Club 2,600,000, John Peel 1,100,000 and Family Favourites gets the most with 10,000,000. These figures are about as official as you can get, having been obtained from the BBC itself.

## BBC "Fell Down"

Also where the BBC fell down was with its programmes in general. They are invariably straight chat shows and very occasionally is one made aware of an audience — such as Family Favourites, for instance.

But exactly what does commercial radio mean to Britain and the men in the street, the musicians, the record companies, the song publishers and so forth.

According to Graham Binns, Chief Executive of Rediffusion's Radio Holdings Ltd., the company formed in the Spring to develop Rediffusion's interests in commercial radio, and Nicolas Mellersh, assistant to the Chief Executive, it should mean a complete boost for the music industry, not to mention the areas where the stations will be located.

It's a little too early to say yet how many staff the stations would employ once the final planning stages get underway. They could be three-man stations like some of the American ones. On the other hand, they could be very large complexes employing something like between 20-30 people, including a large news staff serving the needs of the area

where the station is located, dee-jays and other necessary personnel.

On the subject of a boost for musicians and royalties, Mellersh had this to say:

'We want more than seven hours a week needle time that Radio London gets, for a start. And if we get it it would obviously mean more money in royalties for the song writers and so on.'

'Obviously we would like to get as much as possible but we haven't yet got down to working out programmes and schedules. Therefore it's impossible for us to say how much needle time we will get. It obviously depends on the unions and societies involved.'

## IBA to Negotiate

The IBA will be negotiating with the various societies and unions for the amount of needle time allowed. Excluded from needle time allowance are record reviews and any soundtracks played.

Mellersh said he was all in favour of the IBA negotiating for all the 60 stations that are planned.

In Britain the radio scene is totally different from other countries, namely America, Canada and Australia. We have three musical licensing organisations; the Performing Right Society, which takes care of the composers' and lyricists' right in all copyright music; the Phonographic Performance Ltd., and the Mechanical Protection Society, which claim payment for relayed broadcasts and musical shows.

In America and Canada a radio operator plays a record and pays three per cent of the net revenue to the ASCAP, plus the price of the disc. After that he pays no more money at all.

Bearing in mind the ASCAP only receives three per cent of the net revenue, what would the three legally-constituted British societies probably ask for?

PRS would most likely ask for eight per cent or more, PPL 12 1/2 per cent and MCPS 6 1/4 per cent. These percentages are all of net revenue and could, in certain instances, add up to 33 1/4 per cent of any programme where one disc is played.

## High Costs

If these demands are met by the IBA it could be at a cost probably never dreamed of. How could the small stations possibly hope to survive?

Hughie Green, who runs the Commercial Broadcasting Consultants' organisation, said this about costs:

'They would be astronomical. You can't have a cheaply run station.'

'I estimate that the running costs of a small commercial radio station operating from six in the morning to midnight (and allowing seven years to write off all the costs of such equipment as aerials, transmitters studios, link lines, live and recorded programmes, announcers, dee-jays, sales staff and finance) to be in the region of £50,000 a year — providing that 50 per cent of the programme is provided by national advertisers.'

But already the White Paper has stipulated

that programmes would not be sponsored. So, it seems, the costs will be even higher than anticipated by Mr. Green.

As has already been said, Rediffusion hopes to broadcast live music and, in fact, Binns told *Beat Instrumental* that he would like the station operators to go into the local clubs and relay broadcasts from groups playing.

'We have even thought of setting up a central talent bank into which all the larger stations could put their groups. There's a similar one in Canada. It would work like this: A contractor would record a live musician in any area of music and then store the broadcast away for a while and then after a certain period of time or at request, distribute it to other stations,' he said.

About 10 days after the announcement by the Queen of the Bill, current Minister of Posts and Telecommunications, Christopher Chataway, said he expected the first commercial radio stations to be in Glasgow, London, Birmingham and Manchester.

He said that the IBA would try as soon as possible after the passage of the Bill through Parliament to place contracts to serve those places. He also expected another five stations to go into operation a few months later, and they would include a relatively small town as a pilot scheme, although the rest would be in large cities. The IBA and Chataway also agreed that there should be two stations for London and that from the outset one would specialise in news.

