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INTERVIEW**



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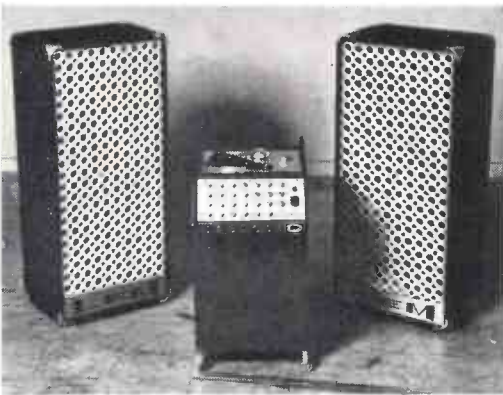
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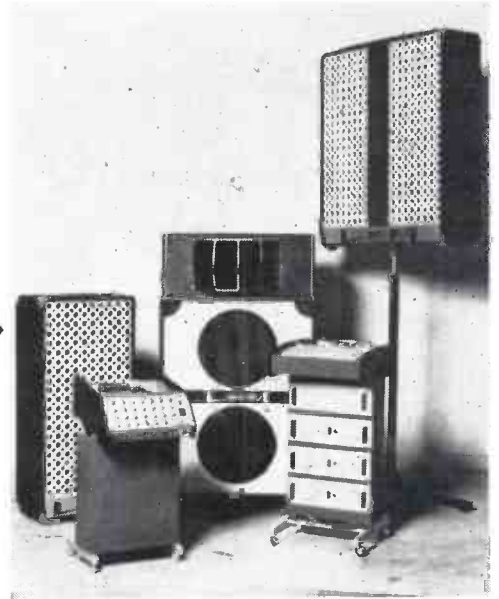
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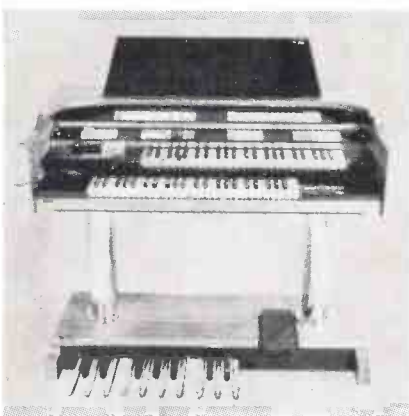
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BEAT INSTRUMENTAL AND INTERNATIONAL RECORDING STUDIO

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EDITORIAL

Recent developments on the music scene have tended to justify the prophecies of those who waved an admonishing finger when the pop world went slowly volume crazy and entered its brief 'heavy' period. Some people were far-sighted enough to see that before long fans would again want to actually hear what was being played, that they would eventually tire of sheer volume.

All the indications are that their prophecies have come true and that the wheel has turned, not full cycle because obviously some of the groups that surfaced during the deafening period of pop had what it took to last, but it has turned some considerable way. As the emphasis on volume has declined the interest in melody has sharpened and this has in turn led to a greater awareness of forms of popular music other than rock. It has also led to a renewed interest in the roots of the music.

The names of Little Richard, Fats Domino, Chuck Berry, Bo Diddley *et al.* have again returned to the vocabulary of pop. Their original records have been re-released to provide a comfortable nostalgia for older listeners and for the younger fans a chance to hear the men who were such great influences on the groups that they now idolize.

But the music of today—stars does not spring from rock 'n' roll alone. It has been heavily influenced by country music—particularly, and naturally, in America where some radio stations play nothing but country and western sounds and where in some areas it is very difficult to find any other form of listening. C & W is sentimental, sometimes even maudlin, but it is also about the wide open spaces of a vast and beautiful country, and about a simpler earthier way of life that until the hippies appeared was in danger of vanishing completely in the apparently irreversible drift to the city and its tempting and possibly destructive 'sophistication'.

Country music, like rock 'n' roll, never died in America but its popularity did decline. Now the familiar names of Porter Wagoner, Hank Snow, Lester Flatt and Conway Twitty are appearing again in the U.S. charts. In this issue we print our second article in a regular feature on country and western music and we add for the first time a review of Country and Western releases. We would like to hear from you about this new idea and we will publish your letters.

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WANTED

Dear Sirs,

I am anxiously seeking one of my favourite LPs – *Proud Flesh Soothseer* – by Linn County on the Mercury label (20142 SMCL). It was released sometime in 1969.

I have been told by my local stockist that the record has been deleted.

Could you possibly suggest anyone who I could approach on this matter, and can you supply me their name and address.

I would be very grateful.

Yours faithfully,

**P. J. Gould,
Clacton-on-Sea,**

The record has been deleted. I remember it well, having reviewed it when it was released. The Press Office at Phonogram say they can't help you either. Probably the only way to get a copy now is to visit one of the many second-hand record shops in the Charing Cross Road or to advertise in a 'records wanted' column of a music paper.

IMPRESSED

Dear Sir,

Last week your magazine, *Beat Instrumental*, was brought to my attention for the first time and I was particularly impressed with the Girls In Rock series.

Have you included my favourite singer, Sonja Kristina in the series and if you have is the issue still available? I would also like to know if you have ever done an article on Curved Air?

Yours faithfully,

**Barrie Jung,
Manchester M30 7BY**

Yes to both questions. The Sonja Kristina story was carried in our Sep-

LETTERS

tember of last year issue and the Curved Air article was published in June. Copies of both magazines can be obtained by writing to Diamond Publishing Group, 58 Parker Street, London, WC2B 5QB.

S. A. LETTER

Dear B.I.,

I, being a South African, wish to take this opportunity in thanking you for your article on The Faces in the April edition of *Beat Instrumental*.

Being 19 years of age, I fully agree with what Kenny Jones had to say about our beautiful country. All we can do out here is wait and hope for good things to come in the future. Believe me, we are starved of good live appearances by overseas groups. All we see are people like Tom Jones, Englebert Humperdinck and Middle of the Road, who are good commercial artists. The American group, Chase, have just finished a successful tour out here but what we need are a few appearances of groups such as Yes, Deep Purple, Led Zeppelin, Who, Faces and ELP.

May I take this opportunity in telling you about our local scene. Believe me, the talent is here but the people are not original in their music.

For a start, South Africa's top group is Hawk. They are very good and play Afro-rock-type music – not in the same vein as Osibisa, Assegai or Santana, but in true Bantu fashion. They have made an excellent album, *African Day*. Side two is about an elephant hunt in a native village. The first side consists of their own material and an Afro-

rock version of George Harrison's *Here Comes The Sun*, which starts acoustically and changes into a driving beat from the drummer, bassist and bongo player.

When they played at a Durban gig recently, the kids did their little thing and suddenly there was a mass exodus from the seats to the stage and everyone joined in.

Other good groups are Impi – a true Afro-group, Hazzis, a funky-style band and the Music Eye, a good rock group whose organist plays in the same style as Jon Lord.

Unfortunately, we lack good guitarists in this country. We have excellent percussionists, vocalists, bassists, keyboard players, woodwinds and bass players and we've produced some very fine artists such as Manfred Mann, Flame and John Kongos. But it seems to stop there.

We are not that backward in our musical tastes that major artists should be deterred from coming here.

If a music festival with an integrated audience could be promoted would it make the country a more attractive proposition? Artists seem to go to places all over the world which are less advanced than us. So why don't they come here? We buy their records too.

Yours sincerely,

**P. M. Fannin,
Natal, South Africa.**

Unfortunately the situation is a very complex one. The British Musicians' Union has banned its members from accepting engagements in South Africa where the artist, or artists, would play to a segregated audience only. If such artists as Yes, Deep

Purple, ELP, Who, Led Zeppelin, Faces etc., did play to a white-only audience they could jeopardise their careers here as the Union could take their membership cards away. A spokesman for the American Embassy said as many musicians in the U.S. were black anyway she'd expect them to lobby their union to adopt a similar policy as their British counterparts.

JACK BRUCE

Dear Sir,

I'm sure the regular readers of *B.I.*, like myself, would like to hear more about other people and give the Faces and The Beach Boys etc. a rest from your pages as they've had enough publicity and hype to last them the remainder of their bubble-gum years.

The great Jack Bruce has been sadly neglected by *B.I.* since the one page feature on him when *Songs For A Tailor* was released. Although he doesn't exactly need a write-up to sustain his career, I for one would appreciate a big feature on the world's best bass player and singer.

Best Regards,

**L. Fallon,
West Lothian.**

Unfortunately Jack Bruce has not been available for interviews recently but you can rest assured that as soon as he breaks his silence you'll see a well deserved feature on the man in B.I.

PARDON !!

Dear B.I.,

I am amazed at the narrow mindedness of so many 'aware' people today who continue to lavish praise on such tragic musical imitators as Led Zeppelin, Deep

Purple and Black Sabbath. Come off it! Jimmy Page has to cover up his lack of ability by turning the amps up so much that any technical criticism is impossible. As for Deep Sabbath and Black Purple . . . words fail me . . . their concerts are more like two hours spent in the noisiest dock yard on the Clyde. The only difference is that the groups make you pay for it and tell us that it's 'entertainment'. I'm glad to see that record buyers are being more selective in recent months and are catching on to the music (yes *music*) of the New Seekers, Sweet and Chicory Tip. Their appeal is not limited to a certain length of hair or even a particular age group because they know how to play for a wide audience. What has happened to a generation that complains of the pollution in the atmosphere and yet is quite happy to allow Purple, Zeppelin and Sabbath pollute their eardrums? Let's bring back music to the music business for once.

S. Green,
Ilford, Essex.

DON'T CHANGE

Dear Sir,

The first edition of *Beat Instrumental* I read was the May 1972 edition. I happened to pick it up in a bookshop while buying my regular magazine but after a quick 'butchers' at the contents I bought it on the spot!

It's a great idea to have articles on the technical side of music. I am a roadie myself and engineer for a small time band and therefore like to see this type of article. Apart from following the established bands I also like many of the so called 'second division groups' such as Flash, Trapeze and Stray.

I also enjoyed the articles on lesser-known bands. I think that the masses should know about them as they offer fresh ideas and have plenty of talent.

I have already placed an order for *Beat Instrumental* because I like the format, the articles and the interviews.

Yours faithfully,

'Dil' Rodda,
Gateshead.

DECADENCE

Dear Sirs,

I wonder whether it's ever occurred to your magazine that rock music is rapidly sliding into a state of decadence not unlike the last days of Rome? I refer of course to the prominence of such artists as Iggy Pop, David Bowie, Lou Reed and Alice Cooper (two of whom were represented in excellent features in August's *Beat*). At one time a shake of Elvis' hips was considered to be in bad taste but now we don't flinch our super-cool eyelids when a bloodied doll is dismembered on stage by an erotically clad male in make-up. I know it's very un-hip to be shocked but are we really aware of how numb our senses have become to accept such a level of 'entertainment'? If we carry this attitude to its logical conclusion, horrors such as Auschwitz and Belsen will soon be regarded with the reverence that we attached to Woodstock a few years

back. We'll praise the Gestapo for innovating this fantastic display of audience-involvement. This giant portrayal of reality. So far I've found the Press just regard this new decadence as a special treat for them and seem incapable of passing any moral judgment whatsoever. However destructive or decadent the display the attitude seems to be 'how wonderful that someone's showing some initiative'. Can *Beat* please do something about this?

Paul Howells,
Sevenoaks, Kent.

A divided opinion on this issue reigns in the offices of *Beat Instrumental*! However, we're going to be giving you the best of both points of view beginning this month.

B.I. INVITES ITS READERS TO SEND IN THEIR LETTERS AND QUERIES

Next Month in

Beat Instrumental:

BO DIDDLEY

TOM T. HALL

CARAVAN

your queries answered

song problems

Dear Sir,

I have some songs at various stages of completion. The songs take the form of guitar and vocals.

However, the songs are taped owing to my inability to write music. Is this a major disadvantage?

At present I am putting the guitar and vocals through one microphone, which impairs the true sound of the song a little. I would like to add harmonies and fill them out a little.

Can you suggest a way in which I might develop the songs with a view to the open market?

I would also be grateful if you could give me the addresses of any recording studios in the Midlands area who would advise me on recording technique etc.

Yours faithfully,

Jeremy Birks,
Woodseaves,
Staffs.

First of all, you've no need to worry about your inability to write music. Songs are invariably submitted to publishing and record companies in tape form, and never as sheet music or demo discs. They should be sent on good quality tape, recorded at 7½ ips, with an accompanying lyric sheet. Both spool and leader tape should clearly identify the title of the song and the name of the sender.

There's no really satisfactory way around the problem of recording harmonies, other than by going to a studio with multi-track facilities. As a last resort, you could

'ping-pong' with the aid of another tape recorder. This means that you record the first track on the first recorder. This track is then played into the second machine, while you sing or play the second track. The process is repeated for subsequent tracks, alternating between the two machines. There's no reason why you shouldn't, with patience, be able to produce a satisfactory multi-track recording in this fashion. If you have, or can borrow, a two or four track machine with monitoring and over-dubbing facilities, the task will be much easier and the results much better. A monitoring facility allows you to feed the output of one machine directly into the recording input of the other — while allowing you to hear, through speakers or headphones, what's going on to the tape. Remember that you're only aiming for good reproduction of the song. The publisher won't expect full studio quality.

Any good book on tape-recording technique will explain the principles in detail. You should find one in your local library. One tip, though, is worth remembering. Switch on your tape machines at least an hour before you start recording. It'll give them time to warm up and reach a constant speed. It's surprising how noticeable speed fluctuations are on a multi-tracked recording.

We published a feature that might help you in last November's issue of *Beat Instrumental*. The article, entitled *Striking the Right Chord* with a Publisher, will help you with the problem of placing and submitting your songs. Back num-

bers are obtainable at 25p from the *Beat Instrumental* offices.

Unfortunately, modern studios are too busy to help with general inquiries. Their advice would anyway be rather unrealistic, since they are concerned with studio techniques, involving very different principles to those of home recording. The same textbooks that give advice on multi-tracking should contain sufficient information to help you to get the best results within the possibilities of home recording. There'll be a detailed look at studios in next month's *Beat Instrumental*.

phasing unit

Dear Sirs,

I've been trying to track down a phasing unit that was described to me by a friend.

Unfortunately, he couldn't remember the exact make, other than that it began with an 'S' and was made on the continent. The unit also gives tremelo.

I don't know whether that's enough to go on, but I would be very grateful if you could give me any further details.

Could you also tell me where I could get details on the Sound City range of amplification?

Yours faithfully,
John Douglas,
Margate.

The unit you're thinking of is almost certainly the Schaller Rotary effects unit. This is German-made and operates as a multi-speed Leslie effect. The unit, which includes

a depth control and ten speed settings, gives you Leslie voices ranging from the standard Leslie sound to a very slow rotary effect. This latter setting, while not true phasing (which is really a studio effect), sounds very similar. Judicious setting of the controls gives you a very wide spectrum of sound, including the tremelo-like effect to which you refer.

The unit, like all Schaller electronic equipment, is distributed in this country by M. Hohner Ltd. A spokesman told us that prices for the range are currently under review, due to the floating of the pound. The old price, at which you may find the unit in some shops, was £65.00. The new price, when it comes into effect, will probably be a few pounds more. Up-to-date information, together with full details of this and other Schaller units, can be obtained from M. Hohner Ltd., at 39/45 Coldharbour Lane, London SE5 9NR.

Sound City amplification is distributed by Dallas-Arbiter Ltd. Their address is Dallas House, 10/18 Clifton Street, London EC2.

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COCKER POWER: ARE THE MAINS BEING TURNED OFF?

Many uncomplimentary words have been written in the music press recently about the return of Joe Cocker to the rock and roll fold after a self-imposed lay-off of more than a year-and-a-half.

Not only has his own stage performance been criticised – in some cases quite severely – but the reviewers haven't really accepted his backing group, The Chris Stainton Band, too enthusiastically either.

Lack of swing, overshadowing of the singer and general lacklustre on the part of all, have been common terms to describe his recent shows at the Great Western Festival at Lincoln, the Crystal Palace Bowl and the Rainbow Theatre in London.

One critic even hinted that 'Cocker Power' could be on the wane.

'In the song, *The Letter*, Cocker's vocals weren't as strong as they've been in the past, and in some other numbers he seemed to be having great difficulty injecting any life into the words', he wrote

The treatment that Cocker is now receiving is a far cry from the rave reviews and general blaze of glory he enjoyed when he first appeared on the rock circuit nearly five years ago with a song called *Marjorine*. In those days he was compared with The Beatles and the Rolling Stones and at one stage of his career he was even described as one of Britain's most important musical exports.

But who is Cocker being compared with these days? After giving it a great deal of thought I can't think of anyone. Furthermore, there's no use saying that he's in a class of his own. Perhaps he used to be but nowadays there are so many other competent rock singers about.

As someone said to me quite recently, there are rock singers and rock singers. Joe Cocker falls into the first category.

In other words, is the career of the man whose voice has been compared with the sound of an earthquake coming to an end?

Another interesting question is whether Joe Cocker has been superseded by the wave of exciting rock artists that sprang up during his absence from music.

Cocker answered his critics in an interview.

'I can't really understand what the music papers are really talking about. I thought we played really well at the Rainbow', he said.

'We played better there than we did when we were in Europe. But the reporters in London listened to the music mainly from the wings of the stage and not from the front. How can you hear music properly if you're behind it. It's impossible!'

Cocker doesn't, therefore, rate the music press too highly these days. He said he once read all the magazines and papers, but over the years he became disgusted at the bad and inaccurate accounts of his shows and the interviews he gave.

MISQUOTES

'Sometimes', he added, 'the reporters said I sang a particular song when I didn't and other times they said I didn't sing a song when I did.'

'I was misquoted so many times that I got really fed up with it all.'

Since his return to the music scene and from the back of his mobile home, Cocker's personality seems to have undergone certain changes.

For instance, he's more introverted than ever before. He never was a great talker but the task of getting him rapping is more difficult than ever. He approaches every subject with a great deal of caution and thinks really hard before replying to any question. It's not as though his answers are particularly profound either.

On more than one occasion I got the impression that he was waiting for a nod of approval from his publicity man before answering some questions, especially those concerning money. Sometimes his publicist even answered for him during which time Cocker sat back in his seat, exhaustion written all over his face.

The shroud of insecurity that surrounds him is now almost visible. It first began descending upon him after he returned from the last tour of America and even with a long break just remained.

It's probably more through circumstances than preference that he's still surrounded by glitter, expensive wines and champagne. He says that although he hasn't lost the taste for bubbly he'd rather call himself a Scotch Whisky performer.

NO SUPERSTAR

Once upon a time the name of Cocker was synonymous with superstardom. He, however, disagrees

'I've never looked upon myself as a superstar. Everyone else said I was one. I thought I was just a rock and roll singer.'

It's almost as though he was having to live up to their image of him. The story is an old one and there are many living, or barely living, examples of such a life.

But respecting the powers of opinion one has to accept that Cocker doesn't, or never did, consider himself a superstar . . . even though he was earning the money — and spending the money — of one.

The money, and energy, went during a tour of America in 1970. It was his third visit to the country and was an extravaganza from beginning to end — a huge troupe of musicians, roadies, recording and film technicians, wives, friends, hangers-on and animals. A filmed documentary of the whole escapade called *Mad Dogs And Englishmen* was made and released by MGM and a 'live' album was recorded by A & M Records.

Undoubtedly the tour was a success in just about every aspect. Cocker and Leon Russell, the Grease Band played to full concert halls wherever they went. But the tour almost broke him, financially, mentally and physically. He claims he was only about 682 dollars richer at the end of it. He wouldn't talk about how much money was made from the record or



the film. What's more, his publicist wouldn't let him

According to a statement released on his behalf by publicity manager, Max Clifford, the tour was thus:

'There were 50-odd people living off each other's backs night and day for two months. Naturally there were an awful lot of pressures. The problem really was to keep the numbers to a proportion where you didn't get the feeling that they were taking over.'

But there was the feeling that people were taking over, especially when television sets were thrown out from windows and then ended up being charged to Cocker's room service account.

The statement continued: 'Towards the end of it there were lots of hassles with management and I felt really worn out with the whole thing. When it was over there just seemed no point in going on - my mind was confused and all I wanted to do was to get away from everything and everyone I just wanted to find some fresh air and be able to think things out clearly.'

RE-CALLED

So, after the *Mad Dogs And Englishmen* tour he opted out. The Grease Band disbanded, he bought his way out of his management contract for some phenomenal sum of money and returned to this country. Perhaps if he hadn't done this his mind would have snapped completely.

'The Grease Band all went different ways. The break was good for them because it meant they could all spread out a bit more. For instance, Henry McCullough went to Wings', he said.

The news of Cocker's departure from the music world got as much space as the news of his arrival.

Cocker spent about two-and-a-half years either in his Sheffield home or driving the length and breadth of the country in a Ford Transit complete with sleeping bag, a set of drums and a transistor radio as his only link with the rock world.

Then, in March of this year he received a call from former Grease Band keyboard player-leader, Stainton, who was in America having just formed a band under the management of Nigel Thomas. Cocker was asked if he would like to join them and he wasted no time in getting on the first available plane out.

Cocker believes he's come a long way since then and feels he's ready to take up his old role.

SORTED OUT

'I've got myself sorted out and I'd recognise now the warning signs - I've learned the hard way', he said.

He's once again keen to get the flow of records moving again and cut about 24 tracks at four different studios before selecting a single for release, namely *Woman To Woman*. When the single was released no one was apparently looking at the charts. It was released because the record company was hustling for product.

However, the studio sessions weren't without problems.

'I prefer to be able to see the players of the group and not stand behind a partition or in a booth', he said. 'I'm not into all those glass port-holes. I'd rather be on the floor where everyone else is.'

Cocker uses Island Studios here and Sunset Studios in Los Angeles.

'Island Studios give me a very clean - but not sterile - sound because of all the Dolby units around. Sunset gives me a really gritty sound with just a little hiss from the tape. We manage to get a lot of weight on the bass at Sunset.

'I've found that in some studios the sound that's put on tape is sometimes different from the sound on the record. I much prefer masters that can be transferred to record and still have the same sound.'

Cocker said he has been approached by Gloria Jones, one of the Sanctified Sisters who back him, to produce a record for her and he thinks he'll probably do it when he



goes back to America. It'll be his first time behind the control room glass and how he truly felt about the prospects of becoming a producer he couldn't yet say.

He says he knows nothing about the engineering sound – to him a control desk is 'just a load of wheels'.

Cocker is now on the look out for someone to produce him.

'I met Bob Johnson, who used to produce Bob Dylan and Lindisfarne, recently and thought I might try him.'

The singer claims to have recovered most of his old confidence before taking the stage, whether it be at a festival or in a concert hall.

RELAXED

'I really feel good and generally relaxed. I've had a few bad scenes at festivals with the officials. There was one at Milan recently and we had the mixer out in the audience. The kids kept climbing on to the platform where it was just to see what was happening and the next thing we knew the officials had got some helpers in and they started beating them. There was real trouble. There were about 25,000 people at that concert.'

During his absence from live appearances he said he developed no new philosophies on life but instead developed a different approach to his stage act.

'I try to keep it simple, even though I enjoy dancing about. People kept saying once that when I was singing I was also pretending to play the guitar and the piano. I wasn't pretending. All I was doing was miming and

dancing. Anyway, I've cooled it now and my hands just flutter like a bird's wings. I still get carried away on stage though, especially when the sound swells up.

EXPERIENCES

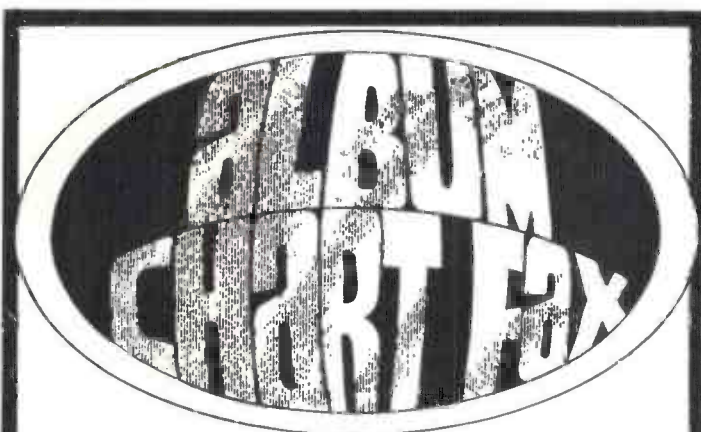
'I had a bad experience once when I fell off the stage at a New York gig. I have a habit of looking at the lights – they're like car headlamps – and sometimes you just can't see the audience because of them. The lights there just got me. Sometimes, when the lights are on I just can't see out so I have to sense how the audience are – whether they're peaceful or warlike. More often than not my senses tell me things that the lights won't let my eyes see.'