## "Pirates No Good"

Binns had this to say about the local stations and the service they would be expected to give:

'There must be real immediacy and involvement with the communities listening to the stations. The programmes must have personality and social contact, with telephoned live voice participation and regular news on housing, traffic and weather conditions. For a station to be really successful there has got to be two-way participation. It's called talk-back radio. The people have got to feel it's their radio and not one or the other.'

'The secret of commercial radio is for everyone to forget the achievements by the BBC and start again. There has to be a whole new concept of broadcasting in this country.'

'The pirate radio operators couldn't really serve the need of the public as they were concentrating on a limited field. They appealed to pop-involved audiences and, as I said before, commercial radio has to be involved in the community.'

As the commercial radio stations will now obviously be spread over the whole country this will surely mean far more exposure for groups. It is Green's idea to have a 'Battle of the Groups,' and he could 'bicycle' rock groups around the various stations — they'd get paid for it, of course, a fee recognised by the Musicians' Union, and although they won't get rich, they will get exposure.

There is even talk of local hit parades in urban areas. Not only would this idea help the larger record companies to firstly establish an artist in one area (as is the case in America and Canada) but it would definitely aid the record companies based, say, in Wales, Manchester, Cornwall and other places.

# MANAGERS & AGENTS.

They say success breeds success. And this, coupled with an astute understanding of contemporary pop music, has placed Tony Stratton Smith where he is today.

His main claim to fame (as far as the general pop listening public is concerned), was as manager to the now defunct Nice. For that superb trio, he directed and built them into one of the best acts in the world. Without any detriment to their musical prowess, it was a question of someone in the know developing the act to their best advantage. The Nice were by no means the first act Stratton Smith had had for management. Earlier in the sixties, for example, were the Koobas – a group many critics praised but without them ever hitting the big time. However, over the years Strat's musical tastes changed from mainly pop to hard rock. And this is where his head is now.

But before going into his ideas on management, something about his background. At one time, Strat was a very successful journalist and was sports editor on a couple of the national papers. He's also the author of over twenty books on soccer and during a long stay in Brazil, was one of the first Europeans to come across the bossa nova. 'The thing that impressed me most,' he recounts, 'was the way the musicians put their music across. There were no histrionics at all; the musicians just got on stage and played this wonderful music without any frills or fuss. I suppose this was the time I really got interested in music and when I returned to England I decided to become involved in it as well. Presentation was the thing in my mind and I think this is why the Nice scored so well.'

From being in part responsible for the success of one act, Strat has diversified his talents and now looks after four groups in the progressive pop field. He reckons it's his good fortune the public's taste has come around to his own over the last three or four years. 'I realised something was happening to the Nice before they broke up,' Strat said. 'So I started to look around for other acts and discovered there were so many good bands about

if only one took the trouble to go out and find them.

'After looking around, I went from being a one group manager into a sort of mass production thing. Now I feel awe-inspired with the intensity of talent we've got under one roof. At the moment, I want to break five acts on an international level in 12 months. This autumn, we're throwing everything behind Lindisfarne, Bell 'n' Arc, Genesis, Van der Graaf Generator and Audience.

'We don't build in blocks as every band is different. But we have an overall dream underneath which there's a target. I did this with the Nice and it worked. What we say is '... what is the maximum a band can do in the coming year with gigs, audiences, their own capabilities etc'. We then have a target of achievement.'

Besides being a successful manager, Strat heads his own record company, Charisma Records, and has his own music publishing firm, Stratsong. He is also a director of Quartet Music, Mooncrest Music and Brewer Music. As a hobby (and it's a wonder he finds time to have one), Strat has set up a book publishing company with Leonard Cohen called Charisma Books. Apart from dealing with Cohen's poetry and novels, it will publish material by other writers too. But most of his time is spent developing Charisma and the artists he handles.

Having once been completely immersed in writing, Strat is particularly conscious of the lyrical content of contemporary pop music. 'Having a background as a writer, I'm knocked out with what some of my artists are doing,' he enthused. 'I'm particularly impressed with the lyrics of Peter Hammill (Van der Graaf Generator), Alan Hull and Rod Clemens (Lindisfarne), Graham Bell and Howard Worth (Audience). The quality of their songs has something which a few years ago, you would never dream could be possible in pop music. This is why I'm pleased about the way pop music is going today. There are bands performing music which will endure and not be forgotten about in eighteen months' time. But despite all this good music, there are only a few acts with



the potential to make it to the top.'

Strat went on to describe one of the essential basics of being a manager. 'The real role is to create a situation whereby a group can happen,' he explained. 'An agent, although helping on this, exploits a group afterwards. The agent has to share the faith of the manager in the group for a six-month period or whatever. This is the main thing about management, to have faith in your acts and let them have faith in you as well – it has to be a reciprocal thing. You can do this best if the organisation is not too large. Once you become a big company, the friendly atmosphere usually gets killed off and I couldn't work like that. I have to have a sense of adventure and this is why I want to stay independant and keep the personal touch and be part of the artist's life.'

Stratton Smith's offices in London's Brewer Street are the epitome of his way of thinking – very friendly and casual. Here, the management work is carried on as well as being the main office for Charisma Records. Because of his near phobia for remaining a small and friendly company, he insists on the surroundings being relaxed and informal.

'Here we're very close to the artists and they sit in on every aspect of the record side. This means they have their say when it comes to posters, window displays, cover designs, what goes on the records and how they are presented. And the thing is they get a great kick from being involved. It's the old story of if you respect your artists, they will respect you in return and the working arrangement becomes so much easier.'

# PAPPALARDI — THE FORCE BEHIND MOUNTAIN

Felix Pappalardi, once the driving force behind the Cream, was relaxing in his hotel room before the first concert of Mountain's second British tour.

We talked over coffee and menthol cigarettes about a tape he had recorded on the band's last tour and which sounded like a jam-session. The cut, he explained, was for reed man Bobby Keyes' forthcoming album: 'But it's not a jam-session. 'Jam' is a word I don't often use.'

Pappalardi, you see, is a *thinker*. 'I dislike the whole idea of playing a 'jam-session' because, usually, a 'jam-session' is simply a mess — a cacophony of sound that doesn't do anything and doesn't get anywhere. If you're ever going to achieve what every musician is searching for — that rare ethereal moment of musical 'perfection' — then you've got to play against a background of musical discipline.'

'In a sense you can't talk about music to any constructive end. It's a purely transitory experience — it can only be experienced, not discussed. The point I want to make is that, in order to have any hope of producing the music of lasting importance, you must approach the task of writing and playing in an organised manner. Nothing I ever do is left as a

matter of chance.' He ran back the tape. 'That riff you hear is effective because we *worked* to get it that way.'

It's Pappalardi's drive — his sense of discipline — that has run throughout his work as a musician. It was his ideas that formed, at the very least, the framework within which the Cream emerged as a musical entity second only in influence during the sixties to the Beatles. It was this sense of involvement of 'duty', that later took him to the States to form a band for Leslie West. 'It was something that I had to do — something that I wanted to do.'

When Pappalardi finished his association with the Cream and took to the road with Mountain there was naturally a lot of talk. How much had he contributed to the musical presence of Cream? How much had they been dependent on him? How much was Cream a product of Pappalardi, as opposed to Bruce, Baker, Clapton and Pete Brown — not to mention all the others who had made some measurable contribution. Mountain thus emerged, in their early days, under a cloud of dispute and argument. Certainly some of the first two albums *did* sound like Cream — and 'Theme For An Imaginary Western' was a Bruce/Brown number. In the States,

Rolling Stone took it upon themselves to tear Pappalardi apart.

What was the 'truth' behind the rumour and allegations of the post-Cream period? 'Certainly there was maybe a surface resemblance between us and the Cream, but that was as far as it went. Obviously, when one has worked up a musical style, one can't change it just to please the critics. The work I did with Leslie was, to start with, an extension of what I'd been doing with the Cream. But anyone who can say now that Mountain owe anything to Cream simply haven't listened to us. If they want to knock what we're doing it doesn't bother us. They're just ignorant.'

It was plainly something that was no longer of any importance to him, and so we moved on to talk about his present involvement — Mountain.