With toned down hand movements and the desire to 'really get it on and to turn out the music in the hope it's good' Cocker is soon off on another extensive tour, this time to Australia, New Zealand and the Far East.

The only trouble is that he's going with another circus. The numbers are increasing weekly and if he doesn't watch out he's going to land himself with another *Mad Dogs And Englishmen* situation.

He doesn't think so. He feels that if everyone pays his or her own bill he could come out of it quite well and the tour will be a success.

But if things don't go well will Cocker again beat a retreat from the music scene and return to his Ford Transit? How many more times can he get truly hung up without going completely round the twist?



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

All Together – Argent

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

American Pie – Don McLean

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

Argus – Wishbone Ash

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

Exile On Main Street – Rolling Stones

RP – Miller. S – Stones Mobile. E – Various. MP – Essex

Face To Face With The Truth – The Undisputed Truth

RP – Whitfield. S – American. E – Whitfield/Lewis. MP – American

Fog On The Tyne – Lindisfarne

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

Fragile – Yes

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

Free At Last – Free

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

Hobo's Lullaby – Arlo Guthrie

RP – Waronker/Pilla. S – American. E – Landee. MP – Various

Honky Chateau – Elton John

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

Joplin In Concert

RP – Mazer. S – Live. E – Puluse/Keyes. MP – Various

Lou Reed

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

Machine Head – Deep Purple

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

Manassas – Steve Stills & Manassas

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

Never A Dull Moment – Rod Stewart

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

School's Out – Alice Cooper

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

Slade Alive – Slade

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

The Slider – T. Rex

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

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

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

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

THE A & R MEN



“Before sending a tape, examine your motives for doing so”—Alan Sizer

The phone rang in Alan Sizer's office at RCA Records. He picked up the receiver and then signalled to me that the caller was one of the people we'd just been discussing — an aspiring singer/songwriter wanting to show his talents off to an A & R man. 'Have they got anything in demo form?' was his first question to the caller after he'd introduced himself and made his wants known.

'You mean they want to perform in the office?' he asked in response to the applicants' obvious request to present himself in live performance rather than the recorded version. 'I'm afraid', continued Sizer, 'that my office is a rather inconvenient situation for live auditions.' Looking around I tended to agree with him. The office is about 20' by 12' and has to accommodate a desk, a record player, tape recorder four chairs and shelves stacked with albums. 'The best way is to get a demo tape together', he advised the voice on the other end. 'The quality of it isn't important.'

Alan Sizer, as one of RCA's three A & R men, reckons on getting around twenty such demo tapes sent to him each week. His department is what he terms 'album artists' as opposed to 'singles artists'. Less articulate people would break the divisions

down into 'progressive' and 'pop' but Sizer doesn't see things being that basic. Most of the tapes are home made jobs — a Revox in the front room type of thing — and feature a songwriter who feels he can sing or a singer who feels he can write. The quality is normally quite rough but Sizer prefers it this way because if someone attempts a studio production, however minor, it can obscure the potential of the song itself particularly if the arrangement is in bad taste.

Alan Sizer was born and bred in Cambridge. He was schooled there and later went on to study at its university. Here he took a degree in English Literature after starting out on a modern languages course. Leaving the academic world with a degree he went to the University Appointments' Board in search of future employment. 'They asked me whether I wanted to go into industry or whether I wanted to go into industry', explained Sizer. 'I went into industry.'

His first appointment was with a plastics company as a press officer. He edged his way into the world of journalism by obtaining the position of assistant editor on the company's trade magazine. From there he moved onto the now-defunct *Music Business Weekly*.

There he was able to combine his journalistic abilities with his love of music. However, three months after joining the paper's staff it was folded. Alan Sizer was yet another unemployed degree-holder. 'I was out of work for a couple of months . . . or "resting" as we now call it.'

The rest ended when he was offered a job as Assistant Press Officer with RCA Records. After a short time on this side of the music business he found his niche as an A & R man. 'I was always more into the musical side than the selling side', he said. 'I simply changed sides — something which was more within my scope of talents.'

Sizer sees the role of an A & R man (Artists & Repertoire) as being the acquisition of the artists and then the subsequent encouragement of the artist's repertoire. 'My position is to get in the new acts and look after the ones we've got. I have to make sure I'm familiar with each artist's material and that I establish a relationship with the artist himself.'

The job of the A & R man is very demanding and Sizer is very aware of it's tendency to dull the musical palate. He feels that listening to eight or nine tapes in a day leaves one open to two temptations. The first is to dismiss the eighth or ninth outright be-

cause one's ability to listen has been almost erased throughout the day and prejudice has begun to set in. The second temptation is to like something *overmuch* if it is even slightly good because of the excess of bad material heard preceding it. In the latter case he's learned to reserve his judgement until the tape has been played at a later time.

Sizer's advice to potential senders of tapes is for them to examine their motives for doing so. Not many people are both singers and songwriters yet the current musical climate seems to demand that everyone should be. More chances would be open to the writer who's honest enough to admit his voice is not up to standard and gives it to someone whose is. Likewise for the singer who can't quite compose worthy material.

Occasionally someone sends Sizer a tape of his songs and on receiving a rejection slip proceeds to add arrangements to the undesired material and then return it. Sizer would rather this didn't happen. 'Most of it would still sound bad even if they went into the studios with four symphony orchestras and the Orpheus Choir. It's just pigshit material and they turn it into polished pigshit.'

S. T.

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BUDGIE: VOLUME TWO — SQUAWK



Burke Shelley: Sounds more basic than intricate

While Welsh trio, Budgie, are currently out of action following the operation on drummer Ray Philips' back, MCA Records are working overtime to get their second album, *Squawk*, into the shops by September 1.

The LP (MCA MKPS 2023) is the group's most ambitious musical effort to date and makes a first class follow-up to their initial album, called simply, *Budgie*.

The album was recorded in four days on an eight-

track machine at the famous converted farmyard stable known as Rockfield.

The group's bass guitarist and vocalist, Burke Shelley, says that as far as he's concerned Rockfield is the best studio around.

'We're able to get a really heavy rhythm sound there, and that's very important to a group like us', he said.

'The atmosphere there is almost like a holiday. You can begin and end a day's session

when you like, and really go into the studio and give everything to the music.'

The album's contents are pretty much the same as a live concert by the group. In that I mean heavy and exciting.

Unfortunately Budgie have to fight a constant battle with the critics of volume.

'We're getting criticised all the time for playing too loudly', Shelley said. 'Volume is important to us and we like to play loudly so that we can fill a hall with sound. There's nothing worse than playing in a big hall and the people at the back can't hear properly.

'As there are only three of us we have to do a lot of filling in. On record it's not so difficult, but on stage it's a lot more complicated. For instance on record Tony Bourge can double track his lead guitar and fill in that way. On stage that can't be done so there's a lot of work for him to do. Ray has to do a lot more on his drums on stage.

Budgie are quickly becoming noted for their slick stage presence, and their ability to blend the three instruments together into a powerful working force also hasn't gone unnoticed.

Shelley said: 'On stage I usually look at Ray and vice versa and eventually we find that we're copying each other musically. Ray uses a lot of cymbals, but instead of using a ride cymbal he uses the crash for the rhythm. It helps him to fill in the sound. Tony hits a lot of open strings on his guitar. If you pluck a guitar string without holding the guitar you get an open sound. Tony does this to get

extra sound.

'We find that we don't need to get too intricate in our playing and we try to stay as closely as possible to the basics of music. A lot of people might think that the music can get boring, but if it's all done in the right way it doesn't.'

Shelley was, when *BI* met him, going to have his Fender Precision bass customised. He said he wanted to change the chrome bridge pieces to stainless steel.

'I have to take the cover off to play as far back down the strings as possible to get more treble. When my hand sweats it corrodes the metal. That's why I'm going to change to stainless steel.

'I also want to fix on another pick-up to get more treble. I use wire wound strings for the treble and use 18-inch speakers to get more bass. I have a 400-watt Vox Foundation amp and speakers and 200-watt Marshall amps.'

Philips' drumming, according to Shelley, has improved no end—and Bourge is really getting a great style of his own together. He only started playing lead about four years ago and when he joined Budgie he only knew one number.

'When we auditioned him we asked him to play something and he chose that number. We didn't know it was the only one he could play.'

Budgie have definitely come a long way since then. They've a little farther to go before they hit the big time, but I think they'll get there.

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THE OTHER SIDE OF ROGER COOK



American songwriter/singers seem to be the centre of attraction with British punters these days. But bear a thought for home-grown talent. Artists like Cat Stevens and Elton John stand up in their own right. Now we have the hit songwriting team of Roger Cook and Roger Greenaway. They've written countless hits for other artists though some people have previously tended to put them down... 'out and out commercial', they've said.

The detractors had better think again as the duo has come up with some really beautiful songs contained on Roger Cook's album for the Regal label titled, *Mean-*

while Back At The World. They're not the usual sort of songs you'd expect from Cook and Greenaway and that's why the project is all the more welcome. The album and the material is on a par with anything written and performed by the more accepted contemporary artists. It's different to what the duo has done in the past and something Roger Cook has wanted to do for the past two years.

Cook's producer, John Burgess, said: 'For some time now Roger has wanted to do something a bit more serious. He's still writing songs, of course, but those on the album aren't blatantly

commercial. He's written about what he really feels, knows and thinks. I had to contain him to an extent as he wanted to use one whole side of the album for just one song called *Utopia*. It's a complete story from beginning to end.'

The album took eight to nine months to plan and Burgess' big problem was to keep Cook from writing the songs for other artists, so what you hear is all new material. 'We spent a week in the A.I.R. studios in London and laid down fourteen rhythm tracks in 16-track stereo', he said. 'Then we selected the eight best songs. The arranger for the sessions was Jimmy Horowitz who's Lesley Duncan's husband.' (She sings on the album.) 'Then the three of us sat down and worked out the whole thing. It was a question of linking together all the songs. We used seven musicians on the backing tracks and added "the colouring" afterwards.'

Cook started with Roger Greenaway as the Kestrels singing group and then they became known as David and Jonathan during the early sixties. Since then they've written over 800 songs. He's also an integral part of Blue Mink. As a solo artist he's much in demand in Sweden and Canada. In Sweden, his record, *The Day I Killed A Man I Didn't Know* made number one.

Apart from his vocal and songwriting endeavours, he is also active as a producer, looking after such acts as The Fortunes, Joe Brown, and Nana Mouskouri.

The album is ample proof Cook and Greenaway are by no means limited to out-and-out pop songs and TV jingles. What of the album itself? There's nothing frantic or raucous on it. It's a collection of thoughtfully put together songs which in time, no doubt, will be used by many other artists. From the somewhat mysterious opening sounds of the first track *Meanwhile Back At The World* to the last echoes of *Sweet America*, the album shows the diversity of the

duo's talents. On the long *Meanwhile*... the tempo and sound textures change constantly with a great swirling arrangement from Jimmy Horowitz and Cook's voice ideally suiting the mood of abstraction. *I Am* is a poignant song taken at a slow pace.

Greta Oscawina, with the singer and the alto sax of Alan Branscombe is a nice piece of fan reminiscence. *We Will Get By* is a lovely song of hope which builds powerfully to the end with the inclusion of the singers. *Warm Days, Soft Nights*, with its soft verse and stomping chorus is a beauty with Roger really wailing away as the song fades into the distance. Another medium tempo number, *Oh Babe*, follows.

I'll Bet Jesus Is A Lonely Man is not in any way an irreverent song but something which both Cook and Greenaway obviously believe in. As a song, it's a plea for the return of sanity and values.

Sweet America is a fantastic finale; a fitting end to a splendid album. It's one of those numbers which rolls on and on with a great rocking beat. Roger gets a gospel edge to his voice and the track ends with a long, drawn-out riff building in intensity.

Burgess, with production credits for such acts as; Congregation, Ken Dodd, Manfred Mann, Cliff Bennett, Paul Jones, Adam Faith, Freddie and the Dreamers, and Peter and Gordon, reckons the best way to see Roger Cook is when he's playing the piano. 'Roger can only play in the key of "C"', he mentioned, 'but what he composes is great. He doesn't play on the album, but just sings - not all in the same key, of course!'

Possibly one reason why the record has turned out so well is because, as Burgess admits: 'I've got no great musical knowledge. I listen with the same ears as Mrs. Smith in Scunthorpe. What I'm after in producing is an overall sound.'

IAN MIDDLETON

GIRLS IN ROCK

Whether or not the use of *Roget's Thesaurus* is the best way to help you write songs is truly debatable. But for Lynsey de Paul a quick study of the tome not so long ago proved to be the very answer.

She and fellow writer, Ron Roker, were stuck for a hook for a song they were writing. The theme was exaggeration, or, making something out of nothing.

They pondered over things like making mountains from molehills for a little while but somehow any line they came up with didn't seem to have the necessary catchiness. After looking in the *Thesaurus* they decided on storm in a teacup, called the song just that and then had a major hit for The Fortunes.

Lynsey's talents as a songwriter/singer are quickly bringing her a great deal of recognition.

Recently she was on the verge of signing a contract with a major American record label when word came through from the company's headquarters that one of their top female artists was worried about the competition and the deal fell through.

Not being the type of woman to be kept down she gathered as many samples of her work as possible and went around to Gordon Mills' MAM office in London and laid her cards on the table.

She was soon signed to the MAM label. But that's not all. Harold Davison, the impresario, agreed to become her personal manager, and Tom Jones – Engelbert Humperdinck – Gilbert O'Sullivan producer, Mills, said he'd take care of her recording efforts.

Her first single for the MAM label, *Sugar Me* (MAM

Lynsey de Paul



81) was released about a month ago. Within a couple of weeks deejay Tony Blackburn had made it his record of the week.

Lynsey began learning to play the piano when only four years' old. But she also gave it up the same day. Seven years later she took up the lessons again with a woman who taught at the Royal Academy. When she was 16 she decided to quit again – much to the disappointment of her tutor – and go to the Hornsey College of Art. Not being totally able to accept the art college

student's way of life she began doing a load of outside work – including back cloths for animation, a cartoon book for Jack Wild and a cartoon slide show for Gulf Petrol.

On leaving college (she says no one was particularly disappointed when she left) she began designing a range of children's posters which she licensed to a poster company to produce and eventually found herself working as a record sleeve designer.

'Designing record sleeves sort of inspired me to write songs as a means of mental relief when over-working.

But I never thought of playing the songs to anyone.'

When designing the Pipkins' she met songwriter Roger Greenaway (co-writer of *I'd Like To Teach The World To Sing*, amongst many others) and she played him some of her numbers. He published five of them with Air London.

'About a year later', she said, 'Geoffrey Heath, who's head of the ATV-Kirshner publishing company, rang me up and asked if I'd bring some songs into his office. That's when Ron Roker and I wrote *Storm In A Teacup*.'

Encouraged by Heath she made an album of her numbers written with Roker of Barry Green (he wrote *Crossword Puzzle* and *House Of Cards*, performed by Dana and Tony Blackburn).

With an album soon to be released she is concentrating on writing as many songs as possible.

'I sometimes have to make myself write songs. I sit down and just say to myself that I'm going to write. Naturally, if I'm completely dry I give up and go back to it at a later date. Generally, though, something's there.

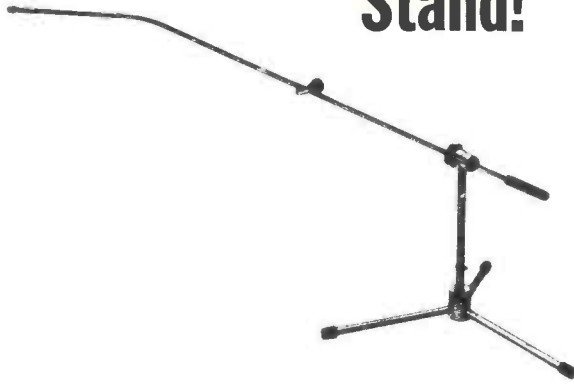
At the moment she's putting the finishing touches to a song called *Lady Guinevere* a song she describes as a parsley-sage-rosemary-and thyme type of song.

She said her ultimate aim is to write the story-board for a cartoon series, designing the characters and writing the music. If that can't be done she'd like to offer any pathologist the opportunity to study a two-and-a-half-year-old bottle of milk that she keeps in her flat.



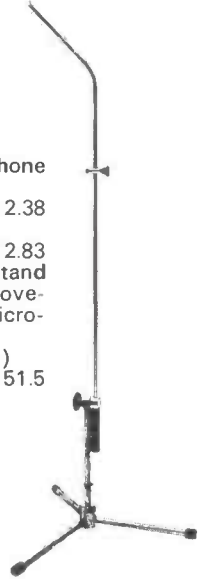
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Tom McGuinness

Tom McGuinness entered 1971 with a hit called *When I'm Dead And Gone*, enjoyed another a few months later entitled *Malt And Barley Blues* and then ended the same year without a group to play with.

So, when I asked the ex-Manfred Mann bass player who later became lead guitarist with McGuinness-Flint what was happening for him this year he replied with a simple and somehow surprising answer: 'Nothing! I still haven't got a regular group'.

The group that made those two hit records split towards the end of last year over a difference of priorities.

After the split McGuinness and Flint looked around for other musicians. They found them, rehearsed for a while and then went back on the road. They stayed together for a month and split.

'I think we chose the wrong people. When we played together there just wasn't any spark.

'Around Christmas time we were more bored than ever, so we - Huey, myself and a friend called Dixie Dean - cut a record for Island called *Let The People Go*. It was about the situation in Northern Ireland but it got banned.'

The next recording stage in the life of the man who looks like a cross between Jerry Garcia and Mick Softley

was in March when with Dennis Coulson, Dean and Flint he recorded an album of songs by Bob Dylan called *Lo And Behold*. A single from the one-off LP for DJM Records which, incidentally was co-produced at Maximum Sound Studios by Manfred Mann and also had ex-Mann drummer Mike Hugg on keyboards, called *Lay Down Your Weary Tune*, has already been released.

He said, however, that he's quietly confident that *Lay Down Your Weary Tune* won't get into the top ten. 'It's what's called a sleeper - that's a record that begins to sell a couple of months after it's been released.

'I've hardly ever been associated with sleepers', he said. 'All the records I've been connected with have been hits within two or three weeks of their release. Only *Fox On The Run* was a relatively slow starter.'

McGuinness, Dean and Flint are currently on the lookout for two other musicians to join them.

'I don't think that any of the records we'll make will sound like the ones that McGuinness-Flint produced. The line-up, I hope, will be different. I'm looking for a keyboard player who can also double up as a writer and a guitarist who can do the same. I want to go on the road for quite a while and just get used to the new guys.

Fumble

It seems that many of today's rock revival bands have adopted a rather cowardly attitude by sticking to the same old easy-to-sing numbers such as *Memphis Tennessee*, *Johnny B. Goode*, *Hound Dog* and *A Whole Lotta Shakin' Goin' On* rather than go in for songs with more complicated arrangements and possibly stand the risk of fluffing their efforts.

Fumble, a four-piece band based in the West country, are one of the few groups around that have actually made an intense study of exactly what went into the rock songs of the late 1950s and very early 1960s. Because their research has been so thorough they are now able to reproduce almost perfectly on stage and record such songs as *Ebony Eyes*, *Teenager In Love*, *Happy Birthday Sweet Sixteen*, *Breaking Up Is Hard To Do*, *Take Good Care Of My Baby* and many more.

'The arrangements of many of these songs are very complicated', said lead guitarist and vocalist, Des Henley. 'For instance, on *It Might As Well Rain Until September* the musicians behind Carole King's voice keep going up and down the musical scales and on *Take Good Care Of My Baby* there are odd notes and vocal bursts all over the place.

'If you just listen casually to one of these songs you

don't hear half of what's going on. There only seems to be the singer's voice and the basic arrangement. But we've literally sat for hours at a time and just listened to one song and noted absolutely every vocal or instrumental insertion and such like.'

When Fumble first started playing the songs of those days Henley, and the other members, Mario Ferrari on bass, Sean Mayes on piano and Barny Dexter on drums, wondered what kind of reaction they'd get.

'The reaction has been tremendous wherever we play, whether it be in front of women aged about 25-30 and who remember the days when the songs were popular, or kids of about 16 and younger who have most likely never heard some of the numbers we're playing.

In keeping with the performers of 10 or more years ago, Fumble use an absolute minimum of equipment. Henley said he doesn't think that a concert audience really wants to see stacks and stacks of amplifiers, speakers and mixers all over the place.

To faithfully reproduce the sounds of yester-year Fumble have found the necessity to use a mixer - a 12-channel Hi-Watt - and a Binson echo effect panel.

Fumble's first LP is soon to be released on the Sovereign label.



The J. Geils Band

The J. Geils Band, a six-piece outfit formed four years ago in Boston, are really a combination of two bands. Lead singer, Peter Wolf and drummer, Stephen J. Bladd, were with a group called the Hallucinations which was a sort of a 'Show Lounge' Band. Guitarist J. Geils, was fronting his own band. J's band was more into strict Chicago blues, and when he met Peter they decided they had the same musical thoughts and ideas. Talking to the two of them is an experience as they both have a fountain of knowledge regarding the *real* blues and jazz.

'The Black music of America is our total influence in what we play,' Peter Wolf stated. 'It doesn't matter if it's Chicago blues, Wilson Pickett, Otis Redding or whatever, that's our sort of music. I don't think it matters at all if you're White, you can still play Black music if you really feel it. When I was young, I used to listen to Big Bill Broonzy, Leadbelly and all those sort of people and that's where I got my grounding.'

'Black music has more conviction than most other types,' Peter maintained.

Apart from being a tremendously exciting musical band, The J. Geils Band is visually exciting too. According to Wolf, this stems from the Black entertainers and also from the British groups like

The Stones and Who. 'People like the Who attack the stage with the same approach as someone like James Brown,' Peter said. 'The Stones influenced us a lot and once a month I used to go see Country & Western Jamborees because there you had real communication between the artists and the audience. We like to play music that communicates.'

The four other members of the band are: Seth Justman, keyboards; Magic Dick, mouth harp; Danny Klein, bass guitar, and drummer Stephen Bladd. What they play together isn't anything new in musical terms, but it has a freshness which few other bands achieve.

Both Peter and J. look to England as being more interested in Rhythm 'n' Blues and Rock music than America. 'In England you seem to have more people who look on the two forms of music as an art form,' Peter said. 'They get more into the music and chronicle it and make a very serious study of its origins. So far, someone like B.B. King has got himself known to the majority of the public and what we're trying to do is bring people like Muddy Waters, John Lee Hooker, Howlin' Wolf and Lightnin' Hopkins to the same level. The purists know about these artists, but we want them to be household names.'



Little Free Rock

Little Free Rock are one of those bands that everyone is familiar with name-wise, but that very few are familiar with music-wise. They're always the band most likely to . . . but that's the way it seems to stay. Here's their story:

In Preston, three guys got together and formed a band called Purple Haze. Later they changed the name to Little Free Rock after discovering the meanings of their names - Paul = little, Frank = free and Peter = rock. As they were often in the habit of taking part in benefit rock concerts their name took on a new meaning.