'As I said, I wanted to do an album for Leslie West. I'd met him in the States and heard him play. Since then, the only thing I'd wanted was to work together.'

## Gradual Process

'*Mountain*', West's solo album, served to bring Pappalardi and West together with Corky Laing on drums and Steve Knight on keyboards. Out of the original Leslie West session came Mountain as a band in its own right.

'I don't think we ever had a conscious feeling that Mountain should become a band. It emerged as one by a gradual process of playing together. We came together as *people* after Steve joined us — but the music developed over a period of time. I suppose you could say that we developed through the albums; that is, they chart our progress.'

'Mountain emerged as an 'entity on the 'Climbing' album. That represents the period during which we were experimenting and finding our direction. You can follow the path through to 'Sleighride'. I think that the title track, 'Nantucket Sleighride' represents Mountain as we were then. The new album is very different to anything we've ever done before. It's where Mountain are at now.'

What is the relationship between Pappalardi and West; to what extent is he (Pappalardi) the leader? 'I'm the leader. That's the only way it could ever be. Do you see what I mean? It couldn't work any other way. But Leslie and I have a very good relationship. If we disagree then it's never over anything that's really important. We both approach Mountain from different directions — and meet somewhere in the middle. My respect for him is total. He has a great deal to say. As a man he has

a great deal of pathos — which is why a lot of Mountain's music exhibits a quality of pathos. Mountain is Leslie, but it's me and Corky and Steve as well.'

'I can't conceive of Mountain as anything more than Mountain. We don't try to be anything more than ourselves. We *are* a loud band — but that's not because we *want* to be a 'loud' band; it's because Mountain just happen to play like that.'

## Live Band

'We are also a live band — not a studio band. The audience is very important. We like to feel them respond; they can work for us as much as we do for them. For this reason, we dig playing in Britain. The audiences here are so much more responsive. I feel that they appreciate Mountain much more, and they show it. We get a lot out of playing live. Even if we play a bum gig, there's always something in it that we've been pleased with. Something, always, has worked. In fact, in this respect, I don't think we ever *have* played a bum gig.'

What are the influences upon Mountain? How, for example, does Pappalardi get his inspiration in writing? 'That's a good one! I don't think you can ever know. If you did know — then you would have found the very 'solution' of music. I just don't know where it comes from, it just happens. We get our inspiration from a hundred different things that influence us — and a hundred more that don't.'

'That's the very essence of music. It is, I think, the only enigma. Art, literature — they're unimportant to me. Music is the great mystery. As I said earlier, I'm totally involved in looking into it — and the more I look, the more there is to see.'

As we talked he emerged more and more as someone who has learnt so much about what he is doing that he knows just how much more he has got to find out. Someone, in fact, who knows that he will never find the answers — but who is still going to try. He spoke about the idea of music, the whole concept of how a single note, say, can invoke so much feeling in the listener, about Bach and his contribution to music; about how he was the epitome of discipline and precision, of musical exactitude — but in many ways the most emotionally potent of all composers. 'He is the living proof of how musical creation can only come out of musical precision. In his composing he was the most mathematical of musicians, but also the most eloquent.'



Mountain: The un-Cream like band.



Pappalardi: "If they don't like us it doesn't matter".



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Dave Siddle, Managing Director,  
De Lane Lea Music Centre.

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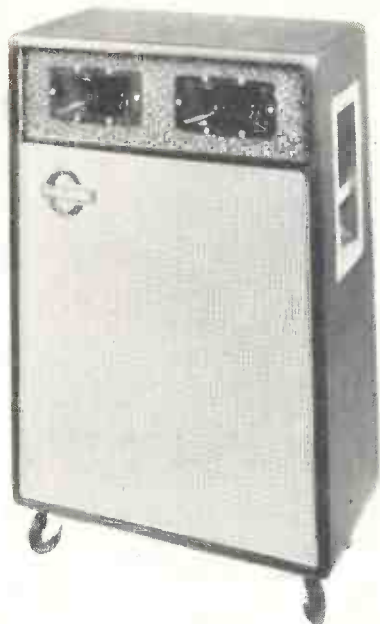
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