Up until Christmas of 1970 they remained a three-piece band, but then came a change and they began adding musicians from the Ginger Johnson line-up. This action stemmed from a jam session that they'd had together at the Roundhouse one night. 'It went down a storm so we took it from there,' said lead guitarist, Pete Illingworth. They began gigging with such musicians as Loughy Amao and Mac Tontoh who are now with Osibisa, Shamsi Surami, Gaspar Lawal and Speedy Aquai. All this was long before the popularisation of 'Afro-rock'. In fact, it was when bands such as Osibisa began evolving that Little Free Rock began losing their Afro friends. 'The scene was that we kept going along

this straight line and the African musicians joined and then left us for bigger bands like Osibisa and Airforce.'

At this point the band sorted itself out a little. Frank left the band and Jon Taylor, from Killing Floor, joined on bass. Eric Carboo, a conga player from Ginger Johnson's band, became a permanent member. 'From there we got into the London club and discotheque scene.'

It was at the beginning of 1972 that they decided to expand even further. 'We'd been talking about adding another instrument, but weren't sure what to add. Too many people were beginning to compare us to Santana although this wasn't a fair comparison. What we did know was that if we added an organist it would clinch the comparison. So what we ended up doing was adding Nick Payn on tenor sax, harmonica and flute. Then we saw an ad. in the music press for someone wanting work with a "four or five-piece funky rock band". That sounded like us!'

The person who had placed the ad. was Sarah Gordon, formerly of Bondage. She wanted a band to back her up on gigs now that she'd split, and between them they reached an arrangement whereby the band would back her during the first set and perform as Little Free Rock during the second set.



Fleetwood Mac

Old blues bands, to coin a phrase, never die. They just ... play on.

In many ways, *Play On* was a prophetic release for Fleetwood Mac. It expressed a latent determination which has since helped them through a series of hang-ups and hassles that would have been the finish of many bands. First Pete Green left, depriving the band of their major source of inspiration. Then, Jeremy Spencer — on whose shoulders much of the musical responsibilities had fallen — walked out.

The departure of Spencer was perhaps the more serious blow. Pete Green had been the leader. Without him, at least the band was still a working unit — with Danny Kirwan to take over the duties as lead guitar. When Spencer left, he gave no warning. The band, says Mick Fleetwood, nearly crumbled.

But, in another sense, the absence of Spencer solved many problems. Christine McVie has put it like this: 'When Jeremy was with us, it was still a really desperate effort to make up for the loss of Peter and everyone felt terribly inadequate and insecure. We were pulling the band in different directions.'

The man who has pulled Fleetwood Mac together again is Bob Welch. A twenty-five-year-old Californian, he came from a back-

ground of working behind people like Aretha Franklin and James Brown. With Welch as the catalyst for a new identity, Fleetwood Mac have been drawing the threads of their music back together.

'Pete was the main force in the original Fleetwood Mac', says Mick Fleetwood. 'You know the kind of thing: he was there, in front, and that was it. Now the whole band works as a unit.'

It's as a unit that they have worked hard to evolve a music that reflects the band as they are now — and not as they used to be.

'We've never been phenomenal musicians', says Fleetwood of their music. I don't go for those super-machine type bands. A few human cock-ups in the music can mean a lot more.'

Those Fleetwood Mac fans who have remained devoted to the band through all their troubles will be pleased to know that the band are planning a full-scale return to the concert halls of the U.K. They'll be going to the States first — and then they'll be back on the road again, blowing with a vengeance. 'There might have been a point in the past when we wanted to pack it in', says Fleetwood. 'But we've never enjoyed ourselves as much as now.'

Play on, indeed.



ROCK CARMEN:

It all started with a phone call as most of the best stories do. It was a publicist on the line. One I'd never heard of, or from, before. 'Becker's the name — publicity's the game', was how his jingle went. He'd got something he thought might interest me and my fine magazine. A rock musical, would you believe!

This was no *ordinary* rock musical I was assured. To prove it, an outline of the plot was recounted to me. Loosely based around the theme of Bizet's famous opera *Carmen* it had been updated by an American called Herb Hendler. As the modern version was told to me over the phone I groaned in my innermost depths. It sounded like a stage review formed from the best of *Hair*, *Easy Rider*, *Alice's Restaurant*, *Privilege*, *The Strawberry Statement*, *The Graduate* and *Jesus Christ Superstar*.

There were cops, a rock superstar, an American campus, a teenage rebel, bank robberies in Mexico, women's lib., tarot cards, love galore and 'a scene where Carmen appears part-naked'. Mr. Becker agreed that his brief resumé of the action may have sounded a little clichéd but this was to be attributed to his inability as a reviewer rather than Mr. Hendler's inability as an author. He was sure I'd be impressed with the wonderful music.

In order to prove to myself that I wasn't close-minded I gave into Mr. Becker and made a visit to rehearsals of the show at The Irish Club in Chelsea. I arrived and took a seat in the large room that was being used by the *Rock Carmen* company. Some handsome hunk of actor was in the process of perfecting the art of walking into a campus coffee house while at the same time being a rock superstar who finds it impossible to walk more than four paces without singing



one of his golden hits. Irving Davis, the respected television choreographer, stood in front of him gesturing how it should be done and calling 'Super, Super' whenever something went right.

At one o'clock sharp the cast made a well rehearsed exit, promising to be back an hour later. I was introduced to Herb Hendler and then to Irving Davis and then to Tom Shoesmith of Joe's Lights. Irving Davis thought my shirt was 'super'.

I discovered what *Rock Carmen* was to be about from the creator himself. 'It's the first rock musical with a dramatic story to it', promised Herb. 'Up to now they've either been "protest" like *Hair*, religious like *Superstar* and *Godspell* or revived versions of Shakespeare. On the other hand, if you look at your top pops you'll find there are still a lot of love songs around and yet there haven't been any "love" rock musicals.'

Things began to look more promising, and my earlier fears began to dismantle themselves. I expressed this to Mr. Becker who was very

WASTE OF TODAY?

BY STEVE TURNER



pleased in a 'told-you-so' sort of way. Tom Shoemith then began expounding on how the pill was the greatest factor in changing the modern world. He felt that it had enabled women to pull men instead of being pulled themselves all the time. Herb didn't exactly explain how this had affected his world but it did encourage him to begin relating his collected experiences encountered at the thighs of nineteen year old girls. In fact, he told us, it was through a period he spent with one such teenager that his stereotype *Carmen* came about.

LOVE & FLOWERS

It all began back in the year of love and flowers in the city that stimulated it all — San Francisco. Hendler was then acting as Vice President of Capitol's music publishing company. He'd seen them have twenty top 40 hits in four years and had a marriage that was creeping onto the rocks. Then came Jill, 19 years old, and a girl of our time.

'This girl epitomised everything . . . she was a completely free being. It was the most beautiful time of my life. . . . Through this initial relationship and a few similar spins he began to learn how 19-year-old girls think and act. It was a revelation for him. 'There's this great generation gap and it's not between adults and kids. It's between the 18-19 year olds and the 23-24 year olds. It's quite conceivable that these girls will break down the marriage system within the next ten years.'

The point that Hendler wanted to make in the musical, or rather the question he wanted to pose, was what's going to happen to these 'free', 'aware', 'liberated' beings in ten or twenty years time? What happens when all restraint has been finally kicked away? What purpose will be attributed to the 'freedom' gained? Although he didn't actually say it, I could detect that his concern was more a fear than a positive hope. He wanted *Rock Carmen* to provide a prod in the mind for

those who hadn't yet thought of thinking about the future of these kids. I was excited by his concern and his perception. Perhaps, at last, there was a writer more interested in people than pounds. 'In my mind', said Hendler, the greatest social changes are brought around by writers — from Marx to Hitler. Rock music is a medium that enables you to "tell it as it is".'

Encouraged that there may be more to the renovated *Carmen* than a potted version of the past decade's 'youth films' and a couple of hippie musicals I made my way to the Roundhouse three weeks after meeting Hendler to see his show. Arriving a few minutes late I was ushered to a seat at the back of the arena until the interval.

NICE GUY

Herb Hendler was such a nice guy and I really would have loved to have thought *Rock Carmen* was a great event . . . but it wasn't. I'd been proudly informed that this was to be the first rock musical not to employ hand mikes. It was and it suffered. *Rock Carmen* has no dialogue — the whole story relying on an understanding of the lyrics which didn't happen to penetrate the area mikes. The music succeeded in swamping what vocals were available to the extent that all sense of story-line rapidly vanished and the audience had to content itself with watching a crowd of jeering and singing young people somehow working themselves towards a final curtain.

During the first half we were also treated to the most embarrassing love scene I've ever witnessed. The lights dimmed while hero and heroine began undressing (each other). Hero's trousers got attached to his ankles in what seemed to be a literal knicker-twisting situation and the audience began tittering. Heroine eventually untwisted the twisted and layed on bed. Hero was now seen to be preparing for simulated copulation still

wearing a pair of orange underpants. This is very unethical in a permissive age and the hero stepped to the front of the stage and took a bow in response to the crowd's laughter. More applause rang out as he got on with the job in hand. A muffled 'One, two. One, two' was heard through the sound system as the musicians counted themselves in for their contribution. The hero began performing his version of the old one two to the accompaniment of assorted drum rolls. Lights fade out. Obvious orgasm. End of scene and end of embarrassment.

During the interval I moved forward to my reserved seat. The people behind me weren't too happy with the way things were going on stage. They were considering the merits of *Godspell* instead. Herb Hendler, dressed in casual gear even though this is the first preview night of his new show, wandered up the gangway with his personal assistant in tow. He didn't look particularly happy. I was tempted to say 'Hi, Herb' but wouldn't have been too sure of how to continue the conversation. It's just not nice to criticise a show while it's still in progress. At least, not in front of the writer.

SCREAMS

The second half began. The show continued with shouts and screams. The vocals were still inaudible unless the singer happened to be fixed underneath one mike only for the duration of a sentence. One of the dancers seemed to be in a show of his own finishing all his movements long after everyone else. There was a chance of course, that he was the only one *in* step. Voices from behind the scenes and the muffled sounds of musicians chatting in their booth all added to the rehearsal atmosphere.

After the encores, which seemed to please the cast more than the audience, I made my way out of the Roundhouse.

HOG JOWLS AND GRITS



GORDON HUNTLEY

Gordon Huntley, one of the foremost exponents of the pedal steel guitar in this country, feels that the recent acceptance of such an instrument by today's pop musician is not a sudden development but more of a natural progression.

The steel guitar, he told *Beat Instrumental*, was re-regarded for years as an abortive instrument, mainly because of the different sound it produced.

'Once upon a time', he said, 'people said the Hawaiian steel guitar was an abortive instrument. They forgot that a majority of instruments were also abortive, because they were manufactured. If the critics and lovers of pure music want to talk about instruments that aren't abortive then they'll have to go back in time to when there were only the six holes, a lump of wood and some drums.'

Huntley said that the origins of the steel guitar probably go back to the late 19th century in Hawaii where someone played a regular Portuguese guitar.

The story goes that Joseph Kekuku happened to find a bone – or something – glistened it on the strings, made a noise, went away to perfect the sound and came back with all the crescendoes used in the music of the Hawaiian islands. Because no other instrument gave this

crescendo effect – apart from the fiddle – the purists refused to acknowledge the instrument's existence and Hawaiian music in general.

'What I want to know is what's wrong with Hawaiian music? People have always liked it and its beautiful sounds. It's using the same notes and the same chords that modern jazz uses.

'Now the steel has come into its own through country music. That sphere of music in America is where a lot of the blues and modern rock artists have developed from ... and all today's music has come from that. The steel guitar has made country music what it is today but it has also progressed into the pop world. It's in modern music because it got there from birth.'

It was, originally, Hawaiian music that forced Huntley into a musical career. He was influenced by Sol Hoopii, Harry Brooker and Andy Iona. Commencing with an Hawaiian band whilst in the RAF, he moved into another Hawaiian outfit when back in civilian life and started playing steel guitar. Then it was a journey into country music via irregular halting stops with numerous country and western bands – the Black Stetson Boys, Johnny The Hayriders, The Westernaires, The Fugitives and The Western Drifters.

Huntley's first confronta-

tion with the wider realms of popular music came through work with P. J. Proby in the mid-sixties. Then, later, Ian Matthews approached him with an invitation to join a new group he was forming – namely Matthews Southern Comfort. After the success of *Woodstock* the founder left but Huntley remained.

His current role with Southern Comfort has taken him partially away from country circles. But it's not desertion. Whenever the opportunity exists he plays with old friends like George Brown's Alabama Hayriders or Eric Snowball's Country Cousins. Then he's also kept pretty busy with regular session work.

When you think of the pedal steel guitar you've got to think of Bud Isaacs. He was the man who put the pedals into country music.

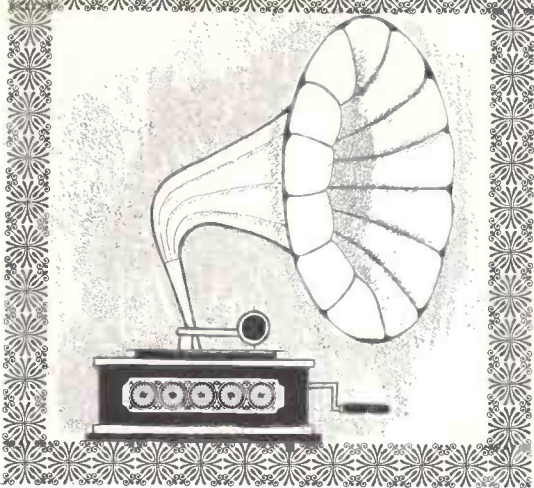
'A Pedal raises and/or lowers strings. With a steel guitar you've got six, eight, ten or twelve strings and a steel which you hold in your left hand. The steel is, however, only a straight line which is pressed on the strings. So you permutate which strings you pluck and get a permutation under a straight steel. With a regular guitar you get guitar shapes by moving your fingers up, down and sideways whilst you're leaving others stationary. What pedals really do is

give you guitar shapes under a straight steel.

'I think that a steel guitar puts out what's in. To my mind it's got more actual soul of the player. In the right hands it can have a lot of sustain, beauty and feel. Going back to this fellow Andy Iona – he'd tear your heart out and he was playing all this stuff before the last war. I really think it's the heart of the man that comes out in this instrument.'

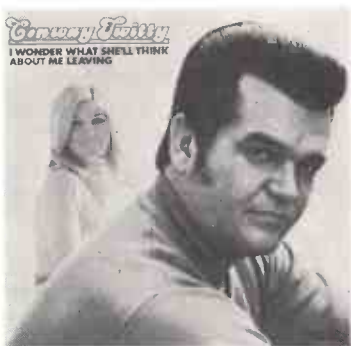
Thinking in terms of American players, Huntley rates Buddy Emmons very highly because he can tackle jazz, country or pop with equal ease. In more specialised fields Curley Chalker, Jerry Byrd, Jimmy Day and John Hughey are just some names that he views with high esteem.

'I was talking recently to Sneaky Pete and he said everything was music. Okay, you can have Hawaiian, country, classics, jazz – but it's all music whether the people in their little ruts like to admit or not. A real musician or a real music lover likes more than one particular type of music. Music is music is music. It's something oral that pleases and different music suits different occasions and different moods. And if one type doesn't suit you don't knock it, unless it's badly played.'



ALBUM REVIEW

COUNTRY & WESTERN ALBUM OF THE MONTH



CONWAY TWITTY
MCA MUPS 443

I WONDER WHAT SHE'LL THINK ABOUT ME LEAVING

In Twitty's own words he started out in rock and roll and worked his way up to country. Since then almost every record he's made in the country and western flavour has been a top five hit – in the C & W charts. The opening track on this album made the number one spot. It's interesting to hear his version of *Joy To The World*, which was a monster hit for Three Dog Night in America a little while ago. Four of the numbers were written by the singer who made *It's Only Make Believe* back in the 1950s and other writers include top C & W artist, Merle Haggard, and Hoyt Axton.

Tracks: Side One – I Wonder What She'll Think About Me Leaving, Wine Me Up, I'd Rather Love You, My Heart Won't Listen To My Mind, I Fall To Pieces, Heartache Just Walked In, Just Like A Stranger.
Side Two – Joy To The World, Who'll Turn Out The Lights, A Letter And A Ring, One More Time, My Love For You Is Stronger, The Last One To Touch, Let Me Be The Judge.

HANK SNOW **AWARD WINNERS** **RCA VICTOR LSA 3057**

Hank Snow, the doyen of America's Country and Western artists, is currently celebrating his 35th anniversary with RCA Records. Every selection in this album, which, incidentally, have been hits for other recording artists some time or another, is done in the traditional Snow style of arrangement. Says Merle Haggard, who penned the liner notes and two of the songs, they are as good or better than the originals. Included are the now-established *Me And Bobby McGee*, *Snowbird* and others. The album was produced at Nashville Sound Studios, Nashville, Tennessee, by Chet Atkins and Ronny Light.



Tracks: Side One – Sunday Mornin' Comin' Down, I Threw Away A Rose, Ribbon Of Darkness, No One Will Ever Know, Just Bidin' My Time.
Side Two – Snowbird, The Sea Shores Of Old Mexico, Me And Bobby McGee, For The Good Times, Gypsy Feet.



PORTER WAGONER SINGS HIS OWN **RCA VICTOR LSA 3058**

Porter Wagoner has been in the country music business for years and during that time most of the songs he's sung have been other peoples. Now, for the first time, he has made an album containing ten self-penned numbers. Musically and lyrically they are perfect and many of them could develop into standard C & W songs. There's plenty of pedal steel guitar playing. The songs tend to border on the personal rather than the reflection of someone else's personality.

Tracks: Side One – Be A Little Quieter, Watching, Albert Erving, The Agony Of Waiting, Late At Night.
Side Two – The Late Love Of Mine, Lonely Comin' Down, The Way I See You, Brother Harold Dee, How High Is The Mountain?

LESTER FLATT AND MAC WISEMAN **LESTER 'N' MAC** **RCA VICTOR LSA 3103**

The twelve songs were recorded in three three-hour sessions at the RCA studios at Nashville, Tennessee. Lester Flatt used to be the other half of the Flatt-Scruggs' duo of *Foggy Mountain Breakdown* fame. Mac Wiseman has been part of the music scene for more than 30 years. Their coming together here is something of a reunion for they played together in the late 1940s. One of the songs contained here, *Sweetheart You Done Me Wrong*, was written and recorded as far back as 1945 and as far as Flatt knows it hasn't been made since. The C & W world is fortunate to have an album by these men.



Tracks: Side One – You're The Best Of All The Leading Brands, Special, Homestead On The Farm, Your Love Is Like A Flower, Now That You Have Me.
Side Two – The Bluebirds Singing For Me, Will You Be Loving Another Man, Jimmie Brown - The Newsboy, Sweetheart - You Done Me Wrong, I'll Never Love Another.

MAKING LIFE SAFER WITH THE RADIO MICROPHONE

Les Harvey's sad and unnecessary death has lost its immediate and emotional impact upon the music business. The sense of loss remains, of course. Thankfully, so does the sense of caution.

The revelations and allegations that someone had tampered with the earthing of Stone The Crows equipment was no consolation for the final outcome, lending, as they did, only an element of the macabre. The object lesson is that any group musician faces a potential risk of receiving a severe electric shock from his equipment. At the very worst, he risks electrocution.

The danger arises when power to the group's amplification system is fed from the same mains circuit. Should the earthing of any part of the circuit break down - through poor maintenance, sabotage or plain bad luck - then the equip-

ment can become live. The guitarist won't know it until he touches the microphone. For a graphic and frightening description of the effect, turn to *Argent: The Shocking Facts* in the June issue of *Beat Instrumental*. Russ Ballard tells what it's like to feel you're dying.

It was partly because of that feature that Derritron, the manufacturers of Reslo equipment, contacted our editorial staff. The only way to ensure absolute safety, they pointed out, was to completely isolate the microphone from the guitar circuit. And that meant making sure that the microphone made no contact with any other part of the on-stage equipment.

The system that makes it all possible is the radio microphone. It's independent from the other instrument circuits because it has no lead - only, in fact, a free-

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INSTRUMENTAL NEWS

hanging 17 inch quarter-wave aerial. The voice is relayed, via the aerial, into a free-standing off-stage receiver.

The company have manufactured radio microphones for a number of years. The latest addition in their range, the Reslo *Cabaret*, is designed especially for the group or solo artist. It comprises the microphone, receiver and charger (for the microphone battery), presented in a portable and attractive attache-case unit.

The microphone is a unidirectional dynamic model with a frequency range of 40Hz to 15KHz. It can be operated at a distance of up to 300 yards from the receiver and has a continuous performance capability of three hours (nominal) before recharging is required. In use, the microphone is simply removed from the case/receiver unit, the receiver aerial

is raised (the 17 inch unit detelesopes into the case for easy transit) and the receiver is switched on. The system then operates at a pre-set frequency of 174.8 MHz, a frequency band reserved for such use under the G.P.O. approval system. The chances of stray transmissions (from a nearby taxi radio or similar source) are less than with the use of a conventional microphone system.

After use, the microphone is replaced in the case, and a battery-charging connection made via the insertion of the charger lead into the microphone base (by means of a standard miniature jack-plug connection). The whole executive-case unit measures only 16½in x 12in x 4½in when closed, and weighs only eight pounds.

The Reslo Cabaret, at just over £200, is not a microphone system for the semi-

pro band, unless they're a rich one. But, for the top professional, it represents a unit comparable in performance to the very best standard microphone systems and offers advantages unobtainable with normal microphone units. There are no leads to be snagged, and no chance of an accidental disconnection. And the safety feature, of course, is a major plus. The receiver output can be fed direct to a conventional mixer/amplifier set-up, and up to three separate Cabaret units, functioning on their own frequency bands, can be used at any one time.

The Cabaret complements Reslo's *Resloglo* group and performance microphones. It's worth pointing out — as several users seem to have failed to realise — that this latter range is finished in fluorescent colours. Not only are they vivid in ordinary

stage lighting, but they fluoresce (glow brilliantly) under ultra-violet light. All that's necessary to turn them into what Reslo describe as 'glowing beacons' is the positioning of a U/V light source by the stage. A U/V bulb costs about £7 from a specialist electrical dealer. The effect, needless to say, is vastly heightened when the ordinary stage illumination is dimmed.

A full story on the radio microphone system — and the radio guitar unit which is its logical extension, will appear in next month's *Beat Instrumental*.

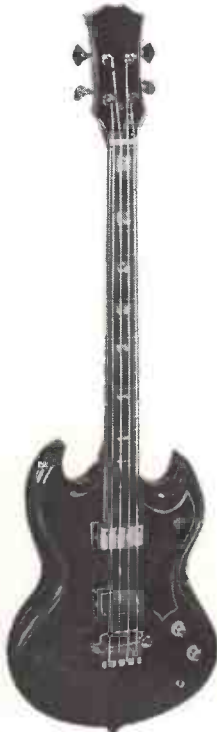
A graphic demonstration of the output and quality of Crown amplification was provided by the recent Cambridge Folk Festival.

The entire sound for the Festival's main marquee was mixed through a single DC300 power amplifier, (continued overleaf)

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continued from page 27

driving the new Crown 150 watt Monitor speakers. The output of this amplifier, run at well below peak power, was sufficient to provide clear sound projection to an audience of three to four thousand people. Both the audience and the artists - who included, as a surprise addition, Arlo Guthrie - were

extremely happy with the sound (an observation that cannot be made of some other recent festivals).

The sound was mixed by Chris Flack, who will be joining Macinnes Laboratories, the distributors of Crown equipment in the U.K., from the beginning of October.

BOOSEY & HAWKES

In our preview of the AMII Fair at the Russell Hotel in London between August 13-17, *Beat Instrumental* erroneously reported that Boosey & Hawkes, of Deansbrook Road, Edgware, Middlesex, would be showing a selection of Harmony,

Martin and Yamaha guitars. B & H are, of course, not connected with Yamaha and they no longer handle the marketing of the Martin brand. We would like to express our apology for any embarrassment caused to Boosey & Hawkes Ltd.

**PETE YORK'S DRUM
TUTOR**
Starts on page 48

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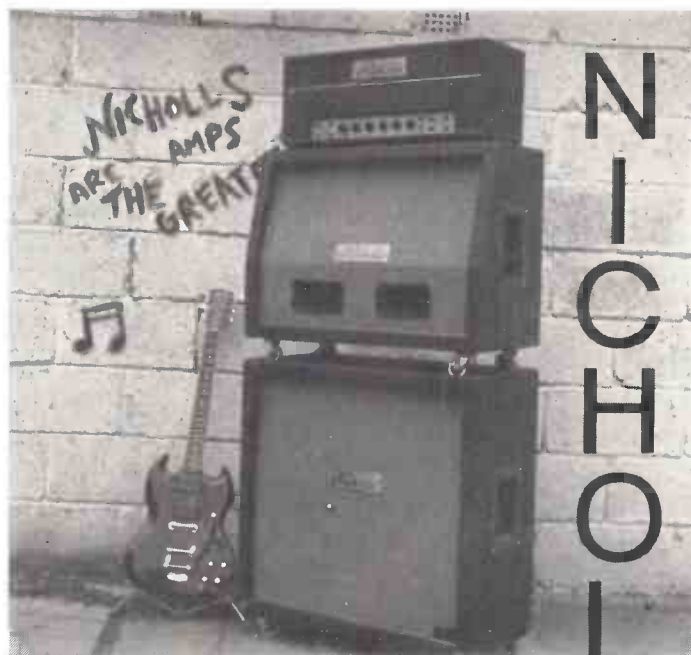
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continued on page 30



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continued from page 29

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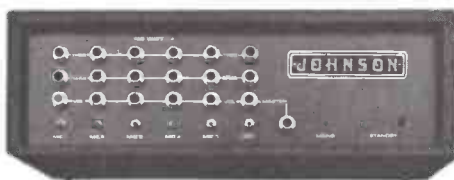
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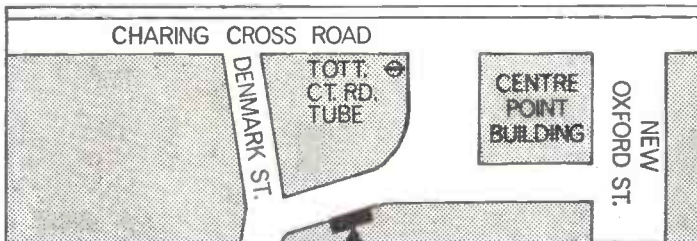
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INSTRUMENTAL NEWS

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By JOHN BAGNALL



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Like most people with an active interest in the pop scene, I've long been aware of the dramatic expansion in the discotheque business that's taken place in the last few years.

What I didn't realise, was quite how big the business had become - in terms of the capital expense involved and the potential profits to be made. That came about when I met a friend in the discotheque field.

He already owned a chain of five spread throughout the leading south coast resorts. He was talking of opening a sixth. 'How much will you be spending?' I asked, expecting a figure of a few thousands. 'We'll be starting fairly modestly at first', he replied. 'I'll be putting about thirty thousand pounds into it to start with, and we're setting aside another twenty thousand to build it up over the first year...'

Naturally, that's the top end of the business - or so I thought. Until Bill Greenhill told me about the new *Zero Six* discotheque complex in Southend. The centre cost, believe it or not, one million pounds - before it had even opened.

Bill has a specialised knowledge of the discotheque business. He works with *D.J. Electronics*, the biggest company in the disco equipment field. The company's sales, he told me, currently run at a level equal to those of the rest of the disco equipment companies put together.

D.J. Electronics started about five years ago. Dave

Woods, a leading disc jockey on the southern circuits, had started to build his own equipment. Friends started to give him orders, and soon he'd left the road completely in order to concentrate full-time on the production of specialist disco gear.

The word to note is 'specialist'. Bill told me that the design and construction of disco gear embraces as many special factors as does the production of any other kind of group equipment.

'The thing we stress above all', he explained, 'is that the equipment should be reliable. Reliability really is the most important factor. A lot of mobiles, for example, are going to work at wedding receptions and twenty-first's. In other words, the most important days of somebody's life. It doesn't really matter whether the D.J. is good or bad. As long as the equipment is perfect. It mustn't ever break down'.

The technical considerations are just as stringent. A lot of amateur set-ups fall down because they use group or hi-fi gear. For a professionally-operated disco, says Bill, it's just not good enough. Equipment, especially the speaker system, has got to put out a pure sound over the full frequency spectrum of recorded music. Group gear hasn't got the necessary quality of sound, neither does it have the frequency response that music reproduction needs. And hi-fi gear just isn't rugged enough to withstand road use without quickly breaking down.

The D.J. Electronics range

INSTRUMENTAL NEWS

now covers more than twenty disco units, with all the individual items and accessories needed by the up-to-date professional D.J. They also make all the lighting units likely to be found in the disco environment, from simple black light units to complex, automatic liquid projectors. All, needless to say, are produced to the strict specifications of performance and reliability that D.J. Electronics impose on the design and manufacture of all their items.

Some idea of the extent of their business is gained from the fact that they sell three to four hundred high-power amp units each month – specifically to the discotheque market. They operate four showrooms and are soon to open a fifth, they hope, in central London.

It's become, for them, a total concept. It's not just the decks, amps and speakers that occupy D.J. Electronics' design and production schedules, says Bill, but all the other little items as well.

The 'bits and pieces', in fact without which a good disco wouldn't be the same. Items, for example, like the switches and inter-connections that give the D.J. complete control over the mood he creates – especially important in the major field of mobile work.

Bill Greenhill has an enlightened view of the discotheque's role. 'A lot of people have this idea that the disco is a teenage thing', he explains. 'They don't realise that the disco is just a means to an end. It's a way of pro-

ducing sounds and music of a kind and of a level suitable for the environment in which the disco is placed. It can be a teenage thing. It can be for the thirty to forty age group. Or for the old-age pensioners. It just depends on whether you play Jimmy Shand or Hot Butter. That's up to the D.J. We just provide the equipment for him to do it with.'

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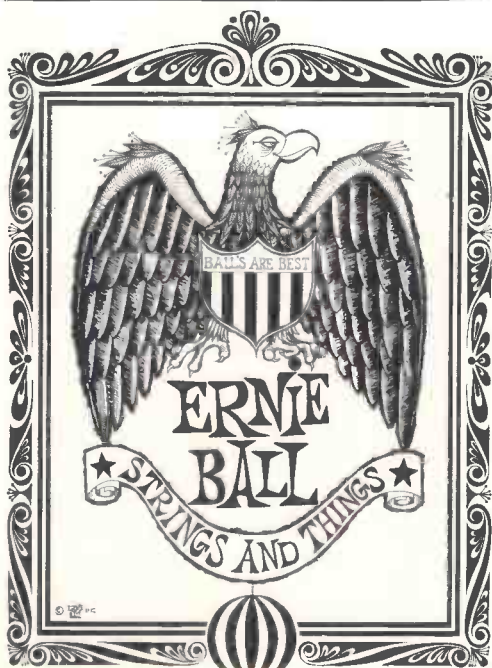


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KEEPING IT IN THE FAMILY

There are certain 'families' that grow up in the rock world. One of these could be termed the Fairport Family and would include Fotheringay, Richard Thompson, Steeleye Span, Sandy Denny and even Plainsong. Another family is the one that begins with Jack Bruce, Dick Heckstall Smith, Pete Brown and Graham Bond. It's branches spread out into Cream and Colosseum . . . and now back again to the new band of Bond & Brown.

There have been many attempts to bring these two musicians together again but it's only been this year that the re-marriage was made. The reasons for the lapse in time are obvious. A lot of music has flowed under their separate bridges.

A LOT OF MONEY

'Graham and I have been friends for years', said Pete Brown when I visited him at his flat. He produced the February 1962 issue of *Jazz Monthly* as evidence of the length of their relationship. It contained a feature on a band which housed Graham and Dick Heckstall-Smith. Performing in front of the musicians was a short haired but bearded 'support poet Peter Brown'. It was the beginning of an important relationship for a rock scene that would show itself five years later.

'I met Jack Bruce through Graham and then I started writing for Cream. We've crossed paths so many times since then.' Brown's career has taken him through poetry, poetry and jazz, songwriting and on into life as a musician and group leader. His first band was Pete Brown's Battered Ornaments which lost the Pete Brown bit only a couple of days prior to appearing with the Rolling Stones in Hyde Park.

The next band was Piblokto! 'They could never have happened because no-one realised what I was trying to do. I had quite a lot

of money at the beginning of the band as a result of the songs I wrote with Jack for Cream but I managed to spend it all.'

It was when Piblokto! split that plans were made for Bond and Brown to meet up again. 'After Graham left Jack's band he phoned me up. We'd been planning to work together for years but had never really got together,' explained Pete. 'We've got so many influences and states of mind in common that we're bound to stay together. It was just before Christmas when Piblokto! split up that we had a jam together and decided on the band. There's a kind of style beginning to emerge now. Really we started off with material that came from my old band but now we're writing new stuff together.'

Another of the reasons for the downfall of Piblokto! was the fact that they never fixed themselves up with management or agency. With no agency to get them gigs and no manager to get them an agency they found themselves at a standstill. 'Agents are never convinced until a manager goes and talks to them in their own language', said Pete. With Bond & Brown things are different and the lesson's been lear-

ned. 'We've got an incredibly great manager who's actually human. He's only our manager because he fell off a cliff.' The last bit of information is explained when you understand that he was a PT instructor and a climber, who fell from a cliff and cracked his kneecap. His venture into management came as a result of the forced inactivity.

Graham sees Bond & Brown as a truly co-operative band. 'Everyone has a chance to be featured. There are quite a lot of guitarists and organists who hog the stage and blare out. Also everyone in this band brings their tunes to a rehearsal for us to play.' He also sees the band as being a long term prospect. Despite my impression that Bond was a restless musician wandering from group to group he assured me that this was not so. 'After all I was six years with Organisation and 1½ years with Airforce....'

Pete also sees Bond & Brown in the same way. 'My ambition, apart from wanting to go to sea as a child, has always been to be a musician. So if Graham Bond and Jack Bruce think I'm a musician then I'm a musician I guess! When I was blazing around the coun-

try as a beat poet and hitch-hiker all I really wanted to do was be in a band. It's mainly been through Graham that I've been able to do it. Graham has this amazing power to enable people to do things.' Therefore it's very fitting that he should find himself heading a band with Graham and being a musician - playing trumpet and talking drums.

FAMILIARITY

Also in the band is Graham's beautiful wife Diane whom he married while in Airforce. The lead guitarist, Derek Foley used to play with Paladin and is greatly respected by both Bond and Brown. 'He's a gas', said Graham, 'and in this band he'll get a chance to be featured. He was very much in the background with Paladin.' Lisle Harper plays bass and Ed Spevock is on drums.

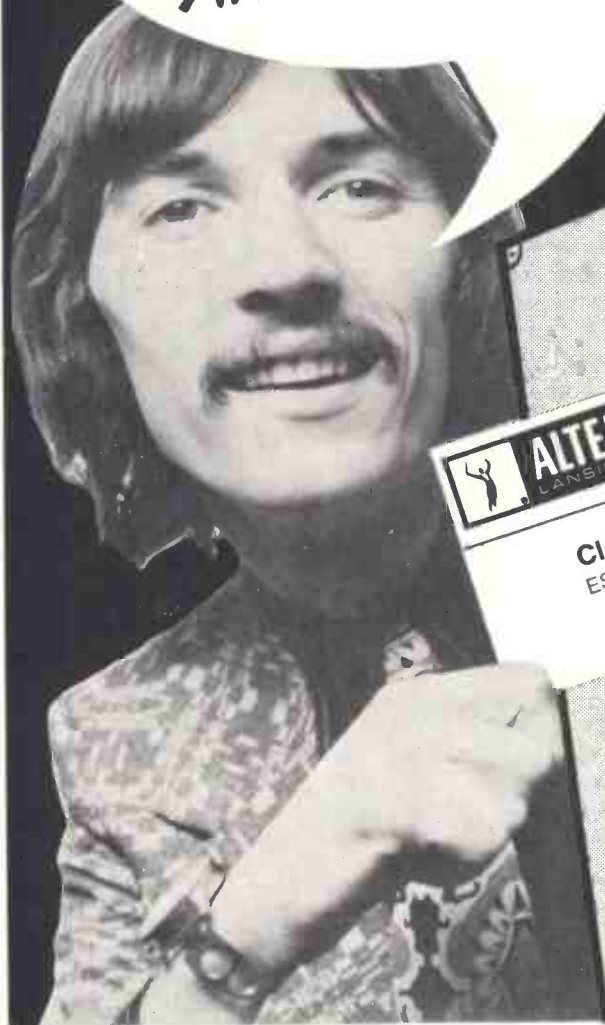
An album by the band is shortly to be released and features the songwriting of both Graham and Pete. The tracks bear the marks of Pete's familiar lyrics - *Messed Debate, Ig The Pig* and *Amazing Grass* for instance, and his numbers tend to rock more whereas Graham tends towards a Dr. John feel. In fact, he's a great friend of the Dr. and they share a common interest in magic which may explain the kindred musical spirits.

With Dick Heckstall-Smith's album just released and featuring most of the old 'family' it seems as though the wanderers are returning, at least temporarily. As with most things the innovators never make it as big as those that copy. For instance, Chuck Berry's style was extended by the Rolling Stones and we all know who got the glory out of that. Still, the innovators don't seem to mind. It's all in the game. 'With Bond and Brown we just wanted to prove that two old lags like us could get together and create music,' said Pete!



Pete, Diane & Graham: 'Old family members?'

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PICTURESCOPE: ALICE COOPER

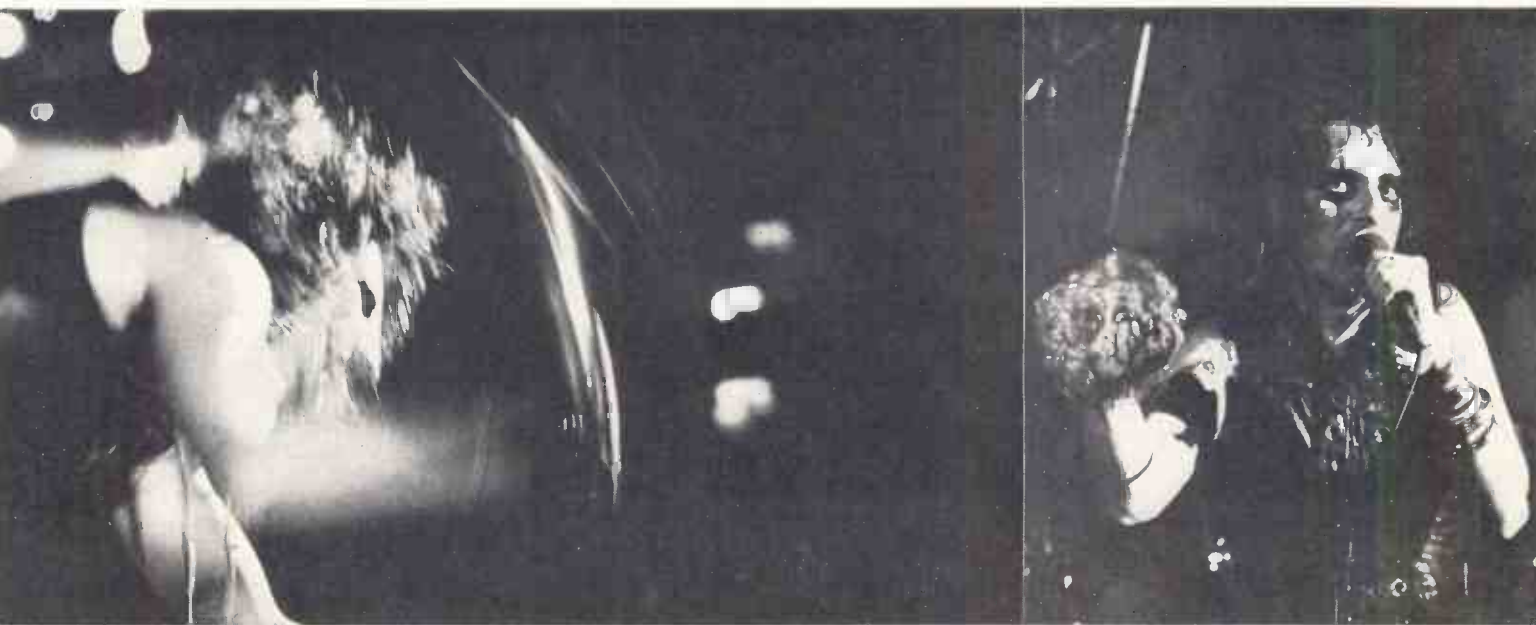
Alice Cooper thinks the best way to describe his music is 'psycho-rock'. 'It's what you might call "shotgun theatre". We give the audience all the problems. But we don't give them any answers.'

He was talking specifically about the infamous *Killer* stage routine. The band went on stage at London's Wembley Pool in June to perform it and get 'hanged' for the last time. But the same view of Alice's music could apply equally to anything the band have ever done – or, for that matter, anything they're likely to do in the future.

Even in the old days, back in Los Angeles, Alice used to perform some of his set lying in a bath. Then, of course, there was the notorious *Pretties For You* set. It earned Alice – even if the band

didn't like it – the tag of 'fag-rock'. 'Even two years ago, if there was the slightest hint that you were a fag, you were in trouble', Alice has said in an American interview. 'So we used to wear turquoise eye-shadow and that really bothered people.'

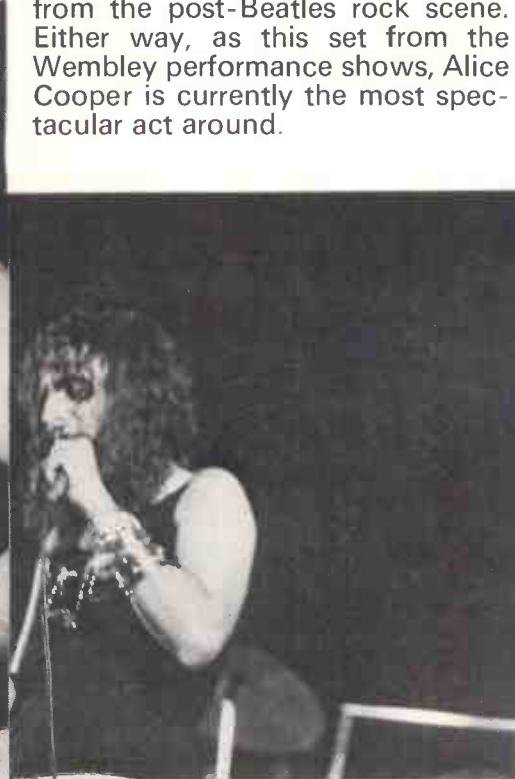
Alice goes out of his way to shock. He likens his stage act to the old *raison d'être* of the horror-film industry: 'people', he says, 'like to be scared out of their wits' That's why the band produce the most lavishly choreographed stage routine that rock music's ever seen. There's the ritual massacre of a baby doll and an execution that comes complete with swirling mist and thunder-and-lightning. Add that to a Fred Astaire-type dance routine with top hat and tails, the release of giant balloons into





the galaxy of coloured lights and an impromptu Nell Gwynne act with a large bouquet of flowers and you've got – to use that old pop publicity cliché – the band that everybody's talking about.

It's irrelevant what you think of Alice, Mike Bruce, Neal Smith, Dennis Dunaway and Glen Buxton (that's Dennis and Glen bottom right). Maybe – as Steve Turner argues in this month's issue – they're depraved, corrupt and basically sick. Possibly – John Bagnall will reply next month – the band is one of the most important to emerge from the post-Beatles rock scene. Either way, as this set from the Wembley performance shows, Alice Cooper is currently the most spectacular act around.



rocking into decadence

BY STEVE TURNER



The last days of Rome have fallen upon rock music. Perversion, nudity, bisexuality, madness and violence have entered the top sellers. Cooper, Bowie and Iggy Pop are out to make Presley and Jagger seem as outrageous as Noddy and Big Ears.

Rock educates. Decadent rock educates decadence. In 1971 Alice Cooper told me of his aims: 'We're mostly for 15 to 16 year olds. Parents hate us. They don't like their children coming home with make-up on. We play for these 15 to 16 year olds because they're impressionable.' In a similar interview with the *Berkeley Barb* he said: 'We want to completely blind the audience and com-

pletely deafen them.' It was keyboard player, Mike Bruce, who put his finger on the most important issue when he claimed: 'What you feed into yourself is going to come out.'

What are Alice Cooper feeding into people? Alice Cooper takes a baby doll and mutilates it's body with an axe. Realistically blood seeps out and streams down the face. It's as real as Buchenwald and Auschwitz. The head is then jammed onto the mike stand in the style of a tribesman displaying his victim. Then it's kicked out into the audience. Later Alice Cooper is 'hanged by the neck until he is dead' as a payment for his 'crime'. The

message, we're told, is that killing babies with an axe is wrong. The fact that virtually nobody considers it to be *right* doesn't seem to hinder Cooper's antics. For the audience it's far from an object lesson but a cheap thrill in simulated violence. It's the comfort of being able to watch and yet not be involved—the plight of our age. It's the same attitude of mind that has people watching from their windows while people are murdered in the streets of cities such as New York. Experts blame it on the passive influence of TV. Alice Cooper praises TV for influencing his act.

'Our influence was television', says Cooper. His press handout contains a similar boast: 'Alice Cooper, the product of a decade which developed television into the national pastime. The more Alice watched television, the more he wondered what is real and what is not.' TV has been blamed more than any other media for affecting our attitude towards violence. Strong evidence seems to suggest that it encourages people to resort to violence in tricky situations because that's the way our heroes react on TV. More seriously, being subjected to so many murders every evening, we're conditioned into being passive, into watching and enjoying anti-human acts. This, I feel, is the danger with Alice Cooper's murder rituals.

Cooper tends to remove himself from any form of responsibility by saying: 'We act as a mirror — people see themselves through us.' That's great — Charles Manson came up with that one when he was accused of the Tate/Bianca murders in California. 'I am a mirror', he said in his defence. 'Everything you see in me is in you.' To my mind the ritual slaughter of a child is far from the reality I'm accustomed to in my way of life and does nothing to help me understand more. Cooper may well reply to my argument that Man is basically evil anyway and he's just expressing this on stage. Goebbels justified the

slaughter of mental patients with the same sentiment: 'Gentlemen', he said, 'you may think this is cruel: But nature is cruel.' Surely we're not helped much by being shown how evil and rotten we are. The German poet Goethe tells us: 'If we take man as he is, we make him worse. If we take him as he ought to be, we help him become it.' Take note Mr. Cooper.

LIVE MURDER

Another dangerous possibility is that we'll need a bigger shock to shock us next time around. Our emotions are getting tougher to penetrate. Cooper admitted in his interview with *Beat Instrumental* that it was for precisely this reason that he invented his stage act in the first place. 'If nothing else, living in Los Angeles you had to do something to get attention', he explained. To what lengths must we go to get attention? Further every time that's for sure. A sobbing voice by Johnny Ray in '52, pivoting hips by Elvis in the mid fifties and now Cooper's symbolic murders, whips and chickens. The logical trend is towards the murder of a human on stage. 'Yes. Killing someone would be the ultimate form of theatre', Alice told me last year. Inevitably, when it does happen, we'll get upset and then accept it just as we've done before in history. It may seem an absurd suggestion to make but there's nowhere else left to go. In fact, a theatre in New York has already made the attempt but police stepped in to prevent it coming off.

RESPONSIBILITY

Some may question the influence of rock music saying that it merely explains what is there already. However, I feel rock's influence lies in propagating trends which initially only affect a minority. Musicians and drugs have been closely associated for years but until the musicians began educating us in the horrors and delights through their songs they hadn't affected the pub-

lic in general. Because rock stars attain such immense proportions in the imaginations of their fans it can also be assumed that their lifestyle becomes looked upon as desirable and worthy of imitation. It's here that the responsibility lies.

Iggy Pop, one time Iggy Stooze, is another high priest of the decadent rock movement. His reason for getting involved is simple — he was bored. A spoiled middle class brat, some may say. So far his reported activities on stage includes vomiting into the audience, smashing glass into his chest, pouring candle wax down his body, assaulting a member of the audience and inviting members of the audience to rape him. After listing these activities a top British music paper merely commented: 'But then again, what's the point of playing rock 'n' roll if you can't have a little fun on the side?' It may seem like a whole lot of fun if you don't happen to be involved, but what about the guy that gets beaten up? How about the people with spew all down



Left: Bowie getting to grips with things.

Top right: Iggy Pop, high priest of the decadent movement.

Bottom: Young audience, susceptible to corruption?

Bottom left: Lou Reed and responsibilities.



their clothes? How about those turned off by the violence — mentally affected by the sight of it? Why should Iggy get stardom for activities which put the ordinary guy or girl into a court dock?

As Alice Cooper said — teenagers are impressionable. In the words of his own song *I'm Eighteen . . . I'm in the middle without any plans/ I'm a boy and I'm a man/ I'm eighteen and I don't know what I want . . . Don't always know what I'm talking about/*

It's like I'm living in the middle of doubt . . . Rock music and the content of that music go a long way to influencing those unmade plans, to putting ideas in the place of doubts. One hopes that Bowie and Reed realise their responsibilities as they present bisexuality in an attractive light.

Lou Reed's background is one of close association with the avante-garde art set of New York City. He was the leader of Andy Warhol's ex-

perimental rock band, The Velvet Underground, and anyone familiar with Warhol's films will know the lifestyle that surrounds him and his self-made superstars. Reed's songs, like Warhol's films document the same way of life — one of hustlers, queers, pushers, perverts, suicides and dope addiction. A lot of people described their first album as just *evil*.

In a way Lou Reed was ahead of his time. Decadence wasn't quite so attractive a proposition to most people in the mid sixties. However, following the path carved by films such as *Satyricon* and *Performance* it's an acceptable subject for discussion and contemplation. Lou Reed is here to stay and the avante-garde lifestyle of mid sixties New York is being taken to the town halls of England and sung to our fifteen and sixteen year olds. They haven't been through so much as Reed but they'd like to think they have. Maybe it's worth a try eh?

Reed's current wave of

popularity must be attributed to the groundwork put in by David Bowie. He too presents, subtly, the idea of bisexuality as an attractive proposition. As he told *Beat Instrumental* he's never tried to make a meal of it but he must realise how much the hints of an 'unusual' sex life have aided his success. And bearing this in mind he must also realise that this exerts a certain amount of attractive persuasion over people in a teenage 'wasteland' completely open to experimentation. The fact that widespread homosexuality has been a consistent factor in deteriorating cultures may go some way to explaining how desirable Bowie's lifestyle is to society in general.

'What you feed into yourself is bound to come out' — if so we'll have to lock up our children from axemen one day. Alice Cooper'll be all right though. He'll have earned enough money to send his kids to private school and have personal bodyguards.



STUDIO PLAYBACK

NEVE CONTRACT FOR RADIO TELEFIS EIREANN

The main sound broadcasting centre of Radio Telefis Eireann is currently being moved from its old premises at the GPO building in O'Connell Street to a modern broadcasting complex at Donnybrook, adjoining the already-established television centre.

The new centre will contain 11 production studios and incorporate the latest electronic equipment to meet the requirements of live stereo transmission and recording.

The equipment includes 25 specially-designed consoles to be supplied by Rupert Neve. Similar consoles are also being installed at the Donnybrook Television Studios and a number of other radio stations in Eire.

The equipment ranges

from complex 24 channel, eight-output group consoles for direct transmission to portable eight-channel, two-group units.

The installation at Donnybrook will also include five compere operating desks. The main feature of these are the pre-set controls located behind lift-off panels, giving maximum script space for the operator.

A compere-operated console is already in operation in Connemara, the first local radio station in Southern Ireland.

This is one of the largest contracts awarded to the Neve company and is particularly important as it embodies a forward looking plan for creating one of the most modern centres for sound broadcasting, including local radio.

NEW STUDIO IN BEDFORDSHIRE FOR BUDGET- MINDED BANDS

Deep in the heart of the Bedfordshire countryside is yet another studio operator hoping to get in on the lucrative rural sound making centre scene.

The new studio is called Bedford Sound Studios and is situated in a cottage at Cardington, in between the M1 and A1 motorways. The telephone number is Cardington 404 or in London at 01-203 1710. The contact is Pauline Hamilton.

Inside the cottage is a special desk from Decca with 20 inputs and outputs, plus foldback, full equalisation, compressors, limiters, monitoring facilities and Dolby Noise Reduction units.

The recording machines comprise one eight-track, one four-track, and one two-track.

Miss Hamilton told *Beat Instrumental* that as a special offer groups will get a 10 per cent discount for a month. The rates are only £12.50 per hour anyway so with the money-off offer you'll be paying, in fact, virtually nothing at all.

The studio can accommodate up to 15 musicians and from time to time many of them will be able to stay at the cottage should their recording sessions last for more than a day.

Miss Hamilton, who used to work at Decca's studio in West Hampstead, also plans to open her own record label and is, at present, arranging a distribution deal. She said she already has three groups signed to her production company.

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STUDIO PLAYBACK

International Recording Studio News and Views

STONES BACK TO ROMANIA: TALENT CONTEST SOON — WITH CONDITIONS

David Stones, the impresario, is back on the Eastern Europe concert scene and will shortly be looking for groups to perform behind the Iron Curtain.

There is one stipulation, however, and that is that any groups going to places such as Romania will have to adhere to the laws of the country, meaning no flowing locks of hair, patched jeans — no matter how fashionable they are over here and bare feet. The Romanian Government calls for any pop groups

appearing in its country to be respectable at all times.

To find the most suitable groups Stones is in the process of organising a talent competition to be judged by members of the music press, the music business and musicians themselves.

Stones is, at present, preparing himself for a month-long visit from the National Dancers and Music of Romania. Their first appearance will be at the London Palladium on October 1.

3M BOW IN NEW MULTI-TRACKER

A new multi-track professional recorder has been introduced by the 3M Company in London.

It offers 24-track capability with two-inch tape and can accommodate a full complement of noise reduction modules if specified. The Iso-loop drive system, common to previous models, has been retained. The desk also conceals a transport with many new features, including dc servo-capstan, 0-45 ips variable speed, three choices of tape reversal acceleration, remote lifter override and cue muting, and a reeling speed in excess of 200 ips.

Despite the console's over-

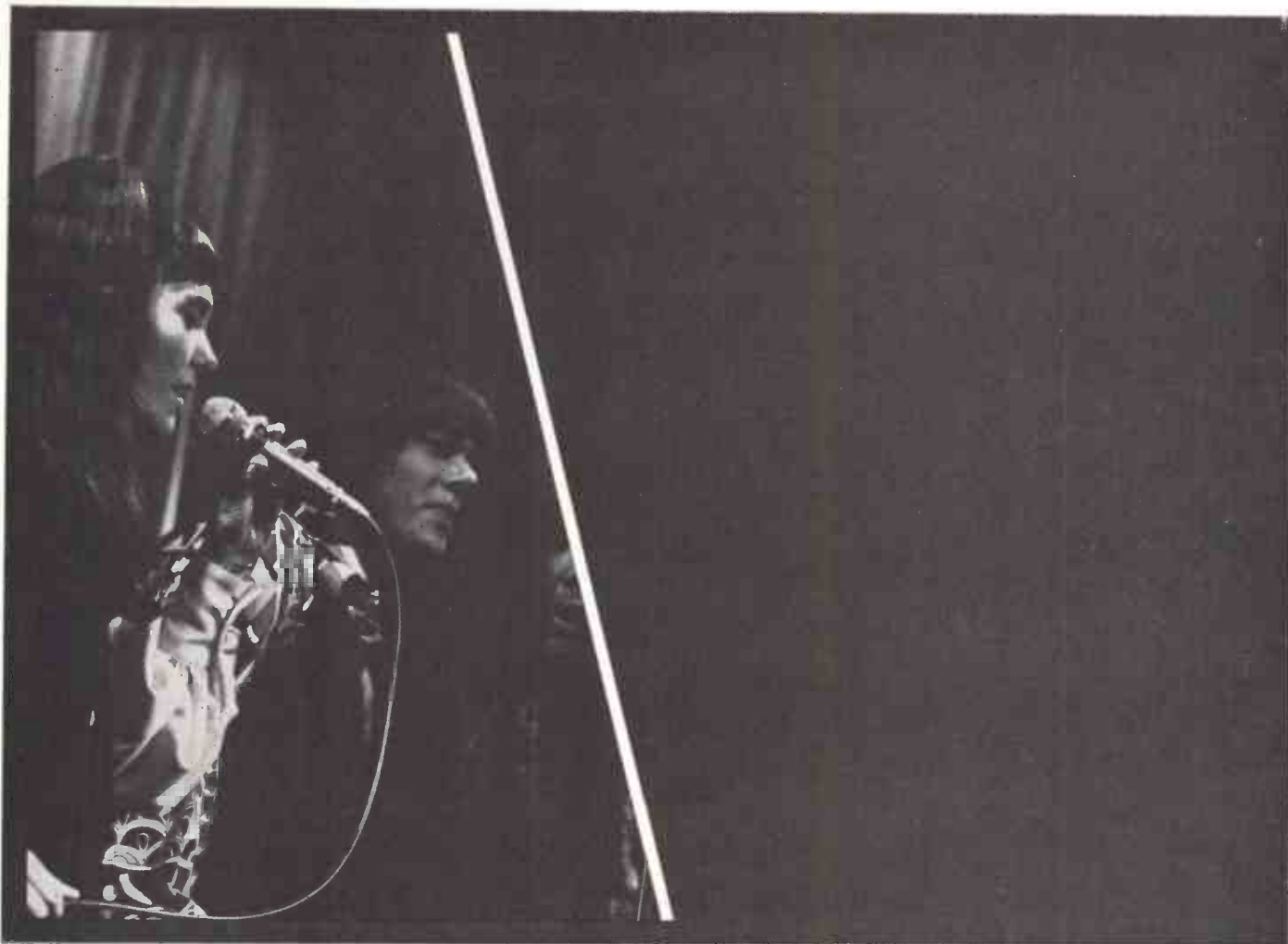
all compactness, modular construction permits easy access to all circuits. Unified channel electronics with solid state logic provide switchable NAB and CCIR equalisation even on overdub, with electronic fade and inhibit circuits which obviate switching transients. The control panel is detachable, giving a local or remote operation as a normal feature, with channel assignment, push button and logic circuit on individual pcb's.

The price is £10,500 for the 16-track machine, £14,500 for the 24-track version.

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STUDIO PLAYBACK

International Recording Studio News and Views

LP IN-A-DAY FROM DIDDLEY

After Bo Diddley's great performance at Wembley Stadium, as part of the 'Rock 'n' Roll Revival Show', he went into **Phonogram Studios** to record an album. It took him one day to get it all down! His schedule was such that he flew in Saturday and out again on the Monday leaving only the Sabbath to work on. He'd never met the musicians he was to work with before entering the studios - Phonogram having taken care of all these arrangements for him - but it seems that he didn't take long to establish a good working relationship. Roy Wood, Eddie Hardin and Ray Fenwick were among those who played with Bo on the sessions.

Apparently there was some new material among the tracks laid down but this was mixed in with a lot of the music that has established Bo as a major force in

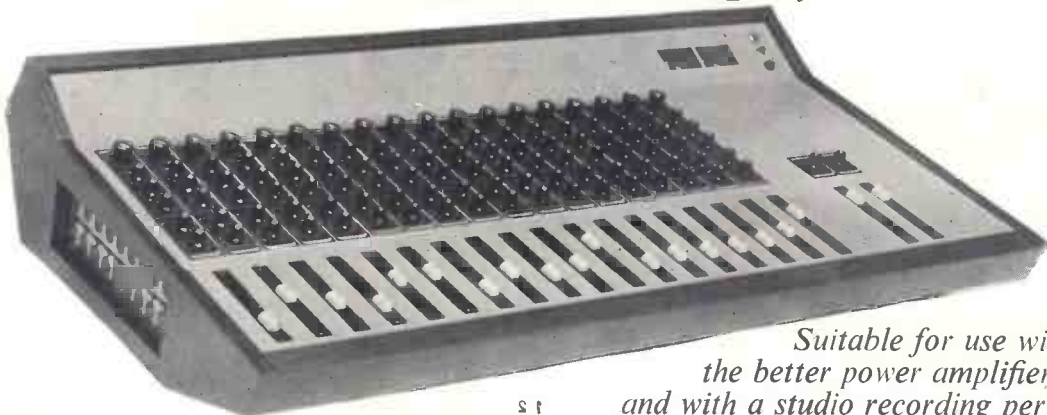
rhythm and blues. The result of the days' work should be an album similar in concept to the *London Session* albums put out by both Chuck Berry and Muddy Waters. As soon as the recording was over, the tapes were despatched to the States to be mixed.

Roy Wood was back in the studios that same week to record an album of his own with his new band Wizard. The group that he left to form Wizard - The Electric Light Orchestra - were also in to complete a similar project.

One-time engineer at IBC studios - John Pantry - has now taken up the craft of songwriting and has been using Phonogram Studios to record a few of these songs. The album will be released by Phillips and I'm told that the material is more in the form of ballads than the heavier music bracket.



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STUDIO PLAYBACK

International Recording Studio News and Views

TREND

BUSY

Trend Studios, in Dublin, are currently undergoing a major re-decoration project but they have also been busy on the recording side. The Horslips recorded a single and The Dixies, the Mighty Avons, The Hillbillies and Shay Healy all recorded an album.

Other visitors to the studio have been Tony Johnston, Bill Whelan and Cades

County.

Meanwhile, in another part of Dublin, Eamonn Andrews Studios were visited by Dean Swift, Margo And The Country Folk and Derme O'Brien, all of whom recorded singles.

Other artists at the studio recently have been Philmena, Glen Curtan And The New Blues and Pat McCan And The Cymbals.

BOWIE-TIME AT TRIDENT

It seems to be Bowie-time at Trident Studios this month. Firstly, he's been producing an album for the guy who has influenced him most - Lou Reed. When finished it'll be released by RCA. Secondly, he's been producing Mott The Hoople who seem to have gained a new lease of life from his previous production on *All The Young Dudes*. Mott seem to be one of those groups who go down a storm on live gigs and yet never show up in the charts. Maybe Bowie will provide them with what it takes to create excitement in it's recorded form.

Producer Don Costa has been in to mix the latest MGM single by Donny Osmond. Apparently the recording was done in the States but no details of the material have yet been released.

Elton John has been recording his follow up to the highly successful *Honky Chateau* and was reported to have finished his sessions at press time. Release will be by DJM Records.

Petula Clark, Wayne Newton and Sammy Davis also used Trident's facilities during the past month.

Next Month —

Beat Instrumental features a comprehensive run-down on British recording studios, their facilities and rates.

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STUDIO PLAYBACK

International Recording Studio News and Views

OSIBISA AT AIR LONDON

Osibisa have just completed their latest album at **Air London Studios**. The sessions were produced by resident engineer John Punter and will be released by MCA. Another top line band taking advantage of Air London were T.Rex who were in to add some string overdubs on an already recorded track. Tony Visconti was the man in charge and nine session musicians were employed.

On the religious side of things Peter Bye has been recording an album for the

publishing company of Marshall, Morgan & Scott. The music was described as being 'pop-religious'! California's Larry Norman, often regarded as the leading musical light in the 'Jesus Movement', recorded a demo and has since booked in time for his next album to be released by MGM.

Future albums to come out of Air Studios will include those by Procol Harum, Parrish & Gurvitz, Peddlers, Climax Chicago and Roger Cook.

YES FINISHING LP

One of the groups that have been taking up most of the studio time at Advision during the past month have been Yes.

The group's sixth 'member' Eddie Offord, managed to complete their fifth album before returning to the States for yet another tour. This was to be the last time that Bill Bruford would drum for them

as he left their line-up when the sessions were over in order to join the renovated King Crimson. A single was also taken from these tracks laid down and was scheduled to be yet another version of Paul Simon's America - a shorter version than the one Yes previously issued on an Atlantic sampler earlier in the year.



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BEATING OUT THOSE

PART ONE OF AN EXCITING NEW SERIES ON HOW B.I. CAN HELP YOU TO BE A HIT DRUMMER

So, you want to learn to play drums, do you? You can imagine yourself one day laying down some fancy rhythms behind your number one hit on *Top Of The Pops*, can you? And after that I suppose you think you'll be top of the bill at the Royal Albert Hall or the Rainbow Theatre?

Well, all things are possible, providing you go about them the right way.

Of course if, at the moment, you have no rhythm whatsoever the best thing to do is leave drumming alone for a while and take up some other instrument, such as the Jews Harp or a taut elastic band, for instance.

But if the rhythm and the desire to get your name on the musical map is there and, more important, you have a few pounds to spend, read on.

Firstly, there's no need to spend £1,000 on a new double Gretsch kit if you're just learning. You can spend that later and when you think you're the best around.

According to Pete York, who used to beat it out for the Spencer Davis Group on such hit records as *Keep On Runnin'*, *Gimme Some Lovin'* and *Somebody Help Me* and now plays alongside Eddie Hardin in the Hardin-York duo, just a few pounds need be spent on buying the basic requirements.

He bought his first snare drum for about £3 as that's all he could afford at the time. He says you can get a really good second-hand snare for about £20 – and a British-made one at that.

'The American makes are very good but you have to remember that the price includes a load of tax so you really might as well get a British one. For instance, a Beverley snare is about half

the price of an American one, which really is no better and is of the same design anyway', he says.

When buying a second-hand snare drum make sure that all the tension rods are there and the hoops are not bent. If the batter-head is worn you can easily replace it for as little as £2 to £3. The snare-head will probably be all right so there shouldn't be any trouble there. Then you've got to get a stand. It should be firm and hold the drums tightly. York says it's best to get a new one as they only cost between £6-£7.

BASICS

You can practice a lot of basic rhythms on a snare. This can be done by playing any good rock tune on a record player. What sticks to use depends on the feel you have. It's best to get a pair of medium weight sticks. Don't, says York, go along with the school of thought that says heavy military-style sticks are best. Most important is to practise with the sticks that you'll eventually be playing with.

York says he found this out by talking to the giants of the drumming world.

So, you've got your snare.

Next comes the bass and the hi-hat. You can get a new bass quite cheaply. A new Beverley bass can be bought for about the same price as a second-hand American one. As in the case of the snare, make sure that the rods and wooden hoops are in first class order. And make sure that the spurs – the spikes that hold the drum firmly to the floor – are in good shape. If they're not it shouldn't cost more than £4 to get a new set. It's very important that the drum

doesn't move about on the floor when you're playing it.

A new British-made hi-hat or a second-hand American-made hi-hat can be bought for between £8 and £10. A Beverley model costs about £9. When buying your hi-hat make sure that the centre rod is not bent and that the cup (the piece of rubber with a thick felt washer which holds the bottom cymbal) is not worn away. The pedal mustn't be sloppy or difficult to push down. In other words, it must have positive action.

'The best sound from a hi-hat is achieved by having a heavy cymbal on the bottom and a lighter on top', York says.

The Avedis-Zildjian people make a new Beat Hi-Hat which is a pair of cymbals matched in this way. All the top players, such as Buddy Rich, Louis Bellson, Ginger Baker, Jack DeJohnette and the drummers for Chicago and Blood, Sweat And Tears, use them. A dealer may try to offer you cymbals of the same size and weight but don't take them.'

So now you have the three basic requirements to beat out that rhythm. The snare, hi-hat and bass drum sounds are fine and with these you can produce most of the sounds heard on rock records. Jazz players tend to use a ride cymbal but if you're not into that type of music you don't need one – yet.

FILLING IN

'The snare is used in rock music for the off-beat accent, the bass is for filling in the rhythm patterns underneath and breaking up the rigidity of rhythm from the snare and the hi-hat', York says.

Naturally, you'll want to enlarge your set as quickly as possible. So, the next drums to get are the tom-toms... the small tom-tom on the bass drum and the bigger one on legs. Extra cymbals are useful too – the ride cymbal for the rhythm and the crash for the accents.

'It's a big mistake to have the extra pedal of a double-bass drum rather than just the hi-hat pedal in the initial



One of the elaborate Beverley kits, perhaps a little advanced as yet, but keep practicing.

RHYTHMS ON A DRUM

stages. Use the hi-hat pedal with the left foot and the bass pedal with the right. If there are more pedals you could get in one hell of a mess. It's better to use the pedals in an interesting and imaginative way from the start and not just sticking to the offbeats – in other words, accenting the count of 2 and 4 in a bar of 1, 2, 3 and 4.'

Next comes the tuning of your drums. There are many variations on the tuning theme but to get a good musical sound from your drums York recommends as follows:

Snare: The snare head (underneath) should be very tight so that it can't be depressed with the fingers. The batter head (top) should be slightly slacker so that it can be depressed with the fingers. Balance the tuning by striking the drum next to each tension rod about two inches from the edge and evening the sound so that the tension at each rod is as near the same as possible. To ensure you are hearing the true sound of the batter head being tuned damp off the opposite head by placing the hand underneath and pressing it on the head lightly.

BASS & TOM-TOM

Bass: York's method is used by Joe Morello, Mel Lewis and many other top players. It involves a felt strip muffler on the batter head (back) set to one side or below the impact point of the bass drum beater. The front head has no muffler thus allowing the vibration to carry the sound out from the front of the drum. The batter head is tuned slightly slacker than the front. Whilst experimenting with the sounds get a friend to play the drum whilst you stand a few feet away and listen as the sound will be different from that which you hear whilst sitting behind the kit. Balance the head in the same way as the snare.

The Tom-Toms: Tune the top head to the sound you want then bring the bottom head as near to this pitch as possible. Finally, sharpen the top head by applying a little more tension all round. This is done because the impact of the stick will cause the head to stretch and thus the original note you wanted will be heard.

STICKS

Next, now, about how to hold the sticks.

There are two ways of holding drum sticks – firstly the orthodox grip:–

The left hand: The forearm should be parallel to the floor with the palm of hand in line with the forearm facing inwards. Then place the stick in the crutch of the thumb at a point of balance – roughly one third of the way up the stick. Then curl the first and second finger over the top of the stick and the third and fourth fingers underneath. The first finger is used to control the stick, the second finger supports the first finger lightly and the third and fourth are just supporting the stick from the underneath. The action of the hand is a rotation from the palm being uppermost, downwards to a point where the stick strikes the drum.

The right hand: The forearm should once again be parallel to the floor and the stick should be gripped between the ball of the thumb and the first joint of the first finger at the point of balance. The stick will now be laying through the palm of the hand. Curl the other three fingers over the top of the stick and turn the hand over so that the palm is facing downwards.

Secondly – the matched grip:–

Hold the left hand stick in the same way as the right. This style is favoured by most rock players although the most accomplished of



Top drummer, Dele York, recommends a Beverley set to start with.

these are equally at home with both. The grips are more useful for different techniques.

The orthodox grip is more used by symphonic or jazz players because of the speed and control possible with the left hand. The matched grip seems to achieve more volume. It's best to learn both grips, though. If a drummer is interested in learning a tuned percussion instrument – such as the vibes, tympany and so on – then use the matched and not the orthodox grip.

The sticks should be held firmly but not clutched so tightly that the sound is deadened. As a demonstration strike your drum with the stick gripped vice-like in the palm of the hand and listen to the dead sound which will result. Then, repeat but hold the stick lightly and hear the liveliness of the sound.

How to Strike The Drum:

Make the strokes as described above and bring the sticks off the head as quickly as possible – almost like plucking or drawing the sound from the drum. If the stick lays on the drum head

for too long it will kill the sound.

York advises that when learning to play the drums you should try to talk to as many practising drummers as possible.

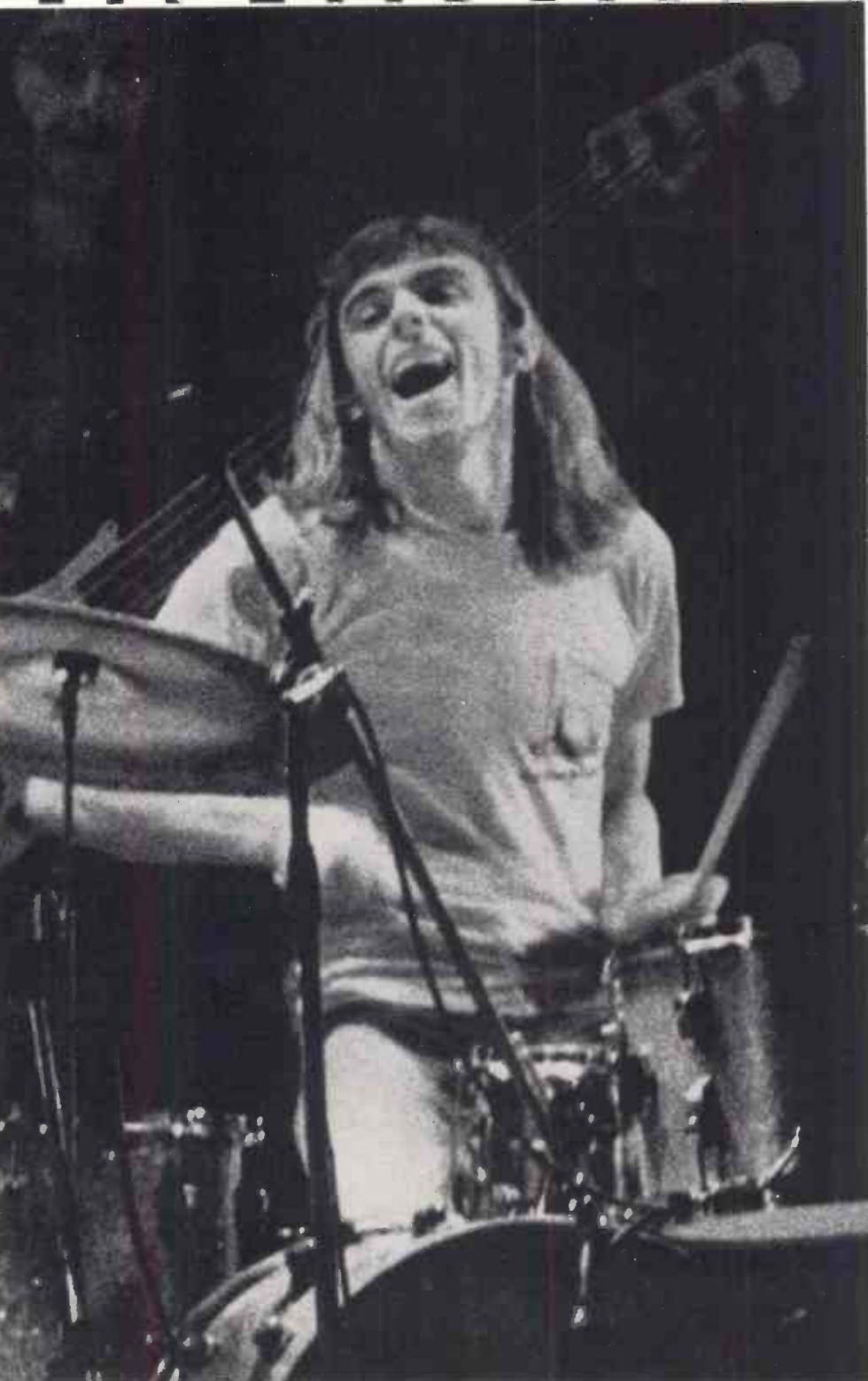
'That's what I did and I found that there weren't many who wouldn't give any advice on different techniques. It's also good to go to as many drum clinics as possible but only when the tutor is actually a drummer himself. Sometimes you'll find a guy who can't play the drums but just teaches. It's always best to learn from someone who knows every aspect of the drumming game.'

'Most important, however, is when buying your first drum kit see if you can find someone who knows about drums and take him with you.'

Next month *Beat Instrumental* will be writing about the first exercises to break your arms in and how to get rid of those stiff muscles.

If you have any queries on this first feature write to Pete York through *Beat Instrumental*.

PLAYER OF THE MONTH



ALAN WHITE

'So what's your history', I asked, the new drummer of Yes, Alan White, as he sprawled out on his manager's sofa. 'My history?', he pondered, not quite sure whether he was old enough to have one. 'It's only worth beginning about four years back. At that time I joined Alan Price's band which then turned into the Paul Williams Set. Paul went on to join Juicy Lucy and I formed my own band called Griffin.'

Then came a phone call from Apple and twenty four hours later he was playing in Toronto alongside John Lennon and Eric Clapton! Why did Apple contact him? 'I think John heard me at a club. At least that's what I was told', answered White. The trip provided both good experience and good exposure for him. 'It was quite frightening in a way. You know - being a Beatle for a day.'

From then on the work rolled in - albums with Lennon, George Harrison and Doris Troy plus the formation of Balls with Denny Laine and Trevor Burton. The latter group folded after seven months in the studio when they discovered they didn't work on stage. Since then he's played on tour with Joe Cocker and visited the States with Bell 'n' Arc, who have now broken up.

He's had connections with Yes for some time now so the recent move, when he replaced Bill Bruford, is not so surprising. Nor is it surprising to those who are familiar with his solid and exacting drumming style which seems tailor-made for the music of Yes. When the call came through to invite him to replace Bruford he was in Rome playing with Cocker. 'It was a surprise', he confessed, 'but I didn't give an answer until I got back to England.'

White claims that he's a self-taught musician. 'Well - let's say that all I play now has been self-taught', he said. When he first sat in front of a drum set at 13 he felt comfortable. 'I had a feel for them', is the way he put it. 'It's the same now. I play the drums as I feel what's going on around me.'

Most people describe his playing as 'precise'. He agrees. 'It's heavy and tight. It's not too open. Everyone criticises Ringo for playing too straight but you can't do anything else with someone like Lennon. It's got to be simple but the art lays in the way you play those simple things.'

His present kit is a Ludwig. 'It's a really old kit. I wouldn't play anything else. I'm very attached to them. The old ones seem better than the new ones. I think it's because they don't paint them white inside and doing that reflects the sound.'

People he admires? 'The whole circle of Miles Davis-type drummers such as, Jack De Johnette. I don't, myself, like to listen to too many others or I find myself saying "Oh, I'll have to try that" and I prefer to play just what I feel.'



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ORGANS

This month we're departing a little from the format of our previous organ supplements. We're expanding the scope to include a number of other keyboard instruments.

First of all, though, it's worth taking a brief look at the current state of the keyboard player's world.

One of the main things to notice is the increasing diversification of the keyboard man's instrumentation: A few years ago, 'keyboard', at least as far as the rock world knew it, meant, almost exclusively, 'organ'. That's no longer the case.

The instrument that's made the most serious challenge to the organ's pre-eminence is the piano. Its dramatic rise in popularity has come hand-in-hand with better systems of amplification for the acoustic piano, and the electric piano's much stronger claim to status as an instrument in its own right.

The electric piano, after all, came about for much the same reasons as the electric guitar. Most musicians are unaware of this latter instrument's short history – or, at least, they tend to take the electric guitar for granted. It wasn't so long ago that the electric guitar first appeared. It was intended as a way of

making the ubiquitous acoustic guitar audible over the brass sections of the then-fashionable big bands. In a sense, it was not foreseen that the electric guitar would one day be *the* guitar for the performing group musician.

It's the same for the electric piano. It was first designed to overcome the problem of making the piano audible above the sound levels of a group's other instrumentation. Now – within the past year or so, it seems – the electric piano has suddenly emerged as a full instrument in its own right. In other words, it's being used for its own unique tonal qualities, and not as a substitute for the acoustic piano's sound.

You've only got to listen to an album like Caravan's *Waterloo Lily*, featuring the work of Steve Miller, to get an idea of just what the electric piano can do when used with a full regard to the sound it can offer. Or listen, say, to the piano work of Stevie Winwood and Chris Wood on *John Barleycorn*.

On a more limited scale, the acoustic piano's made quite a comeback into rock music. Improved mixing facilities, low-feedback microphones and – not least

– more skill on the part of the roadie have all contributed to make the acoustic piano, grand or upright, a feasible instrument for many working bands.

Another instrument that has made an increasing contribution to modern group instrumentation is, of course, the synthesiser. It seemed, until recently, as if this instrument was viewed almost with suspicion by many keyboard artists. I remember one telling me that he doubted whether it would ever reach importance in the group context. 'The trouble is', he explained, 'that most groups only treat it as a gimmick. It's O.K. to use it in the studio in that kind of way, but you can't use it live on that kind of basis.'

That was only a year or so ago. In that period, a lot of groups have come to realise that the synthesiser can be exploited as can any other instrument – in fact, within a scope far wider than that offered by other keyboard instruments. This change of attitude, coupled with the improved design of synthesiser keyboards and the increased stability of synthesiser circuitry, has made it the most exciting instrument that rock has seen for a very long time. People like

Townshend, Emerson, Monkman and Poli Palmer now demonstrate, on record and in live performance, the possibilities that the synthesiser can unfold. And some musicians, like Hawkwind's Del Dettmar and Roxy Music's Eno have emerged to treat the synthesiser as their exclusive instrument. Someone will soon have to decide – what do you call a synthesiser player? A 'synthesist' presumably.

There's also an increasing number of hybrid instruments to be seen around the live group circuits. The recently-introduced Mellotron 400 is a fairly frequent part of the keyboard line-up. This instrument, introduced specifically as a group version of the full Mellotron, carries a bank of three-track tapes – enough to provide the experimental group with a great deal of instrumental scope. And there's also a number of new instruments which can best be described as 'semi-synthesisers'. That is, they're not true synthesisers, operating on a full voltage control principle. Instead, they're designed to modulate the output of another instrument, or to provide alternative voices for musical arrangement. The most exciting of these is a new brass symphoniser marketed by Selmer. It gives a number of unique brass voices, which can be used as a basis for accompaniment or solo work. String and woodwind synthesisers, based on the same operating principle, are also available on the U.K. market.

The organ, needless to say, is still around, available in a bewildering array of formats and specifications. Both console and spinet models are detailed in our feature, ranging from the simple single-manual versions to a three manual model with 'all the trimmings'.

We can't cover in detail every available instrument. We hope, though, that our September supplement holds something of interest for everybody interested in the possibilities of modern keyboard instruments.

When it comes to synthesisers, I've got to admit a certain degree of attachment to one model above all others. This is the *ARP 2500*, the 'big brother' of the Tonus-made ARP range.

This instrument is handled jointly in the U.K. by **F. W. O. Bauch Ltd.**, and General Electro Music (UK) Ltd. Bauch distribute to the studio and professional users. GEM handle the retail trade of the ARP range.

The ARP 2500 offers a variety of facilities unmatched by any other synthesiser generally available on the UK musical instrument market. In addition, its design offers such features as a true polyphonic keyboard (meaning that two notes can be played at the same time), a very high degree of pitch stability (better than 1/6th semitone over a twenty-four hour period) and a patching system that belies in its simplicity the complex array of circuits over which it has control.

The construction of the 2500 is modular - allowing

the user to 'assemble' his instrument from a wide variety of circuits. Individual modules include oscillators, filter banks, hold and sample circuits, a thirty-note sequencer, envelope shapers and many other facilities.

The patching is by means of bus-bar assemblies. Not only are these fast and positive in use, but also extremely easy to follow. And each patching board is permanently fixed - contacting a new module as soon as it's fitted in.

SOUND DIMENSION

The ARP 2500, at something in the order of three thousand pounds upwards for a full set-up, is obviously not for anyone but the top professional user. Many musicians, though, have found the smaller *ARP 2600* to be an extremely worthwhile investment at just over £1300. This model, like the *Mini-Moog*, is patched by means of switchable controls. Like the 2500, it has a great deal of flexibility, and a

number of unique circuits, such as the 'envelope follower', which enables the musician to expand greatly the sound dimension of the 'standard' synthesiser features.

The *Diamond 800* is the 'big brother' of the **Boosey & Hawkes** organ range. It features two 49-note manual keyboards with a 60-note arpeggio and glissando effects keyboard. A 13-note pedalboard is available as an optional extra. A total of forty tabs or controls include voice tabs, octave tabs, sustain, percussion, vibrato and repeat effects. The 800 is fully-portable and includes a stand that can be adjusted to the musician's chosen playing position. The retail price is £410.00 including case but excluding the pedalboard unit, which is available with its own case at £45.00.

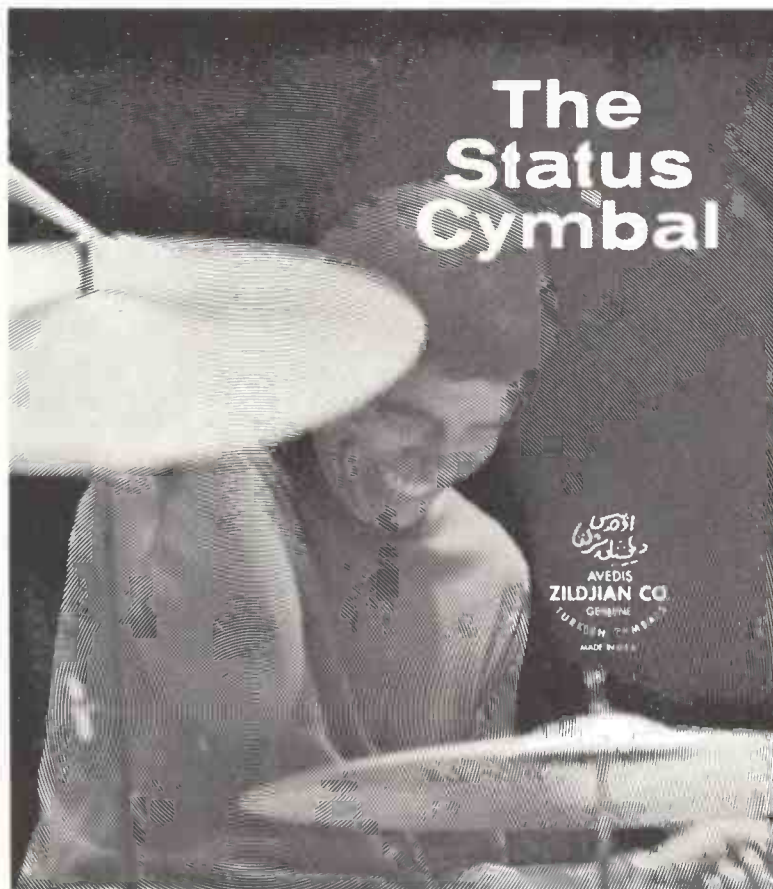
The *Diamond 600* is a smaller model, designed for the semi-pro band or the professional musician who wishes only to feature occasional organ work. It is a

single-manual version of the 800, with a 49-note keyboard which includes a 17-note bass section. There are six voice tabs and controls for bass, volume and overall volume. The bass keyboard is switched in by means of a simple on-off switch. The *Diamond 600*, which has its own integral 18-watt amplifier/speaker unit, is priced at £136.00. An optional expression pedal unit is available at £7.00.

Two intermediate models are also available in the *Diamond* range. The single-manual *650* is £165.00 and the double manual-*700* is £195.00. Prices for both include a rugged and durable carrying case.

BUDGET PRICE

As we've explained before, there are two kinds of instrument described as 'synthesisers'. Some merely modulate the sound, but these are not synthesisers in the true sense of the word. This title refers to those instruments which operate



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on the principle of voltage control -- the principle established by instruments like the Moog, the ARP and VCS models.

The design of voltage control circuitry is complex. It's rare, then, to find a true synthesiser for much under £500 or so.

A notable exception to this general observation comes in the form of a synthesiser model from **Davoli**. This is the new *Davolisint*, a true voltage control synthesiser that retails for only £230.

Davoli, with the consideration of price very much in mind, have designed this model specifically for the group musician. It lacks some of the complex facilities of the 'big-name' synthesisers -- but these are designed under different considerations and are, correspondingly, more expensive.

What the *Davolisint* does is to provide the group performer with an instrument that offers an infinitely variable sound spectrum within the context of group music.

It features two voltage

control oscillators, with a ten-and-a-half octave range from 30Hz to 24kHz. Nine of the octaves are fixed. Of these, two are linked to a two-octave C to C keyboard. The other seven are insertable by means of switches. The remaining one-and-a-half octaves are on a slide circuit. The musician therefore has a great audio range within which to experiment.

The **Farfisa Professional Duo** has been the first choice of many leading professional musicians. Certainly this model represents the very top-most level of portable organ design.

The Professional Duo is a double-manual organ with an integral 13-note pedalboard. A bewildering array of voice and tone colours compliments a wide variety of effects. These include sustain, vibrato, single-shot and repeat percussion, slalom etc. -- all with a range of controls designed to provide the utmost flexibility of sound. Incorporating an amplifier/speaker unit rated at a music output power of 50 watts, the Professional Duo retails at £850.00.

Another popular portable is the *VIP 255*. This double-manual organ incorporates two 49-note keyboards and a wide range of voices, presets and effects. A 13-note pedalboard is available as an optional extra at a

retail price of £70.00. The price of the organ without pedalboard is £525.00. It heads a range of portables that includes the *VIP 233* at £375.00 and the *VIP 345* single-manual at £390.00.

The Farfisa range of console models extends from the *CH 25 Church Organ*, with special church voicing, at £835.00 to the *Model 50*, incorporating its own recorder and rhythm unit, at £375.00.

The Farfisa keyboard range, which features a selection of specially designed amplifier and speaker units, also includes three electric piano models. The *Super Piano*, a console model with a 61-note keyboard and an integral 25 watt amplifier, retails at £735.00. The *Professional Piano*, popular with many group musicians offers a 61-note keyboard and a variety of tones. This model, easily portable, retails at £395.00 while the *Artist Piano*, offering similar features but less subtle voicing, retails at £295.00.

MUSICAL

If there's one thing to stress about the Moog synthesiser, it's that it is a musical instrument.

Once the serious musician's *bete-noire*, the synthesiser has now emerged in the realms of both rock and classical music as the only true new instrument of the

past few decades, capable, in sensitive hands, of reaching new dimensions in creative music.

It's natural that the Moog design should be regarded as the ultimate music synthesiser. Robert A. Moog designed it as such, producing a synthesiser on which every facility was provided for an exclusively musical purpose. This is what differentiates the Moog from the ARP and VCS models, although this in no way detracts from the importance of these latter designs.

The *Mini-Moog*, sold in this country by **Feldon Audio**, is the Moog model specifically designed for the group musician. All its circuits are switchable in any combination, overcoming the problem of patching in live performance. The keyboard is of extremely high stability, and tunable over a wide pitch spectrum. It seems futile to describe the possibilities of the instrument -- the tonal qualities, as well as the parameters of attack, decay, sustain etc., are infinitely variable. Suffice it to say that the *Mini-Moog*, at a retail price of £660.00 is the synthesiser for the musician whose concern is for music alone.

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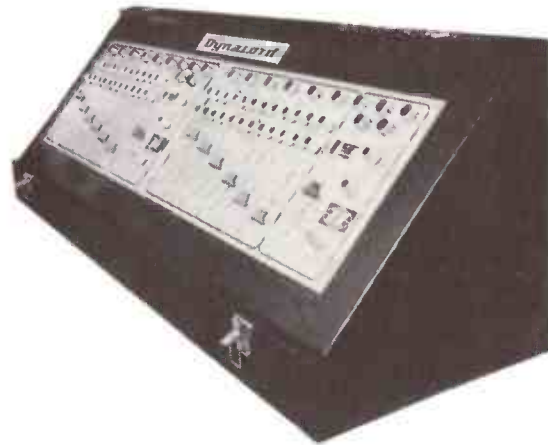


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market, look well set to become one of the biggest.

They handle – on the group market – the interests of the American Tonus Corporation, and the products of the Italian LEM Company.

That means, for example, that the ARP synthesisers will now be available to every musician. The big 2500 model and its more modest brother, the 2600, have been on the U.K. market for some time (see earlier in this feature). Now the *ARP Soloist* and the *ARP Odyssey* will also be available – bringing the quality of ARP equipment to every group and solo performer at a price within the range of most serious musicians.

The *Soloist* introduces many features previously unobtainable on a group syn-

thesiser. The most important is the revolutionary keyboard. Not only is it fully polyphonic (meaning that you can play chords), but it's also touch-sensitive – allowing the musician to introduce an emotive quality into his synthesiser work. The touch-sensitive feature can also be employed to introduce vibrato, wow, growl and many other effects over the fifteen instrument voices featured as presets. Other controls introduce all the 'classic' synthesiser effects, including portamento (that distinctive slide effect), modulation, octave shift (over two octaves) as well as several unique synthesiser voices. It connects easily into any keyboard set-up, and has a tuning control to allow it to be tuned into the band. Use it, as a solo or accompaniment instrument, and you'll be amazed at the new dimensions it brings to your music.

The *ARP Odyssey* introduces a complete spectrum of instrumental and effects voices. It's an excellent nucleus for the development

of a full electronics keyboard set-up, incorporating many features unique in a group orientated synthesiser model. These include phase-locked oscillators, digital ring modulator, random sample and hold and a two-voice (duophonic), 37-note keyboard with a range of seven octaves.

The *LEM* range of equipment and instruments brings a full complement of amplification – for keyboards and all other uses – onto the UK market at prices below those of several name brands of similar-quality, UK-made equipment. *Beat Instrumental* will shortly be featuring these in depth. In the meantime, details of all General Electro Music's merchandise (which includes, the Italian-made *Viscount* range of organs can be obtained from the company at Hudsons House, Brunswick Place, London N1 6EG.

GREAT SUCCESS

The high-light of the **Hohner** organ range is the new *Organet 240RA*. This model, based on the popular

240, incorporates the same features with the addition of an automatic rhythm generator. The musician has a wide range of tempos available and full control over the character and speed of each. The retail price, is £425.00.

The portable *Organet 240*, in standard specification, is continued at a retail price of £335.00. This two-manual organ has a wide range of voices and tone colours. A major feature of the design is a built-in 50 watt amplifier, with provision for sound-out. A 13-note pedalboard is inclusive in the price – making the standard 240 an extremely good investment for the keyboard artist, a fact endorsed by its great success in the keyboard market.

The amateur or semi-pro musician who wants a lower-priced instrument of professional standard will find the *Organet 41* to be of great interest. This single-manual portable includes a 15 watt amplifier with an output to external amplification. A headphone output for private



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practise is an invaluable asset for the musician who suffers from parent/neighbour problems. The price is £195.00.

For the serious musician, the *Symphonic* range of spinet and console models includes five instruments in a price range of £4-700.

A sector of the keyboard market in which Hohner could be fairly described as the major company is the field of electric pianos. The various models made by Hohner have long been favourites with group and solo performers.

The *Pianet N* is, without question, the best selling electric piano on the group market. This simple unit, featuring controls for on/off, volume and vibrato, has found great popularity with keyboard players who feel the need for a second instrument. Its virtues lie in its reliability, its price – which, at £162.00, is extremely competitive – and its distinctive, crystal-clear sound.

The *Electra-Piano* has also met with a great deal of success. This is a 72-key, six-and-a-half octave instru-

ment which has its own built-in amplifier/speaker system. The particular advantage of this instrument is that it can be played through an external stack, in which case its own amplification can be used directly as a monitor system. When used in this way, the *Electra-Piano* draws its power from the external amplifier in the same way as an electric guitar. In other words, there's one less mains lead to trip over. The piano is supplied in two finishes. The mahogany finished *Electra-Piano* comes at £298.90. The Walnut finish – apparently the most popular version – is priced at £372.40.

The other best-seller from Hohner's electric piano range is the *Clavinet D6*. This supercedes the *Clavinet C*, offering a wider range of tone colours and the feature of a muting switch to provide continuously-variable damping. This fully portable model retails at £231.35.

Another interesting innovation introduced by Hohner is their *Keyboard Bass* model. This instrument, with a range of two-and-a-

half octaves, can be used to replace the conventional bass guitar. It offers a wide tonal range and comes at £88.70 for the bass unit alone and £103.80 with a two-unit case and collapsible stand unit.

NEW VERSIONS

One of the best-selling organs on the group market is the *EKO Tiger Duo*; distributed by the Yorkshire-based company of **J. Hornby Skewes**.

This two-manual model, fitted with 49-note C to C keyboards, is fitted with full tabs, presets and controls to give a wide range of voices and tone colours. An integral thirty watt amplifier drives twin heavy-duty speakers, with outputs to external amplification and headphones. This latter feature is invaluable for practise under conditions when noise has to be kept to a minimum. Other features include a balance control for swell and great keyboard, with a volume control for walking bass. The price of the *Tiger Duo*, complete with case and

crescendo pedal has been reduced since our last organ supplement, in common with the rest of the *EKO* range. The organ is available at £259.75.

A single-manual version, the *Tiger 61*, retails at £210.86, while the *Tiger Mate D.L.*, a single 49-note manual model with an integral 25 watt amplifier, retails at £215.46.

Hornby-Skewes are introducing four new models to the range at this year's AMII fair. Leading this range are new versions of the 61 and Duo organs, fitted with built-in automatic rhythm units. The *Tiger 61R* is £247.86 and the *Duo R* is £301.49.

For the amateur or semi-pro musician, the *Minstrel 44* is an ideal instrument. The 44-note single manual standard version retails at £95.66 while the same model with a built-in 12 watt amplifier retails at £109.11.

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sole organ models and a range of pulsation units which approximate the Leslie effect while introducing some unique tone colours of their own. All these, and a number of innovations in the design of the existing models, are to be introduced following the AMII fair.

The console models, finished in an attractive wood veneer, are based on the existing J.70 and J.71 models. The two-manual console model is priced at £720.00. The three-manual model retails at £830.00.

The J.70 is a double manual organ featuring a wide range of voices, presets and effects. The solid-state circuitry of this portable model is designed and constructed to the most up-to-

date specifications and introduces a quality of performance comparable with many more expensive models. The J.71 is a unique three-manual portable, the additional keyboard giving a scope for experimentation not possible within the two-manual format. Retail prices for the J.70 and J.71 are £418.00 and £510.00 respectively.

There haven't been very many new names on the organ scene for some time. Few, at least, have risen to any kind of prominence.

Kentucky could change that situation. The company brought their first model onto the market in August of last year. In the past twelve months the *Challenger*, a wholly British-made instrument, has made encouraging inroads into the upper end of the group and performance organ market. Now the *Adventurer* will make its debut at this month's AMII fair.

The Challenger is a two-manual model, featuring two 49-note C to C keyboards and a thirteen note bass

pedalboard. There are ten voices on the upper manual and four on the lower. A comprehensive selection of further controls covers a range of effects including sustain, reverb, vibrato, glissando and percussion. The circuitry is fully transistorised. A built-in 30 watt amplifier drives three conventional speakers and the integral *Kentucky Rotatone*, a two-speed rotary speaker. The design of the Challenger has paid great attention to detail and presentation. Features such as the colour-coded tabs, whilst of little importance in themselves, show that considerable care has gone into the design of the instrument. The retail price is £495 for the organ alone, a figure that makes the Challenger an instrument worth a great deal of attention from the keyboard artist. The Adventurer, not yet in the shops, is based upon the Challenger's evidently successful format. This double manual model is an extension of the Challenger, providing within its design

a greater variety of voices, tone controls and presets. A particularly interesting feature is a 'memory store' which can be used to programme up to six inter manual preset voices. *Beat Instrumental* will be looking at this organ and the rest of the Kentucky range in greater detail following the August fair.

PERFORMANCE

Rose-Morris, as you'd expect from one of the music industry's leading companies, offer an exciting, versatile and attractive range of keyboard models.

Their *Gem* range should need little introduction to the keyboard enthusiast. Six models are featured, ranging in price from £475.00 down to £62.50.

The *Imperial Duo* is the leading model, eminently suitable for the group musician or serious amateur. Two 49-note, C to C keyboards, a fitted pedalboard and a wide variety of voices and effects make this model well worthy of very serious consideration by anyone in



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the market for a high-quality portable organ. The Imperial Duo features thirty-one voices on the keyboard and bass-pedal section, with a range of effects that includes vibrato, sustain, tremelo, legato, reverb and percussion. The retail price, at £475.00, includes two rugged cases into which the Duo is easily and speedily packed for transit.

The *Dakota*, at £365.00, is the other professional portable in the Gem range. It features a 44-note upper manual and 42-note lower manual. The 17-note pedalboard is complemented by a 20-note bass section on the lower keyboard. A comprehensive selection of voices, presets and effects gives the musician great flexibility and wide scope for imaginative experimentation.

The Gem range has something for every musician. For the beginner, the *Jumbo Gem Portable* is ideal. The model features a single 49-note keyboard with a switchable bass effect on the lower octave. Six rocker tab switches give the player vibrato,

bass chords, horn, string, reed and flute effects. This fine organ is priced at £129.45. The budget-conscious musician will find, though, the same regard to quality and performance in the *Caravan model*, at £99.75 and the *Europa* at £62.50. Both are single-manual models.

There's also a range of reed organs included in the Rose-Morris catalogue. These are ideal for the home musician who wants to experiment with organ melody work. At prices ranging from £21.95 to £65.00, the *Lorenzo* range is within the scope of most musicians.

Henri Selmer & Co., Ltd., market a range of organs and keyboard instruments well in keeping with their status in the musical instrument trade. Included in their catalogue is their own *Selmer* range of organs and the well-known *Lowrey* range.

The Lowrey range includes console and spinet models, designed to meet the requirements of the dis-

cerning amateur or professional musician. The entire range, which includes some twenty organ models, extends from the *Internationale*, a double-manual model at £249.00, to the *GAK 25H* theatre console organ at £2,125.00.

The Lowrey *Genie*, long a popular model with group musicians, is typical of the high standards set by the entire Lowrey range. This spinet model features a 37-note upper-manual and a 33-note lower-manual. There are seven tabs for the upper and lower keyboards, with two voice settings for the integral 13-note pedalboard. Automatic accompaniment and bass presets offer piano, string bass, guitar, banjo and cancel controls. Effects include vibrato, vibra wow, glide, reverb and repeat percussion. An automatic rhythm unit offers a variety of tempos. The basic *Genie* model is priced at £519.00, and the Super *Genie*, including such features as 44-note manuals, is £659.00. Both models include fitted expression pedals and in-

tegrated circuit amplifiers.

The *Professional Combo* is the leading model of Selmer's own keyboard range. This attractively-designed group portable model has two 45-note, five octave manuals, with bass effect on the lower manual extending over one or two octaves according to the wishes of the musician. A variety of voices and effects, including such features as knee-operated wah-wah and many tone colours, make this organ an extremely attractive investment for the serious musician. The price is extremely reasonable, in view of the features offered, at £359.00, with a 13-note pedalboard available at £26.50.

The budget-conscious musician is likely to find the Selmer *Woburn* single-manual organ excellent value at £89.00. Intermediate models include the *Combo 1* single-manual portable at £166.50 and the double-manual *Combo* at £239.00.

An expression pedal for all Selmer portable models is available at a retail price of £6.50.

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The *Citation Theatre Spinnet* organ, included in the Lowrey range, introduces an exciting new development in electronic keyboard design. This is the *Brass Symphoniser*, an integrated synthesiser which enables the musician to add, at the touch of a button, a complete brass-section sound to his music. Unlike the familiar brass voices, incorporated in most professional keyboard organs, the Symphoniser section operates on principles derived from the design of electronic music synthesiser circuitry. Although

not based on the true voltage-control principle, the Symphoniser nevertheless produces a dramatic and authentic new sound dimension, which can be featured with equal effect on either accompaniment or solo work. The *Citation Theatre Spinnet*, at £1,775.00, is not an organ for the beginner or amateur musician. But for the professional performer, it offers tremendous scope for experiment, of a degree obtainable with few other keyboard models.

STAR

Leading the range of keyboard models distributed by **Sola Sound** is the double-manual *Mistrale 3000*.

This organ is designed specifically for group work. A great deal of attention has been paid, therefore, to the problems of portability. The

Mistrale 3000 has a fully-adjustable stand which dismantles and collapses for easy transit. Its features include a 13-note pedalboard, a wide range of voices and tone colours, and a variety of effects including sustain, percussion, wah-wah and vibrato. The retail price is £460.00.

For the amateur, the *Group 49* offers professional standards at an attractive price. This single-manual instrument, with a 49-note keyboard, incorporates such features as switchable walking bass together with many tone colours and voices. The retail price is £165.00. The *4437P* is an intermediate model at £180.00.

The brightest star of the Sound line-up, though, is the recently-introduced *Compact Piano* – already finding favour with many group and solo performers and destined, no doubt, for a very large share of the expanding electric piano market. This model is so portable as to be carried as you'd carry a cricket bat – under your arm. A variety of voices – grand piano, honky-tonk and clavichord can be featured separately or mixed together for a unique and attractive sound. The piano, attractively-finished in a dark wood veneer, comes complete with stand at £157.50. The *Grand Piano*, offering loud-soft foot control and sustain, maintains the same

high-quality at a retail price of £265.00.

The **Vox** keyboard range has long been a world-wide success. The three models of the present range are based on designs that have been well-proven in every aspect of the keyboard market. They offer qualities of reliability and performance rarely encountered at such attractive prices.

The group model is the *Vox Continental 300*, a dual-manual model with walking bass and many other features. A selection of drawbars, presets and tabs give the 300 a wide tonal range. Effects like percussion, vibrato and reverb serve to give the organ's sound added dimension. The retail price is £425.00, and a 13-note pedalboard is available as an optional extra for £26.25.

The *Vox Single Manual* organ is designed for the amateur musician. The organ features a number of voices and effects, including walking bass, at a retail price of £210.00.

The *Continental 301* is the home version of the 300 model. It offers the same features, with the addition of a fixed pedalboard and an integral amplifier/speaker system. The organ can be split into two sections for transit and is available at the same price of £425.00.

John Bagnall

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tune!! This comes complete with legs that unscrew for easy portability.

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GARY WRIGHT



Gary Wright shows no trace of the intensity exhibited by so many of his younger contemporaries. It may be because he's been playing music for most of his life.

He's an artist who has reached maturity. He's friendly and relaxed, open and sincere. He talks with a refreshing spontaneity. There is a quality of precision and simplicity in his conversation. He doesn't attempt to explain his music, or to justify it. It exists, and that's it.

Not that Gary Wright wouldn't have every excuse to hand down his tablets of potted wisdom if he felt so inclined. After all, he's achieved a lot. His involvement with Spooky Tooth is an association of which any musician would be proud. And his writing shows an easy confidence, a quality of

simple and direct attractiveness, that would be the envy of any singer/songwriter.

Gary Wright's career began at the age of seven, in and around his birthplace of New Jersey. He worked first, as a child, in television commercials, graduating later to stage plays in the local theatres. He began to learn piano at the age of fourteen, developing his own ideas through the influence of old recordings. He obtained further experience by playing in a number of different musical styles in a succession of college bands.

He came to England in 1967, to help form the now-legendary Spooky Tooth. In many ways they were the original English heavy rock band, initiating, through songs like *Sunshine Help Me*, a new direction for the many musicians who were

waiting to break away from the influence of the Beatles. Like Lou Reed's Velvet Underground, Spooky Tooth were a band whose relevance to the history of rock music was only appreciated in their absence. Their music, penned mainly by Wright and Mike Harrison, still has an enduring appeal.

It was sad that Spooky Tooth should have broken up just as their career was beginning to flourish. Their final U.S. tour had been an endless chronicle of problems and hassles; their third album, *Ceremony*, had not been a qualified success. The fault lay not in the music — the first conceptual set that the band had recorded — but in the treatment it had received from Pierre Henry, the French experimental composer to whom the final arrangements had been entrusted. As Wright tactfully puts it, the electronic overlays weren't right for the music.

The split was amicable. Wright left to follow his own career, while Harrison and the others stayed to complete a final album, *The Last Puff*, before they too went their own separate ways.

But, while the rest of Spooky Tooth continued to write and play music, Wright tried to concentrate on production. At first, using the lessons he had learnt from Jimmy Miller whilst working on the Spooky Tooth albums, he intended to become a full-time producer. Slowly, though, he found himself drawn steadily back towards performance. As he said: 'I was still writing songs and I found that I needed an outlet for my own material. That's how the solo albums and the new band came about.'

The solo albums to which he was referring were those he recorded on A&M Records. The band was Wonderwheel, now Wright's Wonderwheel.

Wonderwheel came about because Wright had found the experience of working with session musicians too limiting. 'The first two albums had only my songs for direction. They were recorded with session musicians. There was no identifiable group sound.'

Although that was Wright's intention in the production of his solo albums, he felt that he needed a band as a vehicle for the continued development of his composing.

Hence Wonderwheel. The band has been built up over the past year or so by a process of working and playing together. Now, with Bell 'n' Arc's Tom Duffy in to replace Archie Leggat on bass, Wright's Wonderwheel are soon to join Yes on their first major British tour. And there's an album for release at the same time.

'I think we play a mature kind of music', says Wright. 'We've all played a long time, through all sorts of scenes.' Perhaps that's why he expresses the ideals of the band in such plain terms as this: 'Our whole objective is to write good songs and to play them well.'

You could describe Gary Wright's career as 'inevitable'. Its development has been that of steady progression. His output has exhibited a growing comprehension of all that counts in the writing of good music. Wright's Wonderwheel is a new chapter for him and there's every reason to believe that it will be a good one.

SPOTLIGHT ON CENTRAL SOUND RECORDING STUDIOS

In the same street as London's Central Sound Recording Studios are numerous music publishing companies, several instrument selling and hiring shops, an equipment repair set-up, a pop publicist or two, a few record production companies, many sheet music printing firms and retail outlets and enough cafes, bars and restaurants to make the biggest glutton reach for his nearest Alka Seltzer bottle.

In fact, there's everything that any record maker could possibly want.

The place is Denmark Street, London, W.C.2. and was, in days gone by, known as Tin Pan Alley. The income

of the whole area was from one thing. Music.

It seems natural, then, that Freddie Winrose, a professional singer during the big band days, and his son, also named Freddie, should have chosen Denmark Street as the spot to open their own recording studio about 14 years ago.

EARLY FUNCTION

The original studio was at No. 6 and was used mainly for teaching aspiring singers. Winrose, whose real name is Packham, but sang under the name of Winrose in such bands as Oscar Rabin's, is now one of the country's

foremost singing teachers and teaches at the famous Wigmore Hall Studios. Another function of the early Central Sound was disc cutting, but it was dropped in preference to recording.

Freddie Jr. reverted to the original family name and took over the running of the studio about two years ago. He began rapidly expanding its facilities and since then the recording equipment has jumped from four to sixteen track. Incidentally, the studio had, by this time, moved to No. 9 Denmark Street.

The actual premises have hardly been altered at all since Central Sound moved in.

According to studio manager, Mac Geddes, the building was very structurally sound and apart from a few adjustments to the acoustic tiles and the flushing of the ceiling not much has changed.

AUDIO LINK-UP

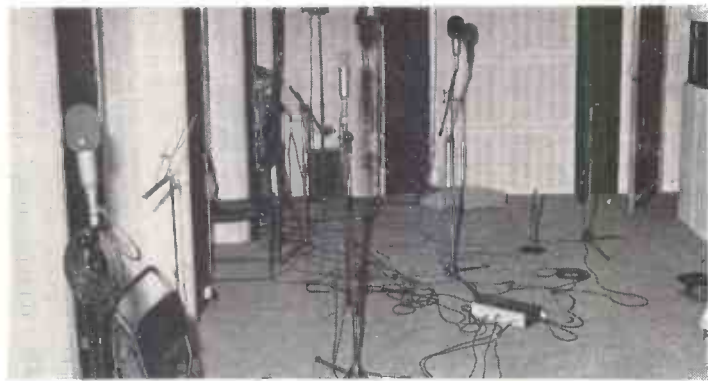
The control room is separated from the studio and access is obtained through the ascent of a carpeted spiral-type staircase. Communication between the control room and the studio is through an efficient audio-visual recorder which can also be used as a closed-circuit television



The control room of Central Sound Recording Studios: Note the Tannoy Gold speakers, Sound Techniques desk, the Ampex tape machines



Engineer Simaen Skolfield at the controls



The studio floor and an array of microphones

link-up.

The walls of the studio are concrete and have been covered with wood and acoustic tiles. The floor is covered with two layers of carpeting and an underfelt. The sound, naturally, is dead.

At the moment separation screens — there are two of them measuring about seven-and-a-half feet in height — are being streamlined, as is a drum booth which can also be used as a vocal booth.

The studio can accommodate up to 22 musicians.

'It's best if the client decides what he wants to use the booth for', said the Scottish-born Geddes, a friend of the family for about 11 years and formerly an executive at a television com-

pany until made redundant last year after a merger.

Central Sound was closed during the month of July while a 16-track Ampex MM 1000 was installed. This is used in conjunction with a Sound Techniques desk. There are three matched Tannoy Gold speakers in the control room, two stereo and a mono machine, all from Ampex.

The control room is fully air conditioned.

The desk is a custom-made System 12 featuring 20 input and 16 output channels. There are full line in and line out facilities. Twenty Dolby noise reduction units have been fitted into the desk so allowing more space elsewhere. There are also

by-pass facilities and an extra feature of four-back-four and auxiliary buzz. All the modules in the desk are interchangeable so break-downs shouldn't worry any engineer. The limiters are from Pye and Universal Audio, the American company. Naturally there are also full metering and VU facilities. There is full equalisation on every channel.

The recording characteristic at Central Sound is NAB but other standards, such as CCIR, can be obtained.

There is no separate reduction suite due to lack of space. But, according to Geddes, when the opportunity presents itself the facility will be added.

'We could make a lot of

money at the studio because people book time for re-mixing sessions. At the moment any mix-downs have to be done in the control room', he said.

INSTRUMENTS

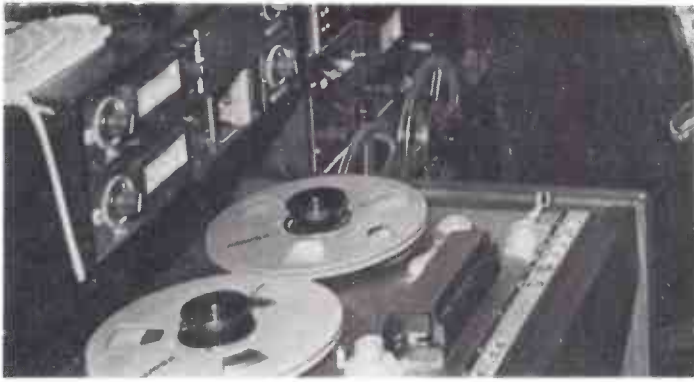
There's a large selection of Neumann, Telefunken, AKG and Standard Telephone Company microphones in the studio.

'We like to think that we know our mikes and can use them for their best function. For instance, the STC 4038 is best used for the snare drum and the piano.'

Central Sound, being where it is, can obtain any instrument or other piece of equipment should the same



The men who run Central Sound behind the desk. Freddie Packham Jr. and Studio Manager, Mac Geddes



More Ampex

be needed by any visiting group.

On the premises is a Mellotron and a Ascherberg-Perzina grand piano, tuned regularly by Roger Pick, generally known as the top man in the business. The piano has been completely renovated, re-strung and re-keyed.

Studio engineers are Simaan Skolfield, who formerly worked for Decca and Air London and Freddie Jnr.

Among the many artists to have recorded at Central Sound are America, Bee Gees, Fortunes, Easy Beats, Honeybus, Sweet, Ed Welch, Mike D'Abo, Lynsey de Paul, Barry Green, Osibisa, Robin Gibb, Rare Bird, Ray Davies, Levin Lamb, Faith And

Lester, White Heat, Tom Paxton and Nick Pickett.

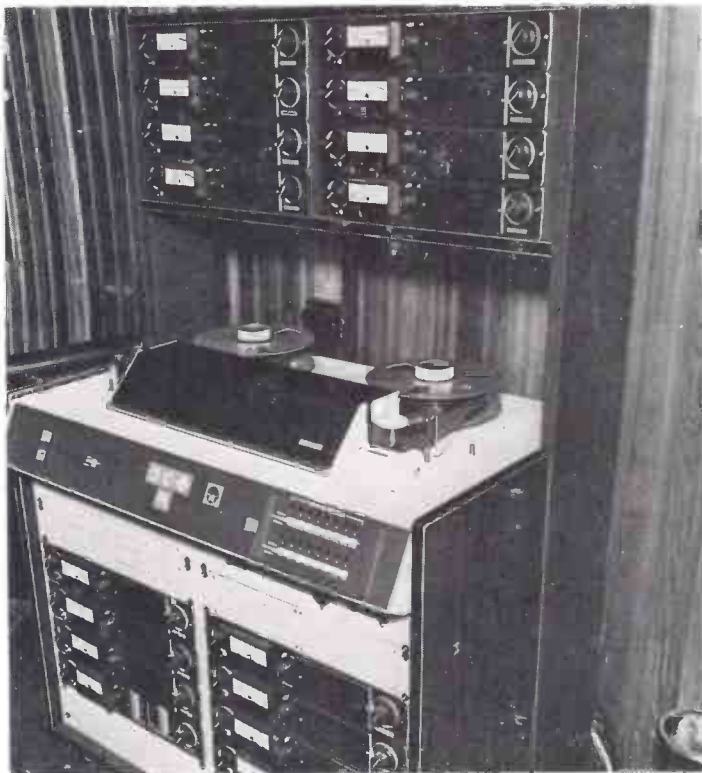
The rates are:

	Per Hour
16 track recording	£25
16 track mixing	£20
8 track recording	£15
8 track mixing	£7.50
4 track recording	£10
4 track mixing	£7.50
2 track recording	£6.50
Mono recording	£5.00

The same rates apply throughout the week but an overtime rate is charged.

The Mellotron is available for hire for £10 per three hour session.

The full address of Central Sound Recording Studios is:
**9, Denmark Street,
 London, W.C.2. Tel: 01-836 6061.**



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Dimensions:

17in wide, 8 $\frac{3}{4}$ in deep, 1 $\frac{3}{8}$ in thin

Weight:

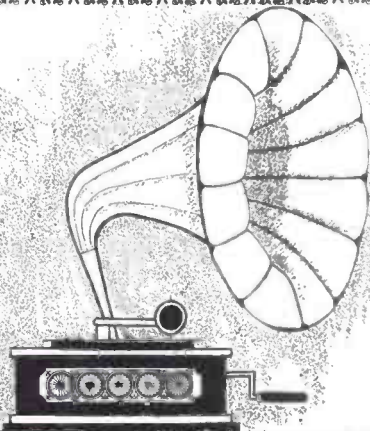
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ALBUM REVIEW

ALBUM OF THE MONTH



STEVIE WONDER MUSIC OF MY MIND
TAMLA MOTOWN STMA 8002

Not the Stevie Wonder we know from songs like *Fingertips*, *I Was Made To Love Her* and *My Cherie Amour*. This is the electronically-minded Wonder, complete with ARP and Moog synthesisers. The opening track, *Love Having You Around*, is one of the very few pieces of music I've heard that actually features the synthesiser as an instrument rather than as an effect. The way he's integrated its sound with the other instruments is nothing short of remarkable. A programmed voice supports his own on certain chorus lines. All the songs are composed, arranged and produced by Wonder. The liner notes say the sounds themselves come from inside his mind. A lot of other musicians have said this about their own work. I've questioned many of them. There's no questions to be asked here.

Tracks: Side One – Love Having You Around, Superwoman, I Love Every Little Thing About You, Sweet Little Girl.

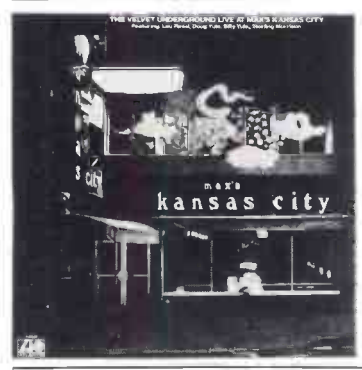
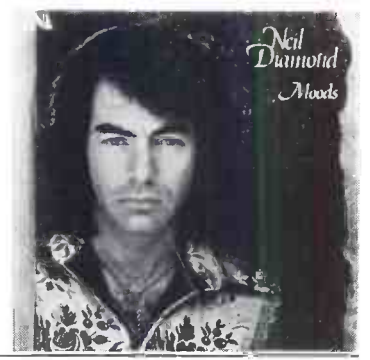
Side Two – Happier Than The Morning Sun, Girl Blue, Seems So Long, Keep On Running, Evil.

NEIL DIAMOND MOODS UNI UNLS 128

The album is well-titled. Neil Diamond is a master in his own area of songwriting and seems to excel on combining the sound of his lyric with the music. Examples of this are contained in the first two tracks of side one – *Song Sung Blue* and *Porcupine Pie*. Here the titles themselves form the basis of the music. A good word to describe Diamond's music would be 'pleasant'. Anyone desiring non-aggressive relaxing music should contact *Moods* immediately.

Tracks: Side One – Song Sung Blue, Porcupine Pie, High Rolling Man, Canta Libre, Captain Sunshine.

Side Two – Play Me, Gitchy Goomy, Walk On Water, Theme, Prelude In E Major, Morning Side.



THE VELVET UNDERGROUND LIVE AT MAX'S KANSAS CITY
ATLANTIC K30022

More a piece of history than a record to get off on. Lou Reed, Billy and Doug Yule, and Sterling Morrison played an extended engagement at Max's during the summer of 1970 and a certain lady by the name of Brigid Polk was around with her Sony cassette. This album was the result although the recordings weren't made with that intention. As the sleeve notes so honestly say: 'This record may be looked at as the first legitimate bootleg album'. Because of the obvious reduction in sound quality this album is low-priced.

Tracks: Side One – I'm Waiting For The Man, Sweet Jane, Lonesome Cowboy Bill, Beginning To See The Light.

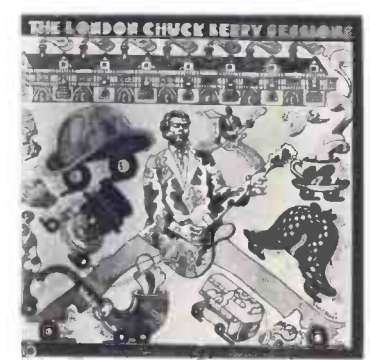
Side Two – I'll Be Your Mirror, Pale Blue Eyes, Sunday Morning, New Age, Femme Fatale, After Hours.

CHUCK BERRY THE LONDON CHUCK BERRY SESSIONS
CHESS 6310 122

Chuck Berry is the man who's influenced rock music more than any other single artist. This is his latest album recorded at Pye Studios London and live at the Lanchester Arts Festival. He's also the man that stole the show at Wembley Stadium's recent 'Rock 'n' Roll Revival' – his music is as powerful today as it was 17 years ago. This album is a further memorial to his greatness. Musicians used on the sessions include McLagen & Jones of The Faces.

Tracks: Side One – Let's Boogie, Mean Old World, I Will Not Let You Go, London Berry Blues, I Love You.

Side Two – (live) Reelin' And Rockin', My Ding-A-Ling, Johnny B. Goode.

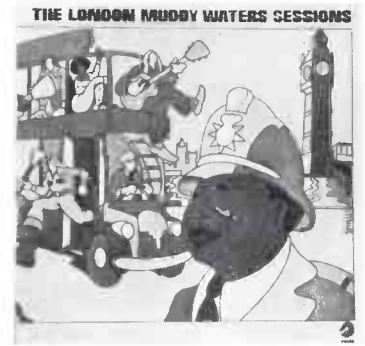


MUDDY WATERS THE LONDON SESSIONS CHESS 6310 121

Muddy Waters made an album along with Rory Gallagher, Rick Gretch, Stevie Winwood, Mitch Mitchell, Rosetta Hightower etc. etc. when he was last in town. Perhaps the most significant thing about a meeting of this sort is that the latter may never have achieved their success so rapidly if it hadn't been for people like Muddy Waters. The modern rock explosion was triggered off by the Beatles and the Stones who were in turn triggered off by Berry, Didley and Waters. A must for rock historians, blues fans and music lovers.

Tracks: Side One – Blind Man Blues, Key To The Highway, Young Fashioned Ways, I'm Gonna Move To The Outskirts Of Town, Who's Gonna Be Your Sweet Man When I'm Gone.

Side Two – Walkin' Blues, I'm Ready, Sad Sad Day, I Don't Know Why.



THE OSMONDS PHASE III MGM 2315 075

The latest phenomena to rise in America are the loveable Osmonds. Basically they're a rip-off from the older and rougher band Sly and the Family Stone. However, there's a chance that the Osmonds will capture the bigger market being more orderly and directing themselves at a middle-class conservative audience. If the Partridge Family are the Beatles then the Osmonds are the Stones!! Success, it seems, is a set of white teeth and an Elvis Presley fringed jacket.

Tracks: Side One – Down By The Lazy River, Business, Love Is, A Taste Of Rhythm And Blues, Yo Yo.

Side Two: He's The Light Of The World, My Drum, It's You Babe, In The Rest Of my Life, Don't Panic.

GUY FLETCHER WHEN THE MORNING COMES PHILLIPS 6303 037

Guy Fletcher is a songwriter and seems to produce albums at regular intervals. His music is not offensive but neither is it appealing. There's certainly nothing there to grab the listener's attention. Maybe this is the self-imposed trap of the artist who chooses to be solely a songwriter and therefore does not have face-to-face contact with his audience. It's all too easy to slip back into a complacent haze when neither boos nor hand-claps are around to determine the course of one's songwriting career. You just keep on believing you're the greatest. You're homework never gets corrected.

Tracks: Side One – Lay Me Down, Run For Shelter, Safe As Safe Can Be, Lady Of The Flowers, Big Green Carpet, Stoney Ground.

Side Two – When The Morning Comes, Boy Blue, Keep The Peace, Queen Of The Night, Send Out Love.



BOB WEIR ACE WARNER BROS BS 2627

Robert 'Ace' Weir has risen from the Grateful Dead with a gem of an album. In it he's escaped the tedious routine of the Dead and provided a bit of gutsy solid rockin'. In actual fact the line-up on the album comprises the Dead but the sound is most distinctively marked Bob Weir. A good one.

Tracks: Side One – Greatest Story Every Told, Black-Throated Wind, Walk In The Sunshine, Playing In The Band.

Side Two – Looks Like Rain, Mexicali Blues, One More Saturday Night, Cassidy.

SONNY AND CHER THE BEST OF SONNY AND CHER ATLANTIC K40012

This is about the third Best of Sonny and Cher type albums I've seen in the past year, but with the talent they possess the records can keep on coming as far as I'm concerned. Although their best years were around 1966 many of their songs are still able to stand up in today's frenetic music world. Songs such as *I Got You Babe*, *The Beat Goes On*, *Laugh At Me* and so forth. The arrangements alone allow them to continue. Marvellous stuff.

Tracks: Side One – The Beat Goes On, What Now My Love, I Got You Babe, Little Man, Just You, Let It Be Me.

Side Two – A Beautiful Story, It's The Little Things, But You're Mine, Sing C'Est La Vie, Laugh At Me, Living For You.





GLADSTONE PROBE SPBA 6264

As it says on the cover this music comes '... from down home in Tyler, Texas U.S.A.' and it's real down-home music too. Recorded in Texas and produced by Robin Hood Brians and Randy Fouts it marks yet another tribute to the influence of Crosby Stills and Nash on contemporary rock music. Admittedly there have been many appalling tributes in this direction but Gladstone have managed to excel. Listen to it in your local record store if they allow you to listen to records.

Tracks: Side One – Marietta Station, A Piece Of Paper, Red Bird, Fade Away, Can't Seem To Find My Way Home, Lady Eyes.

Side Two – Peace In The Valley, Love Me If You Dare, You Got To Me, Livin' In The Country, Don't You Think I Can Love You.

SUNSHINE WARNER BROS K46169

This album was presented to the press in a large paper bag which included a bottle of wine and toy fire-crackers. Now I'm not a suspicious person but I am a believer in music standing up for itself – being its own publicity campaign if you like. I'm afraid I did begin to wonder what would be lacking in the musical content as I opened the bottle of wine and exploded the crackers in the ears of a few defenceless old ladies. I found out as soon as the stylus touched the plastic. The record was like a bottle of flat wine. Or one could say it was like a damp fire-cracker.

Tracks: Side One – Sing Your Song, Long Haired Lady, Landscape And Return, Advert, If You'll Be My Lady.

Side Two – When Will I See The Light, It's Over, Relics, Ever So Lightly, If You'll Be My Lady.



EAGLES ASYLUM SYTC 101

This album is typical of the material favoured by the Geffen-Roberts stable which already has control of Crosby, Nash, Young, Mitchell and America. Eagles are a country-rock band who make good use of vocal harmonies. This album is a fine example of the potential they've discovered in this area and is worth investigating. Produced and engineered by Glyn Johns at Olympic Studios.

Tracks: Side One – Take It Easy, Witchy Woman, Chug All Night, Most Of Us Are Sad, Nightingale.

Side Two – Train Leaves Here This Morning, Take The Devil, Earlybird, Peaceful Easy Feeling, Tryin'.

BANG CAPITOL E-ST 11015

If this is an example of Bang's music they must be the formula band of all time. They sound like the result of feeding equal portions of Led Zeppelin, Black Sabbath and Deep Purple into a computer and programming it to produce a progressive, heavy, underground band. For originality they get minus 10%. For sheer cheek and daring – a tick in the margin and half an hour off detention.

Tracks: Side One – Lions Christians, The Queen, Last Will And Testament, Come With Me.

Side Two – Our Home, Future Shock, Questions, Redman.

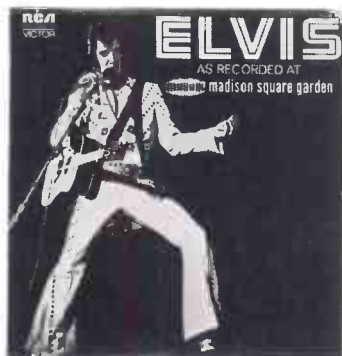


**ELVIS PRESLEY AS RECORDED AT MADISON SQUARE GARDEN
RCA VICTOR SF 8296**

A great deal of fuss has been made about this one, probably because the concert was his first ever in New York, details of which were reported in the August issue of *Beat Instrumental*. The songs? Well, the rock and roll ones we've all heard before and although he sings many of them faster than was originally intended. Included is his last single, *American Trilogy* (I'll never know how that one made the charts). There's not much more one can say about a new Presley album seeing as the songs have all appeared before, by him and other artists.

Tracks: Side One – Introduction: Also Sprach Zarathustra, That's All Right, Proud Mary, Never Been To Spain, You Don't Have To Say You Love Me, You've Lost That Lovin' Feelin', Polk Salad Annie, Love Me, All Shook Up, Heartbreak Hotel, Medley (Teddy Bear, Don't Be Cruel, Love Me Tender).

Side Two – The Impossible Dream, Introductions by Elvis, Hound Dog, Suspicious Minds, For The Good Times, American Trilogy, Funny How Time Slips By, I Can't Stop Loving You, Can't Help Falling In Love.



SONGWRITER OF THE MONTH

VALERIE SIMPSON

For Tamla Motown's Valerie Simpson the most difficult subjects to write songs about these days are life, love, environment and war.

Speaking by telephone from her New York home to *Beat Instrumental's* offices she explained that because the first two topics had been written about so many times and so well, producing a new song with an original theme wasn't easy.

Pollution and war, she said, were similarly difficult. Once again, so many good songs had been written about these ungroovy subjects.

'But we can't and mustn't stop writing about them', she said. 'The state of the earth can't be ignored.'

If originality is one of her bug-bears how had she managed to write in partnership with Nick Ashford such hit love-life songs as *Ain't No Mountain High Enough*, *Reach Out And Take Somebody's Hand*, *You're All I Need To Get By*, *Ain't Nothing Like The Real Thing*, *Remember Me*, *Let's Go Get Stoned* and all the numbers on Diana Ross's first solo album, *Diana*?

'It was just a case of sitting there and thinking hard until something came along.

'Sometimes I really have to look deep inside myself and write about what I see. Sometimes I see other people's lives instead of my own so I write about, or for, them.

'A lot of my songs tend to be about other people's lives. I don't usually pick one particular person when writing but it usually ends



up that I can relate the words of the song to someone I know or someone that a friend knows.'

Valerie has been connected with Tamla Motown for about eight years but it was only this year that she decided to record an album of her own. In actual fact it's more than just another Tamla Motown album for it's the first time that her personal thoughts have been exposed, which, incidentally, is also the name of the record.

The album was recorded and produced with the help of Ashford in New York and Detroit, once the home of pop-soul music in America.

Valerie plays piano on the LP and Ashford sings in the background on some of the tracks. Diana Ross paid tribute to the songwriter in the sleeve notes when she stated that the only word to describe the record was 'fantastic'.

'The songs are more melodic than rhythmic',

Valerie said. 'Probably the best way to describe it is free music.'

To give the recording industry an insight into what she's about she is also soon to make her first ever stage appearance. She said she was really nervous about appearing on stage at The Troubadour in Los Angeles and actually performing 'in front of all those people'.

'Fortunately, there'll also be a lot of friends with me, such as Donny Hathaway'.

She and Ashford are currently working on a follow-up album to *Exposed*. It's tentatively called *Genius* and whilst not totally encompassing the subjects of pollution and war it's contents apparently do give an indication of what she feels about the world we live in.

'We wanted to call it genius because man is a genius', she said. 'Unfortunately, he tends to get rather carried away with himself and then he gets all hung up on what he's done to the world.'

'A lot of social comment songs have been made and sometimes the singer doesn't stand by what he's saying. I've great admiration for the people who do, like Nina Simone, for instance. She made a musical statement about the world and then stood by it. Marvin Gaye is another. He's got a lot to say about what's happening.'

'I feel that if a social comment song is well written and recorded the young people will listen to it. There are peace movements all over the place now and a lot of them have come about because of music', she said.

DINOSAURS REPLACE THE THUNDERBOLTS

Terry Dactyl is John G. Lewis. He arrived for his interview with *Beat Instrumental* thirty minutes earlier than scheduled. 'I must be the only person in rock who turns up on time', he jested as we left the office in search of a suitable coffee house for our conversation.

Terry Dactyl, whose *Seaside Shuffle* is one of the surprise hits of the year, was once upon a time better known as Brett Marvin. Likewise, the Dinosaurs enjoyed a brief existence as the Thunderbolts. John G. Lewis assured me that neither Marvin or Dactyl bore any resemblance to persons living or dead . . . or if they did, that this was purely coincidental. The name, I was told, was the invention of Dinosaur Graham Hine. 'Where did he dig that one up from?' I asked. 'Out of his head', quipped John G. Lewis.

As Brett Marvin and the Thunderbolts they enjoyed a certain amount of success. Indeed, they even toured the country with Derek and the short-lived Dominoes. 'The press were very excited when we began', explained John. 'We were something different on the scene and naturally generated a bit of enthusiasm. Anne Nightingale reviewed our first album on the radio and predicted that we were "going to be big". That was two years ago! It's virtually easy to break a new name in but difficult to sustain that impact' Brett Marvin lost its impact and Terry Dactyl was called in as a replacement.

Seaside Shuffle provided the impact needed to ensure the public that Dinosaurs were still at large. Previously released when the band were under Brett Marvin's control it had made no impact. That was a year ago and John G. Lewis levels the blame at the record company. One person that did receive its impact



Graham Hine: Twelve-string guitar with three missing.



John Randall: Conversant with the art of percussion.



Keith Trussell: The Ravin Shankar of the zob stick.



John G. Lewis: 'I am six foot tall'.

though was Jonathan King who decided to record it on his UK label and also give it the necessary push.

Although Dactyl and the Dinosaurs share the sense of humour that has endeared Jonathan King to our hearts they want it made perfectly clear that King had no part in the formation of the band, the naming of it, the writing of the music or the production of the single. 'I wrote it. We played on it. I produced it', asserted John G. Lewis.

Who are the Dinosaurs? On zob stick we have Keith Trussel who stands 5' 5" in his stockinged feet. 'A zob stick', explained Lewis, 'is a stick with coke bottle-tops loosely nailed to the sides and a bover boot attached to the end. On the bottom of the boot is a spring and the instrument is played by banging the spring down on the stage causing the bottle tops to rattle'. Wouldn't the same effect result if there was no spring on the bottom? 'Yes', agreed John G. Lewis. Indeed . . . is the boot itself really necessary? 'Well, no', condescends Lewis, 'It's more of a visual instrument I suppose!' Apparently the origins of the zob stick go back to the Australian aborigine. 'The idea is not totally original', conceded Lewis.

On washboard and standing 7' 1" is John Randall. 'He's very conversant with the art of percussion', explained Lewis, resorting to his knowledge of 'A' level English. 'He has three bass drums, a washboard, a tin can, two small and three large cymbals, claves, maracas and cowbells.'

Q. Does he have a drum kit?
A. (*Breaking up in laughter.*)

That's a good one . . . put that one in your interview. After that list you're asking if he has a kit?

Q. What I mean is does he have a snare drum?

A. (*Further outbreak of laughter.*) That's even better . . . put that one in too. He doesn't have a snare drum because he doesn't think it's necessary. (*Continues laughing.*) He's getting rid of one of his bass drums too.

Q. Why?

A. Because he thinks he's got too many. (*Laughs.*)

Q. Why did he get three in the first place then?

A. He wanted to fill the sound out.

Q. And so now he wants to thin it out?

A. He's getting into a different scene man. (*Laughs.*) He's giving it to the zob stick player. It creates a stereo effect because the zob stick player stands on the other side of the stage.

The zob stick player also turns his talents to the ironing board. A metal grille is raised a few inches above the surface of the board with contact mikes positioned beneath. The 'instrument' is played by attacking the grille with two wooden blocks. Again, John G. Lewis is willing to admit that the main appeal of the instrument is visual!

Coming in at 6' 7" we have guitarist Graham Hine. 'He used to play nine string guitar', Lewis assured me. 'A twelve string with three missing?' I inquired. 'No it's a six string with three added actually', he replied. 'Now he plays seven string. He sings too. He was influenced by Robert Johnson, Skip James and Garfield Ackers.' When I questioned the authenticity of this last name I was invited round to see Lewis's record collection if I didn't believe him. I hastily decided to believe.

Having exhausted the biographies of his fellow-members John G. Lewis lay back in his chair. 'Ask me some questions then', he said 'Ok', replied I, 'Start off by telling your story.' John G. Lewis had seemingly been dying for the very opportunity to present itself. 'My name is John G. Lewis', he began. 'I am six feet tall. I play the piano and I also play the accordion. My main influences apart from my eyes which are dark brown were Blind Lemon Jefferson who plays guitar, Robert Johnson who plays guitar as well, funnily enough, and early Elvis Presley. By early I mean 1956 to 1959 - that was his brilliant period. Fats Domino

helped me a lot too.' Although Lewis claims to be influenced by guitarists his instrument is the piano. His present model is a Farfisa Professional... 'but I still prefer playing an acoustic model', he added.

A criticism that's been shoved Terry Dactyl's way is that *Seaside Shuffle* is a rip-off from Mungo Jerry's 1970 hit *In The Summertime*. John G. Lewis simply defends himself by asking if this is possible considering that he wrote it before Mungo's hit. He claims to have been writing similar material for the past fifteen years. 'I was playing boogie blues piano thirteen years before *In The Summertime* came out', he laughed. Therefore he must resent these comparisons? He agrees in a way. 'The press has a very long memory', he replied. 'The people in the street just hear the music and either like or dislike it. They don't have to look back for comparisons.'

Towards the end of our interview Lewis explained that he felt age creeping on. 'It's terrible', he said. Actually he's only 24 but already he's accepting the fact that every second that passes brings him nearer to dust. He finds it difficult to comprehend that one day all this energy he's experiencing now will withdraw from his body. It makes him feel kind of pointless. We then talked of life after death, Man's basic need to believe in purpose, the bible and many other topics not usually associated with the mind of a top ten singles artist.

Actually, it was John G. Lewis that told me to make sure that I mentioned the latter part of our interview. He said that it would at least show he's capable of intelligent conversation. Yes, there's more to Terry Dactyl than zob sticks and ironing boards. There's more to John Lewis than a top tenner.

By
**STEVE
TURNER**

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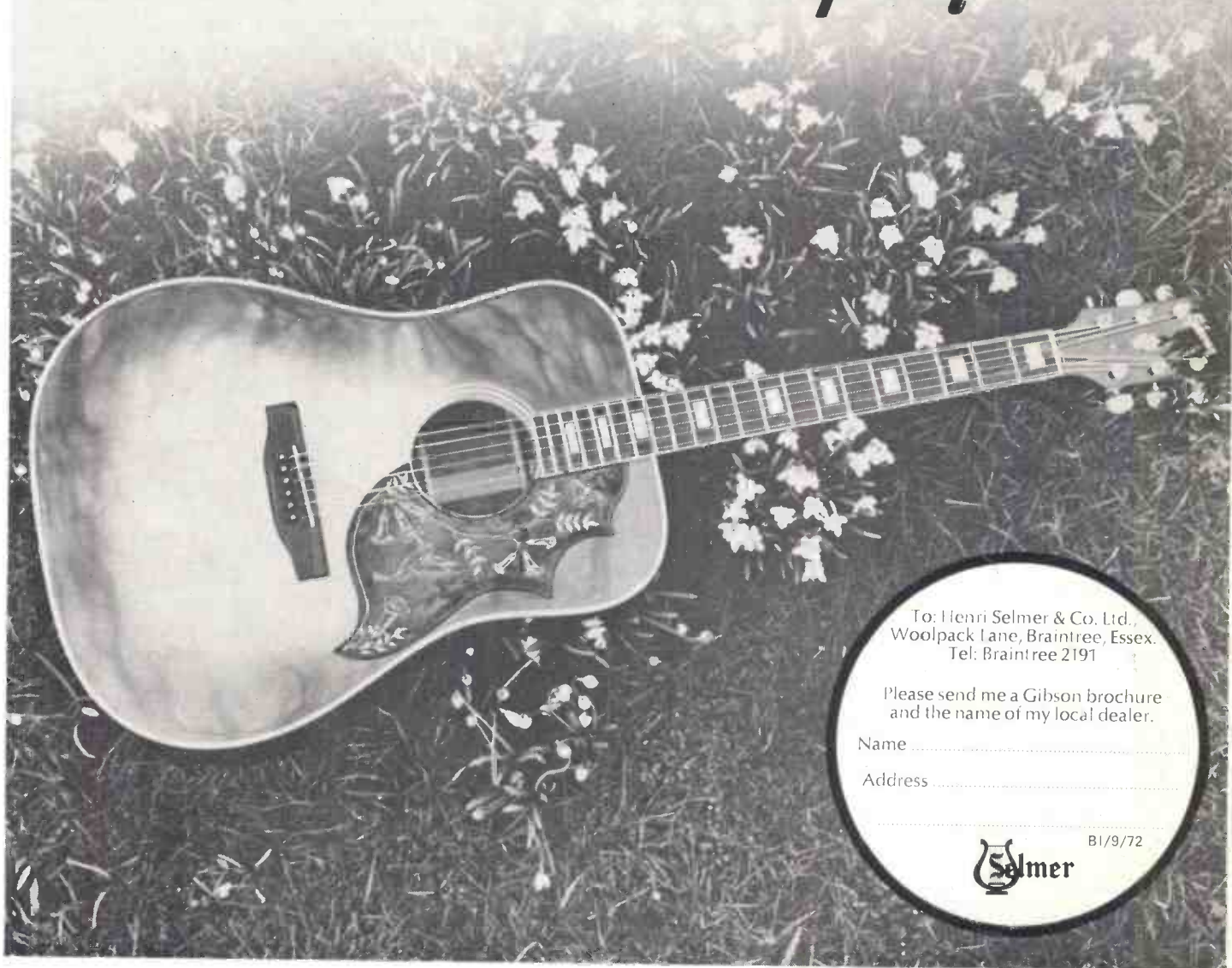
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